



**ID. ART:TECH EXHIBITION. NEW YORK. 2020**



# CYFEST-12: ID. ART:TECH

THE INTERNATIONAL MEDIA ART FESTIVAL

ID. ART:TECH EXHIBITION explores ID as a phenomenon with wide scatter of meanings — from the term in psychoanalysis (id) to the document that certifies one's identity (ID) — from the forms of sociopolitical functioning of portraits to the images of mass culture, aesthetics of ID cards, passport picture and social networks. This exhibition brings together a collection of experiential-based ideas and projects mediated by technologically progressive visualization methods, as well as paintings, drawings, photography, video, and sculpture.

With an emergence of a portraiture, only prosperous and influential people were honored to have a portrait, this painted ID. These artworks are kept in the museums while the metadata about the canvases' protagonists — who they are and why they are depicted — detach from an object and stay in the archives and in the heads of experts. All that's left are visual images that acquire multiple interpretations depending on beholder's background. Today, portrait as a prototype of infinite interpretation is acquiring new forms.

Now one can compose one's own infinite portrait gallery of avatars for every occasion. One is able to correct, update, or transform the image or, to freeze the moment and change nothing for years, to speak about certain things and keep quiet about others, to not reveal oneself at all, to mimic, to create simulacra, to steal the accounts and to generate doppelgangers. To achieve all this, one doesn't need to be famous, wealthy or socially engaged. The body becomes an ultimate truth, serving as an evidence of the existence and a unique characteristic. Biometrics turns into a document. For now, one cannot abandon the body. This is getting absurd: the body is needed because it interacts with a device.

A device itself has an ID and serves as its keeper for a human. Both a thing and a human being have their own set of numeric characters. People have a passport and a Social Security Number. Things have their own ID — an identifier, a barcode and an IMEI. The access through the use of fingerprint or face recognition becomes a point of interaction between the machine and the human being. The ID turns the unknown into the known, named and attributed. Authorization through an ID provides an access and prevents strangers from entering. Logins and passwords are being both a lock and a picklock at the same time.

The integrity of being and presence in the world is disintegrating. What determines and forms a human has been also extrapolated towards a digital world. One can simultaneously be in the two "here and now" — the real and the virtual. The existence breaks down

into a multitude of the accounts in all forms of virtual communication with the world — from social media, mail clients, services and games to mobile phones and bank accounts. The ID hovers between the virtual and the real, the invented and the real, the body and the thing.

A lifestyle that excludes access to the Internet may look like a hermitry. Nevertheless, being online is still rather helpful than essential. The reluctance to be represented or to leave a minimal footprint in the Internet turns into a radical position bordering on marginalization. We observe how the boundary of what's normal or conventional has shifted, how the notion of comfortable existence, whose day-to-day set of daily routine includes a regular dose of Internet (if there is a secure and nonstop access to it), has changed.

The first presentation of the ID. ART:TECH EXHIBITION took place at Ca' Foscari Zattere Cultural Flow Zone Venice in May of 2019. The exhibition featured works by the contemporary artists from Italy, Russia, Great Britain, USA, Belgium, France, and Norway. In November 2019, CYFEST-12: ID. ART:TECH embraced St. Petersburg - over one hundred emerging, mid-career and well known international artists participated in several locations including State Hermitage Youth Education Center and Saint Petersburg Stieglitz State Academy of Art and Design.

ID. ART:TECH EXHIBITION at the National Arts Club continues to explore and create infinite interpretation of ID. The list of artists includes Martha Wilson, ORLAN, Faith Ringgold; Cyland MediaArtLab artists and interactive works by Anna Frants, Ludmila Belova, Alexandra Dementieva, Elena Gubanova, Ivan Govorkov, Sergey Komarov, Alexey Grachev, Alexander Terebenin, a special selection of contemporary sound art from Cyland Audio Archive. A selection from Frants Family collection include works by Valentin Gromov, Tatiana Kupperwasser, Tatiana Glebova, Leon Nissenbaum, Solomon Rossine, Rikhard Vasmi, and a selection from the Kolodzei Collection of Russian and Eastern European Art, Kolodzei Art Foundation include works by Petr Belenok, Vagrich Bakhchanyan, Erik Bulatov, Asya Dodina, Rimma Gerlovina, Valeriy Gerlovin, Slava Polishchuk, Eduard Gorokhovskiy, Ilya Kabakov, Vyacheslav Koleichuk, Vitaly Komar, Alexander Melamid, Douglas Davis, Leonhard Lapin, Natalia Nesterova, Samuil Rubashkin, Leonid Sokov, Oleg Vassiliev, Alexander Yulikov, Anatoly Zverev.

Natalia Kolodzei, Anna Frants, Elena Gubanova

# ID ART:TECH EXHIBITION

02.-27.03'2020

New York  
National Arts Club,  
Gregg and Marquis Galleries  
15 Gramercy Park South

cyland.org  
KolodzeiArt.org

## RELATED EVENT

PANEL DISCUSSION  
AND VISUAL PRESENTATION:  
**CONTEMPORARY ART  
IN ACADEMIC ENVIRONMENT**  
**MARCH 13, 2020, 7PM**

The National Arts Club,  
15 Gramercy Park South, New York

The event focusing on the strategies and problems of education process in the field of digital art, effective instruments of practical and theoretical learning, and multidisciplinary project based approach.

This program is organized in conjunction with the ID.ART:TECH EXHIBITION on display in the Gregg and Marquis Galleries.

Panelists:  
Ellen K. Levy, Christopher Fynsk, Anna Frants,  
moderated by Natalia Kolodzei.

## TEAM

### CURATORS

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Elena Gubanova  
Natalia Kolodzei**

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**Lydia Griaznova**

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**Lydia Griaznova, Alexander Menus**

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## ORGANIZERS

media art lab



**CYLAND** International MediaArtLab (St. Petersburg, Russia) is a nonprofit organization dedicated to expanding the intersection of Art :: Tech through an annual international festival CYFEST, visual exhibitions, sound art, video art, and educational programs. Over the years, CYLAND brings together artists, curators, engineers, educators and thinkers to create projects around the world



**KOLODZEI** Art Foundation

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Fine Arts and Exhibition committees

Cyland Media Art Lab artists, installation  
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**Elena Gubanova**  
**Ludmila Belova**  
**Alexandra Dementieva**  
**Ivan Govorkov**  
**Sergey Komarov**  
**Alexey Grachev**  
**Alexander Terebenin**

The Kolodzei Art Foundation's  
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and Volunteers:

**Samuel M. Harrell**  
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**Natalia Kolodzei**  
**Wayne Merry**  
**Grace Kennan Warnecke**

**Martha Wilson** and P·P·O·W Gallery, New York

**ORLAN** and Ceysson & Bénétière Galleries

**Faith Ringgold** and ACA Galleries



**Disfiguration-Refiguration,  
Precolumbian SelfHybridization  
No. 17B, 1998**

Cibachrome, 59.1 w 39.4 in. (150 × 100 cm), edition 2/3  
Courtesy of ORLAN and Ceysson & Bénétière



**Disfiguration-Refiguration,  
Precolumbian SelfHybridization  
No. 10, 1998**

Cibachrome, 59.1 × 39.4 in. (150 × 100 cm), edition 1/2  
Courtesy of ORLAN and Ceysson & Bénétière

# Martha Wilson



Top:

## **Beauty + Beastly, 1974 and 2009**

Black and white photographs, text, 17 × 23 1/2 in. (43.18 × 59.69 cm), 1/1 AP (AP 1/1)

Courtesy of Martha Wilson and P-P-O-W, New York

Bottom:

## **Makeover: Melania, 2017**

Photo/text, 11 × 43 1/2 in. (27.9 × 110.5 cm)

Courtesy of Martha Wilson and P-P-O-W, New York



# Faith Ringgold

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## **Women Free Angela, 1971**

Offset poster, 28 1/4 × 19 1/2 in (71.8 × 49.5 cm)

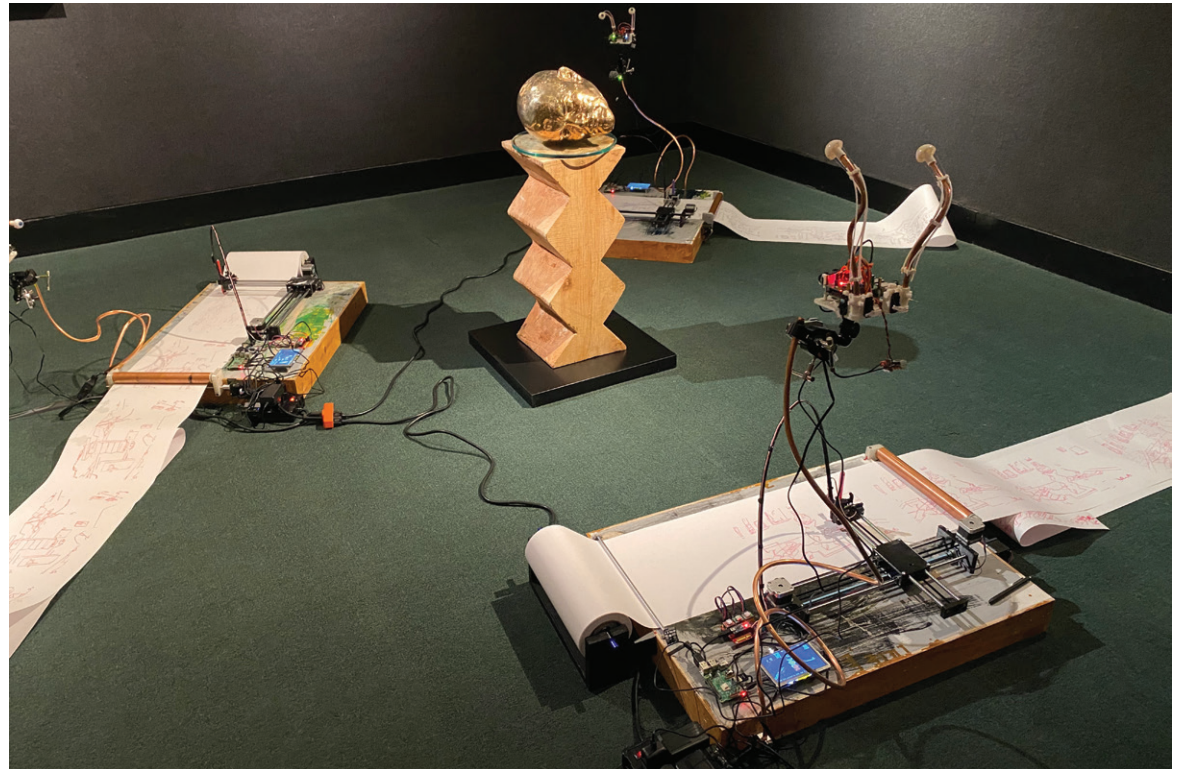
Courtesy of Faith Ringgold and ACA Galleries



## **Woman Free Yourself, 1971**

Offset poster, 24 × 18 in. (61 × 45.7 cm)

Courtesy of Faith Ringgold and ACA Galleries



## Artist Union, 2019

From the series “Matter of Chance”

Installation

Courtesy of Anna Frants  
and CYLAND Media Art Lab

In the center:

**Leonid Sokov**, Lenin and Brancusi, 1994.  
Bronze, wood, and glass, AP, 31 × 13 × 13 in.  
(80 × 33 × 33 cm)

Kolodzei Collection of Russian and Eastern  
European Art, Kolodzei Art Foundation

“Artist Union” is a reflection on the law of large numbers. Is it applicable in visual arts — to colors in painting, lines in graphics, forms in sculpture, and the image integrity in installations? The law of large numbers is a principle that describes the completion of the same experiment many times. According to this law, the joint action of a large number of random factors leads to a result almost independent of the chance.

For example, in the 16th century the length of the English foot was defined, by a royal order, as the arithmetic average length of the foot of the first 16 people leaving the church on Sunday matins. Although the law of large numbers was not yet defined, it serves as the basis for the principle of arithmetic mean used in determining the length of a foot.





## Pastorale, 2016

Installation

Engineer: Aleksey Grachev

Courtesy of Ludmila Belova and CYLAND Media Art Lab

Digital world is everywhere now: we are surrounded by innumerable gadgets, robots, computers. When we go on the internet, we accept existence of another virtual world, where - unlike the real one - everything is splendid. There is no time there: it can be stopped by pressing «pause» button. In that world we stay forever young, one can be easily transformed into a hero or a criminal, there is no day or night, no gravitation. Digital world is benevolent, always ready to help, show the way, find the medicine, feed, console and entertain. It is a new pastoral, counterposed to harsh reality. The main image of pastoral — sunny summer day — is transformed here into a blue light of computer screen, that allures us into the virtual reality with its original pastoral eternity.

In the installation “Pastorale”, copies of a porcelain shepherdess produced by a 3D printer are arranged on a screen that reproduces a video imitating a flowery meadow.

The sound is a compilation of the music of Jean-Baptiste Lully and the chirping of “electronic birds”.

