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summer
2016

GARAGE GAZETTE



SPECIAL EDITION TO MARK THE
FIRST ANNIVERSARY OF THE NEW
MUSEUM BUILDING



Rashid
Johnson:
Within
Our
Gates

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DID YOU KNOW
that Garage Museum of Contemporary Art received two Museum of the Year awards in 2016: from *The Art Newspaper Russia* and *The Moscow Times*?

EDITORIAL

Welcome!



Dasha Zhukova,
Founder, Garage Museum of Contemporary Art

It's hard to believe that it's been a year since we moved into our new home. The time has flown by! With more than 600,000 people visiting the Museum so far—to see an exhibition, go to a talk, participate in a workshop, visit the bookshop, or hang out in the café—there hasn't been a moment to spare for the team who make the program happen. It has been an incredible adventure!

There have already been so many memorable occasions and events, thanks to the artists we work with, but there is one long-term initiative that I really think could change the course of art in the future—our new Inclusive Programs department. This is the first of its kind in the country, it aims to give differently abled people access not just to the Museum building, but to all of our activities.

The program is taking effect on many different levels, from all of our front-of-house staff learning the basics of Russian sign language to initiating international conferences that offer disability training for museum professionals from across Russia. We are providing sign-language tours; events for people with autism; and producing tactile models for blind, or partially-sighted visitors with each of our major shows. This summer we are taking even bigger strides by presenting our first exhibition that specifically focuses on disability awareness. *Co-thinkers* (see page 10) is being curated by a team that includes four Garage collaborators with various forms of disability who have not only selected the artworks, but also developed the exhibition architecture to take into account differing user needs, as well as producing sign language videos and audio commentary to accompany the works.

If you have this newspaper in your hands then you have come to see us at least once this summer, which makes me very happy. I do hope you will come back many more times, bringing your friends and loved ones to join in the activities we have in store. After all, as our motto describes, Garage is a place where people, art and ideas create history!

Dear Garage visitor,



Anton Belov,
Director, Garage Museum of Contemporary Art

So much has happened since we moved into our permanent building in Gorky Park. The Museum building—a former Soviet restaurant—was reconstructed for Garage by leading contemporary architect Rem Koolhaas and OMA. It has once again become a centre of activity in Gorky Park, and Garage is firmly established as part of Moscow's cultural landscape, something our ever-increasing visitor numbers show.

Having a permanent home allows us to undertake major exhibition projects. In 2015, we showed Louise Bourgeois' *Structures of Existence: The Cells*. This summer we are delighted to introduce the Russian audience to the practice of the Swiss artist Urs Fischer. Russian artist, Viktor Pivovarov's exhibition *The Snail's Trail* runs until the middle of June, and in the fall those galleries will be occupied by a major exhibition by American artist Robert Longo, which will also include works by Sergei Eisenstein and Francisco Goya.

The only major alteration Rem Koolhaas made to the fabric of the existing building was to produce a double-height atrium at the entrance to the Museum. Garage Atrium Commissions is a series of large-scale installations made specially for the space. The current atrium commission is American artist Rashid Johnson's *Within Our Gates*, as featured on the cover of this newspaper.

Education remains one of our main priorities. For people wishing to find out more about contemporary art, we organize artists' talks, public meetings with curators and researchers, and film screenings at Garage Auditorium, located in the main building. In addition, adults and children can attend our workshops and courses on contemporary art, architecture, photography, radio journalism, and creative writing at Garage Education Center.

We are working on making our Museum accessible to audiences with different types of disability. Every Garage exhibition is accompanied by guided tours for hearing- and/or sight-impaired visitors, as well as for people with developmental and learning disabilities.

Garage Archive, the largest collection of documents, photographs, and video material related to the history of contemporary Russian art, continues to grow. Today it comprises more than 350,000 items. We are currently working on digitizing the Archive, with the aim of sharing it with professionals and art lovers around the world.

We are proud of the fact that the first publicly-accessible contemporary art library in Russia is located at Garage Education Center. Due to the number of acquisitions, later this year the Library will expand into an area four times larger than at present. As well as providing access to books and periodicals, the Library offers a rich program of seminars and reading groups.

We continue to expand our publishing program. In the period 2012–2016, in collaboration with Ad Marginem Press, Garage published 90 books on contemporary art, photography, architecture, film, and theater, with a total print run of 380,000 copies. These titles are available in bookshops across Russia. In 2015, we began publishing books in English for European and American distribution, providing access to new research on contemporary Russian art based on the materials in Garage Archive. In fall 2016, we are launching a new series of books on contemporary dance, translations to Russian of key texts on the history of the genre.

Achieving all of this would have been impossible without our founding members and the generous support of our commercial partners, charitable foundations, corporate and individual patrons (Alisher Usmanov, Georgy Djaparidze, Arthur Gogov, and others, who prefer to remain anonymous), and GARAGE cardholders. I would like to thank personally, and on behalf of the Garage team, everyone involved in the development of the first independent museum of contemporary art in Russia.

I would like to say a separate thank you to Garage team, who devise brilliant solutions to the most challenging tasks, and to Gorky Park who we've walked hand-in-hand with since 2012.

Yours sincerely,
Anton Belov

Garage thanks the following for their support:

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ATRIUM COMMISSION



DID YOU KNOW
that 1,133kg of shea butter and 420 plants were used in the production of Rashid Johnson's installation *Within Our Gates*?

Rashid Johnson: Within Our Gates

In August 2016, Garage will publish *Rashid Johnson: Within Our Gates*, the second in a series of books called *New Work* which focus on the making of Garage Atrium Commissions. In this extract, the artist and Kate Fowle, Garage Chief Curator, discuss the idea of performing an artwork.

Rashid Johnson: After laying out the conceptual groundwork for the piece and how it was conceived, it's been good to make it physical. That's started me thinking about the performance of an artwork and the movement of your body in space.

Kate Fowle: In the process of making it?

RJ: Yes—and in experiencing the final thing—but mostly the performative nature of making it. At Garage this was amplified because we had the public constantly looking on. I think people were wondering how the process worked and were intrigued to watch it happen, especially in the early stages. This is something that fascinated me too.

As I was sketching out the piece in the space, the team would watch me make 20 decisions and digest them to understand my thought process. Then, when we first started placing more objects they would look over at me to check it was in line with the idea. More often than not, it was. And then they could start to expand on the initial decision-making process with me. It became a collective vocabulary.

KF: This adds a whole other layer of meaning to the title *Within Our Gates*. The word "our" is really important within the independent world that you have constructed.

RJ: Absolutely. People would often ask from the sidelines, "can I give a hand?" and visitors offered to help lift up the cubes, or pass up the books and plants. It gave the audience some agency as they witnessed the work come to life. For the team and me, climbing up the piece and contorting our bodies inside it became this kind of ritual movement. People would give advice, saying, "Oh, come out this way," or "Go in that way." Everyone was working out how objects were placed in the structure: not within the conceptual framework, but in the logistical framework of the piece.

This piece really gives you sightlines through it, which connects it to the architecture.

Witnessing others participating with it becomes part of what it is, which is what adds to the performative element of the work



Rashid Johnson and Kate Fowle chat during the installation of *Within Our Gates*

KF: Both the concept and the structure became occupied, not just by you, but also by those who worked with you. It was really noticeable how physically exhausting it was for everyone, because of the sheer size of the structure and the heights that you would be repeatedly climbing. It made me realize how different this work is from the others you have made in this series.

RJ: Yes, it's considerably different from the other works. They were much more "Sculpture" with a capital "S," even though they were installations too. By that I mean they were complex objects that inhabit space, which you're able to experience from multiple positions, but never from within. They were also much denser. More walled, more opaque.

This piece really gives you sightlines through it, which connects it to the architecture. Witnessing others participating with it becomes part of what it is, which is what adds to the performative element of the work. Even when you are standing on the outside, you see people on the inside, moving within it. You can look through and catch a glimpse of somebody that's looking out. Having these kind of interactions is new to the work. Another element is being able to see the piece from above and watching people in it from that perspective. You get a real sense that this thing is alive, and generous in a way that my work has always intended to be, but this piece has really brought that intention to fruition.

THE ART NEWSPAPER RUSSIA: "As Garage's Chief Curator Kate Fowle has pointed out, all projects currently on show have something in common: they create a special atmosphere at Garage and symbolize progress, expanding our knowledge of the world."



