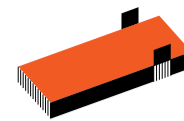


summer  
**2015**

МУЗЕЙ СОВРЕМЕННОГО ИСКУССТВА ГАРАЖ  
**GARAGE**

MUSEUM OF CONTEMPORARY ART

# GAZETTE



SPECIAL EDITION  
TO MARK THE OPENING OF  
GARAGE'S NEW BUILDING



ERIK BULATOV, COME TO GARAGE 1 (SKETCH), COLORED PENCIL ON PAPER, COURTESY OF THE ARTIST



## REM KOOLHAAS' FIRST BUILDING IN RUSSIA:

The preserved traces of Soviet generosity in the Vremena Goda building will always generate a relevant context in any period to come

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George Kiesewalter photographs the inside story of Russian nonconformist art /PAGE 6

Map of Garage's new building /PAGES 8-9

A museum like you've never seen: pelmeni and ping-pong at Garage /PAGE 10

Museum mile: an ideal day off /PAGE 14

Coming soon: Louise Bourgeois /PAGE 15

Spotting Kusama: summer's most fashionable print /PAGE 16

## ERIK BULATOV'S MONUMENTAL NEW WORK FOR GARAGE:

I used to see this font everywhere around me. All political slogans would be written in this style. It's the most primitive font possible, but it is also our heritage from the avant-garde

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EDITORIAL

Welcome!



Dasha Zhukova, Founder, Garage Museum of Contemporary Art

When I first imagined creating a venue for art and culture in Moscow, I could never have dreamed that Garage would become the place that it is today. It is the fruition of so many people's hard work, energy, and interests, including those who have supported us every step of the way by participating in our programs.

From the beginning, the main mission of Garage has been education: we are interested in bringing the perspectives of different cultures from all around the world to the city and sharing these ideas through contemporary art. Now, at the heart of the Museum is also our Archive Collection, which provides the foundation from which to share with broad publics in Moscow and further afield the little-known histories of Russian contemporary art.

I am very happy to be welcoming you this summer to our new home in Gorky Park, which is the brainchild of Rem Koolhaas, an architect and thinker from whom I have learned so much over the last three years. He, together with the artists and other specialists who have made this opening season of exhibitions and events, is the reason why we can say that Garage is a place where people, art, and ideas connect to make history.

Dasha Zhukova

Dear Garage Visitor,



Anton Belov, Director, Garage Museum of Contemporary Art

If you are seeing this letter, then you are holding the special issue of Garage Gazette that we have produced to celebrate the opening of our new building in Gorky Park: thank you for your interest! I'll take this opportunity to give you some background as to how it came to be that you are reading what I am writing...

Since 2008, Garage has been continuously evolving; starting out as a platform for international contemporary art in Moscow and developing into a contemporary museum, producing exhibitions, education, publishing, and research projects that resonate locally and internationally. In the last seven years we have grown from a center for contemporary culture—a "receiving house"—into a production house, in which our audiences are central to the narratives we want to generate. Now we have also found a permanent home, where future stories can play out over time and you are always welcome.

A work in progress, Garage's new building is a unique example of how architecture can influence what happens in a space. The "Soviet generosity"—which is a term that architect Rem Koolhaas uses to describe the original 1968 structure—has been put to a new use, enabling us to create a museum that is far from the standard "white cube" for art. Instead it is a "place," imbued with character and history, which is constructed using new technologies and a state-of-the-art façade, so that artists and curators, the Teens Team, Garage Mediators, and countless creative people can present their ideas and their views on the world now. What was once a restaurant—a place for people's new found leisure time in late-Soviet Russia—is now a destination for another newfound kind of leisure and learning, namely con-

temporary art and culture in post-Soviet Moscow. I am proud to have participated in the new interpretation of this monument to Soviet Modernism and collaborated with Rem Koolhaas—one of the most important contemporary architects of our time—on his first Russian project.

As you might have come to expect, there are many events and activities to suit all interests planned for this summer season at Garage, but as the daylight hours get shorter in the fall, there is even more to come. To give you a taster, September brings the long-awaited blockbuster exhibition of Louise Bourgeois—world famous for making an incredible giant sculpture of a spider—then October hails our first conference exploring the legacy of Soviet Modernism, and over the winter we will embark on our annual *Art Experiment* extravaganza, which has now become a family favorite for our regular visitors.

On behalf of the whole Garage team, I would like to thank our founders, partners, donors, and everyone who has supported us over the last few years. In a short time, the Museum has established a reputation as a reliable institution, inspiring both individuals and companies to support our programs. Without these partnerships and collaborations we would not be able to make such a significant contribution to the cultural life of Moscow: Thanks to Audi; Sotheby's; Gazprombank Private Banking; Art, Science, and Sport Charity Foundation; Falcon Private Bank; Silver Rain radio; EVRAZ; Yota Devices; V confession agency; Dornbracht; Samsung; Microsoft; MTS; Beeline; Rosatom; Strojmenedzhment Holding; MasterCard; Deutsche Bank; Ministry of Culture of the Russian Federation; Rosbank; Sberbank; Credit

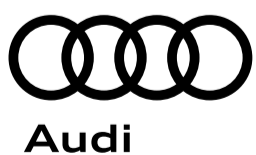
Suisse; PUMA; Adidas; Interview magazine; and Business FM. I am delighted to work with like-minded people in making history and creating a future for our children.

Another great ally, without whom our life would not be the same, is the Gorky Park team, and I also want to thank GARAGE cardholders, who are our longest-running, most devoted, and critical friends. We have grown and changed together, and will remain loyal to each other for a long time to come. Finally, I am especially proud to announce the inauguration of Garage Advisory Council, which consists of a group of eminent museum professionals from around the world who we have invited to contribute their expertise as we take our next steps toward becoming a world-class museum. The Council includes Zdenka Badovinac, Director, Moderna galerija, Ljubljana; Michael Govan, CEO and Wallis Annenberg Director, LACMA, Los Angeles; Boris Groys, Global Distinguished Professor of Russian and Slavic Studies, New York University; Glenn D. Lowry, Director, The Museum of Modern Art, New York; Bartomeu Mari, President, CIMAM; Hans Ulrich Obrist, Co-Director of Exhibitions and Programs and Director of International Projects, Serpentine Galleries, London; Mikhail Piotrovsky, Director, The State Hermitage Museum, St. Petersburg; and Beatrix Ruf, Director, Stedelijk Museum, Amsterdam.

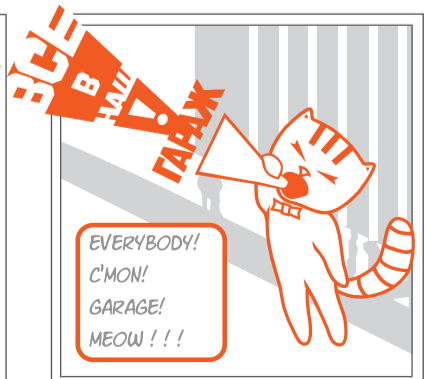
I am certain that we still have a lot of discoveries and achievements ahead of us, and above all, I hope that you will join us in creating a beacon for contemporary culture in Moscow by participating in our programs for years to come!

Yours sincerely,  
Anton Belov

Garage thanks the following for their support:



Garage the cat: the most popular member of staff at the Museum





GARAGE HISTORY

# Piecing Together The Autumn Mosaic



PHOTO: ILYA IVANOV © GARAGE MUSEUM OF CONTEMPORARY ART

*Autumn* depicts a girl carried away by the wind in a cloud of autumn leaves. It stands out from the usual Socialist Realist imagery of the era with its romanticism: one would expect to see a kolkhoz woman with her harvest as a depiction of this season. But with the return of Modernist architecture to the Soviet Union after a 1955 decree “On liquidation of excesses...,” a new kind of imagery started to flourish, to decorate the “strict” style of Modernism. Furthermore, in the years before perestroika, the decorative arts enjoyed more freedom than fine art: unlike paintings, reliefs and mosaics could deviate from Realism because they also served an aesthetic function. The color palette of *Autumn*—reds, oranges, and blues—was probably limited by the choice of pigment available to the artists. Despite this, they created a scene in the true spirit of “Magic Realism,” which was fashionable then. The leaves and tree branches, the dove (borrowed from Picasso), and the ear of grain (the only reminder of traditional Realist imagery) are caught in swirls of wind, each gravitating toward separate spheres. The barefooted girl—her hair and skirt blowing in the opposite direction to her scarf—seems to be telling us that the art scene in the Soviet Union was not as “simple” as we may first think.

## 1960x20=2015

The Soviet Union of the 1960s is familiar to many of us through music and films, but seldom has there been an opportunity to see the era in all its sociopolitical and cultural specificity. Having found its new home in a 1960s modernist building, Garage has initiated several projects dedicated to this decade in Soviet history.

The first—*The Sixties: Points of Intersection*—was developed by Garage Teens Team: 26 high school seniors and first-year university students who have spent a year studying the 1960s through the literature, art, and cinema of the time, as well as interviewing people who lived through the decade. At first, the Team struggled to find common ground with their 1960s counterparts, but on learning more about the recent past, they became increasingly aware of their own proximity to the era, discovering more and more points of intersection between then and now.

To find out more, come meet the five characters that the Teens Team has created: the student; the worker; the scientist; the nonconformist artist; and the woman of the 1960s.

*The Sixties: Points of Intersection Resource Room*  
[June 12–August 23, 2015](#)

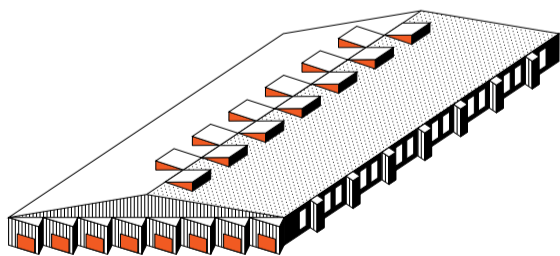
One of the important concepts behind Rem Koolhaas’ vision for Garage’s new space was the preservation of original features from the Soviet Modernist building, which was a restaurant. Now *Autumn*—a 1960s-era mosaic recently restored by Italian conserva-

tors—greet Garage visitors in the Entrance Hall. According to accounts from the time, it appears that the large-scale artwork was made after Vremena Goda (Seasons of the Year) first opened its doors to the public. In 1968, an article on the new café in Gorky Park mentions only two works

in the space—a wooden sculpture entitled *Spring* made by A. Shingaryov and a tapestry by A. Molokaeva—neither of which were made specifically for the building. The mosaic, whose creators remain unknown, eventually provided a unique focal point in the popular hang out.