If a traditionally understood pastorelle is the peaceful bucolic scene lit by bright sunlight, the digital pastorelle is a digitized world behind the looking-glass that represents what is absent in reality, the reflection's reflection. Instead of sunshine flooding idyllic landscapes, the digital spaces glimmer with the cold silver of the moon — the reflected light of the Sun.

The pastoral music of Lully appeases the spectator who sees a multitude of absolutely identical “shepherdesses” dancing on the grass that is breaking up into pixels. The birds' chirping creates the atmosphere of a joyful sunny day and invites us into this new digital world which dazzles us with its beauty, goodwill and absence of borders.

## Dialogue, 2018

Multimedia object

Courtesy of Elena Gubanova,  
Ivan Govorkov  
and CYLAND Media Art Lab

The Man usurps functions of the Creator. The Man creates the Machine. Then the Machine usurps functions of the Man, creates the Machine on its own and starts interacting with the Machine. This is our future.

Nevertheless, the artist reserves the right to imagine that the dialogue between the creator and the subject of creation remains the same. Gestures of the robotized hands perform the very same emotional dialogue that could have transpired between the Creator and the Man if we are to animate Michelangelo's fresco "The Creation of Adam". Menace, despair or humility: the creator robot starts; the creator man responds. And everything is controlled from the same electrical outlet. That is to say, there is no difference: the creation menaces itself and forgives itself.





## **St. Sebastian 24 Hours a Day, 2019**

Installation

Courtesy of Alexander Terebenin  
Frants Family collection

One of the priority fields in the art of Alexander Terebenin is ready-made. A board for knife-throwing in the shape of a person was found in the abandoned and crumbling building of a military academy. The artist identifies the object with the martyr image of Saint Sebastian who lived in Rome, served as a captain of the guards and secretly professed Christianity, for which he was executed.

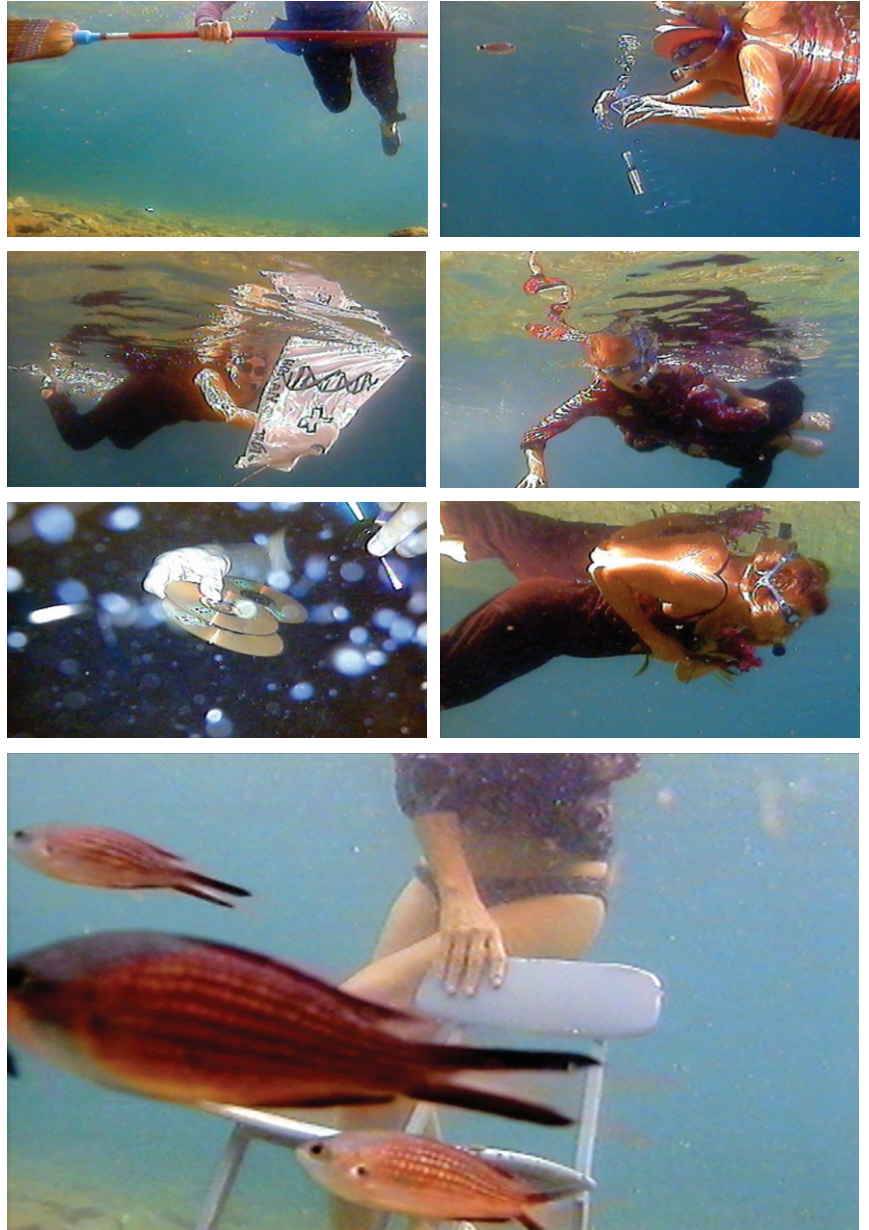
In time, the image of Saint Sebastian became notably younger and more attractive: while on the 6th century mosaic Sebastian appears as an aged bearded man, in Renaissance paintings he is a beardless youth. The artist is focused on the beauty of Sebastian's body and not on number of his wounds. In the 15th century, Antonello da Messina has depicted the saint tied to a tree in the middle of one of the Vene-

tian piazzas, however, the execution scene by no means disturbs the leisurely calm of the city: a guard naps and townspeople take a stroll. A martyrdom against the background of a serene landscape.

The metal pierced the flesh hundreds of times, causing unbearable pain and suffering to the saint tied to a tree. The history of human civilization is a story of wars and violence which does not stop for a single day. A pine board covered with wounds. A primitive LED display that is mainly used for advertising cheap stores cheerfully announces that the show of Saint Sebastian's tragedy takes place non-stop, 24 hours a day.



# Alexandra Dementieva



## **Twin Depths, 2018**

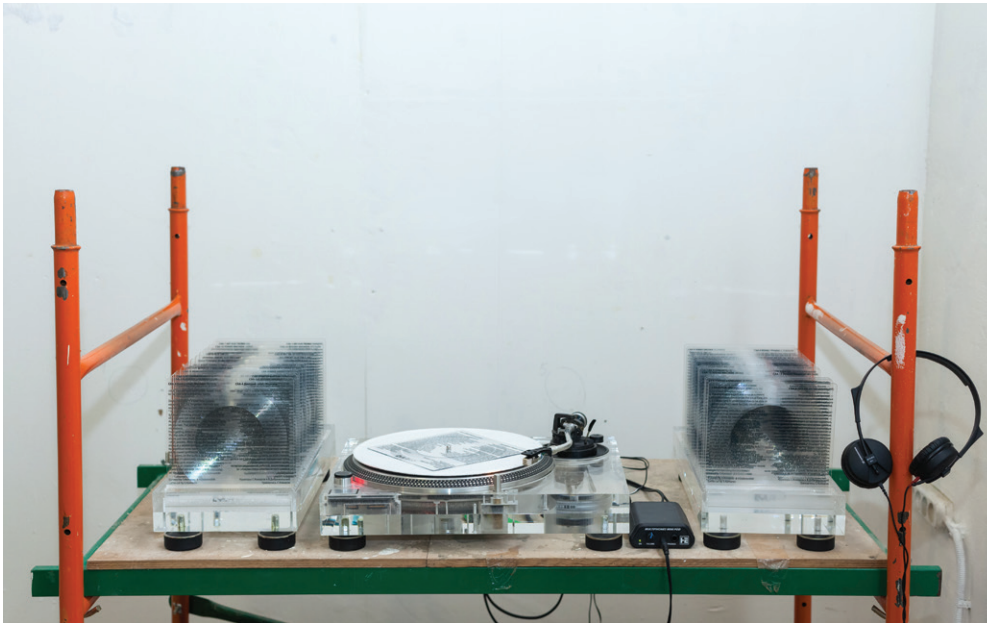
Video installation

Courtesy of Alexandra Dementieva

Most of the Earth's surface is covered with water. Water constitutes 60% of the human body and 80% of the brain. We all "emerged" from water, and this fact is stored in the depth of our genetic memory. In her media installation "Twin Depths", Alexandra Dementieva invites us to become explorers and return with her to "our element" and, taking familiar objects with us, settle in the watery realm, forgetting about millions of years of the evolution of the human species.

# Cyland Audio Archive

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CYLAND Audio Archive (CAA) is a project of the CYLAND MediaArtLab, a non-profit organization founded in St. Petersburg in 2007 by the artists and media activists Anna Frants and Marina Koldobsкая.

CYLAND works with sound separately and as an element of artworks in various genres – installations, objects and performances. Starting from the first exhibition projects, the laboratory faced the challenge of presenting “pure” sound in exhibition venues along with other more “material” contemporary art works. Media players, directional sound sources, lounges for listening to works – the laboratory went through all of these stages in just over a decade.

At the same time, there was discussion about creating an archive for the classification and preservation of sound art. The result was the CYLAND Audio Archive (CAA), launched in 2013. The project is curated by Sergey Komarov. Our mission is to create an archive of contemporary sound art as well as early experiments, and to exhibit sound along with other art forms.

[cyland.bandcamp.com](http://cyland.bandcamp.com)

## The list of the presented artists:

- CAA–1 Nick Edwards (UK)
- CAA–2 Peter Vogel (DE)
- CAA–3 Hans Tammen (US)
- CAA–4 Dmitry Morozov (::vtol::) (RU)
- CAA–5 Kurvenschreiber (RU)
- CAA–9 Jonáš Gruska (SK)
- CAA–10 Yoshio Machida (JP)
- CAA–12 Vasily Stepanov (RU)
- CAA–13 Sasash Ulz (RU)
- CAA–17 Akira Rabelais (US)
- CAA–18 Todd Barton (US)
- CAA–19 Zimoun (CH)
- CAA–21 Alexey Grachev (RU)
- CAA–22 ZOV (Olga Kokcharova & Gianluca Ruggeri) (CH)
- CAA–23 Bred Blondie (RU)
- CAA–25 Rumore Bianco
- CAA–27 Jonathan Ntuk(Glia) & Nikita Bugaev (US/RU)
- CAA–31 Budhaditya Chattopadhyay
- CAA–32 Stas Shariffulin (HMOT) (RU)
- CAA–33 Thorsten Soltau (DE)
- CAA–35 Sergey Komarov & Alexey Grachev (RU)
- CAA–37 Nao Nishihara (JP)
- CAA–39 Sam Conran (UK)
- CAA–41 Sergey Kostyrko (RU)
- CAA–42 Makiko Yamamoto (JP)

Courtesy of CYLAND Media Art Lab



# Sergey Komarov and Alexey Grachev

## **Exaltation, 2019**

Interactive installation

Courtesy of Sergey Komarov and Alexey Grachev  
and CYLAND Media Art Lab

The basis of the project is live streaming. It takes place on the social network Instagram with two accounts that the artists created specifically for the exhibition. The installation consists of a smartphone and the screen. The smartphone is attached to the counter, and the LC display is situated in front of it. The first account is opened in the phone; it is streaming live. The second account transmits a connection to the broadcast of the screen. One device looks at another; the screen for live-stream viewing repeats endlessly. An endless digital tunnel appears that stretches off into the distance. All the visitors of the exhibit end up in this tunnel — those who pass between the phone and the monitor and those who connect to the broadcast from their gadgets.

The virtual abyss with an intuitively comprehensible interface feeds on what goes on in reality. A person who appears before the camera for a moment eclipses what has been streaming a split second ago. Random passers-by captured by the camera replicate ad infinitum, get blurred and fall into nothingness. The same abyss is the destination of people who have connected to the broadcast — with all the comments, notifications, likes and emoji.

The live broadcast is on every day, and it lasts for an hour. For the rest of the time, viewers see a recording. On the next day, the previous streaming is forgotten for the sake of a new live transmission. To join the streaming, go to the user's Instagram @tjhfsythwreg.



# Portraits: Glimpses into History

The selection presented explores the artistic, social and political function of portraits and identifications in the development and continuity of Russian and Soviet Nonconformist art by both well-known artists and others who deserve greater recognition. Admired for their revelatory nature, portraits bring insight into both the appearance and the essence of the sitter, revealing deeper truths about the human condition as well as the relationship of artists to society.

The list of artists is as kaleidoscopic as the country of their origin, including Tatiana Glebova, Tatiana Kuperwasser, Rikhard Vasmi, Valentin Gromov, Leon Nissenbaum, Solomon Rossine, Petr Belenok, Vagrich Bakhchanyan, Erik Bulatov, Asya Dodina, Rimma Gerlovina, Valeriy Gerlovin, Slava Polishchuk, Eduard Gorokhovskiy, Ilya Kabakov, Vyacheslav Koleichuk, Vitaly Komar, Alexander Melamid, Douglas Davis, Leonhard Lapin, Natalia Nesterova, Samuil Rubashkin, Leonid Sokov, Oleg Vassiliev, Alexander Yulikov, Anatoly Zverev

The exhibition uses portraiture to gain insights into the lives of artists, as well as into personal and cultural memory, public and private spaces, plus the themes of life, death, displacement, loss and hope during the times of turmoil. As people continue to examine the fluidity of contemporary identity, this is an opportune time to reassess the significance of portraiture in relation to the country's history, and its intellectual and cultural life.

