RUSSIAN PAVILION
53rd INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA 2009
MINISTRY OF CULTURE OF THE RUSSIAN FEDERATION

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VICTORY OVER THE FUTURE

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There is every reason why the Venice Biennale is regarded as a major international culture forum. This is a meeting place for celebrated artists, collectors, gallery administrators and art critics, where the latest and most unexpected creative concepts are put to the test, and new concepts of art are formed. From these exhibitions we can correctly evaluate not only the stylistic tendencies of contemporary artists, but also the most pressing political and social problems.

We are proud that Russia is taking part in the Venice Biennale. It shows that our country is actively involved in the international art process. Every year the Russian Pavilion exhibitions familiarise specialists and art lovers with the most important phenomena in Russian art.

At the 2009 Biennale the theme is ‘Making Worlds’ – art not only reflects, but also creates the reality that surrounds us. The Russian project is aiming for ‘Victory over the Future’. Seven Russian artists make their own contribution in an attempt to overcome our eternal fear of the unknown and produce a future world in which fear can be replaced by hope and creativity.

Certainly the exhibition in our pavilion will reveal the new face of Russia to the world, help towards a better understanding of our rich and diverse national culture, and give new impulse to the development of mutual understanding and cooperation among European peoples. I hope the unique qualities of these combined exhibits will be adequately appreciated by the art world.

A.A. Avdeev,
Minister of Culture of the Russian Federation

A.A. Avdeev,
Ministro della Cultura della Federazione Russa

A buon diritto la Biennale di Venezia è definita come il più importante evento culturale internazionale. Qui si incontrano gli artisti, i collezionisti, i galleristi e i critici d’arte di maggiore spicco. Qui si sottopongono a giudizio le idee artistiche più moderne e sorprendenti, qui si forma il nuovo pensiero artistico. Le opere esposte offrono una inequivocabile panoramica non soltanto delle tendenze stilistiche degli artisti contemporanei, ma anche delle questioni politiche e sociali più scottanti che percorrono la società.

Siamo orgogliosi del fatto che la Russia partecipi alla Biennale di Venezia. È un segnale del fatto che il nostro paese è parte integrante e attiva del processo artistico mondiale.

Di anno in anno le mostre del Padiglione russo presentano agli specialisti e agli amanti dell’arte i più significativi fenomeni della scuola artistica russa. Il tema della Biennale di quest’anno è “Fare mondi”, l’arte infatti non riflette soltanto, ma crea la realtà circostante. Il fine che si pone il progetto russo è la “Vittoria sul futuro”. Sette artisti russi cercheranno di dare il loro contributo nel cercare di superare l’eterna paura che coglie l’uomo di fronte all’ignoto, di creare un avvenire nel quale la paura viene sostituita dalla speranza e dalla creatività.

Sono certo che l’esposizione del nostro padiglione mostrerà al mondo il nuovo volto della Russia, permetterà di meglio comprendere la nostra cultura nazionale, la sua ricchezza e la sua molteplicità, offrendo un nuovo impulso nello sviluppo della comprensione reciproca e della collaborazione tra i popoli che formano l’Europa.

Spero che il carattere unico di questa rassegna artistica possa essere valutata appieno dalla comunità artistica.
La Biennale di Venezia means the same for the world of contemporary art as the Olympic Games do for the world of sport. This is the largest review of the best artistic developments that, once in two years, gathers professionals and amateurs from all parts of the planet. For Russia, taking part in the Biennale since 1914, the presence at this forum is very important, as it undoubtedly forms the image of the country and its culture.

The Russian Pavilion built by the outstanding architect Alexei Schusev has always been one of the most interesting and visited Biennale venues. Today the Pavilion is under the patronage of the Ministry of Culture of the Russian Federation and is supported by the highest governmental authorities. I am really thankful to all the people who cooperate with me in the Pavilion; they are the unanimous team aimed at success and ready to struggle with any difficulties. I am especially pleased to continue our fruitful collaboration with curator Olga Sviblova, a true professional in her field.

This year, the Russian Pavilion presents the group exhibition ‘Victory over the Future’: it deals with the issue of overcoming our fears of the unknown that paralyzed the world in these crisis times. The project’s title reminds us of the legendary Futurist opera ‘Victory over the Sun’, written in 1913, shortly before the tremendous historic upheavals of the 20th century. Today, the feeling of impending catastrophe has not vanished, for no one is able to foresee the course of events.

Olga Sviblova invited seven artists of different generations to join the exhibition; they are Alexei Kallima, Irina Korina, Andrei Molodkin, Gosha Ostretsov, Pavel Pepperstein, Sergei Shekhovtsov, and Anatoly Shuravlev. Their installations, videos and paintings offer us some new images of the future – optimistic or disturbing, but always sharp and original. Addressing to the tradition of the Russian avant-garde and reinterpretting it according to their personal experience, the authors create their own artistic worlds full of premonitions of victory.

Once again, I would like to express my sincere gratitude to the Ministry of Culture of the Russian Federation, as well as to all our partners who made this project come into being. I have no doubt that this year, as before, the Russian Pavilion will attract many visitors and unfailing public attention.
La Biennale di Venezia ha per mondo dell’arte contemporanea la stessa importanza che le Olimpiadi hanno per il mondo dello sport. È la più importante esposizione dei migliori risultati conseguiti nella sfera artistica che ogni due anni richiama professionisti e appassionati da tutte le parti del mondo. Per la Russia, che partecipa alla Biennale dal 1914, la presenza a questa manifestazione è di estrema importanza in quanto senza dubbio forma l’immagine del paese e della sua cultura.

Il Padiglione russo, realizzato sul progetto del famoso architetto A.V. Schusev, ha da sempre rappresentato uno degli spazi più interessanti e frequentati della Biennale. Oggi il Padiglione è sotto il patronato del Ministero della Cultura della Federazione Russa ed è supportato dalle massime autorità statali. Sono molto grato a tutti coloro che insieme a me collaborano ai progetti del Padiglione; è uno staff di persone che condividono le stesse idee, che mira al successo ed è pronto ad affrontare qualsiasi difficoltà. Sono particolarmente felice di continuare la nostra fruttuosa collaborazione con il curatore Olga Sviblova, una vera professionista nel suo ambito.


Vorrei ancora una volta esprimere la mia profonda gratitudine al Ministero della Cultura della Federazione Russa ed anche a tutti i nostri partner, grazie ai quali è stato possibile realizzare questo progetto. Non ho alcun dubbio sul fatto che quest’anno il Padiglione russo, così come in passato, richiamerà una grande quantità di spettatori e susciterà il vivo interesse del pubblico.
victory over the future

Olga Sviblova,
Curator of the Russian Pavilion

Victory as a phenomenon has an endless number of philosophical, cultural, social, ethical and artistic interpretations. Victory is also an existential and emotional state, one of the primary goal-setting factors in the behaviour of each individuum separately and each socium as a whole. Conceived in 1913, Mikhail Matiushin, Kazimir Malevich and Alexei Kruchenykh’s acclaimed Futurist opera ‘Victory over the Sun’ was a portent of impending catastrophes in the early 20th century. At the onset of the 21st century society is once again in crisis, paralysed more by fear of the future than by economic stagnation.

Russian Pavilion participants Pavel Pepperstein, Alexei Kallima, Gosha Ostretsov, Andrei Molodkin, Anatoly Shuravlev, Irina Korina and Sergei Shekhovtsov refer to personal artistic experience and Russian avant-garde traditions deeply rooted in contemporary Russian art for their problematisation and metaphorisation of the theme ‘victory over the future’, creating their own artistic cosmos.

An outstanding representative of the Moscow conceptual school, Pavel Pepperstein is best known for absurdist drawings, his landscapes of the future. At the Venice Biennale he presents a series of works in which uncompromising Suprematist elements sprout through the nebulous contours of future megalopolises. The utopian energy of the Russian avant-garde takes root on the decrepit trunk of modern civilisation, in the hope that this graft can sprout viable shoots at a new turn in the spiral of history. At the exhibition the artist’s own rap chant will be interspersed with Igor Stravinsky’s ‘Rite of Spring’, composed in 1913.