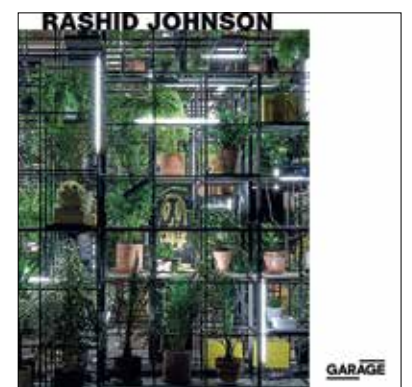
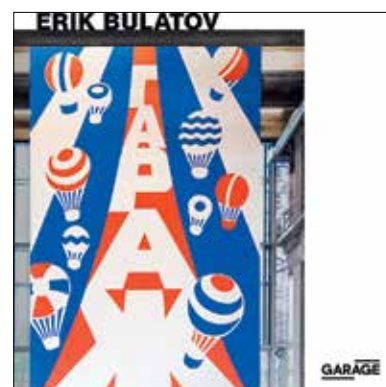
New Work

Garage's new international publishing program produces high-quality books in English which reflect both the Museum's focus on archives and its exhibition program.

Forthcoming in August 2016 are two titles in a brand new series, *New Work*, which looks at the production of monumental artworks for the Garage Atrium Commission. *Erik Bulatov: Come to Garage!* tells the story of the two giant canvases the artist made for the Museum opening in June 2015, while *Rashid Johnson: Within Our Gates* focuses on the artist's multimedia installation for the same space (to August 31, 2016).

Garage books in English are available internationally from www.artbook.com.

Covers of Erik Bulatov: *Come to Garage!* and Rashid Johnson: *Within Our Gates*.



PERSONALITIES

The Big Tree and the Small Axe

Garage Founder Dasha Zhukova talks to artist Urs Fischer about landscape painting, wax sculptures, and working collaboratively.

Dasha Zhukova: I love the play on scale that your whole show at Garage is focused around, as it works so well in challenging the idiosyncrasies of the architecture. How did this idea come to you and, in particular, what inspired you to develop a new body of sculptures for the Museum?

Urs Fischer: The space provides a lot of challenges due to its history. It used to be a restaurant in the Soviet Modernist style, and there's a lot of history left in the way that Rem Koolhaas remodeled the original 1960s concrete structure. Eccentricity in architecture is good because it helps anchor your memory of what you see, but how do you deal with the space as an artist? You don't want to make art that fits the space. Do you want to challenge the space with the same mindset that it was built or remodeled with, or do you want to bring in a new mindset? The way the remodeling took place was focused on larger issues like exchange and dialogue, and the sculptures shift the focus to a more personal history. These little moments add a very personal angle. Like the Bob Marley song: "If you are the big tree, we are the small axe..."

DZ: Where are the landscape photos that lie under your recent paintings sourced from and how did you develop the process of making the brushstrokes the size that they are?

UF: I made the landscape photos in my garden in Los Angeles, but they could be any kind of landscape. The landscape provides a space and a scale. In some ways, the brushstrokes take on a character. The brush is an instrument: it's a tool we built to express things through our hand. Our hand is an extension of our self, our being, our consciousness. We use the brush to make a mark. It's always individual and it has a voice. When the brushstrokes are enlarged as a photographic image, the scale takes the movement out of its physical environment and fictionalizes it. It gives it a level of artificiality. The fictionalization makes the abstraction more palatable, more understandable. You can get a better grasp on it.

DZ: When and why did you start making wax sculptures that burn and melt away during your exhibitions?

UF: The first sculptures I made with wax were artworks involving household candles (*Untitled*, 1997), which transitioned into making the entire sculpture a candle. I have always liked wax sculptures, going back to Renaissance anatomical models. Wax has a beautiful presence. The nature of the material is that you can go inside it with your eye. You're able to look at it and in it. With the wax sculptures, it's a question of orders. There's the initial order of the sculpture, which resembles a human shape (with the help of a scanner); and then there's the natural order of burning that has its own set of rules (though in this case it is partially guided by humans). The natural and artificial orders oppose each other.



Urs Fischer, Bruno & Yoyo, 2015



Urs Fischer, Untitled, 2015



Urs Fischer, Poor Old Me, 2011

The collaborative effort is like a giant organism. It's so much fun, and it's the opposite of how we usually work alone

GARAGE

GARAGE CARD

With a GARAGE card, admission to all exhibitions is free, and you can skip the lines!

DZ: Outside on Garage Square, we are staging the largest incarnation of your YES project that has happened to date, involving hundreds of local people in its realization. I know this project is personally very important to you. Can you tell me why?

UF: Synergy is the way we operate. Everything happens through synergy and collaboration. When you're making art, the synergy doesn't happen within your work: it happens through the context of exhibition, etc. Collaborating in this way, the work gets bigger (because there are so many facets) and it also gets smaller (over time you notice how much iconography is repeated). Forms get created over and over again, some are more primal and others are more cultural. The collaborative effort is like a giant organism. It's so much fun, and it's the opposite of how we usually work alone.

DZ: Your friend and collaborator Mina Stone cooks for your studio most days, as well as many of your (and other artists') opening dinners. She is even coming to Moscow to cook for the volunteer team as they train for the YES project. How did this great tradition begin, and why?

UF: Cooking is a communal activity. At the source of our civilization is the shared meal. The shared moment keeps everyone together: it's a way to hold on to the energy we build together during the day rather than breaking it up. And Mina's food tastes great.

Urs Fischer
Small Axe
 Central Gallery, Skylight Gallery
 JUNE 10-AUGUST 21, 2016

YES
 Garage Square
 JUNE 1-AUGUST 21, 2016

ENVIRONMENTS

On the Square



DID YOU KNOW
that 200 tons of clay were used to produce Urs Fischer's YES project in Moscow?



Volunteers taking part in Urs Fischer's YES project on Garage Square

Urs Fischer used Garage Square to stage *YES*, the largest collaborative project he has ever made. It involves inviting people from all walks of life to create a landscape of sculptures from unfired clay that will metamorphose over the course of the show. The open process through which the work comes together—contrasted with the contained process of creation in the studio—echoes the importance of communal activity and unregulated synergetic forces within society. For the first week of the project, running up to Garage's one-year anniversary and the Russia Day celebrations, Fischer invited longtime collaborators Mina Stone and Alex Eagleton to prepare meals for the project volunteers and participants. Working in Moscow for the first time, the chefs used local seasonal produce to create a different menu every day.

YES is an ongoing project started by Fischer in 2011 and most recently staged in 2015 at the Henry Moore Institute in Leeds, UK. For every staging, Fischer's co-authors are given complete freedom to mold tons of clay into giant objects or tiny sculptures. For the Moscow iteration, the artist will work with volunteers from various art schools, including the British Higher School of Art and Design, Moscow Architectural Institute (MARKHI), the Stroganov Moscow State Academy of Arts and Industry, and the Art Institute, as well as visitors to Gorky Park.

Urs Fischer
YES
Garage Square
JUNE 1–AUGUST 21, 2016

COOKING FOR ARTISTS

Chef Mina Stone gives *Garage Gazette* readers a taste of the kind of food she cooks for the stars of the art world

SPAGHETTI WITH LEMON, CREAM, AND CHILI (SERVES 4-6)

There's nothing better than spaghetti—most people would agree. Sometimes I forget and visit the world of vegetables, whole grains, and salad, and then I remember. Pasta world is the best world, and I'd better pay it a visit. This recipe is deliciously creamy and indulgent, with a nice tang and freshness from the lemon and a kick from the chili. It also comes together very quickly!



- 2 shallots, finely chopped
- 30 grams butter
- zest of one organic lemon
- juice of one lemon
- 0.5 liter heavy cream
- salt and pepper
- 500 grams spaghetti
- grated parmesan and hot red pepper flakes for serving

In a large skillet, melt the butter and sauté the shallots with a generous pinch of salt over medium heat until soft and translucent, about five minutes.

Add the lemon zest and stir to combine. Stir in the heavy cream and lower heat to medium low so that the sauce is barely bubbling. Simmer for about ten minutes and then add the lemon juice. When you add the lemon juice, the sauce will thicken and be ready. Remove from heat and add more salt and pepper as needed.

Meanwhile, boil generously salted water in a large pot and add the spaghetti. Cook until al dente and drain, then toss into the skillet with the lemon cream sauce. Serve immediately with the grated parmesan and hot red pepper flakes on the side.



Darya
Ceramics student, YES project volunteer

I love working with clay, and I am very glad to have the opportunity to experiment with it in this new, unusual format. At the Stroganov Academy, where I study, we fire everything and create a finished product. In this project, on the contrary, lifespan, variability, and even destruction have significance as part of the concept. I could not miss the opportunity to take part in such an exciting process!