Detail of the mosaic *Autumn* (1968-1971) in the Entrance Hall of Garage

## A Brief Architectural History of Garage

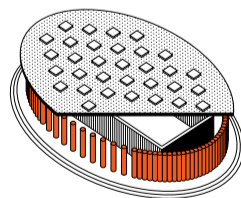


### June 2008–December 2011

Garage Center for Contemporary Culture

**ARCHITECTS** Konstantin Melnikov, Vladimir Shukhov  
**DATE** 1927  
**ARCHITECT FOR THE RECONSTRUCTION** Alexey Vorontsov  
**AREA** 8,500 square meters

Garage started out in the former Bakhmetevsky Bus Garage, a renowned example of Constructivist architecture from which the institution gained its name.

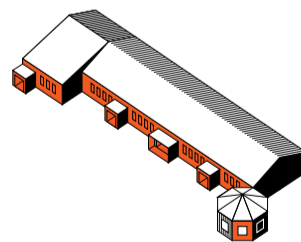


### October 2012–September 2015

Garage Pavilion

**ARCHITECT** Shigeru Ban  
**DATE** 2012  
**AREA** 2,400 square meters

Built using six-meter paper tubes created in St. Petersburg from recycled materials, the temporary pavilion in Gorky Park was home to Garage for 3 years.

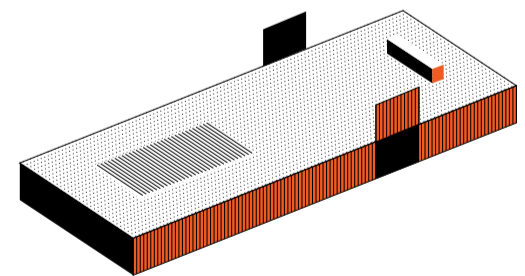


### September 2013–

Garage Education Center

**ARCHITECT** Unknown  
**DATE** 1940s  
**ARCHITECTS FOR THE RECONSTRUCTION** Bureau  
**FORM** Bureau  
**AREA** 1,000 square meters

A flexible space for lectures, masterclasses, film screenings, and conferences, Garage Education Center recently also became home to Garage Library.



### June 2015–

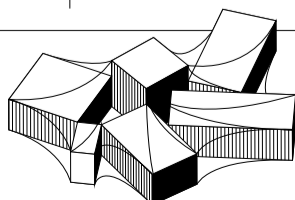
Garage Museum of Contemporary Art

**ARCHITECTS** Igor Vinogradsky, Rem Koolhaas’ innovative concept for the building’s renovation involved transforming the former restaurant Vremena Goda (Seasons of the Year) in Gorky Park into a place for art.

**DATE** 1968  
**ARCHITECT FOR THE RECONSTRUCTION** Rem Koolhaas and OMA  
**AREA** 5,400 square meters

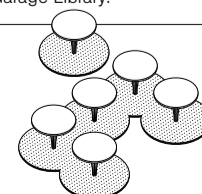
### Garage Summer Pavilions:

Temporary summer pavilions are a rarity in Russia. Garage was one of the first museums to build this kind of space.



### August–September 2012

**ARCHITECTS** Artem Kitaev, Nikolai Martynov, Leonid Slonimsky, Maxim Spivakov, Artem Staborovsky  
**DATE** 2012  
**AREA** 600 square meters



### June 2013–September 2014

**ARCHITECTS** Vasily Bantsekin, Sergei Nebotov, Olga Lebedeva, Ilya Ternovenko, Maxim Khazanov  
**DATE** 2013  
**AREA** 850 square meters



## ARCHITECTURE



**Rem Koolhaas** (b. 1944, Rotterdam, Netherlands) founded OMA in 1975, together with Elia and Zoe Zenghelis and Madelon Vriesendorp. He graduated from the Architectural Association in London, and in 1978 he published *Delirious New York: A Retroactive Manifesto for Manhattan*. In 1995, his book *S,M,L,XL* summarized the work of OMA in "a novel about architecture." He heads the work of both OMA and AMO, the research branch of OMA, operating in areas beyond the realm of architecture, such as media, politics, renewable energy, and fashion. Koolhaas is a professor at Harvard University, where he conducts the "Project on the City." In 2014, he was the director of the 14th International Architecture Exhibition of the Venice Biennale, titled *Fundamentals*.

# Renovating Vremena Goda: A Hymn To Soviet Modernism

Garage has just opened the doors to its first permanent home, designed by OMA (Office for Metropolitan Architecture). A visitor to Moscow for over 40 years, OMA's Rem Koolhaas has a deep knowledge and appreciation of 20th century Russian architecture. This has influenced his design for the new Museum, which preserves elements of the original Soviet Modernist building and features a new, state of the art façade to visually connect the 5,400 square-meter space to the park. For *Garage Gazette*, Chief Curator Kate Fowle talks to Koolhaas about his concept.

**Kate Fowle:** You have a rich history with Russia—visiting since 1967 and more recently working with the Hermitage in St. Petersburg and Strelka in Moscow—but Garage Museum of Contemporary Art is the first building you have realized in the country. What was the most significant aspect of this experience?

**Rem Koolhaas:** It has been strange working with a building that I saw as a newly opened restaurant when I visited Moscow in my twenties, and that was a ruin when I saw it again in my sixties. What was particularly challenging and relevant for me was the decision to abandon the idea of "my design," and instead recover the building's original qualities, while also equipping it for a completely different activity.

During the process I felt more like a mediator than a creator.

**KF:** How much have your ideas for the Museum changed since you started work on the project three years ago?

**RK:** There have been two main changes. At first we were tasked with creating a temporary solution, but it later became clear that we should design a permanent home for Garage. The second change was that we were initially fascinated by the existing building, and focused on unveiling its past, but as a result of our conversations with Dasha Zhukova and the Garage team, the design became more "useful" and forward-looking in terms of functioning as an art space, as well as maintaining a connectivity to history.

**KF:** How does your vision for Garage offer an alternative to

current trends in new museum architecture?

**RK:** The key question was how to negotiate between preservation of the existing building, the needs of a contemporary museum, and new construction regulations. At first sight, the Vremena Goda restaurant appeared to be in good shape. However, for real preservation and transformation of purpose, "good shape" is not enough: preservation implies a major intervention, including interfering with a natural aging process, as well as introducing new construction techniques and materials. Additionally, in

the interval between the creation and the reinvention of a building, the norms have radically changed, not only in terms of requirements for structural

The preserved traces of Soviet generosity in the building will always generate a relevant context in any period to come

safety, but also concerning services and sustainability. As a result, you have to impose a number of technical improvements that challenge the materiality and aesthetic of the original structure. That

is why, in Russia, you see a lot of architecture being completely rebuilt, with few traces of the original left, because it is a much more convenient and, sometimes, invisible way of adapting to new conditions.

The second important aspect of the project is the scale. The Vremena Goda restaurant had the typical Soviet "generosity" in receiving the public. In that sense, the building offers a very different potential from the bloated scale of many contemporary art spaces—a bloating that has also provoked, in my eyes, an enormously inflated scale of art. It was wonderful to mobilize the scale against the extreme that we see in so many cases of museums now, which in the near future will inevitably be problematic to maintain.

**KF:** Knowing a building will potentially last longer than any fashion or phase in contemporary art, how much do you think about the objects or exhibitions that could go into the museums you create?

**RK:** It has been helpful to curate exhibitions while also working on spaces for art. Our role as exhibition-makers also informs our identity as architects. For example, in Venice for *When Attitude Becomes Form*<sup>1</sup>, we recreated a 45-year old show in a 500-year old palace. We learned that the more "inflexible" the presence of architecture is, the stronger the possibilities are for curators to present their own vision.

I think museums are surprisingly stable. If you look at the Hermitage, which was one of the first public museums conceived in the mid-19th century, it is still completely relevant today. The art and the public will change, but they will always benefit (or not) from the intentions of earlier authors. So, with Garage, I think the preserved traces of Soviet generosity in the building will always generate a relevant context in any period to come.



PHOTO: VICTOR BOYKO © GARAGE MUSEUM OF CONTEMPORARY ART

Rem Koolhaas and Kate Fowle

<sup>1</sup> *When Attitudes Become Form: Bern 1969/Venice 2013*, Ca' Corner della Regina, Prada Foundation, Venice, curated by Germano Celant in conversation with Thomas Demand and Rem Koolhaas





Olga Zakharova  
DIRECTOR, GORKY PARK

"Thanks to Garage, visitors to Gorky Park can get acquainted with contemporary art. You're not just our partners, you're our friends!"

## NEW SERIES

# Capital Letters

Garage International Advisor Hans Ulrich Obrist talks to artist Erik Bulatov about his experiments with space and text, and the monumental new work he has made for the inaugural Garage Atrium Commission.

**Hans Ulrich Obrist:** I'd like to talk about the very beginning of your artistic life. Your first pieces were made in the early 1950s, but I understand that you only started signing your works in 1963?

**Erik Bulatov:** Yes. The most important early work for me is *Surface* (1963). This was the moment I understood what a painting is, what the shape of the surface was.

**HUO:** Who was your major artistic influence at the time?

**EB:** Vladimir Favorsky. He was a wonderful artist and philosopher of art. His concept of space was of crucial importance to me.

**HUO:** Could you explain a little?

**EB:** Well, first of all, you need to understand that the flat surface between the four corners of the canvas is capable of transforming itself into "space." Working with the ambiguous nature of a painting—transforming it—this was suggested by Favorsky.

**HUO:** Did you ever meet him in person?

**EB:** Yes. Moreover, I consider myself his pupil. I should say

that Favorsky was not a painter; he was an engraver. But his theory was a universal one.

**HUO:** Then what happened? Why was there a sudden reduction of space in your paintings after 1966?

**EB:** After working with the surface in 1963–64, it was important for me to understand what the key spatial elements in a painting are. After some time, it became clear that there are only two such elements: a horizontal and a diagonal. There is no way a vertical line could belong to the space of a painting, it would always belong to the space of objects.

**HUO:** Curiously that realization starts to make your paintings more complex. Take *Horizontal* (1966), which also marks your transition to abstraction doesn't it?