Anatoly Shuravlev’s work relates to the problem of historical memory. Hundreds of 1cm-diameter miniature photographs of 20th-century figures that changed the course of history in some way – from Gandhi to Einstein and from Churchill to Picasso – are arranged on chaotic, abstract black blots that occupy the entire space from floor to ceiling like black holes. Play with scale, structure and texture makes the photographic material particularly striking and raises the question of how the future is revealed through the past.
vittoria sul futuro

Olga Sviblova,
Curatore del Padiglione russo

La vittoria come fenomeno ha un’infinità di interpretazioni filosofiche, culturali, sociali, etiche e artistiche. La vittoria è anche una condizione esistenziale ed emotiva, come uno dei fattori fondanti del comportamento di ogni concreto singolo individuo e del gruppo sociale nel suo complesso. “La vittoria sul Sole”, celebre opera futurista di Mikhail Matiushin, Kazimir Malevich e Alexei Krucenykh, era stata realizzata nel 1913 quasì a presentire le incrociate catastrofi nell’inizio del XX secolo. All’inizio del XXI secolo la crisi ha paralizzato la società non tanto con la stagnazione economica, quanto con la paura di fronte al futuro. Basandosi sull’esperienza artistica individuale e sulle tradizioni dell’avanguardia russa, profondamente radicate nell’arte russa contemporanea, i partecipanti del padiglione russo Pavel Pepperstein, Alexei Kallima, Gosha Ostretsov, Andrei Molodkin, Anatoly Shuravlev, Irina Korina, Sergei Shekhovtsov problematizzano e metaforizzano il tema della “vittoria sul futuro”, dando vita a universi artistici personali. Brillante esponente della scuola concettuale moscovita, Pavel Pepperstein, salito alla ribalta per i suoi disegni assurdisti raffiguranti paesaggi del futuro, alla Biennale di Venezia presenta una serie di quadri nei quali rigidi elementi suprematisti si fanno strada attraverso gli incerti contorni delle megalopoli del futuro. L’energia utopica dell’avanguardia russa si innesta sul tronco decrepito della civiltà contemporanea, nella speranza che sul nuovo giro della spirale storica questo trapianto dia vita a vitali germogli. Colonna sonora della sala sarà il rap dello stesso artista le cui note si intrecceranno con quelle della “Sagra della primavera” di Stravinskij, composta nel 1913. Anatoly Shuravlev affronta il problema della memoria storica. Centinaia di personaggi storici del Novecento che hanno in varia misura influito sul corso della storia, da Ghandi a Einstein, da Churchill a Picasso, raffigurati in fotografie miniatuurizzate dei diametro di 1 cm sono collocate all’interno di caotiche e astratte macchie nere che, come buchi neri, saturano lo spazio espositivo dal pavimento al soffitto. Il gioco con le grandezze, la testura e la struttura fa sì che il materiale fotografico
Andrei Molodkin presents a multi-media installation of two glass sculptures with hollow silhouettes representing Nike of Samothrace, the symbol of victory. One sculpture is filled with pulsing black liquid – oil, the other with red – blood. Video cameras are directed at the sculptures. The projection on the screen combines the two images so that streams of black and red pulsate inside Nike of Samothrace, bringing her to life and symbolising the ambivalence of any Victory. Alexei Kallima creates vast frescoes portraying stands crowded with supporters at a football match. They are convulsed with the joy of victory, or the despair of defeat. The frescoes are covered with fluorescent paint only visible in ultra-violet light. When the visitor is a certain distance away from the fresco, a sensor extinguishes the ultra-violet lamps. The visitor finds himself in a white wasteland, perceiving the emptiness as an inevitable consequence of triumphant euphoria. ‘Rain Theorem’, the title given to this project, refers to the theory of chaos and the virtual impossibility of predicting anything, whether it is the outcome of a sports event or the course of history. The artist Irina Korina works with flickering factors and states, articulating the gap between recollection and presentiment. Her enormous fountains made of multi-coloured plastic tablecloths call to mind strange biomorphic forms filled with turgor pressure. Sergei Shekhovtsov turns his hand to the heraldry of the Russian Pavilion, which was built by the great Russian architect Schusev in 1914. His foam-rubber installation for the façade of the pavilion reproduces the way symbols of a new age are transformed into the new heraldry. Gosha Ostretsov has devised an installation with a series of abandoned rooms, in the last of which a mechanical mannequin sits at his desk. This is the artist working on sketches for future projects. As the production of an oeuvre that outlives the creator, artistic activity by its very nature represents a victory over the future.
risulti in un modo particolarmente intenso e tagliente, sollevando il problema del manifestarsi del futuro attraverso il passato.


Alexei Kallima crea degli enormi affreschi raffiguranti delle tribune traboccanti di tifosi di calcio che smaniano per la gioia della vittoria e per lo sconforto della sconfitta. Gli affreschi sono realizzati con tinte fluorescenti visibili esclusivamente con un illuminazione a luci ultraviolette. Durante l’avvicinamento dello spettatore all’affresco, ad un certo punto scatta un interruttore che spegne la luce ultravioletta. Lo spettatore piomba in uno spazio bianco, vivendo il vuoto come inevitabile conseguenza della trionfale euforia. Il titolo del progetto, “Teorema della pioggia”, rimanda alla teoria del caos e all’impossibilità di prevedere sia gli esiti delle gare sportive, sia il corso della storia.

Irina Korina è un’artista che opera con elementi e situazioni baluginanti, articolando l’interstizio tra ricordo e premonizione. Le sue enormi fontane, realizzate con vecchie tele incerate di vario colore, ricordano bizzarre forme biomorfe, dotate di un elastico turgore.

Sergei Shekhovtsov “gioca” con i motivi dell’araldica del padiglione russo realizzato dal grande architetto Alexei Schusev nel 1914. L’artista crea sulla facciata del padiglione un’installazione in gommapiuma, seguendo la trasformazione dei simboli del tempo moderno in una nuova araldica. Gosha Ostretsov realizza un’installazione che consiste in una teoria di stanza abbandonate alla fine della quale si trova, seduto ad un tavolo, un manichino meccanico, l’artista, intento a lavorare ai disegni dei suoi futuri progetti. L’attività artistica, come creazione di opere che trascendono il creatore, è già di per sé una vittoria sul futuro.
Alexei Kallima was born in Chechnya, but left Grozny as a refugee in 1994 and came to Moscow. He is well-known as perhaps the only contemporary Russian artist whose work reflects the Chechen theme that is now such a bête noire. The heroes of his monumental graffiti-frescoes scrawled across gallery and exhibition hall walls are young Chechens – maybe terrorists, or maybe just illegal immigrants. Unshaven, endowed with a wild feral grace and arrayed in Adidas tracksuits, dark glasses and woolly hats, their striking, tough-guy appearance calls to mind characters in Dark Future war game fantasies, or gangsta-rap heroes – the representatives of a new subculture, even 'style icons' of street fashion. For some of his graffiti Kallima uses fluorescent paint only visible in the rays of 'black light' – the artwork materialises in a darkened room but when ordinary lights are switched on the picture vanishes. As befits characters who are outside the law (or human fears), Kallima’s heroes only inhabit the dark. Another nocturnal scene, the monumental fresco ‘Chelsea-Terek’ recording an imaginary match between the English and Chechen football clubs, earned Kallima the Innovation State Prize for a contemporary artwork.

Perhaps the artist clothes his heroes in Adidas and shows them in a stadium not only because sport and tracksuits are real constituents of everyday life among marginal sectors of the population. In the aesthetics of Alexei Kallima’s frescoes there are visible references not only to graffiti and comic strips, but also to the sports heroics glorified by sublime socialist realism and the photographs of Rodchenko and pictures of Deineka. Herded into a gang, a clan or pack and charged with frenzied, primitive energy, Kallima’s marginal characters represent a mirror image of the ‘collective body’ of Soviet utopia united in exultation – or the celebrated and dangerously explosive ‘revolutionary masses’.