In order to establish the historical and cultural context for the *ID: Art:Tech exhibition* it is important to outline some part of the history of the Soviet Nonconformist art that emerged during the post-Stalin "Thaw" of the 1950's, championing an alternative to Socialist Realism. In the arts, it was a spiritual awakening with some traces of utopian hope for freedom. Denunciation of Stalin, the return of political prisoners, and the easing of aesthetic restraints provided an environment for the encouragement of artistic creativity. In addition, several major exhibitions of Western Art, both from the collections of the State Pushkin Museum (including works by Pablo Picasso, Paul Cézanne, Edgar Degas, and Henri Matisse) and from museum collections abroad took place in Russia. In 1957, a very influential art exhibition, representing many contemporary trends in Europe, was held during the VI Youth Festival in Moscow where Anatoly Zverev (1931–1986) took the first prize. And, finally, the American National Exhibition was the important event in the arts. Nonconformist artists did not share any particular platform or aesthetic purpose but were united by friendship and the struggle for their rights as individuals. Many of the Nonconformist artists were inspired and engaged in their own search for new forms of expression, choosing to "embrace" Western modernism, and to escape the ideological confines of the Soviet system, not by confronting that system

directly, but by exploring spiritual dimensions within the self, as if they lived in a void. Formalism was their escape from the ideological reality of everyday life, but at the same time it was their means of protest against the pressure of the Soviet ideological system.

Anatoly Zverev was a legendary figure in Moscow in everything that he did; the artist's life and work became an original illustration of the myth of the vagabond – "a genius capable of creating a masterpiece with a sweep of the hand." In 1948–1950, Zverev attended the Moscow School of Art and Industry and the 1905 Art School from which he was expelled after several months for his "personal appearance" in 1951. Zverev studied art by visiting various studios and museums: the State Tretyakov Gallery and the Pushkin State Museum of Fine Arts in Moscow. From 1959 to 1962, participated in many apartment exhibitions and collaborated with collector George Costakis. Zverev's first solo show abroad took place at the Galerie Motte in Paris in 1965. In the mid-1950s, Zverev developed his own style based on expressive drawing and rapid improvisation. He sometimes drew without looking at the paper, using a finger, cigarette butt or hunk of bread, recalling the Abstract Expressionists, who transformed their works into artistic actions and happenings. Rarely painted pure abstractions, tending to produce portraits, landscapes and still-lives retaining elements of objective.

At the same time in the late 1950's and 1960's some of the artists became interested in the heritage and continuity of early 20th century Russian Avant-Garde practices in their art. At the time, the art of Rodchenko, Malevich, Popova and many others was locked in museums' storage rooms. The only source of information was from private collections, including those of George Costakis, Yakov Rubinstein in Moscow; Abram Chudnovsky in Leningrad, as well as some heirs and students of the Russian Avant-Garde artists. The works by Russian Avant-Garde artists were not displayed in any official museum. They were kept in storage facilities closed to the public. These facilities were treated as if they were secret military sites. One could not even say the word "abstraction" out loud; it was a derogatory term employed when used in publications.

In Leningrad several artistic groups formed around artists and teachers, such as Vladimir Sterligov (1904–1973), Pavel Kondratiev (1902–1985), Osip Sidlin (1909–1972), Nikolai Akimov (1901–1968), and others who self-consciously continued the early 20th century Russian avant-garde artistic practices.

In Leningrad, the efforts were led by the charismatic painter and teacher, Vladimir Sterligov, his wife, **Tatiana Glebova** (1900–1985) and their stu-

dents, who sought to convey their perception of the world as a non-representational reality, “a visible invisibility, and a visibility unseen.” These artists based their approach on Kazimir Malevich’s Suprematism and Mikhail Matiushin’s Organic Culture. Earlier on, from 1924–1926, Tatiana Glebova was a student of Alexei Savinov, before becoming Pavel Filonov’s student in 1926 and joining the Masters of Analytical Art, where she contributed to all their projects until 1932. Pavel Filonov (1883–1941) believed analytical art to be the only true revolutionary system. He shaped his followers’ style of painting from a combination of several sources, including strict academic training, interest in Symbolism, Neo-Primitivism, and the Northern European Renaissance. Filonov inspired in his followers the need to master their trade and appreciation for Russian painters of the 19th century, as well as the technical precision of Cranach and Dürer and the allegorical world of Bosch. In the summer of 1942 Glebova was evacuated to Alma-Ata where she created *Portrait of Kazakh Women* exploring the combination of realistic and abstracted forms. A contemplative gaze highlights the inner-life of the two women, and may allude to the artist’s own state of mind with the loss of her teacher Filonov and her mother, as well as overall hardship brought by the War. Glebova worked a lot in the evacuation and participated in several exhibitions. There, she married Vladimir Sterligov and returned to Leningrad at the end of 1945.

Another early group to emerge in Leningrad was ONZh (Association of Impoverished Artists) or Aleksandr Arefiev (1931–1978) circle, include **Rikhard Vasmi** (1929–1998), **Valentin Gromov** (b. 1930), Sholom Shvarts, Vladimir Shagin and others. This circle of talented artists was inspired by the works of the Circle of the Artists Group (1926–1934) and synthesized many of the leading European Art trends from Cezannism to Cubism. In their works, the artists often depict the depressing nature of everyday existence: intense, passionate street and café scenes, wide-open and dynamic landscape, and portraits. Stylistically, Rikhard Vasmi’s portraits are characterized by stylized and simplified forms, areas of intense flat, decorative colors separated by heavy outlines; beyond biography, they allude to broader psychic landscapes. Expressionistically painted, Valentin Gromov’s *Portrait of Rikhard Vasmi* very precisely reflects the reclusive silent type of the artist. The dynamics are created by the character of lines and the prevalence of diagonals which was common to Gromov’s works. Gromov was one of the few of the artists in the group with a higher education – he graduated from the correspondence department of a polygraph institute, majoring in graphic arts.

The Circle of the Artists Group (the Krug Art Group) was founded in 1926 by 18 graduate students of VKhUTEIN, and at first combined mostly classmates. Until 1932 the overall membership include 50 artists. In the broadcast declaration young artists define the goal of their creative efforts: “creating the style of the epoch.” “Collectivism” and “unity of views” seem to them reliable guarantees of future success. The main three exhibitions of the group took place at the Russian Museum in 1927,

1928, 1929. The group included Vyacheslav Pakulin, **Tatiana Kuperwasser** (1903–1972), Alexander Rusakov, Alexei Pakhomov, Alisa Poret, Alexander Samokhvalov, and others. Victoria Belakovskaya and her husband Victor Proshkin, Tatiana Kuperwasser and her husband Alexander Rusakov represent dynasties that started their carriers with cultural heritage and the artistic tradition of pre-Revolutionary Russia. In 1913–1914, Kuperwasser took drawing lessons from Varvara Bubnova. In 1918–1924, she studied at the State Free Art Workshops – VKhUTEMAS–VKhUTEIN in Petrograd (Leningrad), under Kuzma Petrov-Vodkin (1878–1939) whose works attempts to synthesize Eastern and Western painting traditions. In VKhUTEIN she met her husband Alexander Rusakov. Kuperwasser mostly painted portraits, landscapes, still lifes. Since the 1930s she worked extensively in pastel and watercolor.

**Solomon Rossine** was born 1937 in Gomel, Belarus; lives and works in Saint Petersburg and Lannion, France. In 1955–1960, he studied at Leningrad Vera Mukhina Higher School of Art and Design (now The Saint Petersburg Stieglitz State Academy of Art and Design), then he transferred and graduated from Stroganov Art Institute, Moscow in 1963. In his art, Rossine aspires to capture the drama of the Russian history of the 20th century as the reflection of the dark and tragic sides of the universe and its deep incomprehensible essence. The sensation of anxiety conveyed through expressionistic brushstrokes, the contrast combinations of colors, deformations and displacements of forms. In his works, Rossine often depicted oppressed Baltic Jews, nomadic gypsies, patients of psychiatric hospitals. In the course of his numerous journeys around the country he built up a valuable archive of sketches which provided him with motifs for his paintings.

**Leon Nissenbaum** (1925–2000) painter and graphic artist. In 1942, he was drafted into the army and served as a gunner in the calculation and anti-tank artillery. From 1946–1952, studied at the department of monumental-decorative painting of the Leningrad Vera Mukhina Higher School of Art and Design. Since 1952, he became one of the leading Leningrad artists for music album covers. In 1956 Nissenbaum became a member of the Union of Artists of the USSR. In the 1960s–1970s, he created ceramics in his individual style. Since the mid-1970s Nissenbaum is increasingly engaged in painting paying more attention to the application of paint and color-gradation, rather than subject matter. In the 1990s, after a trip to Israel, Nissenbaum turned to the landscapes of the Holy Land, biblical stories, reflection of life and traditions of Hasidism.

In 1962 an exhibition marking the 30<sup>th</sup> anniversary of the Moscow Section of the Artists Union took place in the Manezh Exhibition Hall. Khrushchev visited the exhibition and condemned dissident art. The Manezh exhibition and the renewal of censorship in 1962 were followed by the overthrow of Khrushchev and his replacement by Leonid Brezhnev. In the following decade of the 1970’s, Soviet non-conformist artists sought to make the world aware of Soviet censorship and harassment.



The breakthrough was the first open-air show, commonly known as the “Bulldozer” show of 1974 (so-called because the authorities ordered bulldozers to destroy the exhibition), followed by the Second Open-Air Exhibition in Izmalovsky Park, Moscow, Gaz Palace of Culture, Leningrad in 1974, Nevsky Palace of Culture, Leningrad in 1975, Twenty Moscow Artists at the Bee-Keeping Pavilion of the Exhibition of Economic Achievements, Moscow in 1975, Palace of Culture Pavilion at VDNKh, Moscow, 1975, and many apartment exhibitions in Moscow and Leningrad, which served to reignite hope.

The 1970’s in Moscow brought the rebirth of the Avant-garde spirit, as well as the beginning of new tendencies in art, conceptual art, Sots Art, performance art, and visual poetry emerged, including artists such as Ilya Kabakov, Victor Pivovarov, Erik Bulatov, Vitaly Komar and Alexander Melamid, Leonid Sokov, Rimma Gerlovina and Valeriy Gerlovin, Vagrich Bakhchanyan, and the Collective Action group.

Many artists oriented their art not to the future but to the varied spaces of the past or to the existing Soviet environment. Moscow Conceptualists were interested in the reworking of the Soviet language and in examining the social and political context of the Soviet regime in their art.

**Vitaly Komar and Alexander Melamid** (were born in Moscow, Komar in 1943 and Melamid in 1945) prominent conceptualists artists, creators of Sots Art movement. From 1962 to 1967, both artists attended the Stroganov Art Institute in Moscow. Their collaborative work started in 1965, and in 1967, they initiated the Sots Art movement (the Soviet version of Western Pop Art). Their first international exhibition was at Ronald Feldman Fine Arts, New York, in 1976. Since then, they have had numerous public commissions and exhibitions throughout the world. In 1981, they were the first Russian artists to receive a National Endowment for the Arts grant. In 1999 Komar and Melamid represented Russia at the Venice Biennale. Their works are in major museums around the world. Komar and Melamid often explored ideological and aesthetic dualities with the aim of uncovering the invisible lines that both join and divide humans. In collaboration with the artist Douglas Davis, they created the series: *Questions Moscow–New York* where a thick black line divides photographs of the artists alluding not only to the political division between the Soviet Union and the U.S. during the Cold War but to both countries connections to one another. From each side of the line, they hold signs that ask “Where is the line between us?” The last photo taken upon the artists’ arrival to New York in Ronald Feldman Gallery is titled “The End of Line.” In 1978, Komar and Melamid created the first “capitalist” project – corporation for buying and selling of human souls. Advertising campaign launched, including posters and print ads. An ad ran on the Times Square video display (sponsored by Public Art Fund, New York). Komar & Melamid, Inc. purchased several hundred American souls (some on commission), including Norton Dodge’s and Andy Warhol’s. On May 19, 1979 at the first auction of the American souls which took place in

Mikhail Odnorolov’s studio Tatiana Kolodzei bought the most expensive lot – Komar and Melamid’s Soul of Norton Dodge. “The First Auction of American Souls in Moscow” was one of the first private art auctions in Russia before the Sotheby’s auction of 1988 and was organized by the Gnezdo group (Skersis, Donskoi, Roshal).