**EB:** Yes. Here—as opposed to the Modernist works I made before my "horizontal-diagonal" theory—I needed to transform the object itself into "space." This radically changed the "space-object" relationship in the painting.

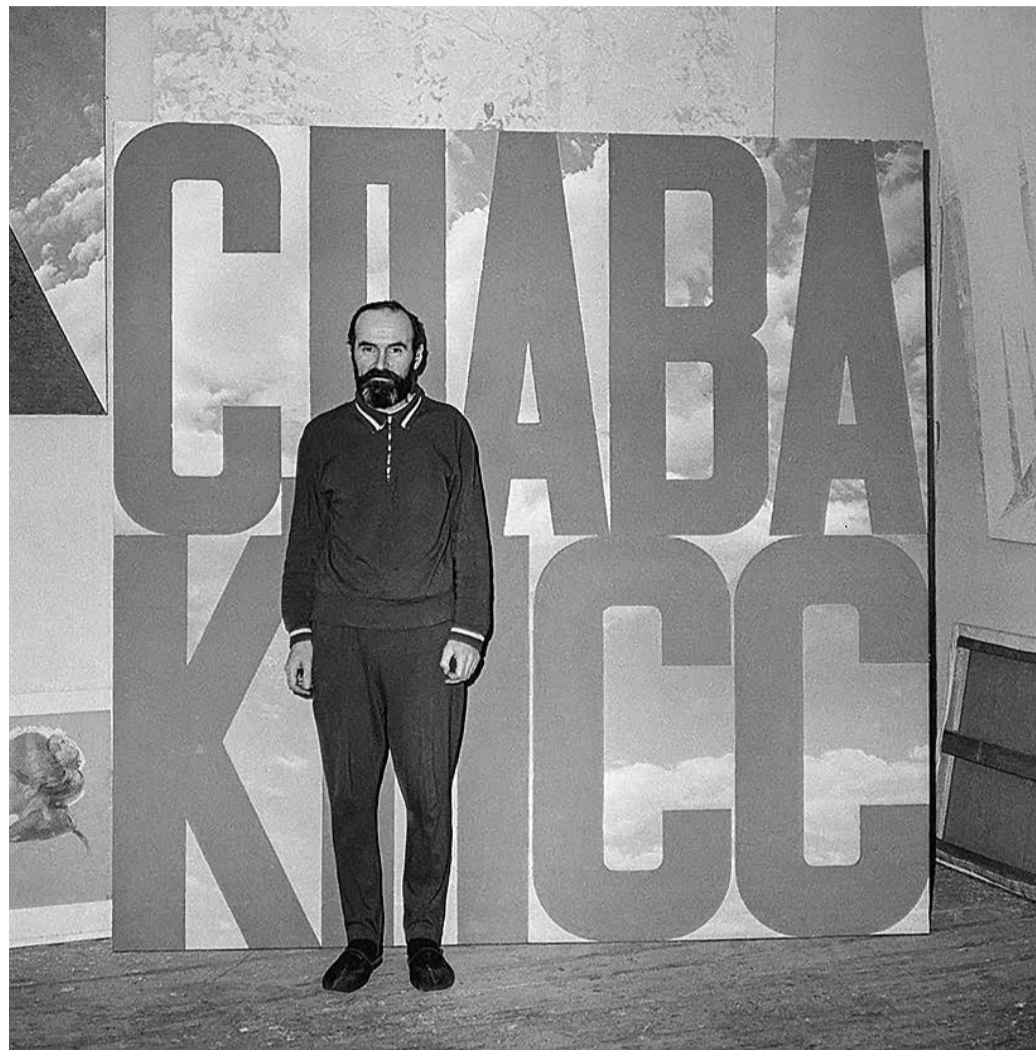
**HUO:** Can you also tell me

about *Artist en Plein Air* (1968)? It's like a *Plein Air* manifesto!

**EB:** The object, in this case, is the artist. I was trying to show the connection between the object and the space in which it exists. My understanding is that the space and the surface can be in opposition to each other as well as in harmony, and this opposition could help reflect the Soviet reality that surrounded me.

**HUO:** I remember when I first saw your works in Zürich almost thirty years ago, I was struck by the alliance between text and image. It was also the first time I heard of the poet Nikolay Nekrasov. Have you used anyone else's poetry in your work?

**EB:** Yes, Alexander Blok's, but only once, in *Black Night, White Snow* (2000). The rest of the texts are not necessarily Nekrasov. Often they're my own. It is true though that



Erik Bulatov, Moscow, 1981  
Photo: George Kiesewalter  
Garage Archive Collection

Nekrasov's words suit me best, because they are always up in the air. They appear not on the surface, but in space. It's as if we've pronounced them ourselves.

**HUO:** Let's talk about the monumental work you're making for the opening of Garage's new building. The words "Come to Garage!" are like a mass appeal. How did you choose the font; is it always the same in your works?

**EB:** It's the most common font that I used to see everywhere around me. All political slogans would be written in this style. It's the most primitive font possible, but it is also our heritage from the avant-garde.

**HUO:** One of your first monumental works was a zeppelin with "perestroika" written on it. Where did the idea come from?

**EB:** It was in 1989, for the 200th anniversary of the French Revolution. Someone in Paris had the idea that during the commemoration the "East" should meet the "West," so they commissioned American artist Keith Haring and myself to do something with a zeppelin. The way I drew the hand holding the letter "T" in the word

"PERESTROIKA" was reminiscent of the hammer in the hand of the worker in Vera Mukhina's sculpture *Worker and Kolkhoz Woman*; in other words, a famous Soviet symbol.

**HUO:** And later, did you make other monumental public projects?

My understanding is that the space and the surface can be in opposition to each other as well as in harmony

**EB:** Most recently I've made a work called *Freedom* for the History Museum of the Yeltsin Foundation in Ekaterinburg, which will be a huge painting transferred onto a wall later in 2015. I also made *The Best City in the World* for Moscow Day in 2012, which was not monumental in physical scale but in scope: it was a pin that was distributed all over the city, so it reached a lot of people over a wide geography.

**HUO:** How about utopian projects? Many artists have unrealized projects, do you?

**EB:** There is a series titled *War and Peace* (*War of Monuments*) that I made several sketches for from 1989, while we were living in America. It was intended as a series of lithographs. It's the story of a war between the American Statue of Liberty and Vera Mukhina's *Worker and Kolkhoz Woman*.

**HUO:** And the series was never made? The sketches seem very relevant today: war, peace, capitalism, communism... all big subjects now.

**EB:** Yes, it's unrealized, in every sense of the word. Now I regret I didn't complete it. At that time materials were not available to me, but when I had the chance, times had changed, and I had no more desire to go back to the past. I am always more interested in what is yet to be done.

### WHAT IS A COMMISSION?

The practice of commissioning artists to create frescos in churches, portraits of patrons, public statues, or monuments has a long history. In Europe, private patronage through the commissioning of works was the main source of livelihood for artists from the middle ages until the 19th century. Despite the restrictions of working "to order," and the potentially capricious demands of patrons, the fact that commissions were often ambitious in scale and production standards meant that artists had the opportunity to create works which they could not have made without such financial support.

Today, many art institutions have taken on the function of commissioners, using private, corporate, or state funds to invite artists to make new works. The process of commissioning is a way for institutions to develop deeper relationships with living artists, as well as providing audiences with an opportunity to experience art and its surroundings in a different way. Often the starting point is a specific space in a building or public

environment, for which a particular approach is needed. Artists react differently according to their interests and practice. A successful commission challenges the architecture, environment, or history of the place it is produced for, and resonates with it uniquely. It is also a work that is a continuation of an artist's approach, yet offers possibilities to expand his or her methods.

In recent years, some of the most ambitious examples of commissioning programs can be found in The Unilever Series at Tate Modern in London, UK; The Fourth Plinth Programme in Trafalgar Square in London, UK; the Grand Palais Monumenta series in Paris, France; the Park Avenue Armory program in New York, USA; and the Deutsche Guggenheim Commissions in Berlin, Germany. Because of the substantial amount of preparation and financial investment that goes into producing such commissions, the period they are on display for is often longer than a traditional exhibition, and they are sometimes permanent.



## A PLACE FOR DISCOVERY

Garage  
Education Center

As the largest pedagogical art initiative in Russia, Garage Education and Public Programs provide access to knowledge, the agency to ask questions, and the forum for public debate.

Designed by FORM Bureau in 2013, Garage Education Center has almost 1,000 square meters of flexible learning and event spaces for talks, seminars, conferences, and practical workshops, as well as housing Garage Library.

Garage Training—including programs such as Teens Team and Mediators—supports the development of expertise in emerging generations of art lovers. Offering new skills; hands-on work experience; and the opportunity to delve deeper into the thinking that occurs behind-the-scenes in a cultural institution, training programs focus on curating, museum administration, and gallery mediation.

## Garage Library

Housed in Garage Education Center, the Library is the first in Russia to be devoted exclusively to modern and contemporary art. Currently, it has around 15,000 exhibition catalogues, books on art theory and history, and publications on various artists. The collection continues to grow, with donations and acquisitions from around the world.

Providing essential reference material for researchers, academics, students, curators, and art lovers alike, the Library includes a wide selection of popular periodicals on art and architecture, such as *Third Text*, *Parkett*, *Texte zur Kunst*, *October*, *Elephant*, *Domus*, and *Mark*, as well as files of contemporary Russian press clippings and a collection of rare issues of *Mesto Pechati*, *Pastor*, *A-Ya*, and *Moscow Art Magazine*. Soon, the digital catalogue will be online for international access, and visitors to the Library will also be able to access the periodical database JSTOR and digital image bank Artstor.