Kallima’s ‘Rain Theorem’ fresco for the Russian Pavilion also depicts a mass of people torn apart by inner conflict, yet locked together in one united impulse. Although he is depicting sports fans crowded in a stadium, the title of the work
anche nell’affresco “La teoria della pioggia”, creata da Kallima per il Padiglione russo. E, benché si tratti di una massa tifosi all’interno di uno stadio di calcio, il titolo stesso del suo lavoro rimanda ad alcune tele classiche di Pavel Filonov come “La formula della primavera” e “La formula del proletariato d’Ottobre”. In questi personaggi, uniti non soltanto dall’orgoglio per i “nostri” ma anche dall’odio per gli “altri”, l’artista contemporaneo cerca di analizzare quegli stessi macroprocessi di massa, che travalicano l’aspetto prettamente individuale, proprio come il pittore avanguardista russo aveva fatto in un paese che, nei primi trent’anni dello scorso secolo, stava subendo un cataclisma storico.


Irina Kulik
Irina Korina is one of the most striking and paradoxical artists to continue an art form developed by Ilya Kabakov – both his genre of the ‘total installation’ and his painstaking examination of the everyday environment, both visual and semantic, that surrounds the inhabitants of today’s Russia. Trained as a theatre designer, Korina has a wonderful command of space. The art that brought her fame in the early years of this century represented spaces that totally swallow up the spectator, as if he is sinking into his own subconscious. Even the legacy of Soviet aesthetics and ideology appear in this young artist’s work as an image of childhood memories, not so much of the past as presentiments of a future still to come. ‘Back into the Future’ is the name given to one of the artist’s best-known installations: a cramped labyrinthine space with windows through which the visitor glimpses a mosaic with giant cosmonaut figures, stylised like the monumental art of the Brezhnev period.

Although in recent times Korina’s installations seem turned inside-out – the artist is not so much interested in space that engulfs the viewer as surfaces that may protect or camouflage, but also deceive. Her exploration of the post-Soviet setting is as meticulous as Kabakov’s survey of Soviet communal apartments, but the approach is far more sympathetic, without deliberate condescension or scorn but on the contrary seeking to share familiar ideas about comfort, homeliness and the aesthetics of ‘fine living’. Wholesale markets selling building and decorating wares were the artist’s source of inspiration, and the favoured materials – self-adhesive sheets with an imitation wood, brick, marble or malachite finish and multi-coloured plastic tablecloths with the most unexpected patterns – are those Korina uses in her installation for the pavilion. Moreover, unlike the corresponding pragmatic and functional aesthetics of internationally sold goods (IKEA, for example) that presuppose the consumer makes rational use of resources in their natural state, the materials Korina selects seem beyond the consumer’s wildest dreams. Not content with feigning humble wooden panels, self-adhesive sheets imitate

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1977 born in Moscow.  
Lives and works in Moscow.

Irina Korina è una delle più brillanti e paradossali eredi della tradizione di Ilya Kabakov sia per quel che riguarda la tradizione da lui sviluppata dell’”installazione totale”, sia nella puntuale analisi, sia visuale che concettuale, del quotidiano ambiente in cui vivono i russi contemporanei. Scenografa di formazione, la Korina sa lavorare meravigliosamente con lo spazio. I lavori dei primi anni del 2000 con cui si è fatta conoscere, rappresentavano degli spazi che assorbivano completamente lo spettatore e al cui interno lei sprofondava come nel proprio inconscio. Persino il retaggio dell’estetica e dell’ideologia sovietica si presentava nella giovane artista come l’immagine di ricordi infantili non tanto del passato, quanto di sensazioni legate a un futuro che non si è realizzato. “Indietro nel futuro” si intitola una delle sue più note installazioni: un angusto spazio labirintoidale, dietro le pareti del quale lo spettatore intravedeva un mosaico con le gigantesche effigi di cosmonauti, stilizzati secondo gli stilemi monumentali dell’epoca brezhneviana.

Tuttavia negli ultimi tempi le installazioni della Korina sembra quasi siano state rivolte come un guanto: l’artista non si interessa tanto degli spazi che inglobano lo spettatore, quanto alle superfici, protettive, mimetizzanti, ma anche ingannevoli. La Korina studia l’ambiente abitativo postsovietico con la stessa meticolosità applicata da Kabakov nell’analizzare gli appartamenti di era sovietica, ma con un senso di compassione diverso, scevro di sentimenti come disprezzo o superiorità, anzi, al contrario cercando di condividere l’idea di comodità, comfort ed estetica della “bella vita”. Fonte di ispirazione dell’artista sono diventati i centri commerciali dedicati ai materiali di arredo e di costruzione, e il suo materiale preferito sono diventati il linoleum autoadesivo che imitano il legno e il mattone, il marmo e la malachite così come le colorate tele incerate con i più svariati decori. Questi materiali figurano infatti nell’installazione ideata per il padiglione russo. A differenza dell’estetica pragmatica e funzionale di questa produzione internazionale (una sorta di IKEA), che propone al consumatore di farne un uso razionale, i materiali utilizzati dalla Korina è come se andassero al di
là dei desideri più sfrenati dell’utente. Il linoleum autoadesivo si trasforma non soltanto in semplici listoni in legno, ma anche nella malachite o nel marmo tipici dei palazzi, e la tela incerata prende le sembianze di un prezioso drappo di seta. Tutti elementi che in un certo senso risalgono all’estetica sovietica, la quale si elevava al di sopra della quotidianità, a quel lusso retorico che esigeva, ad esempio, che le stazioni della metropolitana apparissero come palazzi. Possedute da questo desiderio di bellezza, a cui l’utente finale abituato a moderare le proprie esigenze ha ormai perso ogni speranza, queste superfici si ribellano – no più contente di coprire tavoli e pareti, ora si trasformano in forme bizzarre nuove. Come, per esempio, le pomposissime fontane tragico-comiche, che ricordano i fontane originali coperte d’oro e di smalt colorato del Centro Espositivo VDNKh di Mosca, un prodotto dell’epoca staliniana e incarnazione dell’imminente paradiso comunista.

Nell’installazione creata da Irina Korina per la mostra “Vittoria sul futuro” si può osservare che anche nella produzione di oggetti kitsch di uso quotidiano c’era un desiderio sovietico del lusso dei palazzi, destinati a tutti una volta conseguito il comunismo: una utopia che divenne storia anni fa.

Irina Kulik

*Fontana. 2009*  
*Installazione con materiali misti*  
*Collezione dell’artista*  
*Courtesy Museo delle Arti Multimediali, Mosca*
Andrei Molodkin’s work seems a direct reference to Pop Art and Conceptualist icons by the likes of Andy Warhol, Ed Ruscha and Joseph Kosuth. The artist reproduces widely recognized symbols like the dollar or euro sign, the Apollo Belvedere or Nike of Samothrace, spelling out frequently used words from FUCK to DEMOCRACY in bent pipes on a wall or imposing sculptural letters that loom in mid-air. But Molodkin’s symbols differ from classic Conceptualism and Pop Art because this is no longer an empty abstraction. The artist refills them with content in the most literal sense, with the most material substances. Oil, for instance. This substance instead of light runs along tubes forming words, filling large plastic letter-sculptures or splashing about in a transparent aquarium-like figure of Nike of Samothrace. Nearby Nike’s double is filled with another liquid, not black this time, but red blood. The artist’s statement seems obvious: there is no concept so lofty and abstract that it can retain its meaning when we reveal the inner ‘content’ or in this case, what Molodkin believes to be the only important factors in the modern world: power, wealth, strength and pain. Yet even when the actual substance pulses through the veins of reality before our very eyes it remains intangible. Since the spectator is unable to appreciate the viscosity of blood or the stickiness of oil, unable to sense their taste or smell, he cannot experience disgust or acquire any real understanding of the sordid truth about our world built on money and death. On the contrary, Molodkin’s art objects appear sterile and hermetic. The notorious conflict between form and content seems entirely hopeless. We should never believe mere words, but the real meaning they contain can only be taken on trust.