Olga
Sculptor, YES project volunteer

I have worked with Garage for almost a year, making the reliefs that are used during exhibition tours for sight-impaired visitors. Usually, I am given a specific task and make a model in plasticine. Here there is absolute freedom and you don't work alone, but in a group. Working with yellow clay you get the feeling of being at the seaside, a very sunny and joyful sensation!



THE NEW YORK TIMES: “The Garage attracted a young, hip audience by making itself a destination. It created education programs, especially for children; a popular restaurant; a bookstore selling unusual books published by the museum itself; and a public library dedicated solely to art”.

RUSSIAN ART

Laying Down The Snail's Trail

Katya Inozemtseva describes the process of curating Viktor Pivovarov's exhibition *The Snail's Trail*.

Preparing an exhibition by a well-known, actively practicing artist might be compared to the coming-of-age novel, which comprises an entire genre in European literature. The lessons learnt from this process transform into an exhibition made for the artist, and not to soothe the curator's ego, or to force particular meanings from the material.

My collaboration with Viktor Pivovarov began with a proposal to connect his work to the surrealist tradition, which is barely manifest in Russian art. The idea was to bring him together with young and established artists and consider surrealist methods, motifs, and images in their work. Following the first meeting with Pivovarov, the project disintegrated, revealing a lack of seeing, consideration, and "co-habitation" with the artist's

oeuvre. I caught up on that over the following eight months while preparing the show. As this novel unfolded, Pivovarov and I made mutual discoveries and had fascinating conversations and battles about exhibition architecture, the choice of works, and their presentation to the public. Pivovarov and his work stop you being lazy and shake you out of your intellectual-emotional coma. He carries the viewer away with his systems, catalogues, and the amazing sequence of fantastical objects and people. At the point of refusal of stuffy interpretations there is a moment of pure pleasure, as if the coming-of-age novel has reached its denouement.

Viktor Pivovarov

The Snail's Trail

East Gallery

MARCH 17–JUNE 18, 2016



Viktor Pivovarov,
Look up! 2010

Viktor Pivovarov,
House by the
Railway, 2010

A Pilgrimage to Italy

To mark the exhibition *The Snail's Trail*, Garage published an updated version of Viktor Pivovarov's book of reminiscences and reflections, *Agent in Love*. In this extract, the artist recalls visiting Italy in 2005 with his wife, Milena.

Every observant Muslim should visit Mecca, and every artist who believes in art should visit Italy!

Milena has been to Italy several times, and I once visited Rome, but it wasn't quite right. Now we're making a real trip, the way the German Romantics did in the early 19th century. On our own, without any tour companies or group excursions. From Prague to Vienna by train—where we stayed one night with a relative—and from there to Florence, also by train. Then there was Arezzo with Piero della Francesca, Siena, Pisa where—just beside the cathedral, hidden from tourists by an unremarkable wall—there is a brilliant 12th-century fresco, compared to which Giotto looks sleek and dry.

From Florence, on a local two-coach train, we cross Tuscany—accompanied by sandwiches and a bottle of water—admiring the astonishingly beautiful landscape. We depart the train in Ravenna. From there we're off to Venice and Padua. In Ravenna we visit the grave of my lost Dante. The grave where there is no Dante whatsoever.

We observe everything unhurriedly, no one rushes us, and in the evening—with a bottle of wine, cheese, bread and olives—we discuss what we've seen.

What else does one need to be happy?

During one of those evening conversations, Milena and I swap impressions of the Medici Chapel. In our opinion, Michelangelo has completely failed as an architect. The interior space of the chapel is overloaded with unnecessary details which conflict with each other. It is a burial-vault, where at minimum it is necessary to create an atmosphere of silence and meditative concentration, and this is something Michelangelo failed to do. He didn't possess the talent of the brilliant Brunelleschi. Perhaps Michelangelo was not really aiming to create a meditative and mournful space. The figures of Day, Evening, Night,



Agent in Love (in Russian only) costs 680 rubles and is available from Garage Bookshop and online at <http://garagemca.org/en/publishing/viktor-pivovarov-agent-in-love>

and Morning seem to indicate that death does not exist: there is only endless change. Although there is no doubt that Michelangelo was deeply religious, it is striking that there is not a single Christian symbol in the chapel. The very idea of the infinite cycle of nature is a pagan concept. The plasticity of the figures is also very dissimilar to the Christian style. It is closer to the pagan, Hellenistic tradition, to Laocoon, where the physical body is understood as a medium for expressing ecstatic tension and tragedy. The next observation concerns Michelangelo's interpretation of the female body, especially Night's, which is explicitly homoerotic. As a result, the generally pagan idea behind the burial-vault, the feeling of being an outsider and a homosexual outlaw within the Catholic church, on the one hand, and Michelangelo's obvious self-identification with Catholicism, on the other, have inevitably led to a schizophrenic duality. This can be seen with the naked eye in the Medici Chapel. Everything is in pairs: day and night, morning and evening, Lorenzo and Giuliano. Incidentally, even in the symbolism of numbers—which, for medieval people, was important—two and four are not Christian numbers: the Christian number is three. Where the number three appears in Michelangelo's work (Giuliano, Night, and Day), it is instantly subject to doubt, since there are two such false trios (the second one being Lorenzo, Morning, and Evening).

It's remarkable that the artist was able to stage such

profoundly personal dramas within a religious space (the Medici Chapel is part of the Basilica of San Lorenzo), especially considering the scale of the work.

I can hardly imagine a person who loves Michelangelo. One can admire him, but not love. And he is not made to be loved. That's where his greatness can be found. He was indifferent to peoples' opinions. His only interlocutor and judge was God.

Some general thoughts, with no claims to originality. It seems that the culture of the Italian Renaissance rests on two poles. At one pole there is Florence: contemplative, sublime, and homosexual. It is only due to the blurring of our vision, as a result of the reproduction in millions of copies of famous artworks, that we are unable to see the explicit femininity of both of the Florentine Davids, Donatello's and Michelangelo's. Benvenuto Cellini's *Narcissus* and *Apollo and Hyacinth* are more than open. That Leonardo was accused of love for boys is well-known. Raphael's *Self-Portrait with a Friend* is also famous. But it's not a matter of hints and doubts: Florentine culture was saturated with the air of homosexuality.

At the other pole there is heterosexual, passionate, flamboyant, and glittering Venice. After Bellini, Carpaccio and Titian, Florentine painting seems colorless. But at both poles the level of spirituality is high, while the tension between them creates a feeling of the completeness and perfection of the culture as a whole and of the separate artworks which comprise it.

The trip to Italy was wonderful, but I couldn't shake the feeling that it happened fifty years too late. I should have seen all of this when I was nineteen or twenty years old. When I would visit Korin's studio, where replicas of the Sistine Chapel frescos hung on the walls; when I was reading *Euclid's Space* by Petrov-Vodkin or Leonid Volynsky's book about Leonardo. Back then I dreamt so much about Italy. What a mind-blowing event it would have been!

GARAGE ARCHIVE AND LIBRARY



DID YOU KNOW
that Garage Archive has the largest collection of materials documenting the history of postwar contemporary Russian art?

Garage, Archived



Nikita Budarin checking the building site for artifacts

June is a symbolic month for Garage. Our new building in Gorky Park opened in June 2015 and Garage Center for Contemporary Culture opened in the former Bakhmetevsky Bus Garage in June 2008. *Garage Archived* examines the history of the Museum using documents, architectural models, and images from our archive.

Part of the exhibition is dedicated to an unusual archaeological discovery. In 2015, Garage maintenance engineer Nikita Budarin found a number of objects in the ground near the Museum building, during reconstruction. They were mainly medical glassware and ink and perfume bottles dating from the turn of the 20th century, including some fine Art Nouveau pieces. The medical glassware most likely came from the Golitsyn Hospital, one of Moscow's oldest medical establishments, which was founded in 1802 and located close to the current Garage building. Another neighboring building was the Golitsyn Picture Library, founded in 1810: the first public art museum funded by a single family. Research into the objects and their history is ongoing.

Garage Archived
Glass Room
JUNE 10–SEPTEMBER 27, 2016



Bakhmetevsky Bus Garage (2008–2011)



Temporary Pavilion, Gorky Park (2012–2015)



Garage Museum of Contemporary Art (opened June 2015)

Reading up on Art

Garage Library has grown significantly since it first opened in December 2014, expanding into a neighboring space in the Education Center. There is now a comfortable seating area in which to read our extensive collection of periodicals on contemporary art, and here you can also find displays related to exhibitions taking place in the Museum. Rashid Johnson's installation *Within Our Gates* (to August 31, 2016) incorporates a number of books. While you can't touch the installation, the Library display duplicates Rashid's selection and you're welcome to come and leaf through the books there.