Building Garage  
Archive Collection

© GARAGE MUSEUM OF CONTEMPORARY ART

Garage Archive Collection is a unique public resource of materials about Russian contemporary art that has been developed since the early 1990s and continues today. This ambitious project was started by the people behind *A-Ya* magazine, as an “A to Z” of the Russian underground art scene. Initially, Natalia Briling and Milena Orlova worked alongside Sasha Obukhova (now Head of Garage Archive Collection) to produce it. In 1992 and 1993, the newborn archive was the basis for two volumes of *Who's Who in Russian Art* published by Sergei Khripun, now Co-Director of XL Gallery. Later, Obukhova continued working on the archive—collecting exhibition catalogues, invita-

tions, periodicals, and other ephemera that recorded the activities of artists in Moscow and further afield. In the meantime, Yulia Ovchinnikova was gathering another archival collection at the Soros Center for Contemporary Art, which opened in Moscow in 1994. This contained both ephemera and video documentation, shot by Ovchinnikova, of various art events. In 1999, when the Soros Center closed, this archive was given to the Art Projects Foundation, run by Obukhova, where it remained until Garage acquired the entire collection in 2012 and provided the human resources, facilities, and funds to catalogue, store, and continue to build the collection. Now, Garage Archive Collection is the largest public holding of its kind in Russia, making ac-

cessible artists' practices from across the country since the mid-1950s through documents such as reports published by local and foreign media from the late 1970s to the present day; a stills library consisting of exhibition documentation, portraits of artists, and reproductions of their works from 1960 to 2010; video documentaries related to performances and exhibitions in Moscow from the mid-1950s; and a corpus of texts written by artists from the 1960s through the 1990s; as well as unpublished articles, artists' biographies, press releases, catalogues, and other materials from exhibitions (1985–2013).

It includes many donations and acquisitions from people and organizations that were part of the scene, including TV Gallery (1991–1995) and the personal archive of founder Nina Zaretskaya, which consists of important documentaries about artists; as well as curator Viktor Misiano; and gallerists Elena Selina, Aidan Salakhova and Irina Meglinskaya, among many others. In 2014, Garage also acquired the archive of Leonid Talochkin, a well-known Moscow collector of Soviet nonconformist art. This includes boxes full of notebooks, letters, booklets, and catalogs from all over the world, now available for art historians to access for the first time.

As Garage embarks on a new stage of its development, the Archive Collection has become central to the activities of the Museum. It is the hub through which the institution is developing and sharing knowledge of Russian art, as well as a platform for international research projects, including conferences, exhibitions, seminars, and publications. Most recently, this has included the two-part *Reconstruction* exhibition (2013–2014) at Ekaterina Cultural Foundation in Moscow, where curator Elena Selina recreated some of the seminal exhibitions of the 1990s; and *Russian Performance: A Cartography of Its History* at Garage in 2014, which explored the history of the medium from the Russian avant-garde to the present. For the opening of the new building, both the George Kiesevalter show, *Insider*, and the project *The Family Tree of Russian Contemporary Art* are developed out of the Archive.

Tales Of An Insider:  
George Kiesevalter

Although it was relegated to the “underground,” Soviet experimental and nonconformist art had its own archivists and chroniclers. One of them is George Kiesevalter, whose camera captured moments in the everyday life of his circle. The artist's shots are indeed very special: familiar faces of Soviet underground artists appear in unexpected roles. Here the artist comments on his photographs.

*George Kiesevalter: Insider*

*East Gallery*

June 12–August 23, 2015



"This is a photo from the *Artists' Rooms* series—a shot of Yuri Albert and Nadya Stolpovskaya's room taken around 1985. You can see their son Gleb sitting on the bed. As I remember, he refused to move for the photograph to be taken, and so he went down in the history of Soviet postmodernist art."



"This photo is from 1982. I was taking pictures of Dmitri Prigov while Vadim Zakharov was interviewing him for our *To the Studios* album. The interview was then lost, but included in the book was a text by Prigov—his rather distorted memory of the same interview."



## RUSSIAN ART



Vladislav Martynov  
CEO, YOTA DEVICES

"Since its inception, Garage has been a Moscow art cluster and a landmark place for anyone interested in the sublime. We wish you success!"

# The Family Tree Of Russian Contemporary Art



PHOTO: SASHA OBUKHOVA © GARAGE MUSEUM OF CONTEMPORARY ART

The story of Russian contemporary art—work that has been produced since the 1950s—has never been studied or described as a continuous narrative that makes connections and associations between the different communities across the country. Garage decided

to take on this challenge, to find out what kind of “family tree” has grown out of those histories. Conceived as a long-term research project involving art historians, artists, and sociologists, and using Garage Archive as a reference, the first “shoots” of this tree are presented in an interactive in-

Part of the handmade “sketch” of the Family Tree research project, created in summer 2014

stallation in the new Garage building.

The concept of *The Family Tree of Russian Contemporary Art* came out of a series of debates around the possibility of tracing a history of contemporary art in Russia. Who are its key figures? How are they connected to each other, and to all the other people on the ever-changing art scene, which includes numerous artists, authors, curators, theorists, and collectors? One possible model for the *Family Tree* was suggested by Ilya Kabakov’s installation *Noma* (1993), through which he made visible what he believed to be the main currents in Russian underground art. In this installation at Hamburger Kunsthalle he represented the “pantheon” of twelve Moscow Conceptualists through their artworks.

Two of the artists featured in *Noma* were the co-founders of Collective Actions—Andrei Monastyrsky and Nikita Alexeev. Such associations with other groups are represented on the *Family Tree* by lines, which then connect to other events and people, such as (in the case of these artists) the APTART Gallery. Another source of information is texts, such as artist Michail Grobman’s *The Second Avant-Garde*, in which he named both the movement and the 35

artists he considers belong to it. Opinions are an important part of *Family Tree*, but so too are facts, such as an artist’s participation in an unofficial exhibition, or a performance. These were documented in invitations, booklets, and photographs, or through newspaper articles, which help researchers build a picture of what happened, with whom, and when.

One of the outcomes of *Family Tree* is a continually expanding database containing informa-

stitutes the Russian art universe. By choosing an option in the menu, people can find out more about key postwar Russian art groups and movements (the Lianozovo and Dvizhenie groups, Moscow Conceptualism, or the Avant-Garde Club, for example); landmark events (such as the 1974 Bulldozer Exhibition and the infamous Manege exhibition of 1962); and cult places (like the In Tryokhprudny Lane Gallery).

Over the summer, a series of

## FAMILY TREE LECTURES AND SCREENINGS

- The public program for *The Family Tree of Russian Contemporary Art* includes regular screenings of video interviews with Russian artists in Garage Auditorium, including Erik Bulatov, Vladimir Yankilevsky, Dmitry Prigov, Viktor Pivovarov, Francisco Infante, and others, as well as a series of *Artist Talks* moderated by art historian Andrey Kovalev in the exhibition space, including the rare opportunity to hear from Sots Art pioneer Vitaly Komar.
- Those seeking to fill the gaps in their knowledge of the era are also invited to attend a course of weekly lectures in Garage Education Center. Each session will be led by an art historian who will cover the career of a single artist or art group: for example, Vitaly Patsukov will give a lecture on Ilya Kabakov; Evgenia Kikodze will speak about Mikhail Chernyshov; Gleb Napreenko on Anatoly Osmolovsky; and Valentin Diaconov on the group of artists he jokingly calls “the new boring.”

tion on contemporary artists. A future outcome will be a book on the history of Russian contemporary art. The opening exhibition at Garage presents a diagram of *Family Tree* as it has been developed to date, as well as an interactive installation commissioned specifically to animate visitors’ experience of the vast network that con-

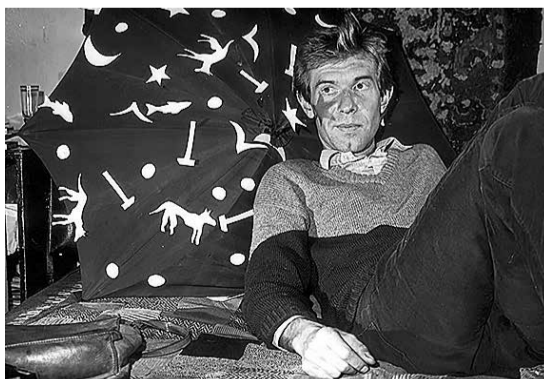
talks and debates in the exhibition space will invite people to participate in the creation of *Family Tree*, so it can continue to grow and change shape through collective knowledge and experience.

*The Family Tree of Russian Contemporary Art*  
LAB

June 12–August 9, 2015



"Andrei Filippov—an admirer of ancient Rome and the creator of quasi-historical paintings; a great lover of Cuban rum and cigarettes—lived in an ordinary pre-fabricated house on the outskirts of Moscow. Everywhere on the tables and shelves a variety of candle sconces had been placed. On the walls, one could observe the symbiosis of icons and ironic examples of Sots Art characteristic of our circle."



"This portrait of Nikita Alexeev is part of the *Love Me, Love My Umbrella* series. Alexeev was one of the few people who took the project seriously, and decorated the umbrella in his own style, gluing paper cutouts all over it."



"This is the culmination of a performance by Mikhail Chernyshov and his short-lived Krasnaya Zvezda group, if I'm not mistaken. Had it not fallen apart so quickly, it could have been just as important a phenomenon as Collective Actions and their *Journeys to the Countryside*."

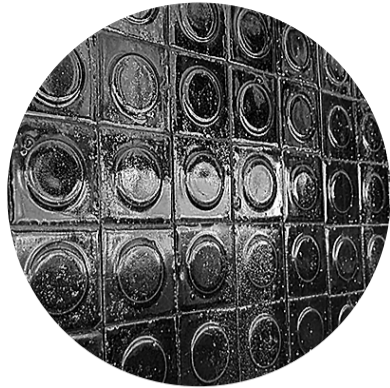


## GARAGE NAVIGATOR



### Mosaic 1

The *Autumn* mosaic exemplifies both the stylistic experiments of Soviet Modernism (see article on page 3), and Rem Koolhaas' innovative approach to creating a contemporary museum. Although cleaned of the graffiti left from when the building was derelict, the preservation process has carefully restored traces of each stage of the mosaic's life in the *Vremena Goda* restaurant, from the 1960s to the 1990s.



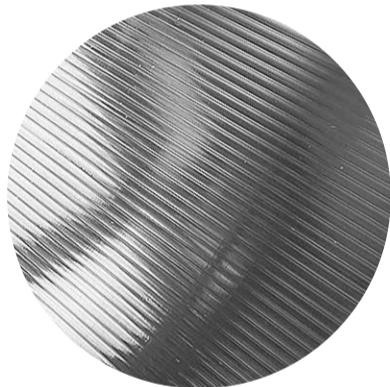
### Tiles 2

Factory-made ceramic tiles from the 1960s—low-cost and generic when they were produced—have now become a fashionable rarity. In keeping the original tiles, Koolhaas has turned the “everyday” of the past into a rare experience for us now.