Irina Kulik


Andrei Molodkin
Le Rouge et le Noir. 2009
Multimedia installation
Artist’s collection
Courtesy of the Multimedia Art Museum, Moscow

Andrei Molodkin
Il Rosso e il Nero. 2009
Installazione multimediale
Collezione dell’artista
Courtesy Museo delle Arti Multimediali, Mosca
Gosha Ostretsov è diventato famoso ancora durante gli anni della Perestrojka. In quel periodo, l’esordiente artista lavorava sul crinale tra l’arte contemporanea e la moda di tendenza avanguardista, ispirata all’estetica del costruttivismo e ai movimenti d’avanguardia degli anni della rivoluzione, che il grande pubblico in quegli anni andava riscoprendo. Dal 1988 al 1998 l’artista ha vissuto a Parigi, dove ha proseguito il suo fare artistico nell’alveo della moda di ispirazione avanguardista estremizzando al massimo le forme degli abiti-oggetto da lui creati. Nella capitale francese si è inoltre avvicinato al mondo del fumetto. Dall’interazione di questi due interessi è con ogni probabilità scaturita l’idea di creare delle maschere in latex che Ostretsov continuerà a realizzare per molti anni. Ancora durante gli anni parigini è stata da lui organizzata una performance in occasione dell’inaugurazione di un gruppo di nuove galleria nel XIII arrondissement nel corso della quale aveva fatto indossare ai galleristi le maschere di noti supereroi del mondo dei fumetti. Questa performance può essere considerata una sorta di punto di partenza di un progetto di lunga durata di Ostretsov, intitolato “Il nuovo governo”. Una storia (anti)utopica su uno stato i cui governanti non compaiono mai in pubblico se non indossando spesse maschere nere in latex, storia che l’artista ha narrato in molte mostre e performance. L’artista aveva addirittura istituito un’onorificenza, conferita a nome del Nuovo governo, i cui premiandi erano scelti dall’unione dei pittori di Mosca. Nonostante tutta la sua ambiguità il “Nuovo governo” (che l’artista a volte esaltava a volte invitava a rovesciare) indicava che in primo luogo era in mano a chi si occupa di arte. Mentre le maschere che passano inavvertitamente da un governante all’altro (tanto che i suoi sudditi, secondo l’idea di Ostretsov, neppure si accorgono del passaggio delle consegne), non solo evitano i pericoli legati al “culto della personalità”, ma garantiscono al “Nuovo governo” un’immortalità simile a quella che hanno le opere d’arte che sopravvivono ai suoi creatori. Questo desiderio legato all’arte come mezzo per acquisire l’immortalità, anche a costo di fare a meno del corpo nella sua effimera essenza, è ironicamente presente anche nel-
The artist turns into a mechanical mannequin with a never-ending ability to manufacture art. And the face of Ostretsov himself, put on the dummy, is reminiscent of the New Government mask but even more terrifying, since nothing hides behind it.

Irina Kulik
We should not be deceived by the diversity of Pavel Pepperstein’s talent. He is capable of very subtle graphic work, inventive installations and even conceptualist erotica captured on film. Pepperstein writes novels — from the vast fantasy epic ‘The Mythogenic Love of Castes’ (with S. Anufriev) to the exquisite refinement of his detective novel ‘The Swastika and the Pentagon’ — and performs rap (he promises to do so for the ‘Victory over the Future’ exhibition). But for Pepperstein both fine art and literature are only instruments of investigative activity. It is no coincidence that the association of authors from the Young Conceptualists group he founded in the 1990s adopted the emphatically bureaucratic-scientific title ‘Inspection Medical Hermeneutics’.

Pepperstein examines contemporary art, mass culture and philosophy to discover the sources of this ‘mythogeny’. As if Pepperstein is inoculating himself with every possible intellectual ‘virus’, whether it is a passion for ‘Lord of the Rings’ or leftist discourse, for psychedelic culture or the nostalgia for socialism that recently appeared in our society. Apparently his aim is to develop a vaccine that in no way deprives the myths of their attraction, but makes them entirely unfit for mass consumption and therefore devoid of epidemic potential. Pepperstein is concerned with the virtuoso customisation or ‘tuning’ of mythologies, which in his interpretation assumes the pleasantly quaint characteristics of a deeply private imaginary world. The utopian future seen in the landscapes the artist has recently drawn with abandon seem appealing just because this future is profoundly domesticated and elements of diverse, highly influential and menacing ideologies appear homely, familiar as souvenirs from distant lands displayed in someone’s apartment. Not even your own, but maybe your parents’ souvenirs that you often played with even before you knew where they came from. ‘Medical Hermeneutics’ has recreated the cult of childhood in contemporary art, and with Pepperstein this is all the more significant since his parents are children’s author Irina Pivovarova and artist Viktor Pivovarov, and he himself is a friend of Ilya
Kabakov, one of the founders of Moscow Conceptualism and a famous children's book illustrator. For Pepperstein Moscow Conceptualism and its complex philosophy was rather like a familiar toy from childhood. And he sees nothing wrong in perceiving everything with the same sense of trust and freedom. Even 'Black Square' and 'Red Wedge' acquire heads in his interpretation, rather like the playing cards in illustrations to 'Alice in Wonderland'. Such cards are hard to play in a game with rules – but you can play with the cards themselves. You can’t insert humanised squares and triangles in a Suprematist composition but you can put them in an Italian Renaissance landscape. In your private childlike future there is no one to punish you if you do. Not everyone is admitted to this future. No need, either: by rights everyone should have a future entirely their own.

Irina Kulik

Pavel Pepperstein
Landscapes of the Future. 2009
Paper, watercolour, different sizes
Artist’s collection
Courtesy of the Multimedia Art Museum, Moscow

ancora più significativo in quanto l’artista è figlio della scrittrice di libri per bambini Irina Pivovariva e del pittore Viktor Pivovarov, amico di Ilja Kabakov, uno dei fondatori del concettualismo moscovita e illustratore di splendidi libri per l’infanzia.
Per Pepperstein anche il concettualismo moscovita, con tutta la sua complessa filosofia, è una sorta di famigliare giocattolo. L’artista non vede nulla di strano nel maneggiare con la stessa confidenza e libertà anche tutto il resto. Addirittura egli appone una testa al “Quadrato nero” e al “Cuneo rosso” rendendoli simili alle carte delle illustrazioni di “Alice nel paese delle meraviglie”. Con quadri del genere è difficile fare una partita secondo le regole delle carte da gioco, però ci si può giocare. Al tempo stesso non è più possibile inserire i quadrati e i triangoli umanizzati in una composizione suprematista, però è possibile collocarli all’interno di un paesaggio che ci ricorda il Rinascimento italiano. Nel tuo futuro privato d’infanzia non ci sarà nessuno che ti punirà per questo. In questo futuro non ci sarà spazio per tutti. Poco male, del resto: ciascuno deve avere diritto ad un proprio futuro.