**Leonid Sokov** (1941–2018) one of the leading artists of Sots Art movement. After graduating from Stroganov Art Institute, Sokov got commissions for sculpting animals. Sokov was the first artist to connect Sots Art with traditional Russian folk art and rural carving. His sculptural compositions executed as in the “political” fairytale genre, the protagonists of Socialist Realism myth become crude toys. Sokov takes on the tradition of popular humor and suggests that the version of Sots Art he favors derive from the heart of “urban peasantry”. Characteristic of many Sokov’s works is that it almost unembellished, rough-hewn, handmade aesthetics. Sokov applied strategies developed in Sots Art to a broader cultural context, juxtaposing traditional images of Russian culture with popular cultural myths of both communist Russia and capitalist America. These multi-layered visual and verbal jokes provide the viewer with a deeper insight into contemporary culture and politics. Sokov’s work has been exhibited in museums internationally. In 2011 he represented Russia at the Venice Biennale. His works are many public collection, including: the Metropolitan Museum of Art, Guggenheim Museum, Centre Georges Pompidou, and the State Tretyakov Gallery.

**Ilya Kabakov** (born in 1933 in Dnepropetrovsk, Ukraine) prominent Russian–American conceptual artist. Kabakov, Oleg Vassiliev, and Erik Bulatov graduated from the Surikov State Art Institute in Moscow; and earned a living as book illustrators as was common for a number of Muscovite nonconformist artists, which allowed them to experiment with formal issues and work on their own art. In the 1970s, Kabakov started experimenting in Abstract Expressionism and neo-Surrealism, and by 1978 he worked as a Conceptual artist. In the late 1970s and early 1980s, Kabakov created textual artworks representing inflated bureaucratic documents – official forms, tables, timetables and instructions (Taking out the Garbage, Instructions on the Use of the Rest Room). The absurdity is underlined, the situations do not require detailed regulations. The power of the bureaucratic paper over the life of Soviet man is fatal. Kabakov was unable to exhibit his art in public spaces, so he held private shows in his apartment. He began “performing” his “albums”—collections of his drawings—reading them aloud as stories, and in 1982 started creating installations. These installations incorporated three-dimensional imagery in spaces that the audience could interact with. In 1985, he traveled to Paris for his first solo exhibition at the Dina Vierny Gallery. Kabakov represented Russia at the 45th Venice Biennale in 1993. Kabakov lives and works with his wife Emilia in Long Island, New York. Ilya and Emilia Kabakov have been working together since 1989, and base their collaborations on the intersection of everyday and conceptual elements. Over the course of their artistic part-

nership, they have produced large-scale projects and installations around the world, including Documenta IX in Germany, The Strange City for the Grand Palais, commissioned by Monumenta. Since 1958, Ilya Kabakov participated in numerous group exhibitions in museums around the world. Ilya Kabakov artworks are in the major museums and public institutions.

This sense of the perpetuity of the Soviet system brought a particular Soviet and political discourse to some artists' works. Another important point for understanding the relationship of Soviet reality to the arts can be found in the discussion by **Erik Bulatov** (b. 1933) of two crises that unofficial art underwent. The first crisis occurred when the artists confronted the lies of Social Realism and rejected them. The majority of artists in the unofficial circle were interested in defining their identity within the "true" art of Western modernism; formalism was their escape from the ideological reality of everyday life. The second crisis was the understanding that neither Social Realism nor Western modernism had anything to do with reality. Ilya Kabakov, Erik Bulatov, Eduard Gorokhovskiy and others were concerned with the destructive Soviet reality on the individual and with examining the social and political in their art.

In the late 1950's, Bulatov and Oleg Vassiliev discovered and were inspired by works of the generation of avant-garde artists such as Vladimir A. Favorsky (1886–1964), Robert R. Falk (1886–1958), and Arthur V. Fonvizin (1882–1973) (known as the "three F's—Formalists"). In their early works, Bulatov and Vassiliev studied the principles of interaction between a painting's surfaces and space as a philosophical concept. In the early 1970's, Bulatov started developing a personal style, analyzing the interplay of contrasting symbolic systems, such as language and images or abstraction and illusion – a theme he is still concerned with today. The meaning of his work and the symbolic codes he uses are products of his cultural background. For Bulatov, space was always many-layered: either texts from slogans or recognizable symbols were juxtaposed with images. His main goal remains studying the border between the artistic space and the social space. In *Entrance*, 1973, Bulatov incorporates and integrates figure, design and text to map the relationship between word and image. The word Entrance and the bullet-like hole in the man's face set against a red-gridded background invite the viewer to become a participant within the artwork.

**Oleg Vassiliev** (1931–2013) contributes a personal view to the topic. An important and fascinating feature in Vassiliev's art is the profound intimacy in his work, where personal memories have universal appeal. The division between the personal and political, between the private and public had been ideologized in Soviet Russia. Vassiliev escapes the ideology to capture very personal memories of art and life. *White Skiers* (1990) is based on Vassiliev and Erik Bulatov cross country skiing trips. Moving between figurative, abstract, and linguistic modes, Vassiliev occupies an imaginative space that is both within and without the conventions of portraiture. By extracting and elevating a personal, almost

intimate selection of visual images from the past transformed into the future, some of them intensified, some dramatized, Vassiliev captures something more universal, something common to all human memory.

**Eduard Gorokhovskiy** (1929–2004) was one of the first Soviet Nonconformist artists to use photographs including of his close friends, colleagues, and their social interactions, for example, gatherings of friends or birthday celebrations, as well as found family albums and various archives, as the main source for his prints and paintings, creating intentionally unresolved serial images symbolizing the diametrically opposing forces that shaped the Soviet Union. Gorokhovskiy's works usually consist of two elements: photographic imagery, acting as a basis for his photo-silkscreens, and a second element that intrudes upon the photographic space: a geometric figure, a silhouette, a text, or another photograph. Many of Gorokhovskiy's works convey a sense of history or the process of change, often alluding to the disappearance of individuality in a totalitarian society. In *Group A Group B* (1982), Gorokhovskiy juxtaposed nostalgic iconography of studio photography from random family archives in *Group A* with *Group B* featuring a number of nonconformist artists in Kabakov's studio: Eduard Gorokhovskiy, Francisco Infante, Erik Bulatov, Oleg Vassiliev, Victor Pivovarov, Eduard Shteinberg, Ivan Chuikov, Boris Zhutovsky, Vladimir Yankilevsky, and Ilya Kabakov emphasizing the sense of the multifaceted spirit of the artistic community.

The Estonian artist **Leonhard Lapin** (born in 1947 in R pina, Estonia, lives and works in Tallinn) has been at the forefront of the Estonian avant-garde since being a student at the Estonian Academy of Fine Arts. Trained as an architect, Lapin's work carries an architectonic quality that shows the influence of the Russian Constructivists. Lapin was associated with several Estonian artists' groups, including SOUP '69, which he formed with Ando Kesk  la and Andres Tolts in 1969. This group advocated Pop Art, as suggested by the reference to Andy Warhol's paintings of the Campbell's Soup cans in their name. They adopted a Pop mode of painting, including bright colors, yet altered the style to fit their local conditions, drawing their subject matter from everyday life in Estonia. *Head of a Man*, 1972–1973 from the series *Head* later developed into two machinery series, *Woman-machine* and *Man-machine*. In many ways, they metaphorically question the relationship between technology and humanity, one of which is often filled with conflict. Lapin composed these works with abstract forms, unified by broad, heavy lines and other geometric shapes. Though the initial preoccupation with the machine ideology comes from both Futurist and Russian Constructivist sources, Lapin's attitude is different. It is impartial and there is no longer a glorification of the machine. For Lapin, man has become dependent on the machine nature that he originally created and become a part of the machine himself.

**Alexander Yulikov** (born 1943) was inspired by the traditions of the early Russian avant-garde and the legacy of Malevich's Suprematism. Yulikov perceives the world as a rational mathematical structure potentially

undermined by irrational elements. The tension between the two forms is the basis for his art: pure geometric shapes represent the harmony of the world and irregularities (such as the distortion of symmetry) produce irrational elements. *Road to Ferapontovo* alludes to the spiritual search through abstract forms. Ferapontovo Monastery near Vologda and the famous Dionisius frescoes are part of Russia's cultural heritage and important examples of Russian medieval art; as such, they were considered a Mecca for many generations of Russian artists.

Individuality was important to **Petr Belenok** (1938–1991) born in Korogod, Ukraine in 1938 (a village so close to Chernobyl that it was abandoned after the 1986 disaster). His main theme, alienation of the individual confronted by immeasurable forces, was something he experienced in his own life. Belenok studied sculpture at the Kiev Art Institute, graduating in 1963. He moved to Moscow in 1967, joined the official USSR Union of Artists (as a sculptor), but at the same time became friends with many unofficial artists. Belenok's first solo exhibition was in 1969 at the Bluebird Café (Moscow), where a number of Russian nonconformist artists, including Komar & Melamid, Ilya Kabakov, Eric Bulatov, Oleg Vassiliev, Vagrich Bakhchanyan, Sergei Volokhov also had their first semi-official shows and discussions. Using collage and Indian ink with the virtuosity of calligraphic brushstrokes, Belenok transcribes Soviet reality by evoking a sense of conflict and complicated human interactions. He limited his palette primarily to black and white, as if balancing two opposing forces of nature.

**Samuil Rubashkin** (born 1906 in Vitebsk, Belarus; died 1975 in Moscow), a prominent camera-man, explored Jewish identity in his art. In 1975, his paintings Jewish Holidays (currently at the permanent collection of The Norton and Nancy Dodge Collection of Soviet Nonconformist Art, Zimmerli Art Museum, New Jersey, USA), were aggressively taken from the walls by the representative of the Moscow government during the installation of the exhibition at the Palace of Culture Pavilion at VDNKh, Moscow, 1975. Self-Portrait in Time, 1970 reflects the artist wondering about the past, present and future.

**Natalia Nesterova** (born in 1944 in Moscow), prominent painter, fullpledged Academician of the Russian Academy of Fine Arts. Drawing her inspiration on a variety of sources, from French modernism to naïve artist Niko Pirozmanishvili, Nesterova works in realistic manner. In her paintings Nesterova combines elements of theater and fantasy. Nesterova's Mask. Soul (1994) speaks a sign language and wears a mask made of cards. Cards symbolize chance or fate as well as a gambling passion. Each panel stands for the letter in the Russian word Soul in the sign language. In 1968, she graduated from Surikov Art Institute and became member of the Soviet Artists' Union in 1969. Nesterova is a professor of Painting at the Russian Academy of Theater Arts in Moscow. She is the recipient of the National Award of Russia in Fine Arts. Her works can be found in many public collection, including: Solomon Guggenheim Muse-

um, New York, The National Museum of Women in the Arts, Washington, DC, The State Tretyakov Gallery, Moscow, State Russian Museum, St. Petersburg.

**Vyacheslav Koleichuk** (1941–2018), a kinetic artist, has 6 patented inventions, and several books, including: *Mobile architecture* (1973); *New Architectural Structures* (1978); *Kinetism* (1994) and over 40 scientific articles in magazines, catalogues, and books. His kinetic structures draw heavily from the historic works of the Constructivists as well as his own background in architecture and science, including his reconstructions of the works by the Russian Constructivists Alexander Rodchenko, Vladimir Tatlin, Karl Ioganson, Naum Gabo. He also produced a detailed reconstruction of the exhibition of OBMOHU (Association of young artists) (1921) at the State Tretyakov Gallery in 2006. In his art Koleichuk concentrated on experimental and theoretic development of form-formation issues, "material overcoming", kinetic and programmed art, on the creation of paradox kinetic, constructive and visual models and images; and the search for new means of artistic expression (collage, hand-made holography, light stereographics, photo painting). *Grandmother and Grandson*, from 1973 was created in the medium of self-collage from a single image source by kinetic transformations inside the original image. In the self-collage, Koleichuk created new visual structures from a single image by extracting (cutting out) elements with a certain symmetry, and then combining them with each other (permutations, turns, combinations, etc) and by using the game of light and shadow from different angles where the image of the boy or grandmother is emerging to create optical illusions of movement.

The question of identification is important to many artists especially those who emigrated to the West. **Vagrich Bakhchanyan** (1938–2009), a conceptual artist and writer, was born to an Armenian family in Kharkov (Ukraine), in the mid-1960's, moved to Moscow, has lived in New York since 1974. As is the case with many artists who have left their homeland for the West, Bakhchanyan has had to confront questions of identity and authenticity. Through collages, artist's books, and other mixed media objects, he experimented and developed creative artistic strategies balancing banality and absurdity, platitude and blasphemy. Vagrich Bakhchanyan examines cultural and language barriers he encountered in New York, in his *New American* series by juxtaposing created stationary of America's only Jewish Russian-language weekly and schematically drawn faces on prominent artworks from Western art history.

**Rimma Gerlovina and Valeriy Gerlovin** prominent conceptual artists. Valeriy was born in Vladivostok in 1945. In 1967, he graduated as a stage designer from the School-Studio of the Moscow Art Theater of Stanislavsky (MKhAT.) Rimma Gerlovina was born in Moscow in 1951, graduated The Moscow State University, philology department in 1973. They are married in 1970, since 1980 live in the USA. During their long careers as conceptual artists, Rimma and Valeriy Gerlovin have worked



in a variety of different genres. The early works are based on interplay of paradoxes and rich with philosophic and mythological allusions. Performance and conceptual photography occupy a prominent place among them. In Summer Winter, 1976–1977 — the couple dynamics takes form of the struggle and union of the opposites. Gerlovins wrote “In search of unchangeable in the midst of changes. There is the same couple in the same outfit at the same place, while nature spins its seasons.” In the photography, Gerlovins “moving the attention spotlight from conceptual object onto conceptual subject.” “Similar to how a chemist employs tinctures and flasks in his experiments, we use our minds as solutions and our faces as vessels. ... we use hair, the material that happens to be near at hand (and on the head).” Their works are in the major museums around the world.