At the core of Library public programs are our reading groups. They involve close reading of theoretical texts grouped around particular themes. All texts are available in the Library. Current reading groups include: *Antinomies of Art History* and *Marxism and Contemporary Culture*, both moderated by independent researcher Vlad Sof-

ronov; *Art Discourse: From Idea to Media*, moderated by philosopher Nina Sosna; and *The Main Categories of Lacanian Psychoanalysis and Culture*, moderated by psychoanalyst Alexander Bronnikov. We also run occasional study seminars, the most recent—curated by independent researcher Yulia Liderman—being based on the newly-published Russian translation of *Art Since 1900: Modernism, Antimodernism, Postmodernism* (Garage/Ad Marginem Press, 2015).

As well as acquiring materials for the Library, we have an active exchange program with lead-



The reading group *Major Theoretical Approaches To The Art Of The 20th Century*

ing international institutions. Thanks to a recent exchange with the Venice Biennale, we added a series of catalogues of exhibitions in Venice dating back as far as the 1970s. The Asian Art Archive donated a selection of books on art in Asia. We are also fortunate to receive donations from artists, historians, and curators. Over the past year we have received hundreds of publications from individuals such as Yuri Albert, Elena Gerchuk, Andrei Khlobystin, Bella Matveeva, Viktor Misiano, Olga Rummyantseva, Aidan Salakhova, Olga Turchina, and Olesya Turkina.

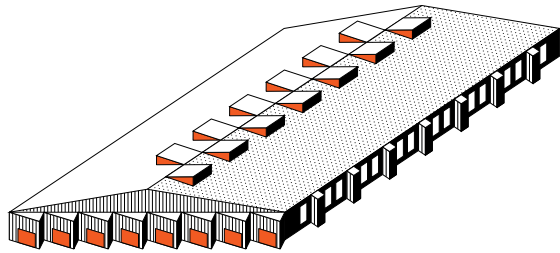
We continue to grow. In fall 2016, the Library will double in size in order to accommodate our expanding collections, a larger reading room, and a wider public program. Library membership is free. Come join us!



DID YOU KNOW

that there are free baby slings available at Garage to make viewing our exhibitions more convenient for those with young children?

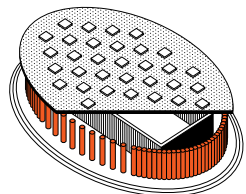
GARAGE GROWS



June 2008–December 2011

Garage Center for Contemporary Culture
Bakhmetevsky Bus Garage

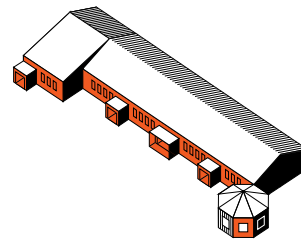
ARCHITECTS: Konstantin Melnikov, Vladimir Shukhov
RECONSTRUCTION: Alexey Vorontsov
NUMBER OF EXHIBITION PROJECTS: 44
VISITORS: 500,000+



October 2012–September 2015

Garage Center for Contemporary Culture
Temporary Pavilion

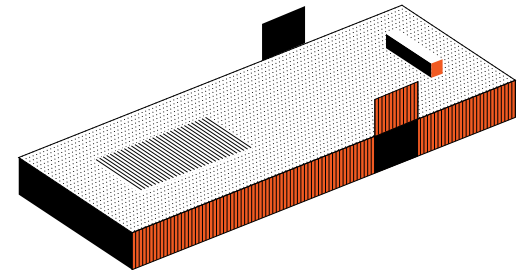
ARCHITECT: Shigeru Ban
NUMBER OF EXHIBITION PROJECTS: 38
VISITORS: 1,000,000+



September 2013–present

Garage Education Center

ARCHITECT: Unknown
RECONSTRUCTION: FORM Bureau
NUMBER OF EVENTS: 4,000
VISITORS: 140,000+



June 2015–present

Garage Museum of Contemporary Art
The Vremena Goda (Seasons of the Year) building

ARCHITECTS: Igor Vinogradsky, Igor Pyatkin
RECONSTRUCTION: Rem Koolhaas and OMA
NUMBER OF EXHIBITION PROJECTS (IN THE FIRST YEAR): 19
VISITORS (IN THE FIRST YEAR): 600 000+

Museum Friends



Garage was the first Russian museum to start a membership program, paving the way for other museums and cultural institutions across the country. In the five years since the start of the program, GARAGE cardholders have been to over 90 exhibition previews, and in June 2015 they were among the first to see our new building in Gorky Park. The GARAGE card is a pass to a world of benefits available to anyone interested in art. Enjoy free entry to our exhibitions for you and a guest, get discounts on the latest publications and unique gifts in Garage bookshop and on our chef's innovative menus in the Museum café, plus invitations to our special events, including lectures, screenings and tours—as well as many other exciting benefits. With several levels of membership, you can choose the one that suits you best. The GARAGE card is valid for one year.

Museum patrons can access personal consultations with Garage curators and other expert staff, personal visits to artists' studios, and specialized art tours within Russia and abroad. Patrons are invited to dinner with the Director and Chief Curator of Garage, and can visit the Museum's private roof terrace. Patrons also have the opportunity to attend an annual meeting with Garage management team, thereby contributing to the development of the first independent museum in Russia.

Garage visitors comment

Tatiana and Mikhail
architects

“We learnt about Garage education programs from the Internet and decided to buy a season ticket. Usually, when you take a child to a museum you have to tell them a lot of things yourself, but at Garage we learn all together, as a family. Communication is very positive here, it's not a school, but rather an educational experience for a child who is exploring a brand new world. Garage fills the gaps in our own education: we are both architects, but there was a lot about contemporary culture that we didn't know.”

Natalia
pensioner

“The atmosphere at Garage is incredibly friendly, from the security guard at the entrance and the cloakroom staff to the exhibition assistants. Everyone's always happy to help. Rashid Johnson's installation is very welcoming, inviting you to come inside, sit in the armchairs, and contemplate. This was my first visit to the new building and I immediately started recommending the Museum to friends, especially those who have children. Garage helps you understand that art can be different, and that there is no sense in denying something that perhaps you haven't grasped yet.”

Anna
businesswoman

“Our family often visits Garage exhibitions and at some point we learnt about education courses. We chose the one on contemporary art because we travel a lot and would like our child to start understanding something about the subject. We enjoy the way the course is structured, the combination of theory and practice. It's playful and open and our child loves it!”

Yan
teenager

“Garage is very cutting-edge: there are wonderful exhibitions and friendly people. You won't get bored, as the gallery staff show you everything and tell you all about it. But the best thing is the courses! The Museum selects incredible speakers. And of course, Garage Café is a place for real foodies. There's a cozy environment, great food, and, most importantly, everything's natural.”



GARAGE CARD

With a GARAGE card, you get 15% discount in Garage Café

GARAGE GROWS



DID YOU KNOW

Did you know that you can book a tour of any Garage exhibition via our website?

Grow Together with Garage



Education is a priority at Garage, so every day we welcome both children and adults to new courses, lectures, and programs that teach the fundamentals of contemporary art. Garage Education is currently the largest pedagogical initiative in a Russian cultural institution. Daily activities take place throughout the exhibition galleries, Auditorium, Kids' Room, and Glass Room, as well as the separate Garage Education Center. Family programs provide yearlong creative workshops for children ages three and up, while academic seminars on art history, curating, architecture, and contemporary art are run over ten-week periods in the fall and spring.

Garage Training, launched in 2013, supports the development of knowledge and expertise among young art lovers in Russia. Training programs provide opportunities to learn new skills, gain hands-on work experience, and delve deeper into the thinking that occurs behind the scenes in a cultural institution. Programs focus on curating, museum administration, and art mediation.

Age 0–3

Mama's Place (educational classes, concerts, performances)

Age 3–7

Art therapy
Architecture
Open workshops
Guided tours

Age 7–10

Contemporary art
Architecture
Guided tours

Age 10–15

Contemporary art
Architecture
Photography
Radio journalism and new media
Guided tours

Age 16–18

Garage Teens Team
Guided tours
Architectural walks
Film screenings

18+

Garage Teens Team (to age 21)
Public lectures
Film screenings
Training courses and seminars
Individual guided tours
Architectural walks
A Day at Garage program
Architecture
Contemporary art
Creative writing
Introduction to Painting
International conferences

Garage Café

Stay cool with this Japanese-style yuzu lemonade recipe, from Garage Café's new summer menu.