Irina Kulik

Pavel Pepperstein
Prospettive di sviluppo. 2009
Carta, acquerello
Collezione dell’artista
Courteosity Museo delle Arti Multimediali, Mosca
Sergei Shekhovtsov is so devoted to his favourite material that for a while he even signed his works ‘Sergei Porolon Shekhovtsov’. The artist has been using ‘porolon’ or foam rubber for almost everything since 2001, although the first such oeuvre that comes to mind is the human sculptures. Examples of these are the museum visitors or the movie-going public that fill an entire cinema, as we saw in Shekhovtsov’s San Paulo Biennale installation. Perhaps with good reason the artist’s foam-rubber figures frequently represent spectators. Shekhovtsov has said that for him foam rubber is above all the material used in manufacturing divan beds – a place for relaxation, contemplation, sleep or daydreams. Essentially this material is passive and pliable. But Shekhovtsov often treats it like wood or stone, carving out a shape with decisive and almost brutal strokes of the chisel. The artist’s works are a kind of deception where the astonished viewer cannot immediately comprehend their true characteristics. In this sense they have an affinity to Jeff Koons’ famous sculptures of blown-up toys fashioned in stainless steel, yet they act as a reverse mirror-image. Both Koons and Shekhovtsov play with the ambivalence of soft and hard, strong and weak. Koons makes his defenceless, cheap, mass-produced toys heavy-duty and high-value. The Russian Shekhovtsov, on the contrary, gives porous amorphous foam rubber a tough, resilient and unyielding appearance. It is no coincidence that Shekhovtsov often creates sculptures and installations parodying an image of power, might or majesty. This can be a grandiose throne crowned by the two-headed eagle, the emblem of tsarist and post-Soviet Russia, or a motorbike as the modern-day symbol of power and street-credibility. Shekhovtsov allows his audience to make an amazing discovery: both the sovereign symbol of the new Russian State and the iron horse of modern macho man are actually made of foam rubber, a material associated with kitchens, housekeeping and shabby Soviet toys. But the installation in the Russian Pavilion is ambiguous: although the foam-rubber motorbike is soft and artificial-looking, it has ‘crashed’ through

Sergei Shekhovtsov è talmente fedele al suo materiale preferito che c’è stato un tempo in cui firmava le sue opere come Sergei Porolon Shekhovtsov (in lingua russa “Porolon” è l’equivalente di poliuretano N.d.T.). L’artista lavora con questo materiale dal 2001 e realizza con esso praticamente tutto, si pensi in primo luogo alle sculture di persone fatte con il poliuretano. Oppure quelle raffiguranti i visitatori di un museo o il pubblico all’interno di una sala cinematografica, come nell’installazione presentata da Shekhovtsov alla Biennale di San Paolo in Brasile. Non è certo un caso che i personaggi in poliuretano realizzati dall’artista spesso rappresentano un qualche genere di pubblico. Lo stesso Shekhovtsov ha una volta detto che per lui questo materiale è quello che si utilizza per fare divanoni – un luogo di meditazione, di riflessione, di desiderio, di sogno. Si tratta cioè di un materiale passivo e malleabile. Tuttavia Shekhovtsov lo utilizza come se fosse legno o marmo, improntandolo, per mezzo di tagli netti, talvolta quasi crudeli, di contorni decisi.

I lavori di Shekhovtsov sono una sorta di inganno, la cui vera natura gli spettatori capiscono non subito e con stupore. In questo senso l’artista è vicino e al tempo stesso specularmente opposto alle celebri sculture di Jeff Koons: palloncini gonfiabili realizzati in acciaio inox. Sia Koons che Shekhovtsov giocano con l’ambivalenza del morbido e del duro, del solido e dell’effimero, del prezioso e dello scadente, dell’adulto e dell’infantile, del forte e del debole. Koons dà una super solidezza e un super valore a oggetti di largo consumo e di scarsissimo valore. Shekhovtsov, al contrario, conferisce alla soffice, amorfa gommapiuma l’apparenza di qualcosa di grezzo, solido e resistente. Non a caso l’artista realizza spesso sculture e installazioni che mettono in parodia i diversi modelli di potenza, forza e grandezza. Shekhovtsov offre allo spettatore la possibilità di fare un’eccezionale scoperta: sia il simbolo della potenza del nuovo Stato russo, che il cavallo d’acciaio di un grande “macho” sono in realtà realizzati in gommapiuma, un materiale che si associa alla
the pavilion wall. And unlike the real-life metallic iron horse, a foam motorbike comprised of numerous air bubbles can never get smashed up – it can simply fly away in the breeze, without even hitting the ground.

*Irina Kulik*
Anatoly Shuravlev is what you call a long-runner, someone who has been active in the field of contemporary art since the mid 1980s – and who has been moving back and forth between Berlin and his hometown Moscow for almost two decades now.

At the beginning, Anatoly was interested in the semiotic analysis of word and text. In paintings, objects, and installations of his early years he dealt with questions of ‘truth’ and representation, of signifiant and signifié. Then, during the early 1990s, there was a major ‘shift’ in his oeuvre and Anatoly started to work with photography – reflecting the definition of the image by the medium. He continued to investigate these aspects of the ‘politics of representation’ in various other photo-based projects. Tiny C-prints with a size of 10 mm x 8 mm or with a diameter of 10 mm became one of his trademarks in this process. The small prints were mounted on plastic cubes and installed on a wall in huge amounts and various shapes. Usually the prints show imagery that the artist shot with his analogue camera from magazines, TV, film and the Internet. What one sees and can recognise in these tiny images remains speculation to some extent. Although we can identify certain celebrities, landscapes, objects or parts of human bodies, it is almost impossible to make precise statements about the photographic details. The perception of this particular body of work with tiny prints is not dissimilar to the process of watching television – it imitates the habit of zapping, when we perceive the image as a whole but can no longer refer to single details. In an abstract sense, this specific way of perceiving the artwork or the mediated world can be compared to our perception of the world.

In his project “Black Holes” Anatoly deals with a similar topic and transfers the aspect of world perception into a confrontation of photography with painting. The work creates an all-over installation in the surrounding space that consists of specks of bleeding black paint applied to the walls in a formalistic way and reminiscent of the Action painting of the 1950s. When seen from a distance,
the overall wall painting is perceived as an abstract structure that develops into some kind of universe, since it surrounds us on all four walls. When inspecting the walls closer, small circular 10 mm-diameter photographs come into sight in the centre of each speck of black paint, showing a variety of historical personae from Gandhi to Einstein, from Madonna to Obama, all the strange people that have changed the world. When enlarging the distance from the photographic object, the black paint specks function like cosmic black holes that let the photographs disappear in space through their rotating forces. In this sense Shuravlev creates a space that no longer appears as a whole but is only perceptible through details, a world that has the quality of a fractured universe rather than an integral cosmos.

Kathrin Becker

Anatoly Shuravlev
Black Holes. 2009
Mixed media installation, 300 C-prints 10 mm diameter each
Artist’s collection
Courtesy of the Galerie Urs Meile, Beijing-Lucerne

Nel progetto intitolato “Buchi neri”, l’artista sviluppa lo stesso tema e trasforma l’aspetto della percezione del mondo nella contrapposizione tra fotografia e pittura. Si tratta di un’installazione totale inserita in uno spazio le cui pareti sono ricoperte di colature formaliste di tintura nera, che ricordano i dipinti degli anni 1950. A distanza, questi affreschi si percepiscono come una struttura astratta, quasi un simulacro del mondo, in quanto avvolge lo spettatore da tutti e quattro i lati. Ad una più vicina visione, al centro di ogni macchia nera si intravedono delle piccole fotografie rotonde del diametro di 10 mm. che raffigurano una miriade di personaggi storici, da Gandhi a Einstein, da Madonna o Obama, tutte quelle strane persone che hanno cambiato il mondo. Man mano che si aumenta la distanza le macchie nere cominciano ad apparire come dei buchi neri cosmici, la cui energia ingloba le fotografie. In questo senso Shuravlev crea un mondo che non appare più come unitario, ma che si manifesta attraverso i dettagli. Un mondo che ha le qualità non del cosmo universale, ma della frammentata terra.