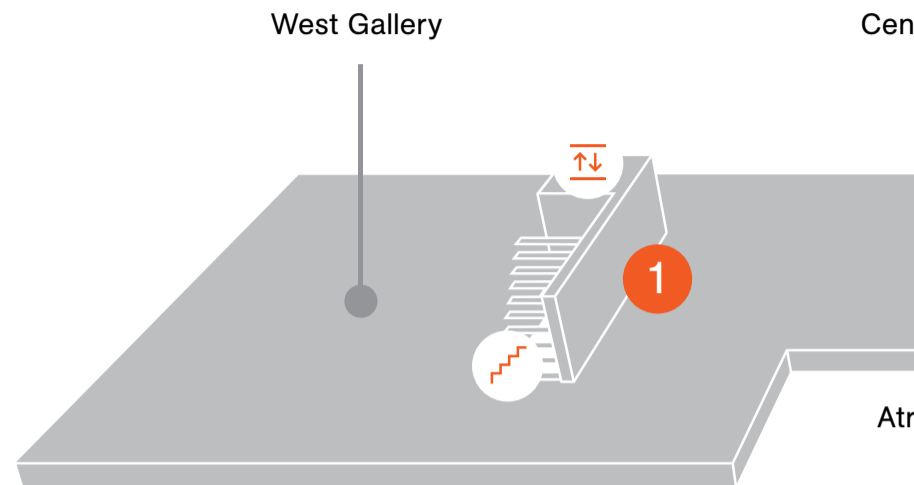
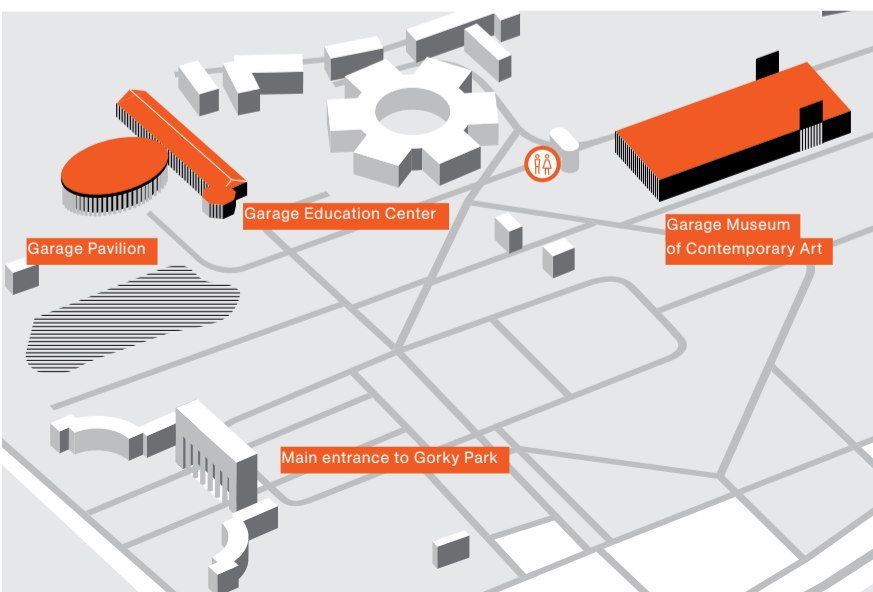
### Double-T Panels 3

The double-T panels that form Garage's ceiling—part of the original 1968 building—can be observed most closely in the Resource Room. An engineering wonder of their time, they enabled wide spaces to be spanned with minimum columns. In the 1960s, such panels were only produced in the Soviet Union and the USA.

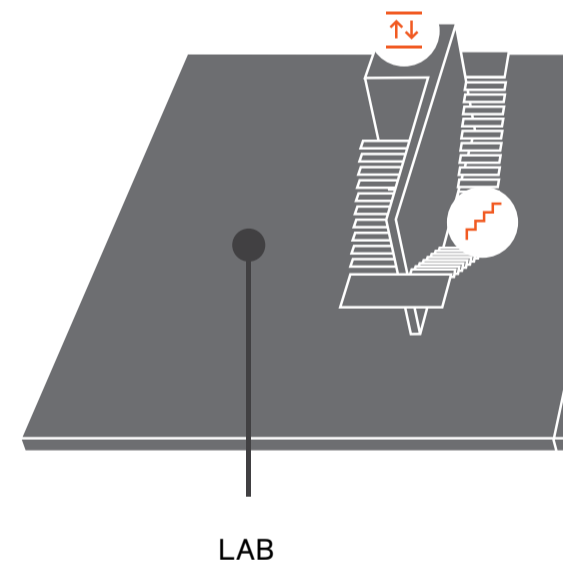


### Polycarbonate

The use of Italian polycarbonate for the facade of the new Museum is both practical and symbolic. While being an elegant engineering solution to housing all the mechanical and functional needs of the building, it also references the modernist dream of the perfect palace built of glass.

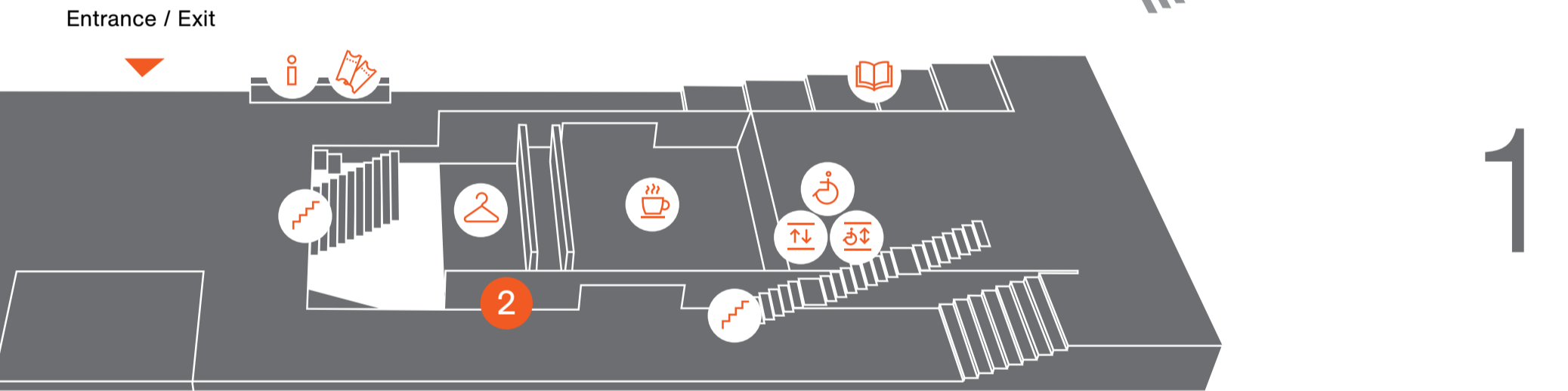
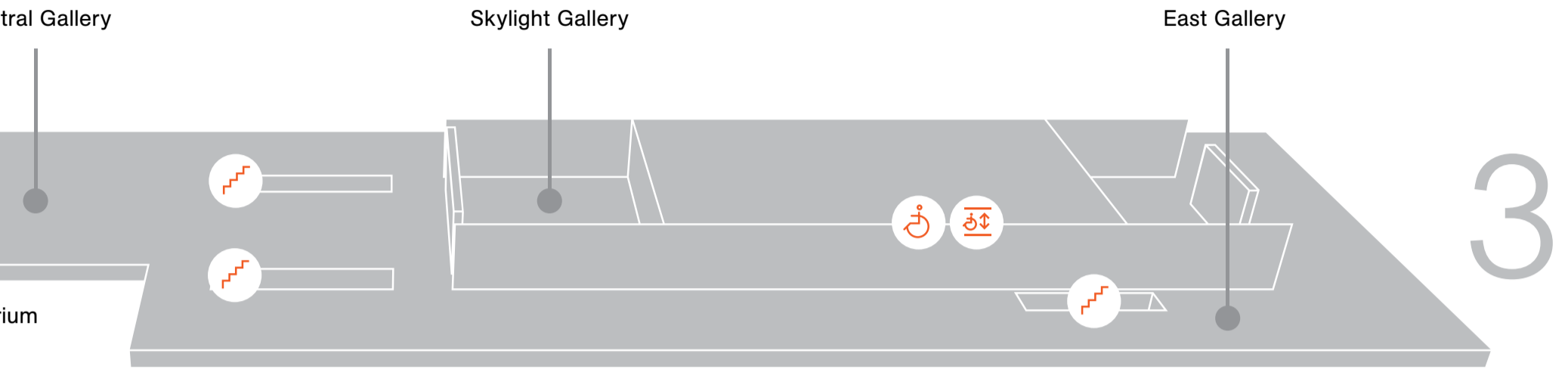


- Auditorium
- Resource Room
- Kids' Room
- Reception
- Tickets
- Café
- Bookshop
- Toilet
- Mother and Baby Room
- Elevator
- Cloakroom
- Disabled Toilet
- Disabled Elevator
- Stairs





# GARAGE NAVIGATOR





**GARAGE CARD**

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



## FOOD AND SPORT



Masato Nakamura  
VICE PRESIDENT, PANASONIC RUSSIA

"Panasonic is honored to be a partner of Garage, a leading contemporary art institution. Congratulations on the beginning of a new stage in the development of museum technology in Russia and beyond."

## So You Think You Know About Pelmeni?

After taking Rirkrit Tiravanija on a tour of pelmeni (dumpling) eateries to prepare for his exhibition at Garage, we can, in all seriousness and honesty, declare that:

### 1

If you are looking for perfect dumplings, you should go to Mari Vanna. We found ourselves there on the first night of the artist's visit and were served picture-postcard pelmeni like those in the canonical Soviet cookbook from 1939, *The Book of Tasty and Healthy Food*.

*Mari Vanna*  
*Spiridonevsky Pereulok, 10a*  
*+7 495 650 6500*  
*www.marivanna.ru/msk/*

### 2

To sample dumplings as a main dish rather than for starters, there's nothing on earth that can compare to Georgian dumplings, known as khinkali. One of the best places to try them is Sakhli.

*Sakhli*  
*Bolshoi Karetny Pereulok, 6/1*  
*+7 495 699 4503*  
*www.sakhli.ru/en/*

### 3

The most radical way to experience the cuisine is in a "ryumochnaya"—a vodka bar. Instead of the faux-Soviet places with white linen napkins, try somewhere like Vtoroe Dykhanie, where we took our guest, who made himself at home quicker than we did! And as for the pelmeni? Well, this place is not about the food...