Other Russian-born American artists are the husband and wife team — **Asya Dodina** and **Slava Polishchuk**. Dodina was born in Moscow and Polishchuk was born in Klinty (Russia), both received an M.F.A. from Brooklyn College, CUNY. Dodina and Polishchuk have worked in collaboration since 2003 and bring a dual vision into their work on several levels: gender, family and cultural identities. Personal and cultural memory, displacement, loss and hope acquire a spatial embodiment in their works alluding to the ephemeral nature of contemporary society and to the passage of time. *In Your Eyes* — multiple black-and-white hand-drawn eyes are juxtaposed with remnants of technological progress to appeal to the viewer on both analytical and emotional levels. As archeologists, the artists carefully choose their objects; borrowed elements of technology and mass production, like computers, TVs and cell phone parts found by the artists on the street of New York and hand-drawn eyes. In the 21st century personal identification by eyes plays an important role in the field of biometrical science. The artists construct their artworks on the intensity of coexistence of opposite extremes, playing on the ambivalence of meaning, encouraging discussion of their work.

Although there is no single unifying factor linking all the artists represented in this exhibition, this selection is but a sampling of the enormous repertoire of 20th century Russian art. The broad variety of themes, interpretations, and techniques visible in these works provide a wealth of cues for understanding turbulent times and carry marks of an era. One senses in them an anxiety and an expectation which gives them a great expressive quality. The works are an outlet for affirmation and celebration of the creative spirit for the artists. The selection alludes to the psychological portrait of an era of turmoil and reflection of the time, and contributes to our understanding of the epoch.

## About the collections

### Frants Family Collection

Dr. Leonid and Anna Frants family collection focuses on Leningrad non-conformist art of the post-war period and includes such artists as Valentina Povarova, Vladimir Volkov, Pavel Kondratiev; artists of the Arefiev's Circle (Rikhard Vasmi, Vladimir Shagin, Aleksandr Arefiev, et al.); Sterligov's Circle (Vladimir Sterligov, Aleksandr Baturin, Sergei Spitsyn, Elizaveta Aleksandrova), among many others. Over time, the Frants' collection grew to include numerous works of the first half of the 20th century (Aleksandr Rusakov, Tatiana Kuperwasser, Aleksandr Samokhvalov, Victoria Belakovskaya, Vladimir Grinberg, Aleksandr Vedernikov, Nikolai Evgrafov, Tatiana Glebova), as well as works by contemporary Russian artists. In addition to paintings and graphics, the collection also features installations (Alexander Shishkin-Hokusai, Petr Belyi, Vitalii Pushnitskii, Petr Shvetsov), new media art (Alexandra Dementieva, Elena Gubanova and Ivan Govorkov, Ludmila Belova, Mikhail Krest, Anna Frants), sculpture and mosaic (Aleksandr Volkov, Galina Pisareva, Viktor Molev, Lev Smorgon, Anatolii Levitin), ceramics and glassworks (Anatolii Kaplan, Boris Smirnov).

The collection covers an extended period of time, from the 1920's to the present, and includes a wide range of artistic styles and techniques (from painting and sculpture to new media art created at the crossroads of art and technology). This makes it an invaluable resource for studying Leningrad/St. Petersburg art of the last 100 years.

### The Kolodzei Art Foundation

The Kolodzei Collection, founded by Tatiana Kolodzei in Moscow during the height of the Cold War in the 1960's and continuing today with her daughter, Natalia, is one of largest private art collections, with over 7,000 pieces including paintings, drawings, prints, sculptures, photography, video, new media and interactive installations by over 300 artists from Russia and the former Soviet Union of the 20th and 21st Centuries, and chronicles four decades of Nonconformist art from the post-Stalinist era to the present. The Kolodzei Art Foundation, Inc., a US-based 501(c)(3) not-for-profit public foundation started in 1991, organizes exhibitions and cultural exchanges in museums and cultural centers in the United States, Russia and other countries, often utilizing the considerable resources of the Kolodzei Collection of Russian and Eastern European Art, and publishes books on Russian art. For additional information visit [www.KolodzeiArt.org](http://www.KolodzeiArt.org)

# Ilya Kabakov

22



## Composition. 1968

Colored pencil on paper, 8-1/8 × 11-3/8 in. (20.5 × 28.8 cm)

Kolodzei Collection of Russian and Eastern European Art, Kolodzei Art Foundation



**Entrance, 1973**

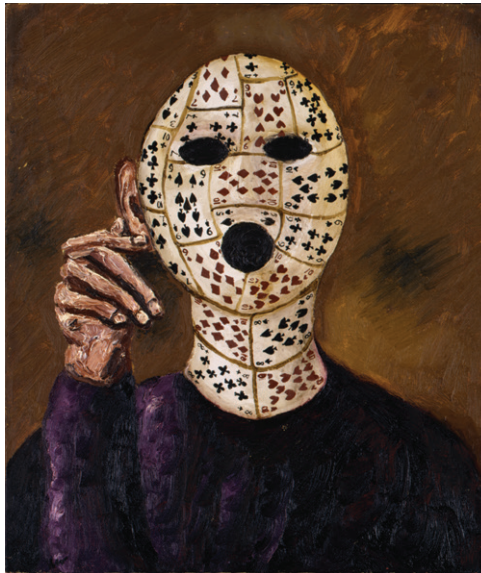
Colored pencil on paper,  
8-5/8 × 8-5/8 in. (22 × 21.8 cm)

Kolodzei Collection  
of Russian and Eastern  
European Art,  
Kolodzei Art Foundation



# Natalia Nesterova

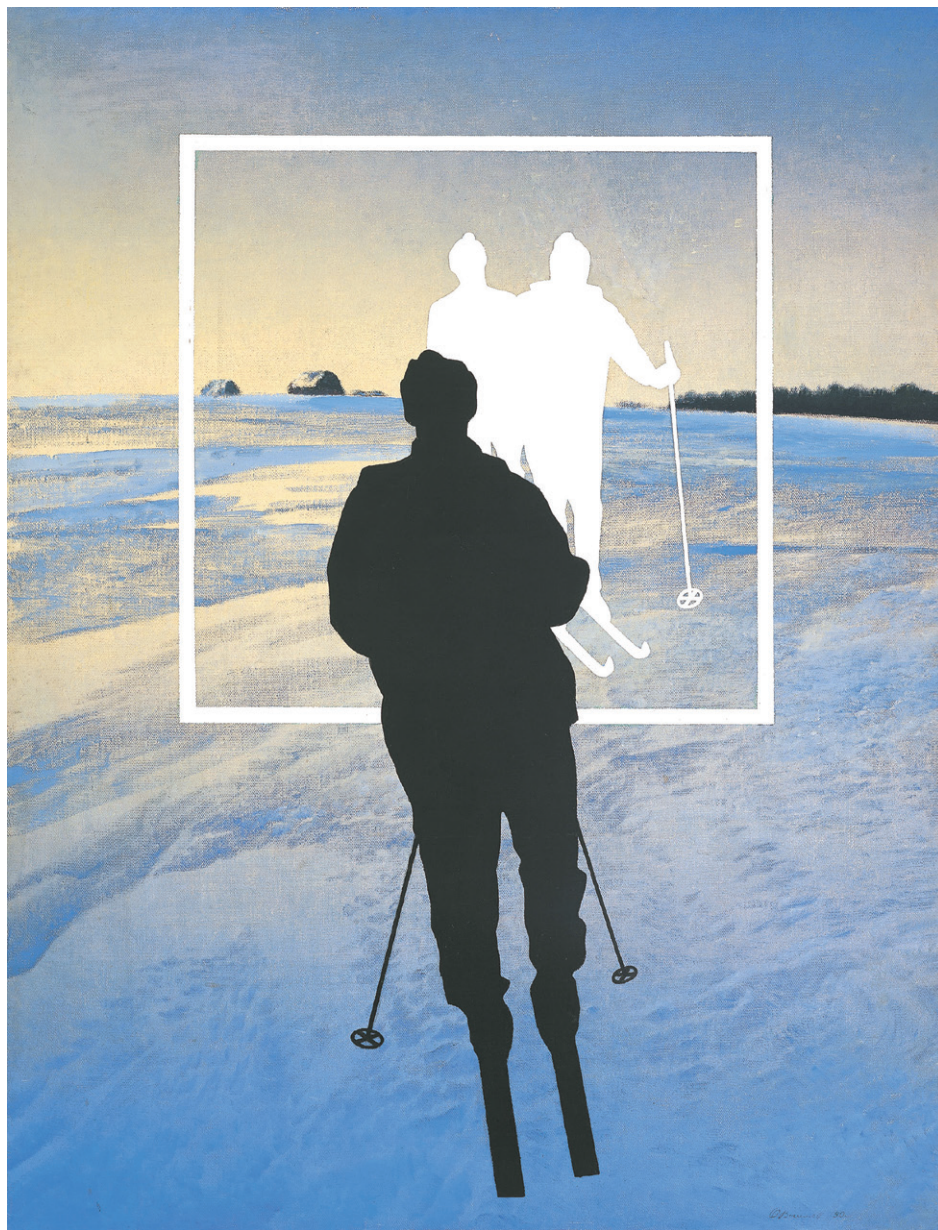
24



## Mask. Soul. 1994

Oil on canvas, 45 × 36-1/4 in. (114 × 92 cm)  
4 panels

Kolodzei Collection of Russian and Eastern  
European Art, Kolodzei Art Foundation

**White Skiers, 1990**

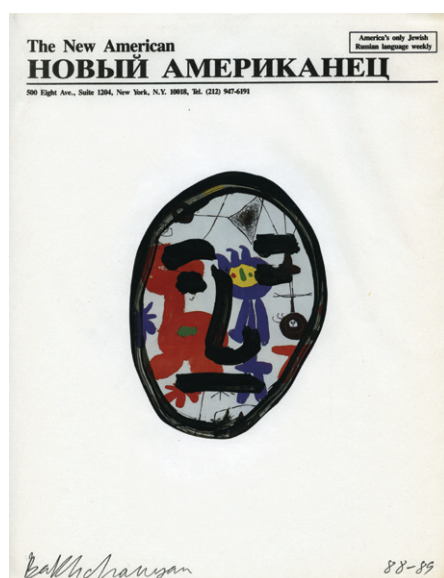
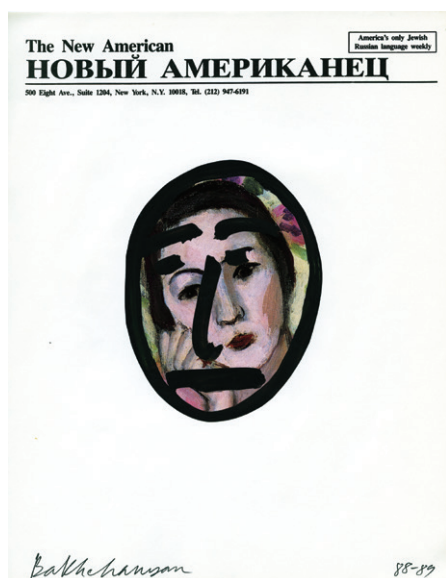
Oil on canvas, 51 × 39 1/4 in. (129.5 × 99.7 cm).