Kathrin Becker

Anatoly Shuravlev
Buchi neri. 2009
Installazione realizzata con materiali misti, 300 C-prints di diametro 10 mm
Collezione dell’artista
Courtesy Gallery Urs Meile, Beijing-Lucerne
Alexei Kallima

Solo Shows:

2008
- Capitalism Garbage. Ecole Nationale Superieure d’Art de Bourges, France
- Unnamed Hill. M&J Guelman Gallery, Moscow
- Chechen Women’s Team of Parachute Jumping. Lehmann Maupin Gallery, New York
- Closed Party. Volker Diehl Gallery, Berlin

2007
- Sky Patrol. Galerie Ann de Villepoix, Paris

2006
- Dead Calm, Chechnya. White Box Gallery, New York
- Private Experience. M&J Guelman Gallery, Moscow

2005
- 19.45. Gallery S’Art, Moscow
- You And Your Friend From Malgobek, ‘Dom’ Culture Centre, Moscow
- Break 10 MIN., Art-Strelka, Vitrina Gallery, Moscow
- Chronicles. Reflex Gallery, Moscow

2004
- Guries And Relapes. M&J Guelman Gallery, Moscow
- Minutka. State Tretyakov Gallery, Moscow

2003
- Case On the Roadside, or Examination On Roads, M&J Guelman Gallery, Moscow
- Tomorrow. Wall Graphic. France Gallery, Moscow
- Distance. State Tretyakov Gallery, Moscow

2002
- Zefirs (performance). France Gallery, Moscow
- Monument to Victims (action). France Gallery, Moscow

2001
- You Are There Where Are Absent. France Gallery, Moscow

2000
- SES, action in Kremlin on Presidential election day. Moscow

Group Shows:

2008
- Thaw. Chelsea Art Museum, New York

2007
- Thaw. State Russian Museum, St. Petersburg
- Diary of the Artist. 2nd Moscow Biennale of Contemporary Art, Central House of Artist, Moscow
- Witnesses of the Impossible. Moscow Center of Art, Moscow

2008
- Sots Art. State Tretyakov Gallery, Moscow
- Free Party-2. Ecole des Beaux-Arts, Grenoble, France
- The Future Depends On You. Moscow Museum of Modern Art
- HETEROTOPIA, 1st Thessaloniki Biennale of Contemporary Art, Greece
- Opening of the Contemporary Art Museum ART4.RU, Moscow
- Moscopolis. Espace Louis Vuitton, Paris
- Baroque. Moscow Museum of Modern Art
- Sots Art. Art politique en Russie de 1972 à aujourd’hui. La Maison Rouge, Paris

2006
- Rebels. Galerie Volker Diehl, Berlin

2005
- Origin of Species. Contemporary City Foundation, Moscow
- Questions of Identity. Chamelion Gallery, Walsall
- Moscow News. The National Gallery, Veletzny Palac, Prague
- Act of Charity. France Gallery, Zverev Center of Contemporary Art, Moscow
- Dialectic of Hope. 1st Moscow Biennale of Contemporary Art, Lenin Museum, Moscow
- 8th Kaliningrad Biennale of Graphic, Russia
- 4th Shiryaevo Biennale of Contemporary Art, Samara, Russia
- Russian Pop-Art. State Tretyakov Gallery, Moscow
- Europalia. Russia Festival, Brussels
- Portrait of Face. M’ARS Centre for Contemporary Arts, Moscow
- Artist and Weapon. M’ARS Centre for Contemporary Arts, Moscow
- Moscow Breakthrough. The Bargehouse, London
- Beyond the Red Horizon. Contemporary Art from Poland and
esposizioni selezionate degli artisti

Russia. Centre for Contemporary Art at Ujazdowski Castle, Warsaw
2003 Fashion Control. M&J Guelman Gallery, Moscow
Hunger-Srike. Zverev Center of Contemporary Art, Moscow
Art-Klyazma Festival of Contemporary Art, Moscow region, Russia
STOP! WHO GOES? National Centre of Contemporary Art, Moscow
Same Old Sun Everywhere. France Gallery, Moscow
New Countdown. Digital Russia with SONY. Central House of Artist, Moscow

2002 Davaj! Russian Art Now. Postfuhrampt, Berlin; Museum für Angewandte Kunst (MAK), Vienna
Made in France (with ‘Radek’ Group). Sakharov Center, Moscow
Instead of Art. Zverev Center of Contemporary Art, Moscow
Melioration Festival of Contemporary Art, Moscow
STOP! WHO GOES? National Centre of Contemporary Art, Moscow
100% Vision. Regina Gallery, Moscow
Pop/Art. Zverev Center of Contemporary Art, Moscow
Georgia From/To. Zverev Center of Contemporary Art, Moscow

Irina Korina
Solo Shows:
2009 Installations. Moscow Museum of Modern Art
2008 Invisible Distinction (with Zhanna Kadyrova and Diana Machulina). Art-Strelka Projects Gallery, Moscow
Night Charge. XL Gallery, Moscow
2007 : )) XL Gallery, Moscow
2006 Top Model. Contemporary City Foundation, Moscow
Positive Vibrations. XL Gallery, Moscow
2005 Station Keeper. XL Gallery, Moscow

2004 Back to the Future. XL Gallery, Moscow
2003 Urangst. XL Gallery, Moscow
Artists Portrait in Youth. Goethe-Institut, Moscow

Group Shows:
2008 Invasion : Evasion. Baibakov Art Projects, Moscow
Russian Poor. River Terminal, Perm, Russia
News. Gallery Municipal Exhibition Center, Izhevsk
Fast Art 24. Winzavod Contemporary Art Center, Moscow
U-TURN. Quadrennial for Contemporary Art. Carlsberg brewery, Tap E, Copenhagen
2007 Arch-Town. Shargorod, Ukraine
Sots Art. Political Art in Russia. State Tretyakov Gallery, Moscow
Urban formalism. Moscow Museum of Modern Art
I Believe. 2nd Moscow Biennale of Contemporary Art. Winzavod Contemporary Art Center, Moscow
Witnesses of the Impossible. Moscow Art Center
Progressive Nostalgia. Centro per l’arte contemporanea Luigi Pecci, Prato, Italy
Sots Art. Art politique en Russie de 1972 à aujourd’hui. La Maison Rouge, Paris
2006 Modus R. Russian Formalism today. Newton Building, Miami, USA
2005 P.S. Beyond the Red Horizon. National Center of Contemporary Art, Moscow
Angels of History. Moscow Conceptualism and its Influence. Museum van Hedendaagse Kunst, Antwerp, Belgium
Dialectic of Hope. 1st Moscow Biennale of Contemporary Art, Lenin Museum, Moscow
International Biennale of Contemporary Art ‘Second Sight’. The National Gallery, Veletrzny Palac, Prague
Moscow Breakthrough. The Bargehouse, London
Russian Pop Art. State Tretyakov Gallery, Moscow
Reflection. National Center of Contemporary Art, Moscow, Nizhny Novgorod, Ekaterinburg, Russia
Brussland. Europalia. Russia Festival. Brussels
Orient Inn. Palazzo Pesaro Papafava, Venice, Italy
New Acquisitions. From NCCA collection. National Center of Contemporary Art, Moscow
Playground. Design and Architecture Center Artplay, Moscow
WAM 8 1/2: video art. WAM Gallery, Moscow
2004 Ha kypopt! Russian Art Today. Kunsthalle, Baden Baden, Germany; New Manege Exhibition Hall, Moscow
Art-Klyazma, 3rd Festival of Contemporary Art, Moscow region, Russia
Art Moscow Studio. Central House of Artist, Moscow
Beyond the Red Horizon. Contemporary Art from Poland and Russia. Centre for Contemporary Art at Ujazdowski Castle, Warsaw
2003 Werkelijkheidshorizonten / Horizons of Reality. Museum van Hedendaagse Kunst, Antwerp, Belgium
Art-Klyazma, 2nd Festival of Contemporary Art, Moscow region, Russia
New Countdown. Digital Russia with SONY. Central House of Artist, Moscow
2002 Pop/Art. Zverev Center of Contemporary Art center, Moscow
Melioration Festival of Contemporary Art, Moscow region, Russia
Latest Report. Toliatti; Samara; Nizhny Novgorod Art museum; Novosibirsk Art Gallery, Russia
Expectation. From Experiences of Russian Middle Class. Central House of Artist, Moscow