- 15ml yuzu juice
- 30ml Calpis (Japanese milk drink)
- 5ml sugar syrup
- 50g lychee puree
- Sparkling water

Add the yuzu juice, Calpis, and lychee puree to a chilled glass, cover with crushed ice, add sparkling water and stir. Garnish with a kumquat and kaffir lime leaves and enjoy!



Garage Bookshop

Garage Bookshop offers a wide range of publications on art, photography, fashion, design, and architecture from the classical to the contemporary by the world's leading publishers. The shop also sells books for children, gifts, and Museum souvenirs, as well as texts from Garage Publishing: exhibition catalogues, books published in collaboration with Ad Marginem Press, original research based on the Archive Collection, and more. Take a look at the new collections of souvenirs produced to accompany Viktor Pivovarov's exhibition *The Snail's Trail* and Urs Fischers' *Small Axe*.

Teens Team Open Call

Garage announces an open call for the new session of Teens Team, an educational project for young people aged 16 to 21.

Teens Team was launched 2013, when 23 young people began investigating the artistic environment of contemporary Moscow, studying the history, theory, and practice of contemporary art and of museum management. The group took part in a number of Garage projects, including the 2014 edition of *Art Experiment*, for which they created an architectural installation. In May 2014, the Team showed their first independent project—*The Moscow Art Map: Our Scale*, an exhibition of five art maps which offered visual and textual portraits of a number of artists, including Yuri Albert, Andrey Kuzkin, Boris Orlov, Viktor Pivovarov, and Leonid Tishkov.

The success of the program led to it being extended from one year to three. Highlights of the 2013–2016 session include: *Film Club*, a series of screenings and moderated discussions; *Family Trip*, a program of conversations with visitors to the exhibition *Russian Performance: A Cartography of Its History*; the exhibition *The Sixties: Points of Intersection*—developed for the Museum's opening in June 2015—which looked at the



Classical vs. Contemporary, a public event as part of the Steps series

1960s using Team members' family archives; and *Steps*, a series of six multimedia public events for young people.

If you would like to apply to join the next session of Teens Team, which begins in mid-October, you can find the application form at Garage website. The deadline for applications is September 8, 2016.



GARAGE CARD

With a GARAGE card, you get 10% discount in Garage Bookshop

COMING SOON

Co-thinkers. A Study of Difference

Co-thinkers is an exhibition with a novel approach to the concept of inclusiveness (making museums accessible to differently abled people). At its core is the goal of broadening the meaning of the term, to transcend the idea of simply physical access. A group of four Garage collaborators who have various forms of disability—Elena Fedoseeva, Evgeny Lyapin, Elizaveta Morozova, and Polina Sineva—cooperated with Garage curators to produce the exhibition. It will

include works by Cecily Brown, Antony Gormley, Maurizio Cattelan, Jenny Saville, Robert Rauschenberg, Jason Rhoads, James Turrell, Rosemarie Trockel, Cindy Sherman, and other artists rarely exhibited in Moscow.

As well as helping select artworks, the “co-thinkers” impacted on the design of the exhibition and the use of various tools to broaden the visitor experience. Artworks will be accompanied by tactile models, video explanations using sign language, and typhlo-commentary (au-

dio descriptions for people with limited vision). As a result, visitors of different ages and abilities are able to interact with art in a variety of ways.

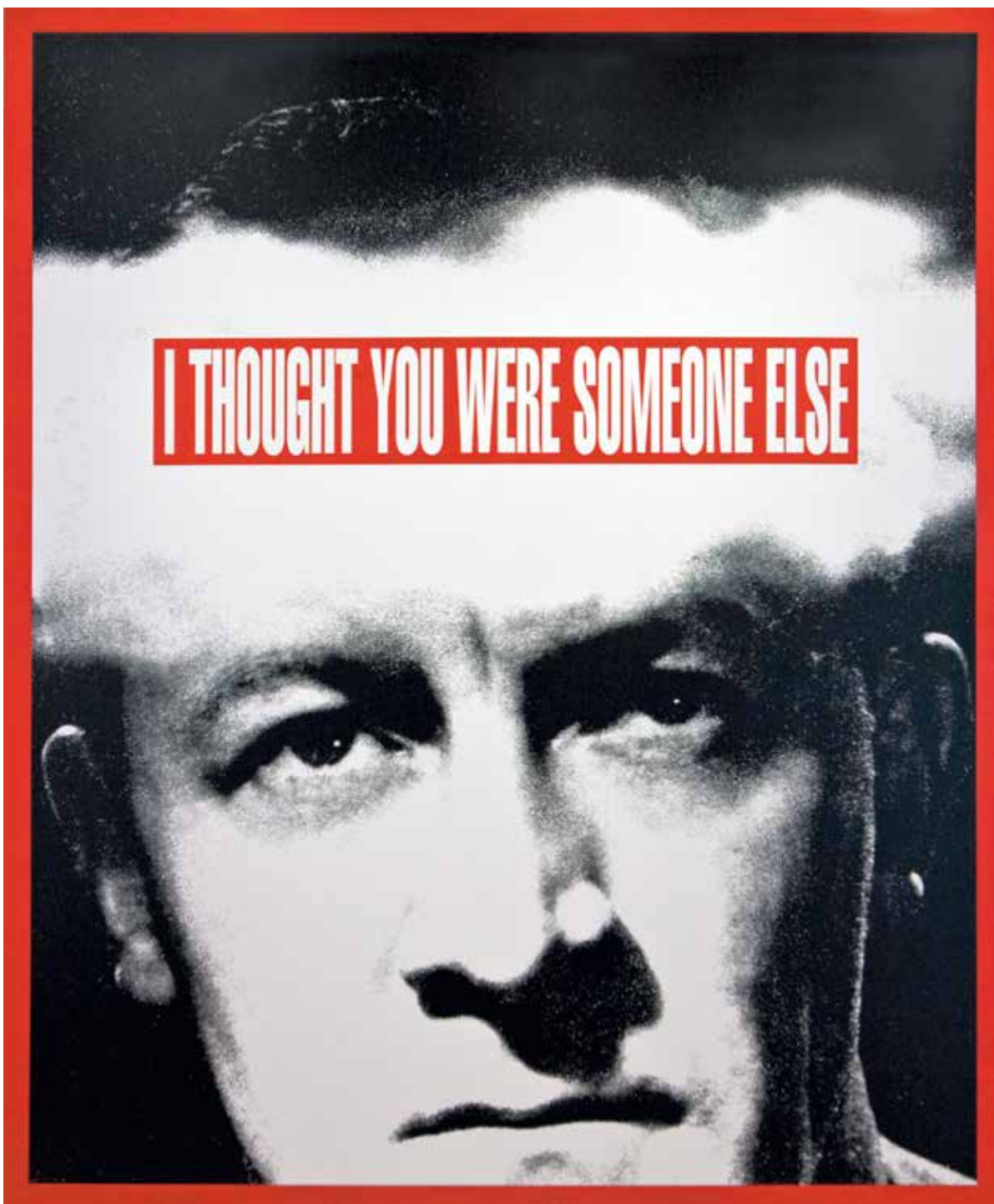
The exhibition also involves Garage Mediators, an audience development program launched in spring 2015. Mediators are enthusiastic visitors who, having undergone a special training program, help other visitors to engage with exhibitions at Garage. The *Co-thinkers* exhibition incorporates *A Tour with a Garage Mediator*, a program designed especially for people with Asperger syn-

drome and high-functioning autism, who often struggle to establish a dialogue with others, especially in public spaces. Mediators have completed a two-month training program designed by *Co-thinkers* team member Elizaveta Morozova. Their role is to be an engaging conversation partner and to help the visitor feel comfortable in the museum environment.

Co-thinkers

East Gallery

JULY 7–SEPTEMBER 9, 2016



© BARBARA KRUGER COURTESY MARY BOONE GALLERY, NEW YORK



Elena Fedoseeva

Co-thinkers project participant, editorial team member of Nasha Zhizn magazine, published by the All-Russia Blind Association:

“The lack of information about what’s going on in museums, art, film, and the general cultural context is very painful for me. I have no other option for getting to know contemporary art except Garage. Even if you don’t like contemporary art, you need to understand what exactly it is that you dislike, so you have to be up to date. Just saying that you do or do not like contemporary art is not a solution. For blind people, accessing art is extremely problematic.”