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation



# Vagrish Bakhchanyan

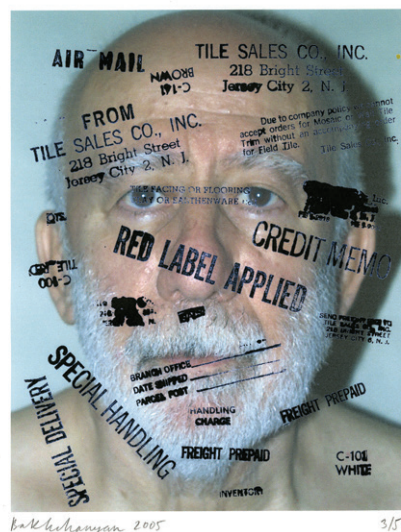
26



## New American, 1988-89

Mixed media on paper,  
2 works from the series of 12, 11 × 8 – ½ in. each  
(27.9 × 21.6 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation



Right:

## Self-Portrait, 2005

Digital print plus stamp, 11 × 8 1/2 in. (27.9 × 21.6 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation

Left:

## Stalin Face, 1981; 2005

Stamped card board, 11 × 9 in. (27.9 × 22.86 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation

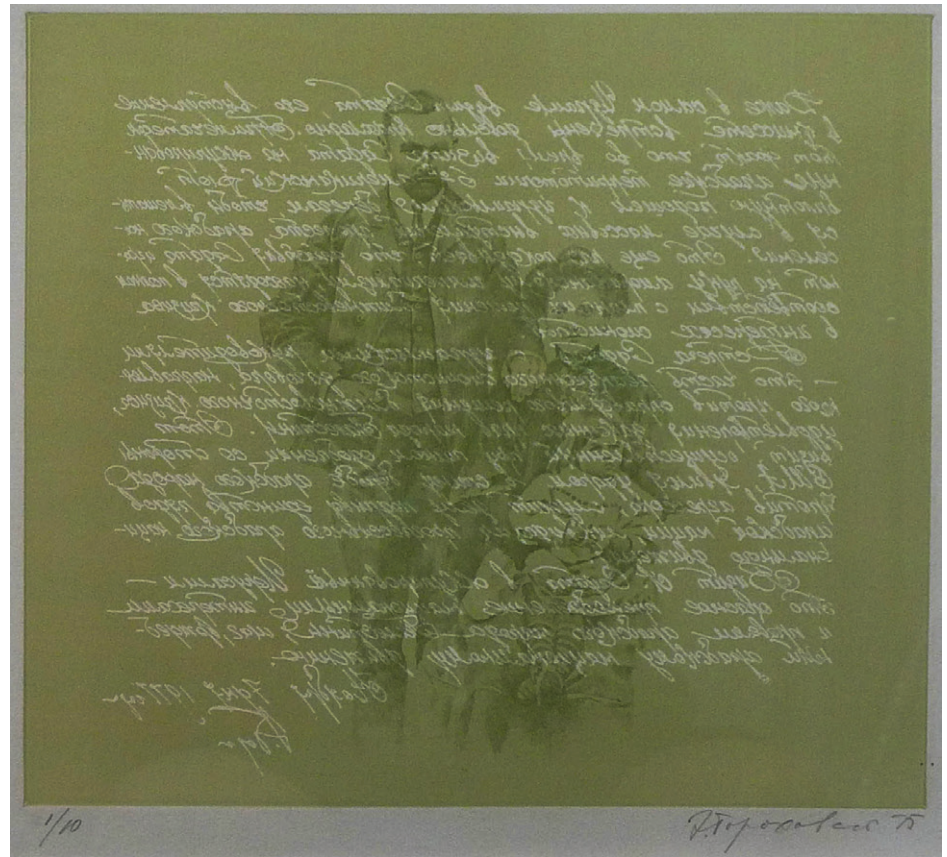
# Eduard Gorokhovsky



## Group A Group B, 1982

Screenprint on paper, 33-7/8 × 24-3/16 in.  
(84 × 61.5 cm)

Kolodzei Collection  
of Russian and Eastern European Art,  
Kolodzei Art Foundation



## Family Portrait with Letter on Reverse Side, 1975

Etching, 23-3/4 × 26-3/4 in. (31.5 × 36.0 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation





**Self-Portrait in Time, 1970**

Oil on canvas, 20-1/2 × 27 in. (57 × 69 cm)

Kolodzei Collection of Russian and Eastern European Art, Kolodzei Art Foundation



**Road to Ferapontovo, 2010**

Oil on canvas, 25-19/32 × 19-11/16 in. (65 × 50 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation







**Portrait of Tatiana Kolodzei. 1969**

Indian ink on cardboard, 27-1/4 × 19-1/2 in (69.3 x 49.5 cm)

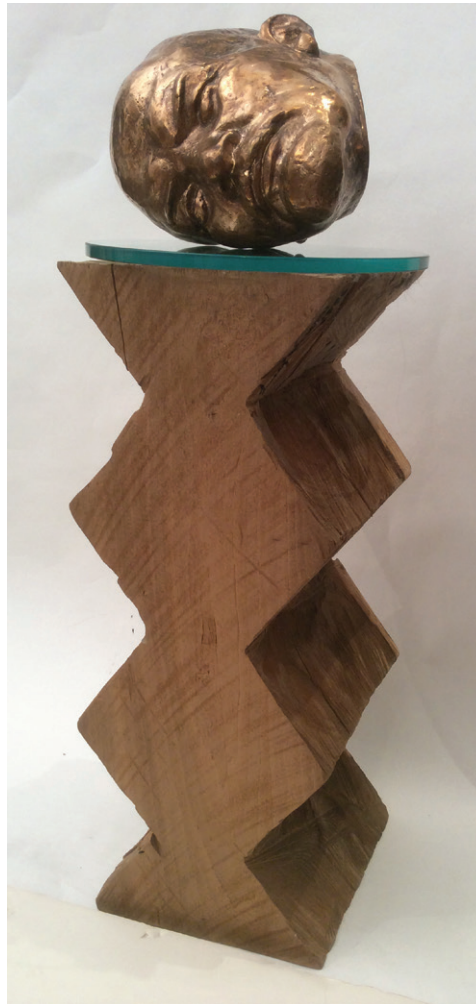
Kolodzei Collection of Russian and Eastern European Art,  
Kolodzei Art Foundation



### **Lenin and Giacometti, 1989**

Cast in 1990, bronze, patina,  
19 × 15 × 9 in. (48.3 × 38.1 × 23 cm)

Kolodzei Collection of Russian and Eastern  
European Art, Kolodzei Art Foundation



### **Lenin and Brancusi, 1994**

Bronze, wood, and glass, AP,  
31 × 13 × 13 in. (80 × 33 × 33 cm)

Kolodzei Collection of Russian and Eastern  
European Art, Kolodzei Art Foundation



### **Marilyn and Bear, 1989**

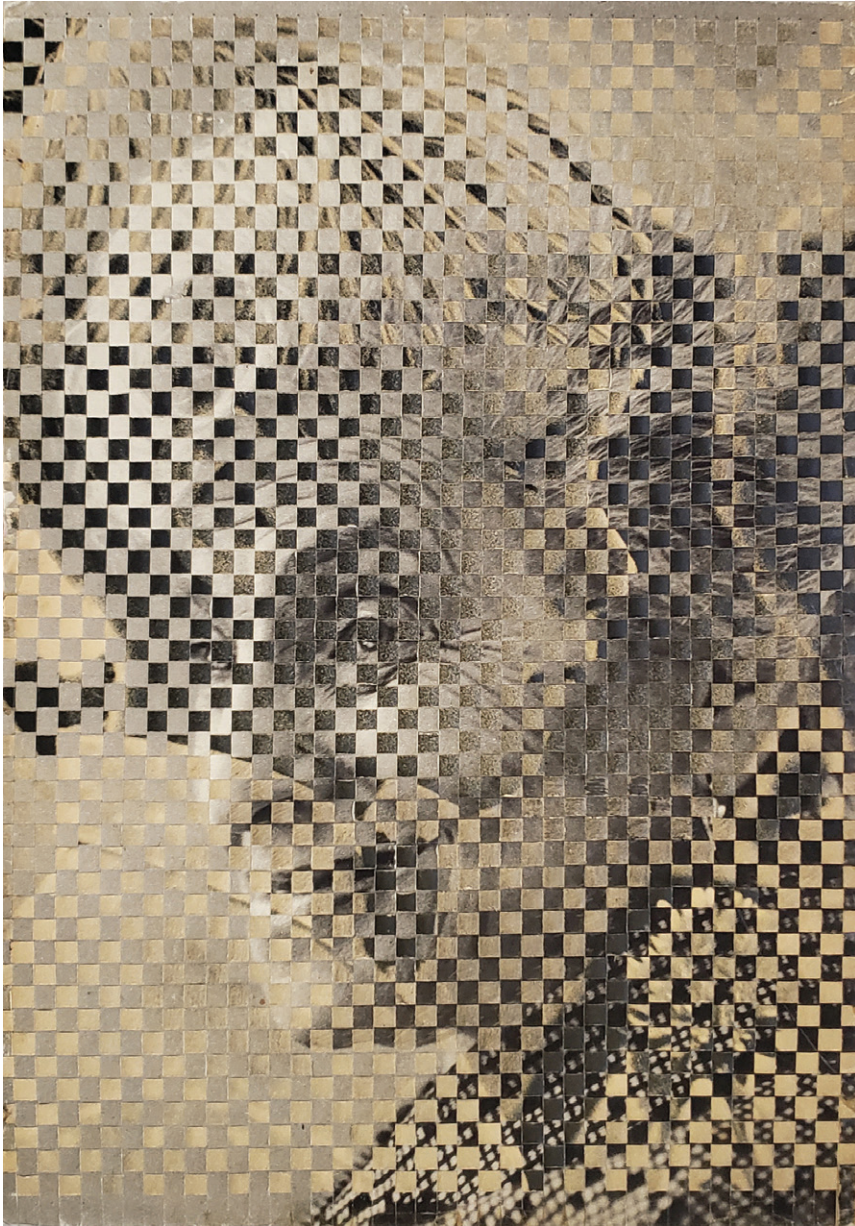
Bronze and gold,  
38 × 19 × 6 in. (96.5 × 48.3 × 15.2 cm)

Kolodzei Collection of Russian and Eastern  
European Art, Kolodzei Art Foundation



# Vyacheslav Koleichuk

32



## **Grandmother and Grandson, 1973**

Self-Collage, paper, on board,  
11-3/4 × 8-1/4 in. (29.5 × 20.6 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation

# Rimma Gerlovina and Valeriy Gerlovin



## **Cherub, 1996**

Chromogenic print, edition 2/5,  
38 3/4 × 30 in. (98.5 × 76.2 cm)

Kolodzei Collection of Russian and Eastern  
European Art, Kolodzei Art Foundation



## **Summer Winter, 1976-1977**

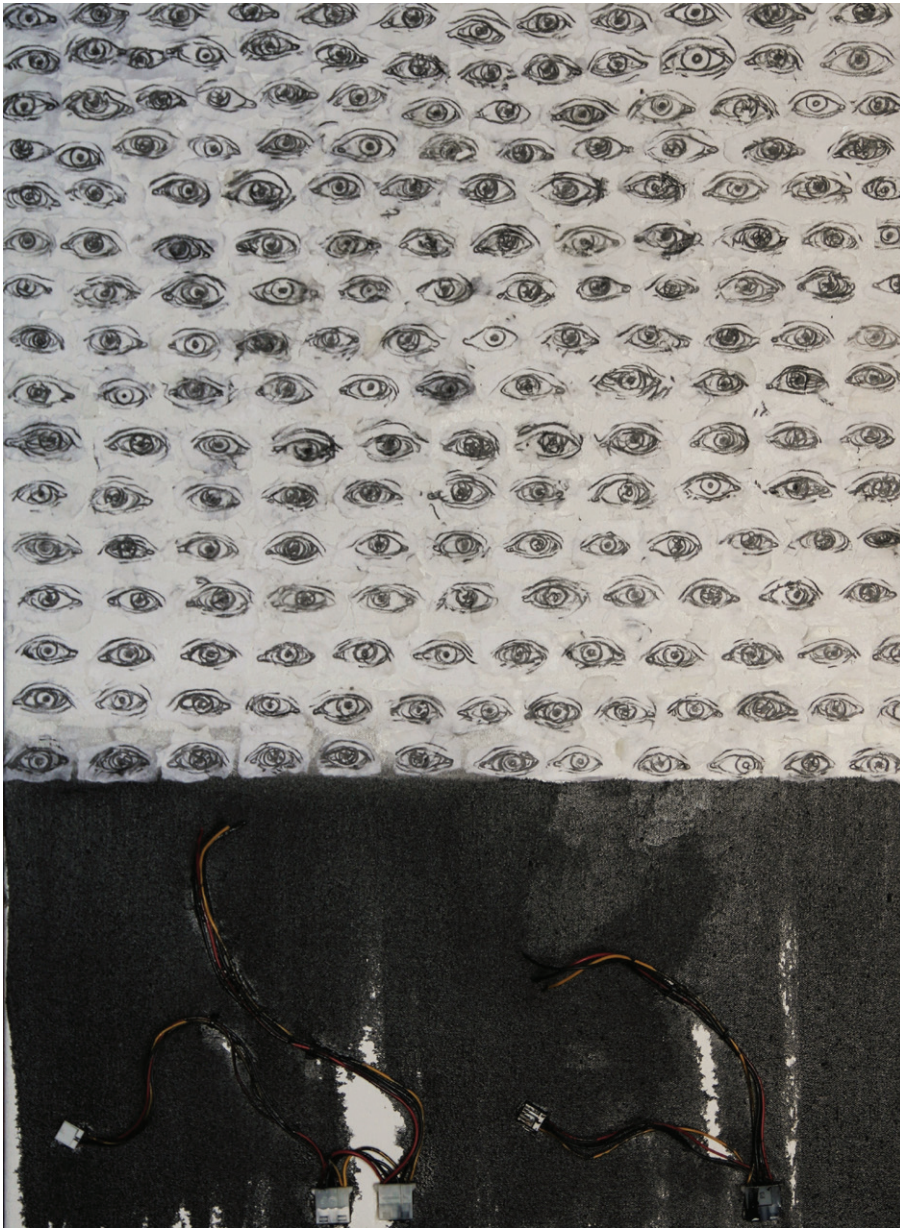
Silver gelatin print, 16 × 12 in. each (40.7 × 30.5 cm each)

Kolodzei Collection of Russian and Eastern European Art,  
Kolodzei Art Foundation