2001 Partnership for Art, Russian-Swedish project. Central House of Artist, Moscow
Defile in Cloakroom. L Gallery, Moscow
2000 Youth Meets the Third Millenium. International Month of Photography in Moscow
‘Photobiennale-2000’, Central House of Artist, Moscow
Valand Spring Exhibition. Valand Academy of Fine Arts, Goteborg, Sweden
1999 Vinyl Bones. XL Gallery, Moscow

Andrei Molodkin
Solo Shows:
Touchy art (Tachi’s art). Nina Lumer Gallery, Milan
Guts à la Russe. Orel Art Gallery, Paris
Direct From The Pipe. Anne + Art Projects, Ivry-Sur-Seine, Paris
G8. Kashya Hildebrand Gallery, Zürich, Switzerland
2006 Empire at War. Daneyal Mahmood Gallery, New York
Cold War II. Orel Art Gallery, Paris
Sweet Crude Eternity. Kashya Hildebrand Gallery, Zürich, Switzerland
2005 Sweet Crude Eternity. Kashya Hildebrand Gallery, New York
2003 Love Copyright. Kashya Hildebrand Gallery, New York, USA;
Orel Art Gallery, Paris
2002 Polius. Orel Art Gallery, Chapelle Saint Louis de la Salpêtrière, Paris
2001 Novonovosibirsk. State Russian Museum, St. Petersburg;
The Schusev State Museum of Architecture, Moscow
Blue Dream. Freud’s Dream Museum, St. Petersburg

Group Shows:
2008  Russian Dreams... The Bass Museum of Art, Miami Beach, USA
      Adventure of the Black Square. State Russian Museum, St. Petersburg
      Decked Out. Burton’s Gallery, Burlington, USA
2007  Paper Trails - New Adventure in Drawing. V1 Gallery, Copenhagen
      East/West. Orel Art Gallery, Paris
      Bushels, Bundles and Barrels, Superfund Investment Center, New York
2006  Petrodollar, Pierogi Gallery and Ronald Feldman Fine Arts, Miami, USA
      Praying For Oil. Orel Art Gallery, Flash Art, Milan
2003  Underground City. Labin, Croatia
      Neue Ansaetze. Zeitgenoessische Kunst aus Moskau. Kunsthalle, Düsseldorf, Germany
      Biesterfeld Art Management. St. Moritz, Switzerland
2001  Novonovosibirsk. State Russian Museum, New Academy, St. Petersburg; The Schusev State Museum of Architecture, Moscow
2000  International Month of Photography in Moscow ‘Photobiennale-2000’, Moscow House of Photography Museum

Gosha Ostretsov
Solo Shows:
2009  Coolville. Claire Oliver Gallery, New York
      Robbing Good. Paradise Row Gallery, London
2008  Dead Souls. Triumph Gallery, Moscow
2007  Salon Beauté. Rabouan-Moussion Gallery, Paris

2006  Under Repair. Moscow Museum of Modern Art
2005  5th Ceremony of Awarding the New Government’s Order to the best people of Russia. M&J Guelman Gallery, Moscow
2004  Outrage. M&J Guelman Gallery, Moscow
2003  Eat the Halfwit. State Tretyakov Gallery, Moscow
2002  Vandals and Generals of the New Government. M&J Guelman Gallery, Moscow
2000  Visitor. State Russian Museum, St. Petersburg
      New Government. M&J Guelman Gallery, Moscow

Group Shows:
2009  Another Mithology. National Centre of Contemporary Art, Moscow
2008  Russian Roulette. Nassauischer Kunstverein, Wiesbaden, Germany
      Domestic Appliance. Flowers East Gallery, London
      Laughterlife. Paradise Row Gallery, London
2007  Austrian Story. Moscow Museum of Modern Art
      Artist’s Diary. 2nd Moscow Biennale of Contemporary Art, Central House of Artist, Moscow
      Sots-Art. 2nd Moscow biennale of Contemporary Art, State Tretyakov Gallery, Moscow
2006  Amateurs. Marres Art-Center, Maastricht, Netherlands
      Cinemarathon. M&J Guelman Gallery, Moscow
2005  Front: Wechsel. Stift Vorau, Austria
      Partners. 1st Moscow Biennale of Contemporary Art, State Tretyakov Gallery, Moscow
      Gender Passions. 1st Moscow Biennale of Contemporary Art, Moscow Museum of Modern Art
2000  Russia-2. Central House of Artist, Moscow
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>2003</td>
<td>New Countdown: Digital Russia with Sony. Central House of Artist, Moscow</td>
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<tr>
<td>1999</td>
<td>Western Europe After the Berlin Wall. State Russian Museum, St. Petersburg</td>
<td>Presentation of the collection of latex costumes and masks in the galleries of the XIII arrondissement (Jenifer Flay Gallery, Emmanuel Perrotin Gallery, Gallery Praz-Delavallade, etc.) timed to coincide with the unveiling of the Contemporary Art Centre, Paris</td>
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<td>1993</td>
<td>Contemporary Art Biennial. Istanbul, Turkey</td>
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**Pavel Pepperstein**

**Solo Shows:**

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<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>2009</td>
<td>EITHER-OR, Kwenig Galerie, Cologne</td>
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<tr>
<td>2008</td>
<td>EITHER-OR, Regina Gallery, Moscow</td>
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<td>2007</td>
<td>CITY of RUSSIA, Regina Gallery, Moscow</td>
<td>Talking Animals, Galerie Kaufmann, Zürich, Switzerland</td>
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<td></td>
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<td>Landscapes of Future, Gallery of Modern Art, Vancoover, Canada</td>
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<td>2006</td>
<td>Landscapes of Future, Galerie Kamm, Berlin</td>
<td>Drawings, Kunstmuseum, Basel, Switzerland</td>
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<td>Pentagon, Regina Gallery, Moscow</td>
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<td>Drawings, Artplay, Moscow</td>
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<td>2005</td>
<td>Europa, Galerie Wallbroel, Düsseldorf, Germany</td>
<td>Riders, Ministry of Culture, Düsseldorf, Germany</td>
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<td>Riders, Gallery Sutton Lane, London</td>
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<td>2004</td>
<td>Hypnosis, Regina Gallery, Moscow</td>
<td>Flags and Flowers, Sutton Lane, London</td>
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<td>Hypnosis, Spovieri Gallery, London</td>
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<td>Hypnosis, Gallery Kaufmann, Zürich, Switzerland</td>
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<td>2003</td>
<td>The Battles, Regina Gallery, Moscow</td>
<td>Political Hallucinations, Gallery Kamm, Berlin</td>
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<td>2002</td>
<td>Gods and Monsters, Neuer Aachener Kunstverein, Germany</td>
<td>America, Gallery Ursula Walbrol, Düsseldorf, Germany</td>
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<td>Drawings, Larivier, Paris</td>
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<td>2001</td>
<td>The Girl and the Tunnel, Kaufman, Zürich, Switzerland</td>
<td>Die Ausstellung eines Gespraches (with B. Groys and I. Kabakov), Kunsthau Zug, Switzerland</td>
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<td>2000</td>
<td>Away from the Labyrinth (with Greenman), Museum of Israel, Jerusalem</td>
<td>Russian Novel 2000, Regina Gallery, Moscow</td>
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<td>Moses (with ‘Russia’ group), KunsHouse, Zug, Switzerland</td>
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<td>How to Meet an Angel (with I. Kabakov), Gallery Sprovieri, London</td>
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<td>1999</td>
<td>The Father and the Son (with V. Pivovarov), Kunsthau Zug, Switzerland</td>
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<tr>
<td>1998</td>
<td>Binoculars and Monoculars. Life and work, Kunsthau, Switzerland</td>
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<td>1997</td>
<td>Portrait of an Old man, State Russian Museum, St. Petersburg</td>
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**Group Shows:**