Elizaveta Morozova

Co-thinkers project participant, founder of a website about autism (<http://pro-autizm.ru/>), person with Asperger syndrome:

“I’m the kind of visitor who reads all captions and panels. The language used in all museums is similar, although, obviously, the texts and accompanying materials are written by many different people. I believe, the choice of language addressed to the visitor is hugely important because, for me, a museum is like a dialogue with a person or a group of people. It’s like coming to someone’s home and looking at the things in it. Perhaps museums have evolved out of a situation like that, since they often grow out of private collections. The owner shows you different things, boasts about some of them, emphasizes the importance of others, and there will also be something they will be particularly eager to talk about. That’s why it’s important that the language is clear and comprehensible.”



GARAGE CARD

With a GARAGE card, you get 15% off guided tours

Barbara Kruger, Untitled (I Thought You Were Someone Else), 2008

DER TAGESSPIEGEL: “Garage, located in Moscow’s Gorky Park, is Russia’s largest private museum; it is a genuine home of contemporary art, created by Rem Koolhaas.”

COMING SOON

From *Kapital* to Capital



DID YOU KNOW
that in 2012 Garage launched the first grant program in Russia supporting young artists?



COURTESY OF MODERNA GALERIJA, LJUBLJANA



Installation views, NSK: From Kapital to Capital, Moderna Galerija, Ljubljana, Slovenia, 2015



COURTESY OF MODERNA GALERIJA, LJUBLJANA

Slovenian art collective Neue Slowenische Kunst has been closely connected with the Moscow art scene since the early 1990s. *From Kapital to Capital*, initially shown at Moderna galerija, Ljubljana, Slovenia, is their first major museum showcase.

The works in *From Kapital to Capital* reflect on the turbulent final decade of Yugoslavia's existence. They show the significance of Neue Slowenische Kunst (NSK) as a global cultural phenomenon, transcending the common understanding of art. NSK was founded in 1984 by three groups: the multimedia group Laibach (formed 1980), the visual arts group IRWIN (formed 1983), and the theater group Scipion Nasice Sisters Theater (active 1983–1987). The same year, the three groups created a fourth group, the design department New Collectivism. Later NSK established other divisions: the Department of Pure and Applied Philosophy, Retrovision, Film, and Builders. These eight groups are at the core of the exhibition. The collective's intense relationship to the Moscow art scene since the early 1990s and its intrinsic references to the ideas of the Russian avant-garde mean that Moscow is an obvious location for this ground-breaking exhibition.

NSK

From Kapital to Capital

East Gallery

SEPTEMBER 30–DECEMBER 9, 2016



COURTESY OF MODERNA GALERIJA, LJUBLJANA

PERFORMING ARTS



DID YOU KNOW
that a cat named Garage lives in the Museum office?

A Musical September: John Coltrane and More

Sound.Light.Shape, a new series of music events, takes place at Garage in September, echoing the Museum's role as a music venue in the late 1960s and early 1970s.

In the decade following its opening in 1968, the Seasons of the Year restaurant—as Garage's building was originally called—was a popular music venue, attracting an audience with an interest in new music, including beat and jazz. In September 2016, Garage launches a new series of events focusing on music as an expression of contemporaneity. The opening concert, on September 10, will feature American band Moon Hooch, who will present their mix of electronic house music and brawny saxophone riffs in Russia for the first time.

From September 15–25, Garage will host a festival marking John Coltrane's 90th birthday. Coltrane's music is inseparable from the aesthetic strategies of the second half of the 20th century, based around the ideas of the indeterminateness of artistic processes, the unpredictable nature of performance acts, and the expansion of the context an artistic event operates within. The festival comprises a series of jazz concerts by musicians associated with classical jazz and free contemporary improvisation, ranging from Alexey Kruglov's Round Band and German Lukyanov's Quintet to the bold experiments of Ekaterina Shilonosova's Glintshake. It will also include a cycle of lectures about Coltrane's music, its infiltration of the Soviet Union, and developments in visual culture that ran in parallel with acoustic improvisation (Mark Rothko, Jackson Pollock, German Neo-Expressionism, and the 'archaic' strategies of Anselm Kiefer and Josef Beuys).

Garage Atrium will be transformed into an improvised pop-up archive of music history, with video recordings featuring John Coltrane, jazz record covers from the 1950s to the 1970s, a specially created light monument to Coltrane by artist Valery Martynchik, photographs of Soviet music fans, and an interactive object by Moscow sound-collective Playtronica. Workshops for children and adults will examine the world of sound and visual improvisation and will take place throughout the Coltrane festival.

On September 10, the American band Moon Hooch will present their mix of electronic house music and brawny saxophone riffs in Russia for the first time



PHOTO: JAY SANSONE. COURTESY OF MOON HOOCH

Moon Hooch: Michael Wilbur, James Muschler and Wenzl McGowen



COURTESY INHOUSE.RU

The group Trolls performing at the Seasons of the Year restaurant in 1968

Garage Dance

In fall 2016, Garage launches a new series of books on modern and contemporary dance. There are virtually no books available in Russian on this important cultural phenomenon and Garage aims to fill this gap. We will publish books on modern dance—the movement which originated in Germany and the USA in the early 20th-century—and postmodern dance, a further development of modern dance, which emerged in the USA and Western Europe in the 1960s.

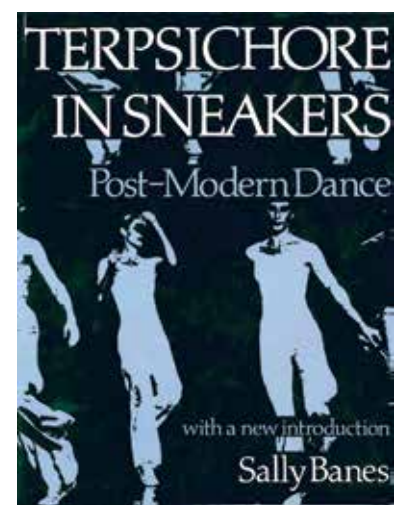
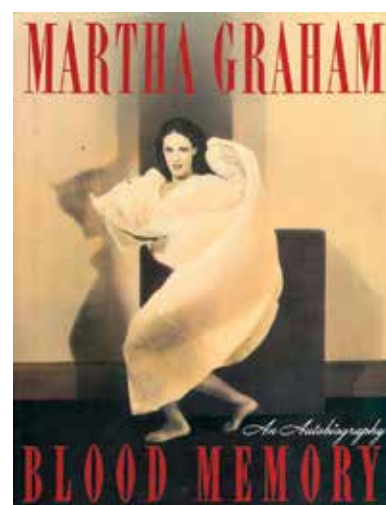
The first book in the series will be Martha Graham's autobiography, *Blood Memory*. Graham (1894–1991) was one of the founders of modern dance, a member of the "Big Four"

American choreographers. She had a huge impact on American dance culture. *Blood Memory* provides a detailed narrative of Graham's prolific professional career, which spanned almost seven decades.

The second book will be *Terpsichore in Sneakers* by dance historian and critic Sally Banes. She surveys the genesis and development of postmodern dance in the United States, dedicating separate chapters to choreographers Trisha Brown, Ivonne Rainer, Steve Paxton, and Meredith Monk, among others.

Forthcoming in 2017 are books about Merce Cunningham and Pina Bausch.

Covers of *Blood Memory* by Martha Graham and *Terpsichore in Sneakers* by Sally Banes



INCLUSIVE PROGRAMS

All are Welcome



Marcus Dickey Horley of Tate Modern speaking at Experiencing the Museum



Sight-impaired visitors tour Louise Bourgeois' exhibition Structures of Existence: The Cells



Hearing-impaired visitors tour Viktor Pivovarov's exhibition The Snail's Trail

In August 2015, Garage Museum created the first museum inclusive programs department in Russia. Some Russian museums had worked with people with disabilities before, for instance the State Hermitage Museum collaborates with a boarding school for blind and partially-sighted children. However, general local practice is to provide guided tours on request for specialized educational institutions, without developing the space and facilities to enable individual visits by differently abled people. A person who, for example, started going blind as an adult would be very unlikely to visit a Russian museum. Garage's new initiative aims to provide access to all public programs and develop educational tools for visitors with various disabilities.

The first stage was to include in our education program a series of options, such as guided tours for visitors with limited hearing or sight. The close interaction between Museum guides and sign language interpreters has allowed them

to better understand the specific perception of art by deaf and hearing-impaired people, while feedback from guided tour participants has allowed us to produce more suitable tactile materials. In November 2015, together with the Vykhod (A Way Out) Foundation, Garage delivered its first tours for children and adults with autism. These excursions were repeated in spring 2016, as part of the public program for Viktor Pivovarov's exhibition *The Snail's Trail*.