*Vtoroe Dykhanie*  
*Pyatnitsky Pereulok, 8*  
*+7 495 951 7016*

### 4

For something new, go to Grand Café Dr. Zhivago in the Hotel National, where we finished our week-long pelmeni tour. A restaurant that clearly belongs in a different time and place, this team of artist "tour guides" will remember its outstanding cuisine and eccentric characters for a long time to come.

*Grand Café Dr. Zhivago*  
*Mokhovaya Ulitsa, 15*  
*+7 499 922 0100*  
*www.drzhivago.ru*

# Art In Action



COURTESY OF RIRKRIT TIRAVANAJA AND KURIMANZUTTO, MEXICO



PHOTO: RIRKRIT TIRAVANAJA STUDIO

Rirkrit Tiravanija was born in Buenos Aires, Argentina in 1961 and works between New York, Berlin, and Chiang Mai. Selected recent exhibitions include: *U.F.O. – NAUT JK (Július Koller)*, Centre d'Art Contemporani Barcelona, Spain (2014); *Focus: Rirkrit Tiravanija*, Modern Art Museum of Fort Worth, Texas, USA (2014); *Oktophonie*, Park Avenue Armory, New York, USA (2013); *Soup / No Soup*, Grand Palais, Paris, France (2012); *A Retrospective (tomorrow is another fine day)*, Museum Boijmans Van Beuningen, Rotterdam, Netherlands, Musee d'Art Moderne de la Ville de Paris, France, and Serpentine Galleries, London, UK (2004). Tiravanija is included in *All the World's Futures* at the 56th Venice Biennale, Italy (2015).

By the time you read this, we will have done a number of very unusual things that defy how exhibitions are usually made: we have not arranged loans with other museums; we have not organized for artworks to be shipped; or checked dates and credit lines for labels. Instead, we have taken an artist to try pelmeni all over Moscow; organized for hundreds of people to stand together to make a giant question mark shape outside of Gorky Park; researched into ping pong tables and kitchenware; sourced and installed carpet; and learned how to print on t-shirts. The person who has provoked all this unusual activity is artist Rirkrit Tiravanija, who for many years has been testing the boundaries of art and encouraging people to be more than just passive spectators in a museum. Imagine this: instead of staring at a huge abstract painting (with a knowledgeable expression on your face, of course), you are playing ping pong; next to you, someone else is playing ping pong, too; further away, people are serving dumplings; and others are printing slogans on t-shirts. Is this really a museum? You bet! Tiravanija's practice is not about artworks or cherished objects, but about relations between viewers, between the audience and the artist, and the artist and the institution. He brings life into art: instead of cerebral experiences, art becomes associated with the joy and

Rirkrit Tiravanija, *Untitled 2012 (Mañana es la cuestión)*, installation view of the exhibition *U.F.O – NAUT JK (Július Koller)*, orchestrated by Rirkrit Tiravanija at kurimanzutto, Mexico City, 2012

pleasure of unmediated communication, of direct action. Tiravanija is equally relaxed in his relations with 20th century art history: his use of ping pong references performances by Czechoslovakian artist Július Koller (1939–2007), who subverted the whole system of state-sanctioned art in socialist Czech-

slovakia. Tiravanija does away with any negation and resistance contained in Koller's original performances, and invites the audience to play, eat, and do whatever they like.

"In a museum?" you might ask. Sure! Where else?

*Rirkrit Tiravanija:*  
*Tomorrow is the Question*  
*Central Gallery*  
*June 12–August 23, 2015*  
*For information on activities:*  
*www.garagemca.org*

## PING PONG CLUB HEAVEN

In 2012, when the Mayans had predicted the world would end, the air in the underground courts of the Moscow Ping Pong Club was thick with cement dust. Players washed it down with drinks provided by anonymous sponsors, and it felt like there was not much else to do. This was the moment when ping pong in Moscow got a new life, becoming the game of punk rock and skateboards, a game for kids who had left home and dropped out of high school. It was a definitive moment for a sport that used to be known as table tennis, and was associated with elderly men in faded tracksuits. We survived the end of the world, and instead of a fiery hell swallowing Mos-

cow's ping pong aficionados, we saw a vision of heaven—a mirrored ping pong table made by artist Rirkrit Tiravanija set in a tropical environment. It appeared as a paradise for the players who make it to the finals in amateur tournaments...The kids are no longer afraid: before them is the perfect fantasy, where the ball draws an elegant line in the air and freezes in the most beautiful moment according to their (angelic) wish. Tiravanija's mirrored table reflected a radiant future for ping pong in Russia: now, he is creating something meaningful in Moscow for the kids who cannot play anything else.

*www.pingpongclubmoscow.com*





**Dmitry Savitsky**  
GENERAL DIRECTOR, SILVER RAIN RADIO

*"Awesome! Garage's new building means we get a new and unique museum in the very centre of Moscow! As Garage's long-term partner, Silver Rain radio wishes you the best of luck and a lot of creative energy!"*

**ENVIRONMENTS**

# 800 Square Meters Of Painting

An imaginary conversation between someone who has seen the work and someone who has not.

**A:** ...There is a large hole in the wall, yes. No, there is no other entrance.

**B:** How odd! Hmm... and then what?

**A:** It's hard to describe: I've never been in a place like that. First, I thought I had just entered at the wrong time—I felt like I caught the space metamorphosing—it was like spying on a caterpillar turning into a butterfly. Do you see what I mean?

**B:** No, not really.

**A:** I was walking under some canvas fabric and suddenly the canvas was everywhere, covering the walls, the floor, as if a giant woman was sitting somewhere on top of the building wearing a long white dress, and I was walking through its folds.

**B:** Was the lady pretty?

**A:** There was tension in that giant cloth. Maybe she was trying to escape. I thought that a kind of revolution had just happened in those folds, and I could see

only the traces...

**B:** Why did you think so?

**A:** There were colors everywhere! Raw, vivid colors. I think the world must have been black and white before. The people who did it—if they were people—must have been taller than me or maybe they were able to fly. You see, the paint was in places I can reach only with my eyes: my arm is not that long! Have you been to heaven? There were colored trees—

fallen—but with colors all over them. They seemed alive.

**B:** Were you in heaven then?

**A:** Don't be silly. Why would I come back if I was? To talk to you!? I think I always wanted to see the world that way—why can't it really be that way? All objects are equal. Everything can be imagined in another shape. You know, while I was turning left, the ground felt soft and a slight slope disoriented me because I wasn't looking down.

There was so much that changed while I was walking. In some places I lost sight of the folds and the colors, and there was only soil and whiteness around me. I didn't mind; it felt like nobody had been there before me.

**B:** What happened later?

**A:** I saw colors around me for the first time.

*Katharina Grosse:*

*yes no why later*

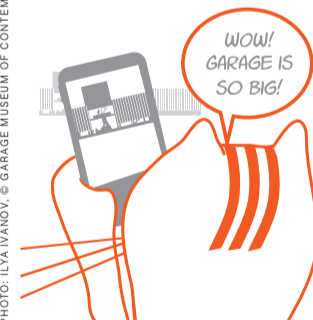
*Garage Pavilion*

*June 1–August 9, 2015*



Installation view  
Katharina Grosse  
*yes no why later*, 2015  
at Garage Pavilion  
Courtesy of Galerie nächst  
St. Stephan / Rosemarie  
Schwarzwälder, Vienna and Johann  
König, Berlin

PHOTO: ILVA IVANOV. © GARAGE MUSEUM OF CONTEMPORARY ART, KATHARINA GROSSE AND VG BILD-KUNST, BONN, 2015



## 98 people work at Garage. Meet some of the team!

**Ludmila Kuznetsova**  
Accountant

I'm fortunate to work in an amazing place with great colleagues! Together we really are making history.



**Kit Hell**  
Designer

When I first visited Garage I knew immediately that this was the place for me: to work, to live... and to die.



**Amina Nmadzuru**  
Assistant,  
PR Department

The main thing is the team. Everyone is very professional and it's a great pleasure working with such people.



**Valery Ledenyov**  
Senior Librarian

Garage Library has everything I need for my work. I often use it for my own research.



**Snejana Krasteva**  
Curator

I get goose bumps thinking about the fact that I have the chance to be part of something which will change lives.



**Pavel Zemlyansky**  
Security

For me, Garage is first and foremost a museum which not only gives people a chance to see art but also to learn to love and understand it.

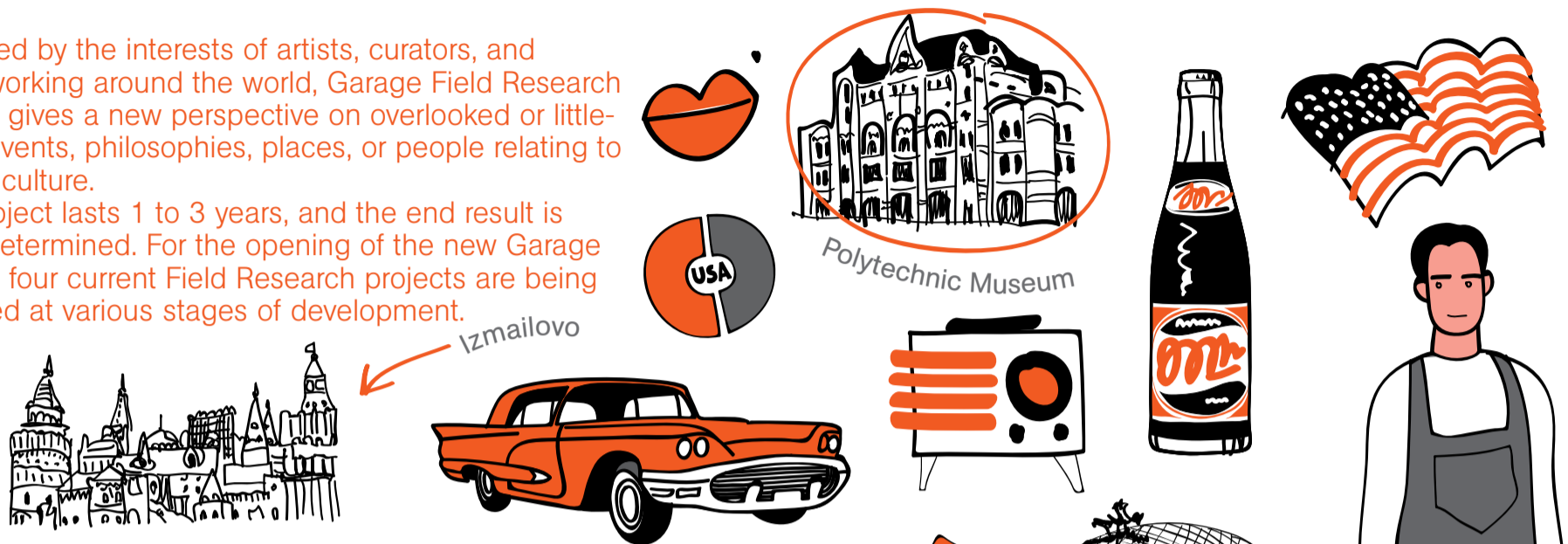




## FIELD RESEARCH

Generated by the interests of artists, curators, and writers working around the world, Garage Field Research program gives a new perspective on overlooked or little-known events, philosophies, places, or people relating to Russian culture.