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<tr>
<td>2007</td>
<td>MOSCOPOLIS. Espace Louis Vuitton, Paris</td>
<td>MuHKA, Antwerp, Belgium</td>
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<td></td>
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<td>Woe from Wit, Vera Pogodina Gallery, Moscow</td>
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<td></td>
<td>Intellectual Realism. 2nd Moscow Biennale of Contemporary Art, State Tretyakov Gallery, Moscow</td>
</tr>
</tbody>
</table>
Sergei Shekhovtsov

Solo Shows:
2009  Fahrenheit 392, XL Gallery, Moscow
2008  Tron. XL Gallery, Moscow
2006  Park. Nina Lumer Gallery, Milan
       Foam-Rubber. Anna Nova Gallery, St. Petersburg
       Zoo. Orel Art Gallery, Paris
2004  Ephemeral Art, State Tretyakov Gallery, Moscow
       Potpourri. Regina Gallery, Moscow
       Golden Cage, Regina Gallery, Moscow
       Singer. State Tretyakov Gallery, Moscow
2003  Occupation of Elite (with Valery Koshlyakov), Regina Gallery, Moscow

Group Shows:
2009  21Russia. Pinchuk Art Center, Kiev, Ukraine
2008  The Next of Russian Art. Loop Gallery, Seoul, Korea
2007  Capricci. Casino Forum d’Art Contemporain, Luxembourg
       I Believe. 2nd Moscow Biennale of Contemporary Art, Winzavod,
       Moscow Contemporary Art Center
2005  Europalia. Russia Festival. Brussels
       Russian Pop-Art, State Tretyakov Gallery, Moscow
2004  26th Biennale of Sao Paulo, Ciccillio Matarazzo Pavilion,
       Sao Paulo, Brasil
2003  Russia, Forward! Regina Gallery, Moscow
2002  Pop/Art, Zverev Center of Contemporary Art, Moscow
       Davaj, Russian Art Now, Postfuhrant, Berlin; MAK, Vienna
       Third Russian Avantgarde, Karenina Gallery, Vienna

Anatoly Shuravlev

Solo Shows:
2008  Unnamed. GMG Gallery, Moscow
       Black Holes. Urs Meile Gallery, Luzern – Beijing, Lucerne,
       Switzerland
2007  China Connection. Galerie Urs Meile, Beijing – Lucerne, Beijing
2006  Gallery Charim, Vienna, Austria
2005  Infrathin. 1st Moscow Biennale of Contemporary Art,
       Contemporary City Foundation, Moscow
       Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland
       Marina Gizich Gallery, St. Petersburg
2004  Retrospective. Moscow House of Photography Museum, Moscow
2003  Aidan Gallery, Moscow
2002  Charim Gallery, Vienna, Austria
        Galerie Urs Meile, Beijing – Lucerne, Lucerne, Switzerland
        Aidan Gallery, Moscow
2001  Templates, Gary Tatintsian Gallery, New York
        Otto Schweins Gallery, Cologne, Germany
2000  Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland
1999  Aidan Gallery, Moscow
1998  History. Labor Pixel Grain, Berlin
        Hand Made. Otto Schweins Gallery, Cologne, Germany
1997  Templates. Galerie Urs Meile, Lucerne, Switzerland
        Flowers of Moscow. Aidan Gallery, Moscow
1995  La Base, Centre d’Art Contemporain, Levallois, Paris
        Show Room Specks Hof, Leipzig, Germany
        Otto Schweins Gallery, Cologne, Germany
1994  Sammlung Rene Steiner, Erlach, Switzerland
        Ab Realibus ad Realiora, Kunstwerke, Berlin, Germany; State
        Russian Museum, St. Petersburg
1993  Attempt to See, Galerie im Literaturforum Brecht-Ilaus, Berlin
1992  The Senate of Berlin
        Kunsterhaus Bethanien, Berlin
        Anatoly Shuravlev. Giorgio Persano Gallery, Turin, Italy
Group Shows:
2009  Excuse me, are you famous? WL project, Berlin – Hong Kong
2008  Summer Sale. GMG Gallery, Moscow, Russia
        Moscow. Volker Diehl Gallery, Berlin
2007  GMG Space. GMG Gallery, Moscow
        Collection of DZ BANK. Ludwig Museum, Budapest, Hungary
        Through the Painting. 2nd Moscow Biennale of Contemporary
        Art, Moscow
        Collection of Pierre Brochet. Moscow Museum of Modern Art
2006  Artist Against the State: Perestroika Revisited. Ronald Feldmann
        Gallery, New York
2005  1st Moscow Biennale of Contemporary Art
        Hier/anderswo. Kuntpanorama, Lucerne, Switzerland
2004  Shizorama. National Center of Contemporary Art, Moscow
        Na Kuort!, Staatliche Kunsthalle Baden-Baden, Germany;
        Manege Central Exhibition Hall, Moscow
        Collection of DZ Bank. Moscow House of Photography Museum,
        Moscow
2003  Landscape. Virginia Miller Gallery, Miami, USA
        Group Show. Charim Gallery, Vienna
        Rene Steiner Gallery, Erlach, Switzerland
        New Models. Trafo Center for Contemporary art, Budapest
2001  Group Show. Virginia Miller Gallery, Miami, USA
2000  Through the Looking Glass. Gallery Fricke, Berlin and Düsseldorf
        BMA. Position New Art from Berlin. Neuer Kunstverein,
        Aschaffenburg, Germany
        Perce? Domus Academy Milan and Magazzino d’Arte Moderna,
        Rome
1999–  After the Wall, Moderna Museet, Stockholm; Museum Ludwig,
        Budapest; Hamburger Bahnhof, Berlin
2001  Can You Hear Me? Ars Baltica Triennial of Photographic Art,
        State Gallery in Sophienhof, Kiel, Germany; Center for
        Contemporary Art, Vilnius, Lithuania; Kunsthalle Rostock,
        Rostock, Germany; Bergen’s Kunstforening, Bergen, Norway;
        Gallery Otso, Espoo, Finland
1999  Missing Link, Kunstmuseum Bern, Switzerland; Kunsthalle
        Dresden, Germany
        Zwischenformen aktueller Kunst, Freunde aktueller Kunst e. V.,
        Zwickau, Germany
1999  SPACE PLACE 30049-180799. Kunsthalle Tirol, Hall, Austria
       Mystical Correct. Galerie Hohenthal & Bergen, Berlin

1996  Almost Invisible, Ehemaliges Umspannwerk, Singen, Germany

1995  Landschaft. Mit dem Blick der 90er Jahre, Mittelrhein-Museum, Koblenz; Museum Schloss Burgk, Saale and Haus am Waldsee, Berlin
       Das Medium der Photographie in der zeitgenossischen Kunst, Galerie Dacic, Tübingen, Germany
       Configura 2. Dialog der Kulturen, Erfurt, Germany
       Rencontres Internationales de la Photographie, Arles, France
       Kraftemessen. Zeichnungen der Moscauer Szene, Galerie Hohenthal & Littler, München, Germany

1994  Kunst: Sprache, Kunstwerke, Berlin
       Renaissance and Resistance, State Russian Museum, St. Petersburg
       Cetinjski Bijenale II, Cetine, Montenegro
       XXII Biennale of Sao Paolo, Brazil
       Engel Heute. Galerie Gottfried Hafemann, Wiesbaden, Germany

1993  Philosophy of the Name. National Centre of Contemporary Art, Moscow
       Privat. Kunstwerke, Berlin
       Without Trace. Altes Rathaus, Potsdam, Germany

1992  Perspectives of Conceptualism. North Carolina Museum of Art, Raleigh, USA
       37 Raume. Kunstwerke, Berlin
       The Fall. The One and the Other. Immo Art Gallery, Antwerp, Belgium

1991  In de USSR en Erbuiten, Stedelijk Museum, Amsterdam
       1989-1990 10+10, Museum of Modern Art, San Francisco; Albert Knox Gallery, New York; Milwaukee Art Museum, Fort Worth and Corcoran Gallery, Washington, USA
       a Mosca... a Mosca..., Villa Campoleto, Ercolano and Galleria Comunale d’Arte Moderna, Bologna, Italy
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