The second stage involved engaging with other museums, both local and international. As part of the *Experiencing the Museum* training session (September 28–30, 2015) which looked at accessibility of museum programs for people with limited hearing and sight and for deaf-blind people, we welcomed experts from Tate and The Metropolitan Museum of Art. Participants from local institutions shared their experiences, analyzed existing programs, and learnt how international institutions have developed services for visitors with disabilities.

Next came a series of regular training courses for Garage staff: the basics of Russian sign language; how to communicate with deaf-blind people; information about deaf culture; and how to accompany a sight-impaired person are just some of the topics discussed with our information staff, gallery assistants, and security team.

To make up for a lack of educational material on 20th- and 21st-century art, Inclusive Programs department adapted the most popular Garage lecture course—*Dissymmetrical Similarities*, read by Irina Kulik. Each of the lectures is a virtual curatorial project, bringing together two artists who may or may not be related. Irina Kulik's lectures—accompanied by audio descriptions and translated into sign language—will introduce contemporary art theory and practice, the historic context, and the key figures of 20th- and 21st-century art to deaf and hearing-impaired, and blind and partially-sighted people.



DID YOU KNOW that Garage security staff know the basics of sign language?

Garage Inclusive Programs department in numbers

265

BLIND AND PARTIALLY-SIGHTED PEOPLE have been introduced to the *Autumn* mosaic in Garage Atrium and have learnt the story of the former Soviet restaurant which is now Garage's home

MORE THAN

800

DEAF AND HEARING-IMPAIRED VISITORS of different ages have discussed contemporary art during guided tours of Garage

8

GROUPS OF PEOPLE WITH AUTISM have visited the Museum since autumn 2015

127

MEMBERS OF GARAGE STAFF have learnt how to communicate with a deaf-blind person

181

MOSCOW MUSEUM EMPLOYEES have learnt how to say "hello" in Russian sign language

8

INCLUSIVE PERFORMANCE WORKSHOPS for deaf-blind visitors have taken place

"I LOVE ART" IN RUSSIAN SIGN LANGUAGE



I



love



art



Ksenia Novikova
Coordinator of the Vykhod Foundation's program *Autism. A Friendly Environment:*

"We are very happy that Garage has become one of the first museums to accept children and adults with autism, having adapted its space and exhibitions to meet their particular requirements. The staff's intention to understand people who may sometimes behave unusually is especially pleasing. We hope to continue our collaboration, opening the doors for those who previously had no access to museums, but who really need it!"



DID YOU KNOW
that Garage has an
Advisory Committee
of leading museum
professionals from
Russia and abroad?

FIELD RESEARCH

If Our Soup Can Could Speak... Mikhail Lifshitz and the Soviet Sixties

The year 1968 was pivotal for the West: it was full of hope and dreams of positive change. For the Soviet bloc, in contrast, it marked the beginning of a conservative reaction and the end of official enthusiasm for the Thaw, the period of relative liberalization which had followed Stalin's death.

At that crucial moment, philosopher of aesthetics and cultural critic Mikhail Lifshitz (1905–1983) published *The Crisis of Ugliness*, a book which significantly influenced the development of contemporary art in the Soviet Union. His passionate and insightful critique of Modernism shocked the de-Stalinized intelligentsia, but since Lifshitz's work was one of the few sources of information about Modernist art, and included black and white reproductions of artworks, it became a popular source of information about Western art.

If Our Soup Can Could Speak... Mikhail Lifshitz and the Soviet Sixties is a project by artist Dmitry Gutov—the founder of the Mikhail Lifshitz Institute, who has studied the philosopher's legacy for many years—and curator David Riff, who has translated into English a number of key texts by Lifshitz, including the complete version of



David Riff
and Dmitry Gutov

The Philosophy of Art of Karl Marx (forthcoming). Gutov recalls reading *The Crisis of the Ugliness* for the first time when he was 13 years old and searching for information about contemporary art. He then returned to it during perestroika, in 1987, to discover its sublime style and an unprecedented—for a Soviet specialist—knowledge of world philosophy.

The project began in 2015 with a series of public discussions—involving Valery Podoroga, Viktor Arslanov, and Keti Chukhrova—and film screenings. Discussions involving international specialists will take place in autumn 2016. Gutov and Riff are continuing their research on Lifshitz's life and work, the results of which—including a film—will be presented at Garage in 2018.

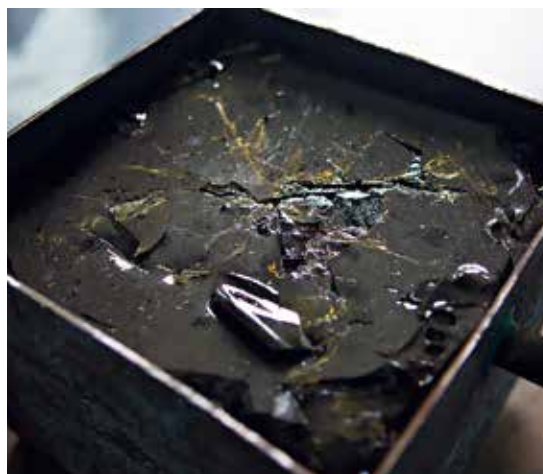
Taryn Simon: Action Research/ The Stagecraft of Power



Taryn Simon's work is always based on in-depth research and it was with this in mind that we invited her to be part of Garage Field Research. In 2015, working in collaboration with ROSATOM, the Russian nuclear energy agency, Simon produced *Black Square XVII*—an artwork made of vitrified atomic waste with a letter to the future from the artist inside it—which will be installed in the Museum in a specially-prepared niche in 3015, as soon as it is safe to do so.

The next stage of our collaboration with Simon was her solo exhibition *Action Research / The Stagecraft of Power* at Garage (March 17–May 22, 2016). It comprised three parts: the series *Paperwork*, and *the Will of Capital*, which showcases floral arrangements as witnesses of important political and economic treaties which determine world history; the series *Black Square*, which the artist has been

Installation view of Action
Research / The Stagecraft
of Power



working on since 2006; and a fully-equipped film studio in which lectures and public discussions on the theme of radioactive waste and the nuclear industry took place throughout the exhibition. Simon is working on a full-length documentary which will record every stage of her research for *Black Square XVII* and is due for release in 2017. The film not only explores the diverse influence of the atomic industry on world history, but also broadens the understanding of the potential interaction between a museum, an artist, and a large number of partners who are involved in the production process.

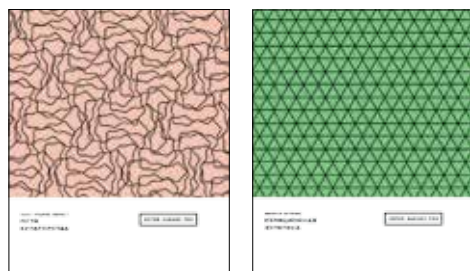
Taryn Simon, *Black Square XVII*, 2015–2016

PUBLISHING



DID YOU KNOW that at Garage Bookshop you can buy a postcard and send it instantly to any address in the world?

Read with Garage



Covers of the Russian editions of Hans Ulrich Obrist's *Ways of Curating* and Nicolas Bourriaud's *Relational Aesthetics*. Postproduction.



Illustrations from *Moscow Architecture. 1955–1991* by Anna Bronovitskaya and Nikolai Malinin.



Since 2012, Garage's co-publishing program with Ad Marginem Press has produced Russian-language editions of 90 books by leading international art theorists and culture specialists, with an overall print run of 380,000 copies. Authors include Walter Benjamin, Claire Bishop, Gilles Deleuze, David Brooks, Boris Groys, Viktor Misiano, Hans Ulrich Obrist, Susan Sontag, and Andy Warhol.

Forthcoming in 2016 are Hans Ulrich Obrist's *Ways of Curating* and Nicolas Bourriaud's *Relational Aesthetics. Postproduction*. In *Ways of Curating*, Obrist—one of the world's most influential curators—looks at the art scene, inspired by meetings with artists (including Gerhard Richter, Louise Bourgeois, and Gilbert & George) and by exhibitions that have reshaped the history of art. He also traces the evolution of collecting from Athanasius Kircher's 17th-century Cabinet of Curiosities to contemporary museums, and future trends in museum

development. Bourriaud's *Relational Aesthetics. Postproduction* contains two essays by the French curator, art historian and critic, which consider the problems of relational aesthetics between, artist and viewer, and the institution and society. He also touches upon art production: since the 1990s, increasing numbers of works are based on previously created pieces. Artists replicate, interpret, reconstruct or appropriate their colleagues' works or other existing products of culture.