Each project lasts 1 to 3 years, and the end result is not predetermined. For the opening of the new Garage building, four current Field Research projects are being presented at various stages of development.

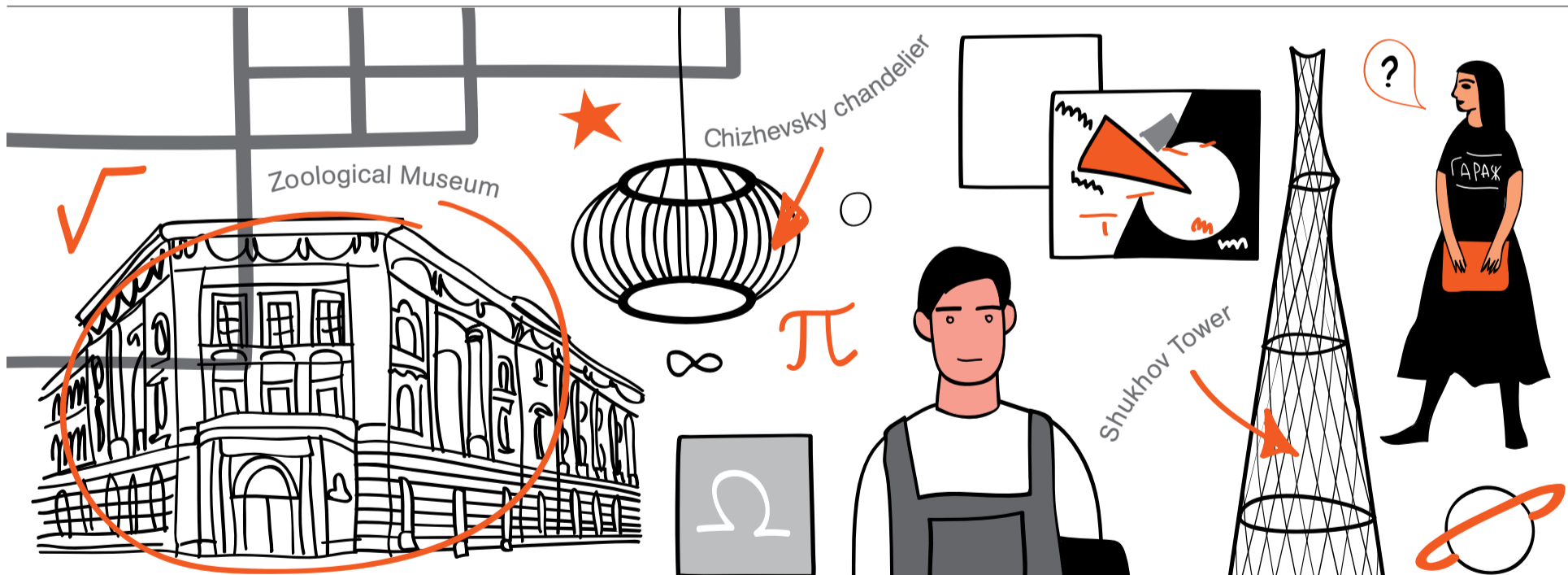


### Face-To-Face: The American National Exhibition in Moscow, 1959/2015

Developed in collaboration with the Museum of American Art in Berlin (MoAA), *Face-to-Face* is an exhibition about the legendary American National Exhibition in Moscow, held in the summer of 1959. Conceived as a "corner of America" in the heart of the city, the National Exhibition was designed to showcase how America eats, works, thinks, imagines, and creates. It received much public acclaim, despite harsh comments from the Soviet press, but also caused one of the biggest controversies in the American art world at that time, by presenting cutting-edge "abstract" art, produced

by artists who allegedly harbored communist ideals. A year ago, researchers began collecting various types of information about the National Exhibition—from documentary photographs, films, and press clippings, to personal accounts from visitors and people who worked there. For *Face-to-Face*, aspects of the original exhibition are partially reconstructed using photographs from catalogs and archives; oral histories provide the "emotional" emphasis in the accompanying documentary materials; and Americanist Victoria Zhuravleva and historian Alexander

Shubin trace the wider cultural, political, and economic contexts. Through the process of developing the show, it became clear that such "face-to-face" encounters as the National Exhibition played their part in altering the course of the Cold War, contributing to the thawing of relations between the two superpowers. "Re-remembering" one exhibition through making another also activates different layers of meaning which are intrinsically related to the imperfections of memories.



### Anton Vidokle: This is Cosmos

Artist Anton Vidokle's research project is a story about a journey; a quest undertaken to understand Russian cosmism. He asks, what were the main ideas behind one of the most important Universalist projects in Russian philosophy and culture? What is its legacy? To answer these questions, Vidokle gathered an international team and travelled to a range of places connected to the real and imaginary histories of the movement: from small Russian towns to Kazakhstan, Kyrgyzstan, Tajikistan, the Pamir

Mountains, and Crimea. There would be no need to go this far for a documentary, or even for a conventional research project. However, Vidokle wanted to visit the places where cosmism becomes almost tangible—where the boundaries between the philosophical and the real become unclear—and cosmological discourse, which would usually seem speculative and abstract, becomes very concrete and relevant. The resulting film has a therapeutic effect on viewers, promising them the experience of cosmos as

a gigantic, conscious ocean. Part of the exhibition is also dedicated to the connection between the key ideas of the Russian cosmists and the radical art of the Russian avant-garde. Artists like Kazimir Malevich and his pupils, and Mikhail Matyushin and his "organic school" followers not only moved in the same circles as the cosmists, but they seemed to visualize their ideas—new energies, the conquest of gravity, and the concept of "post-human"—communicating them on a physical, sensory level.





FIELD RESEARCH

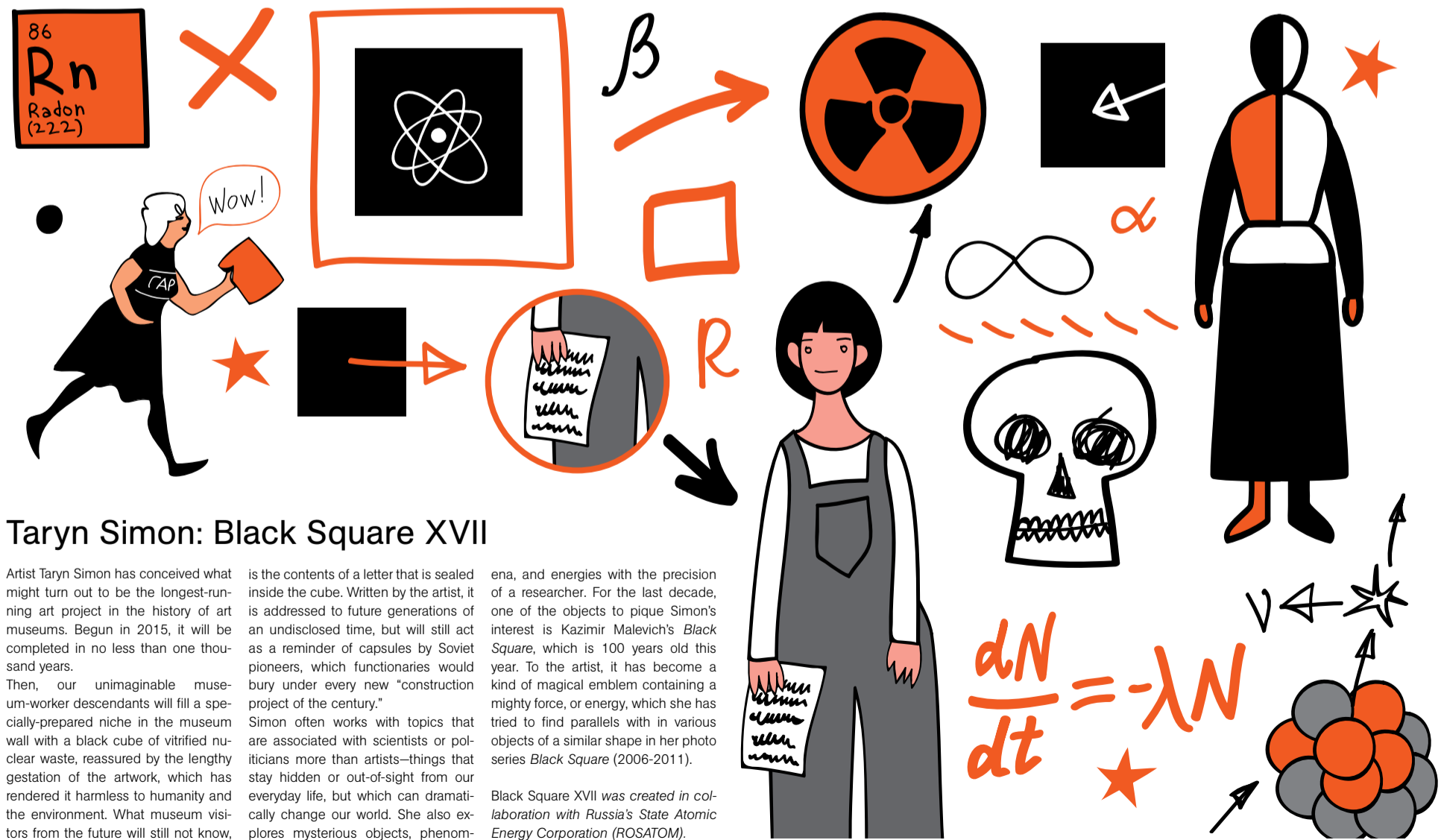


Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy (A Prologue)

From the 1960s onwards, hundreds of foreign students came to the Soviet Union each year to study, most from the Eastern Bloc, but also from Africa and the Arab world. A number of those students graduated from the Gerasimov Institute of Cinematography (VGIK) in Moscow. Today, some of them are world famous film directors, yet little research has been done to trace the influence of the experiences they gained during their formative years. Until now, for example, it is unknown what effect studying in a totalitarian country, apprenticed to renowned Soviet filmmakers, has had on their cinematic aesthetics.