# Asya Dodina and Slava Polishchuk

34



## **In Your Eyes, 2011**

Mixed media on canvas, computer parts, 30 × 22 in.  
(76,2 × 55,88 cm)

Kolodzei Collection of Russian  
and Eastern European Art, Kolodzei Art Foundation

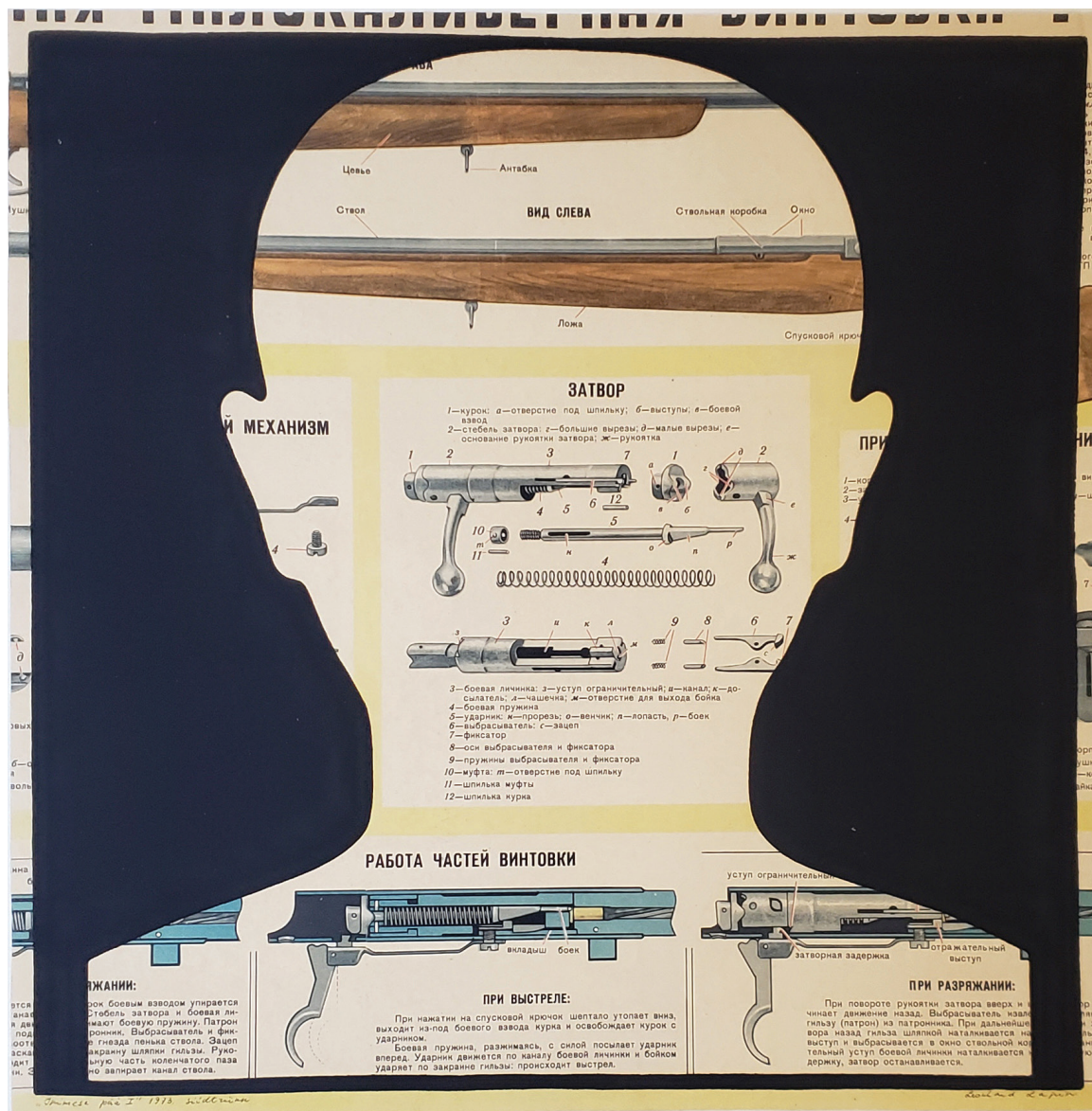
**Portrait of Tatiana  
and Natalia Kolodzei,  
1987**

Indian ink, tempera,  
collage on paper,  
23-3/8 × 23-1/2 in. (59.4 × 60 cm)

Kolodzei Collection of Russian  
and Eastern European Art,  
Kolodzei Art Foundation







## Head of a Man, 1972-1973

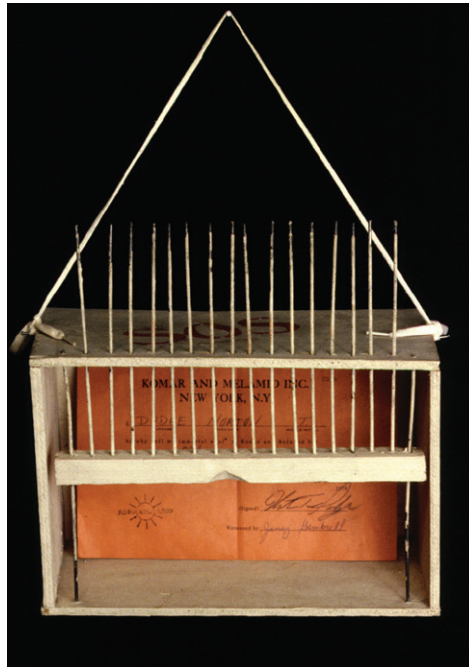
From the series Head

Mixed media screenprint on  
paper, 20-1/2 × 20 1/3 in.  
(52 × 51.8 cm)

Kolodzei Collection of Russian  
and Eastern European Art,  
Kolodzei Art Foundation



# Vitaly Komar and Alexander Melamid



## Soul of Norton Dodge. 1978-79

From the project Corporation for Buying and Selling Souls.

A construction of wood, metals, white string, and certificate on red paper,  
6 3/4 × 10 1/8 × 5 1/8 in. (17.1 × 25.7 × 13 cm)  
Certificate on gray paper; poster, 2 photographs.

Kolodzei Collection of Russian and Eastern European Art,  
Kolodzei Art Foundation

Top:

**At the Auction, Tatiana Kolodzei paying for the soul of Norton Dodge,**  
Moscow, 1979



Bottom:

**Vitaly Komar, Alexander Melamid, and Douglas Davis**

## The End of the Line

From the series Questions Moscow New York, 1978; 1995

Silver gelatin print 10-1/2 × 13-1/2 in. (26.7 × 34.3 cm)  
Kolodzei Collection of Russian and Eastern European Art,  
Kolodzei Art Foundation



**Portrait of a Kazakh Woman, late 1930s**

Tempera, fabric on plywood,  
21-1/2 × 13-1/4 in. (54.6 × 33.5 cm)

Frants Family collection

**Almaty. Two Kazakh Women, 1942–1945**

Crayon, watercolor on paper,  
11-3/8 × 15-3/8 in. (29 × 39 cm)

Frants Family collection



# Tatiana Kuperwasser



**Portrait of Young Woman with a Hat, early 1930s**

Oil on canvas, 28-3/8 × 23-5/8 in. (72 × 60 cm)

Frants Family collection



**Portrait of the Mother, early 1930s**

Oil on canvas, 39-3/8 × 28-3/4 in. (100 × 73 cm)

Frants Family collection





Left:

## **Self-Portrait, 2018**

Oil, tempera on fiberboard, 15 × 10-5/8 in. (38 × 27 cm)

Frants Family collection



Right:

## **Portrait of Rikhard Vasmi, 2000**

Oil on canvas, 17-3/8 × 13-3/8 in. (44 × 34 cm)

Frants Family collection

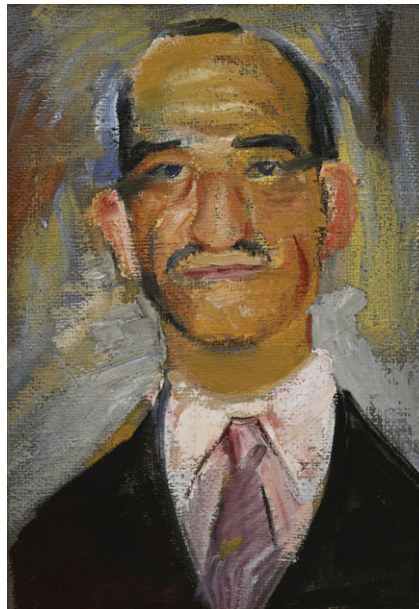


Left:

## **Portrait of Leonid Frants, 2009**

Oil on canvas, 16-1/8 × 11 in. (41 × 28 cm)

Frants Family collection



Right:

## **Portrait of Daniil Frants, 2009**

Oil on canvas, 15-3/8 × 10 5/8 in. (39 × 27 cm)

Frants Family collection

# Rikhard Vasmi



**Portrait of a Young Man  
with a Pink Band, 1994**

Oil, canvas on fiberboard, 16-1/8 × 12-3/8 in. (41 × 31.5 cm)

Frants Family collection



**Portrait of Tamara Klochikhina, 1995–1996**

Oil on wood panel, 16-1/8 × 12-3/8 in. (41 × 31.5 cm)

Frants Family collection



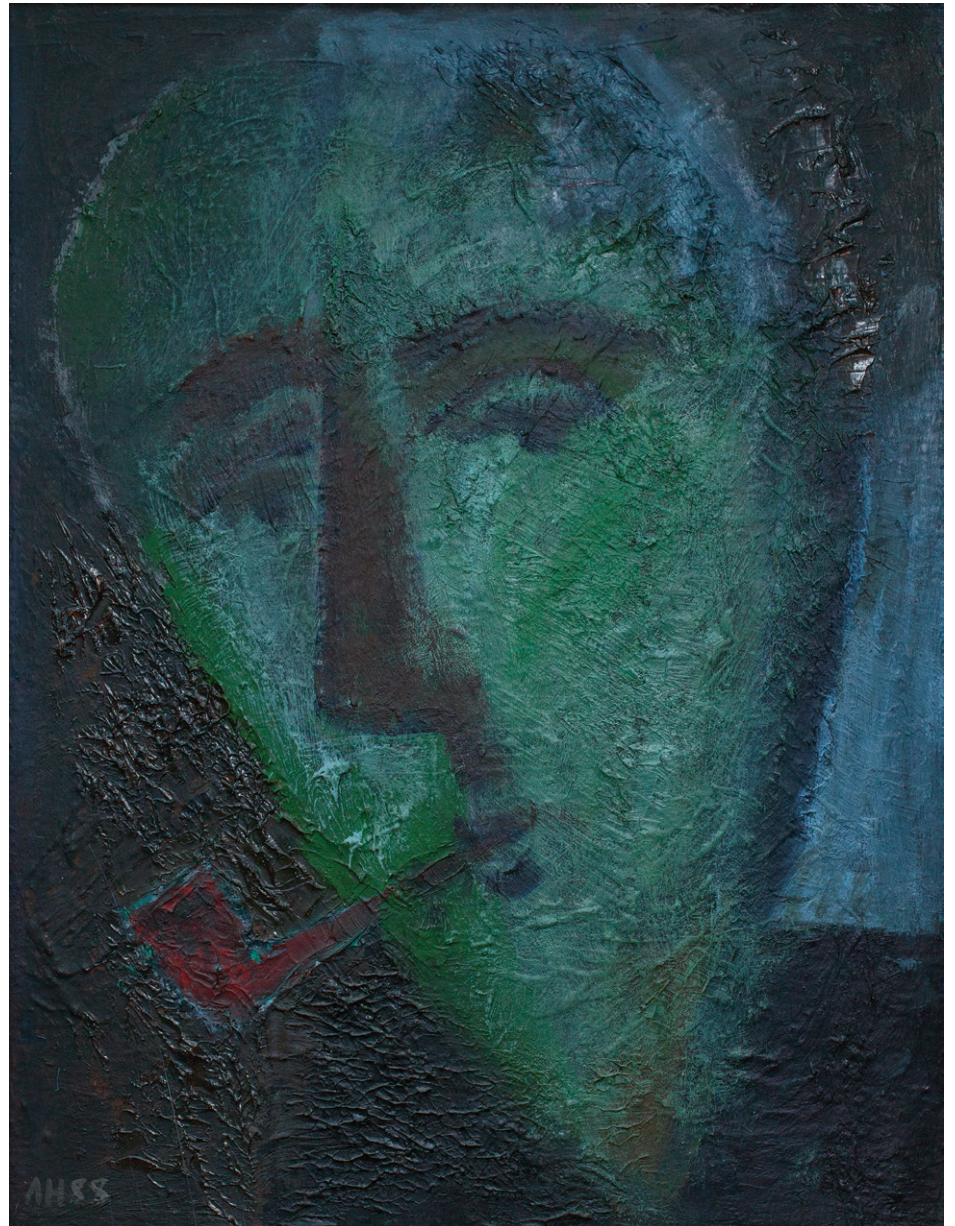


**Street-cleaning Woman  
from Veliky Ustyug, 1976**

Oil on canvas, 17-3/4 × 15-3/8 in.  
(45 × 39 cm)