In summer 2016, Garage will publish *Moscow Architecture. 1955–1991* a Russian-language

guidebook to Soviet Modernist architecture by architectural historians Anna Bronovitskaya and Nikolai Malinin. Initiated by Garage as part of its ongoing research into Soviet Modernism, this is the first such book on the period. It includes descriptions of 100 buildings which are both architecturally and historically important. Buildings are listed chronologically, allowing the reader to see how Soviet Modernism developed over time: from learning the language of international Modernism during the Thaw of the 1960s, to the invasion of postmodernist elements in the 1970s.

From Russia with Art

Publishing the history of postwar Russian art in English

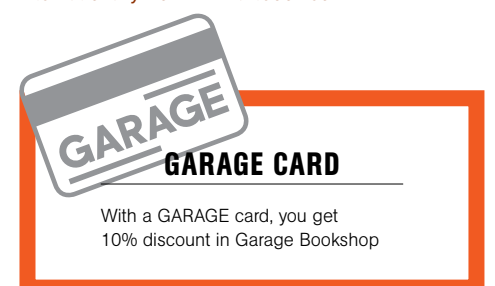


Garage has published in both Russian and English since its inception in 2008, but our new international publishing program aims to produce high-quality books in English which reflect both the Museum's focus on archives and its exhibition program. In 2015, we published *Grammar of Freedom/Five Lessons*, a catalogue of the exhibition of the same name (February 6–April 19, 2015) which, for the first time, presented Eastern European art in Russia as a narrative which incorporated Russian artists. The book, published in association with Moderna galerija, Ljubljana, features more than sixty artists and art collectives and includes artworks dating from the 1960s to the present. In 2016, we published *Exhibit Russia: The New International Decade 1986–1996*, the first in a series of books which explores the history of postwar Russian art using materials from Garage Archive Collection. The book focuses on the decade which followed the adoption of the new policy of perestroika, showing how the Russian art scene connected to the rest of the world. *Exhibit Russia* features new research on key exhi-

bitions and events from the decade—such as the 1988 Sotheby's auction in Moscow and the exhibition *The Great Utopia* at the Guggenheim Museum in New York—and reproduces archive material from the time. A Russian-language version of *Exhibit Russia* will be published in July 2016.

The second book in our research series, *Access Moscow: The Art life of a City Revealed 1990–1999*, focuses on the key role the first independent galleries played in the emergence of Moscow's art scene in the 1990s. It will be published in August 2016.

Garage books in English are available internationally from www.artbook.com



COMING SOON

Proof: Goya, Eisenstein, Longo

Garage's fall exhibition brings together the unlikely trio of American artist Robert Longo, Sergei Eisenstein, and Francisco Goya



Francisco Goya, *The Sleep of Reason Produces Monsters. Plate 43 from Los Caprichos, 1797–1798*



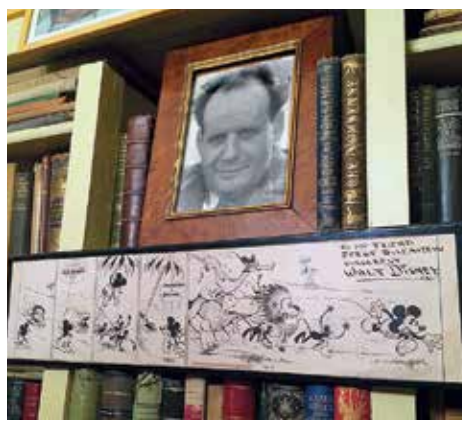
Sergei Eisenstein, *Still from the film Alexander Nevsky, 1938*



Robert Longo. *Untitled (Russian Su-30 Jet Fighter), 2012*



Robert Longo and Kate Fowle in the State Central Museum of Contemporary History of Russia



The Sergei Eisenstein Memorial Study

Proof, an exhibition organized by Garage Chief Curator, Kate Fowle in collaboration with artist Robert Longo, spans centuries and continents to offer insight into the singularity of vision through which three artists—Sergei Eisenstein, Francisco Goya, and Longo—have articulated the social, cultural, and political complexities of their time. While each artist takes an idiosyncratic approach to their subject matter, they share an affinity for using epic narrative to highlight common emotive experiences.

They also each employ black and white imagery, using various approaches to drawing, to offer nuanced perspectives and meticulous details that transcend traditional documentary accounts of events, places, and people.

Many years of being influenced by Eisenstein and Goya inspired Longo to make two research trips to Russia, during which the artist met with the leading Eisenstein specialist, Naum Kleiman, and visited the Russian State Archive of Literature and Art to study the Eisenstein archive and select drawings for

the show. Longo also consulted with Spanish Cultural Attaché, Alvaro de la Riva, as well as curators from the Central Museum of Contemporary History of Russia (formerly the Museum of the Revolution) in Moscow and the State Hermitage Museum in St. Petersburg, to explore the importance of Goya in Russia, particularly in relation to the Russian revolution.

Proof will include more than forty Eisenstein sketches which have never previously been exhibited. These will be presented alongside a selection of his

films which will be projected in slow motion, so that each frame can be experienced as an independent image. Over fifty of Goya's aquatint etchings, from all four of the artist's suites, will be loaned for the first time from the State Central Museum of Contemporary History of Russia and more than thirty large-scale drawings by Longo, produced in the last five years, will be loaned from international collections.

Of his experience in developing this show Longo says: "This is the first time I have been invited to develop an exhibition that places my work in the context of great masters that I admire. To spend time in the archives and collections of Russian institutions, as well as talk to people who dedicate their lives to ensuring Eisenstein and Goya are an important aspect of our heritage is both an honor and a new adventure."

Goya, Eisenstein, Longo

Proof
West Gallery, Central Gallery, Skylight Gallery, and Lab
SEPTEMBER 30, 2016–FEBRUARY 5, 2017

Garage Gazette: summer 2016

This publication has been produced by Garage Museum of Contemporary Art: Anton Belov, Director; Kate Fowle, Chief Curator; Anastasia Tarasova, Head of Exhibitions, Education, and Research; Daria Kotova, Head of Development and Marketing; Editorial Team: Ruth Addison, Olga Dubitskaya; Project Manager: Olga Dubitskaya; Design: Denis Landin; Drawings: Sonya Rummyantseva; Infographics: Danila Zhestarev; Photography: Olga Alekseenko, Stefan Altenburger, Piotr Erdman, Fyodor Kandinsky, Olga Lavrenkova, Maria Lubkova, Mats Nordman, Yuri Palmin, Jay Sansone, Egor Slizyak, Dmitry Shumov, Nastya Tarasova

Texts
Ruth Addison, Anton Belov, Anna Bronovitskaya, Olga Dubitskaya, Kate Fowle, Urs Fischer, Katya Inozemtseva, Snezana Krasteva, Maksim Krekotnyov, Valery Ledenyov, Anastasia Mityushina, Viktor Pivovarov, Marya Sarycheva, Alexandra Serbina, Alyona Solovyova, Mina Stone, Ekaterina Vladimirtseva, Dasha Zhukova

Translation
Natalya Soboleva
Garage Museum of Contemporary Art
Gorky Park, 9 Krymsky Val, Building 32, 119049 Moscow
Opening times
Mon–Sun: 11:00–22:00*

* Ticket office closes 30 minutes before Museum closing time

For further information, please call +7 495 645 0520 or email queries to welcom@garagemca.org www.garagemca.org

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Printed at Prime Print Moscow in an edition of 5,000

More than 150 people work at Garage. Meet some of the team!

Alexandra Romantsova
Exhibition Coordinator



Organizing exhibitions at Garage means I never get bored! Every day I acquire new experiences. I find it inspiring working as part of the Museum team.

Anastasia Tarasova
Head, Exhibitions, Education, and Research



The chance to meet extraordinary, creative people makes my work incredibly special. I love planning something ambitious and working with the team to make it happen.

Sergei Klyucherev
Head, Security



While working here I discovered contemporary art. Not only because I spend more time here than anywhere else, but also because I want to be part of what's happening in the Museum.

Egor Sanin
Audience Development Coordinator



Working at Garage is really inspiring, placing you right in the middle of contemporary cultural and artistic processes and making the latter almost physically tangible.

Dasha Ostratenko
Exhibition Guide



Being a guide is a great way to learn how to work with various audiences. The most interesting moments are conversations with contemporary art skeptics. There are lots of them!

Daria Nikitchenko
Head, Loyalty Program



The loyalty program that I'm developing is very special. Garage was the first Russian museum to launch such a program and I'm extremely proud to have contributed to it.