Frants Family collection



**Smoker, 1988**

Oil on Cardboard, 23-5/8 × 17-3/4 in.  
(60 × 45 cm)

Frants Family collection

## **Ludmila Belova**

Born in 1960 on the Kamchatka Peninsula, USSR. Artist, curator. Graduated from the Abramtsevo Art and Industry School (Moscow region, USSR). She works with video, sound, painting and photography. Works by Ludmila Belova have been exhibited in Europe, the USA, Russia and Asia. Participant of the Moscow Biennial of Contemporary Art (2005, 2011), exhibitions parallel to Venice Biennale (since 2011), Manifesta 10 parallel program (2014, St. Petersburg, Russia). Curated the exhibition study project "Silent Voices" (2017, St. Petersburg, Russia; 2018, Krasnoyarsk, Russia); recipient of the Sergey Kuryokhin Award (2018, Russia) for "Best Curatorial Project". Her works are held in the collections of the Russian Museum., Anna Akhmatova Museum, Erarta Museum (St. Petersburg, Russia), Kolodzei Art Foundation (New York, USA), in private collections in Switzerland, Germany and Russia. Lives and works in St. Petersburg, Russia. /ludmilabelova.com/

## **Alexandra Dementieva**

Born in 1960 in Moscow, USSR. She studied journalism and fine arts in Moscow and Brussels, Belgium. Her principal interest as an artist is the use of social psychology, perception theory and behaviorism in her installations, as well as the development of film narration through the point of view of a subjective camera. She has been an active participant of the CYLAND Media Art Lab since 2008. Professor at the Royal Academy of Arts (Brussels, Belgium). Dementieva received the first prize for the best mono-channel video at VAD Festival (Girona, Spain). She is a participant of numerous exhibitions in major Russian and international cultural institutions, including Hermitage Museum (St. Petersburg, Russia), Moscow Museum of Contemporary Art (Russia), Centro de la Imagen (Mexico City, Mexico) and others. Lives and works in Brussels, Belgium. /alexandementieva.org/

## **Anna Frants**

Born in 1965 in Leningrad, USSR. Artist, curator in the field of media art. She graduated from the Vera Mukhina Higher School of Art and Design (Leningrad, USSR) and Pratt Institute (New York, USA). Cofounder of the nonprofit cultural foundation St. Petersburg Arts Project, CYLAND Media Art Lab and Cyberfest. Frants' interactive installations have been showcased at Moscow Biennale of Contemporary Art (Russia), Video Guerrilha Festival (Brazil), Manifesta 10 Biennale (St. Petersburg, Russia, 2014), Museum of Art and Design (New York, USA), Hermitage Museum (St. Petersburg, Russia), Chelsea Art Museum (New York, USA), Russian Museum

(St. Petersburg, Russia), Kunstquartier Bethanien (Berlin, Germany) and at other major venues all over the world. The artist's works are held in the collections of the Russian Museum (St. Petersburg, Russia), Museum of Art and Design (New York, USA), Sergey Kuryokhin Center for Modern Art (St. Petersburg, Russia) and Kolodzei Art Foundation (New York, USA) as well as in numerous private collections. Lives and works in New York, USA, and St. Petersburg, Russia. /annafrants.net/

## **Ivan Govorkov**

Born in 1949 in Leningrad, USSR. Artist. Graduated from the Ilya Repin State Academic Institute of Painting, Sculpture and Architecture (Leningrad, USSR). He is engaged in philosophy, psychology, painting, drawing, sculpture and installations; he works at the junction of traditional art and cutting-edge technologies. Professor of drawing at the Ilya Repin Institute (St. Petersburg, Russia). Recipient of the Sergey Kuryokhin Award (2012, Russia) for "Best Work of Visual Art" (together with Elena Gubanova). His works have been exhibited at major Russian and foreign venues, including the Hermitage Museum, the Russian Museum, Museum of Moscow, University Ca' Foscari (Venice, Italy), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany), and Sky Gallery 2 (Tokyo, Japan). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011); frequent participant of Cyberfest. Since 1990, he worked in collaboration with Elena Gubanova. Lives and works in St. Petersburg, Russia. /elenagubanova.com/

## **Alexey Grachev**

Born in 1983 in Kaluga, USSR. Sound artist, engineer, computer programmer. Graduated from the Bauman Moscow State Technical University (Russia). Completed the program "School for Young Artists" at the Pro Arte Foundation (St. Petersburg, Russia). Artist, technical director and chief engineer of CYLAND Media Art Lab. Participant of the World Event Young Artists Festival (2012, Nottingham, UK), Cyberfests, special project "Urbi et Orbi" at the 6th Moscow Biennale (2015, Russia) and "The Creative Machine 2" exhibition at Goldsmiths, University of London (2018, UK). Participant of the "Arts Work of the Future" project in the Tate Exchange space (2018, London, UK). Since 2015, together with Sergey Komarov, he has developed the sound project "Subjectivization of Sound" whose basis is the interaction with space and spectators. Lives and works in St. Petersburg, Russia.



**Elena Gubanova**

Born in 1960 in Ulyanovsk, USSR. Artist, curator. Graduated from the Ilya Repin State Academic Institute of Painting, Sculpture and Architecture (Leningrad, USSR). Works in the fields of painting, sculpture, installations and video. Recipient of the Sergey Kuryokhin Award (2012, Russia) for “Best Work of Visual Art” (together with Ivan Govorkov). Her works have been exhibited at major Russian and foreign venues, including the Hermitage Museum, the Russian Museum, Museum of Moscow, University Ca’ Foscari (Venice, Italy), Chelsea Art Museum (New York, USA) and Kunstquartier Bethanien (Berlin, Germany). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to Venice Biennale (since 2011); frequent participant of Cyberfest. Since 1990, she has worked in collaboration with Ivan Govorkov. Lives and works in St. Petersburg, Russia. /elenagubanova.com/

**Natalia Kolodzei**

Natalia Kolodzei is the Executive Director of the Kolodzei Art Foundation, and an honorary member of the Russian Academy of Arts. Along with Tatiana Kolodzei, she owns the Kolodzei Collection of Russian and Eastern European Art, which contains over 7,000 pieces by over 300 artists from the 20th and 21st centuries. Active as a curator and art historian, Kolodzei has curated over eighty shows in the United States, Europe and Russia at such institutions as the State Tretyakov Gallery in Moscow, the State Russian Museum in St. Petersburg, and the Chelsea Art Museum in New York City. She is an author and editor of multiple publications. Her contributions to books and catalogues include Oleg Vassiliev: Memory Speaks (Themes and Variations) (2004); Shimon Okshteyn: Dialogue with Objects (2007); and Yakov Vinkovetsky: Windows into the Spaces of Light (2001). In 2010 she was a member of Culture Sub-Working Group under the US-Russia Bilateral Presidential Commission. Kolodzei is in demand as a lecturer in the United States, Russia, and Europe.

**Sergey Komarov**

Born in 1980 in Kaluga, USSR. Sound artist, curator, engineer, computer programmer. Since 2008, he has worked as a computer programmer at CYLAND Media Art Lab; since 2012, has curated audio projects and CYLAND Audio Archive (cyland.bandcamp.com). Since 2015, together with Alexey Grachev, he has developed the project “Subjectivization of Sound” whose basis is the interaction with space and spectators. Participant of Cyberfests of various years, Archstoyanie Festival (2014, Kaluga Region, Russia) and “The Creative Machine 2” exhibition at Goldsmiths, University of London (2018, UK). Lives and works in Kaluga and St. Petersburg, Russia.

**ORLAN**

ORLAN is one of the greatest artists on the French stage and has earned international recognition. She has always been a pioneering artist, exploring with force and acuity the major artistic and social issue of our times.

ORLAN uses her body as her medium, her raw material and the visual tool of her art. Hybridity, cross-functionality, the disruption and surpassing of the limits of art are all key aspects of her research, all continually renewed in her work. Her recent works feature photographs, performances, videos, 3D-printing, augmented reality and interactive installations with video games. ORLAN's work simultaneously explores questions of physical, emotional, and virtual reality through the lens of the most recent biological, scientific and computing technologies. However, outside the scope of technology, her work aims to question art, the status of the body and how it is represented. The Centre Pompidou (Paris) has selected ORLAN's “Kiss of the Artist” (1977) from the MNAM collections for their book “100 Masterpieces of the 20th century”. Her works are major public collection including: The Museum of Modern Art, NY; LACMA; The Andy Warhol Museum (Pittsburgh, Penn); The Getty Museum, MOCA (Los Angeles); Frederick R. Weisman Art Foundation (Malibu, CA); Sheldon Museum of Art (Lincoln, NE); The National Museum of Art (Osaka, Japan); Sungkok Museum (Seoul); Mali National Museum (Bamako, Mali); The Bandjoun Station (Bandjoun, Cameroun); Centre Georges Pompidou, Maison Européenne de la Photographie (Paris); Musée d'Art Contemporain de Lyon, Musée de la Photo de Bièvre, Musée d'Epinal, le Musée du Nouveau Monde de La Rochelle, le Musée d'Art Moderne de Saint-Etienne, le Musée des Beaux-Arts de Nantes, FNAC (National Fund of Contemporary Art), FRAC (Regional Fund of Contemporary Art) of FRAC Pays de la Loire, FRAC Ile-de-France, FRAC Rhône-Alpes and FRAC Basse-Normandie, Artothèque La Réunion, M HKA (Antwerp, Belgium).

**Faith Ringgold**

Born 1930 in Harlem, New York is a painter, mixed media sculptor, teacher, lecturer and author of numerous award winning children's books. She received her B.S. and M.A. degrees in visual art from the City College of New York in 1955 and 1959. In the 1970s, Faith Ringgold created a body of work that reflected her political activism and her personal story within the context of the women's movement, and she was one of a very small group of black women who helped galvanize the Black and Feminist Art Movements in New York. Professor Emeritus of Art at the University of California in San Diego, Ringgold has received 23 Honorary Doctor of Fine Arts degrees. She is the recipient of more than 80 awards and honors including the John Simon Guggenheim Memorial Foundation Fellowship; two National Endowment for the Arts Awards; The American Academy of Arts and Letters Award and the Medal of Honor for Fine Arts from the National Arts Club. In 2017 Faith was elected as a member into the American Academy of Arts and Sciences in Boston, MA. Her works are in the permanent collections of numerous museums including: The Metropolitan Museum of Art, NY; The Museum of Modern Art, NY; The Art Institute of Chicago, IL; The Baltimore Museum of Art, MD; The Boston Museum of Fine Art, MA; The High Museum, GA; Whitney Museum of American Art, NY; Solomon R. Guggenheim Museum, NY; The Brooklyn Museum, NY; The National Museum of American Art, Washington, DC; The Philadelphia Museum of

Art, PA; The Studio Museum, NY; Glenstone Museum, MD and The Victoria and Albert Museum, London, England, among others.

### Alexander Terebenin

Born in 1959 in Leningrad, USSR. Photographer, artist, curator. Graduated from the Architectural College in Leningrad, USSR. A professional photographer, Terebenin also creates art objects and installations. He is a participant of over 70 exhibitions in Russia and abroad. His works are held in the collections of the State Museum of the History of St. Petersburg; Kolodzei Art Foundation (USA), as well as in other public and private collections in Russia, USA, Israel, Germany and Finland. He is the curator of the art projects "Conversion" (2012) and "Signal" (2014). He won the Innovation Prize (Russia) for the best curatorial project of 2014 (in collaboration with Peter Belyi). Lives and works in St. Petersburg, Russia.

### Martha Wilson

Born 1947 in Philadelphia, moved to New York City and in 1976 she established Franklin Furnace, a non-profit art space that continues to provide a platform for underappreciated artists of the 1980s and 90s. She was also a founding member of DISBAND, a feminist punk rock band of artists who couldn't play any instruments. Martha Wilson is a feminist and conceptual artist who engages with performance, video, photography and text to address the construction of identity and manifestations of self-presentation. For over forty years Wilson's work has revealed contestations inherent in socially engaged practices, paralleling the ways in which identification and performance are negotiated. In the spring of 2008, Wilson had her first solo exhibition in New York City, "Martha Wilson: Photo/Text Works, 1971-74" at Mitchell Algu Gallery. Since 2009, Independent Curators International has traveled the exhibition Martha Wilson: Staging the Self to six institutions throughout the United States and published a corresponding catalogue Martha Wilson Sourcebook: 40 Years of Reconsidering Performance, Feminism, Alternative Spaces which received The Specific Object 2011 Publication of the year award. Martha Wilson joined P.P.O.W. gallery in the spring of 2011. Martha Wilson is the recipient of many awards, grants, and honors including: National Endowment for the Arts Fellowship, Performance; Art Women's Caucus for Art Lifetime Achievement Award; Honorary Doctor of Fine Arts degree, Nova Scotia College of Art and Design U; ArtTable 30th Anniversary Artist Honors; New York Foundation for the Arts Fellowship, Performance Art. Her works are in the permanent collections of numerous museums including: Museum of Modern Art, NY; Sammlung Verbund, Vienna; Smith College Museum, Northampton, MA; Moderna Museet, Stockholm; Solomon R. Guggenheim Museum, NY; The Whitney Museum of American Art, NY.