For the past two years, Dakar- and Beirut-based curators Koyo Kouoh and Rasha Salti have been traveling to Moscow and researching what happened to those students. This has involved interviewing the filmmakers and their classmates; meeting with experts; and visiting film archives in Moscow and Paris. Each encounter has contributed to a puzzle that is yet to be solved: Kouoh and Salti are not only revisiting the academic canon of Arab and African film studies, but also questioning the role of these filmmakers in the Soviet history of film. The destinies of the seventeen "protagonists" are all different: after re-

turning to their respective countries, some made films that were banned; others produced a few masterpieces and then were forced to stop working. What unravels in the course of the research is an increasingly complicated map of cultural, political, and emotional influences. *Saving Bruce Lee (A Prologue)* is a first attempt at introducing audiences to the protagonists within the context of Soviet cultural diplomacy in African and Arab countries. This context is summarized by geographer Philippe Rekacewicz's map and complemented by filmmaker Alexander Markov's montages of forgotten documentary films.



Taryn Simon: Black Square XVII

Artist Taryn Simon has conceived what might turn out to be the longest-running art project in the history of art museums. Begun in 2015, it will be completed in no less than one thousand years. Then, our unimaginable museum-worker descendants will fill a specially-prepared niche in the museum wall with a black cube of vitrified nuclear waste, reassured by the lengthy gestation of the artwork, which has rendered it harmless to humanity and the environment. What museum visitors from the future will still not know,

is the contents of a letter that is sealed inside the cube. Written by the artist, it is addressed to future generations of an undisclosed time, but will still act as a reminder of capsules by Soviet pioneers, which functionaries would bury under every new "construction project of the century." Simon often works with topics that are associated with scientists or politicians more than artists—things that stay hidden or out-of-sight from our everyday life, but which can dramatically change our world. She also explores mysterious objects, phenom-

ena, and energies with the precision of a researcher. For the last decade, one of the objects to pique Simon's interest is Kazimir Malevich's *Black Square*, which is 100 years old this year. To the artist, it has become a kind of magical emblem containing a mighty force, or energy, which she has tried to find parallels with in various objects of a similar shape in her photo series *Black Square* (2006-2011).

*Black Square XVII* was created in collaboration with Russia's State Atomic Energy Corporation (ROSATOM).





**Maria Krasnikova**  
DIRECTOR, ART, SCIENCE AND SPORT  
CHARITY FOUNDATION

"Garage is a space where art will not only be discovered, but where it will be made. What you are doing is professional, progressive, and just right."

TRAVEL

# Museum Mile: An Ideal Day Off

Garage presents ideas for spending a day off visiting some of Moscow's many cultural destinations.

**1** Experience Katharina Grosse's installation *yes no why later* in Garage Pavilion

**2** Visit Garage Education Center to find out more about contemporary art and artists

**3** See our range of summer exhibitions at Garage Museum of Contemporary Art and explore the new building with the help of Garage Mediators

**4** Cross the road to Muzeon Art Park and explore the collection of Russian and Soviet sculpture  
*Krymskaya Naberezhnaya, 2*  
+7 985 382 2732  
[www.muzeon.ru](http://www.muzeon.ru)

**5** Visit the Tretyakov Gallery on Krymsky Val and see one of the world's best collections of Russian avant-garde art  
*Krymsky Val, 10*  
[www.tretyakovgallery.ru/en](http://www.tretyakovgallery.ru/en)

**6** Cross the bridge to the Museum of Moscow and find out more about the city, or see a film at the Documentary Film Center  
*Zubovsky Bulvar, 2*  
+7 495 739 0008  
[www.mosmuseum.ru](http://www.mosmuseum.ru)

**7** Stroll along Ostozhenka Street to Multimedia Art Museum, Moscow and enjoy several exhibitions of photography and media-based contemporary art in one building  
*Ostozhenka Ulitsa, 16*  
+7 495 637 1100  
[www.mamm-mdf.ru/en](http://www.mamm-mdf.ru/en)

**8** Visit the Nicholas Roerich Museum, dedicated to the work of artist-mystic Nicholas Roerich and his son Svetoslav  
*Maly Znamensky Pereulok, 3/5*  
+7 499 271 3417  
[www.en.icr.su](http://www.en.icr.su)

**9** Go next door to the Pushkin Museum, home to a world-famous collection of Impressionist and Post-Impressionist paintings from the collections of such famous patrons as Sergei Tretyakov, Sergei Shchukin, and Ivan Morozov  
*Volkhonka Ulitsa, 14*  
+7 495 697 1546  
[www.arts-museum.ru/museum/buildings/gallery/index.php?lang=en](http://www.arts-museum.ru/museum/buildings/gallery/index.php?lang=en)

**10** Cross the river via the bridge behind the Cathedral of Christ the Savior and visit Strelka Institute Bar for a sunset drink  
*Bersenevskaya Naberezhnaya, 14, Building 5*  
+7 495 771 7416  
[www.strelka.com](http://www.strelka.com)







Achim Saurer  
HEAD OF AUDI RUSSIA

COMING SOON

"We congratulate you on the long-anticipated opening of the new, Rem Koolhaas-designed building in Gorky Park. We are certain that it will become a global center for art, culture and innovation."

# Structures Of Existence: The Cells



**Louise Bourgeois** (b. 1911, Paris, France; d. 2010, New York, USA) lived and worked in New York, USA. Major solo exhibitions include: *Louise Bourgeois: Retrospective*, Museum of Modern Art, New York, USA, touring (1982–1984); *Louise Bourgeois: A Retrospective Exhibition*, Frankfurter Kunstverein, Frankfurt, Germany, touring (1989–1991); American Pavilion, 45th Venice Biennale, Venice, Italy (1993); *Louise Bourgeois: Memory and Architecture*, Museo Nacional Centro de Arte / Reina Sofia, Madrid, Spain (1999–2000); *Louise Bourgeois: I Do, I Undo, I Redo*, inaugural installation in the Turbine Hall, Tate Modern, London, UK (2000); *Louise Bourgeois*, Guggenheim Museum Bilbao, Spain (2001–2002); *Louise Bourgeois at the Hermitage*, The State Hermitage Museum, St. Petersburg, Russia, touring (2001–2003); *Louise Bourgeois: The Insomnia Drawings*, The Whitney Museum of American Art, New York, USA (2003); *Louise Bourgeois: Retrospective*, Tate Modern, London, UK, touring (2007–2009); *Louise Bourgeois: The Return of the Repressed*, Fundación PROA, Buenos Aires, Argentina, touring (2011); *Louise Bourgeois*, National Gallery of Canada, Ottawa, Canada (2011–2013); *Louise Bourgeois: Conscious and Unconscious*, Qatar Museums Authority, QMA Gallery, Katara, Doha, Qatar (2012); *Sammlungshangung Bourgeois*, Fondation Beyeler, Basel, Switzerland (2013–2014); *Artist Rooms: Louise Bourgeois, A Woman without Secrets*, Scottish National Gallery of Modern Art, Edinburgh, Scotland (2013–2014); *Louise Bourgeois: Petite Maman*, Museo del Palacio de Bellas Artes, Mexico City, Mexico (2013–2014); and *Louise Bourgeois: I Have Been to Hell and Back*, Moderna Museet, Stockholm, touring (2015). Awards and honors include: United States National Medal of Arts (1997) and the French Legion of Honor Medal (2008).



PHOTO: © PETER BELLAMY. ART: © THE EASTON FOUNDATION / LICENSED BY BAO

Louise Bourgeois (1910–2010) is celebrated as one of the most significant and influential artists of the 20th century. Heavily influenced throughout her long career by traumatic psychological events from her childhood in France, Bourgeois moved to New York in the late 1930s with her husband, the art historian Robert Goldwater. There she met many leading figures in the art world, such as the first director of the Museum of Modern Art, Alfred Barr, and the artists Jackson Pollock, Mark Rothko, and Willem de Kooning. It wasn't until the 1970s, however, that her works gained wider public recognition, and she began to have a galvanizing effect on a younger generation of artists—particularly wom-

Space does not exist; it is just a metaphor for the structure of our existence

en—emerging as a leading voice in the feminist art movement.

By the 1990s—when the artist was 80 years old—she was pushing the boundaries of sculpture again through the creation of her emotionally charged *Cells*. Among her most innovative and challenging sculptural works, the *Cells* are a series of architectural spaces that would come to preoccupy the artist's attention for nearly 20 years. Encapsulating several of Bourgeois' artistic concerns

at once, the *Cells* act as intense microcosms: each is an enclosure that isolates her internal world from the external distractions of the museum in which it is presented. In these unique constructions the artist composes found objects, such as from the neighborhood of her

studio, as well as artifacts from her private life—including clothing, fabric, furniture, and sculptures—to produce charged architectural spaces that reference the theater and psychoanalysis, but above all reveal the intimate, lived experiences of the artist.

*Structures of Existence: The Cells* is the first comprehensive survey of Louise Bourgeois in Moscow. A wide selection of the *Cells* will be presented alongside sculptures, paintings, and drawings that led to the development of this monumental body of work. Organized by Haus der Kunst in Munich in collaboration with Garage, the exhibition will introduce audiences to key aspects of Bourgeois' art.

*Louise Bourgeois*  
*Structures of Existence: The Cells*  
West Gallery  
September 25, 2015–  
February 7, 2016

Louise Bourgeois  
inside ARTICULATED LAIR  
(Coll: MoMA, NYC)  
in 1986





Oliver Barker

DEPUTY CHAIRMAN, EUROPE,  
AND SENIOR INTERNATIONAL SPECIALIST,  
CONTEMPORARY ART, SOTHEBY'S

"The opening of this visionary museum marks the beginning of an exciting new chapter for both Garage and contemporary art in Russia."

## PERSONALITIES

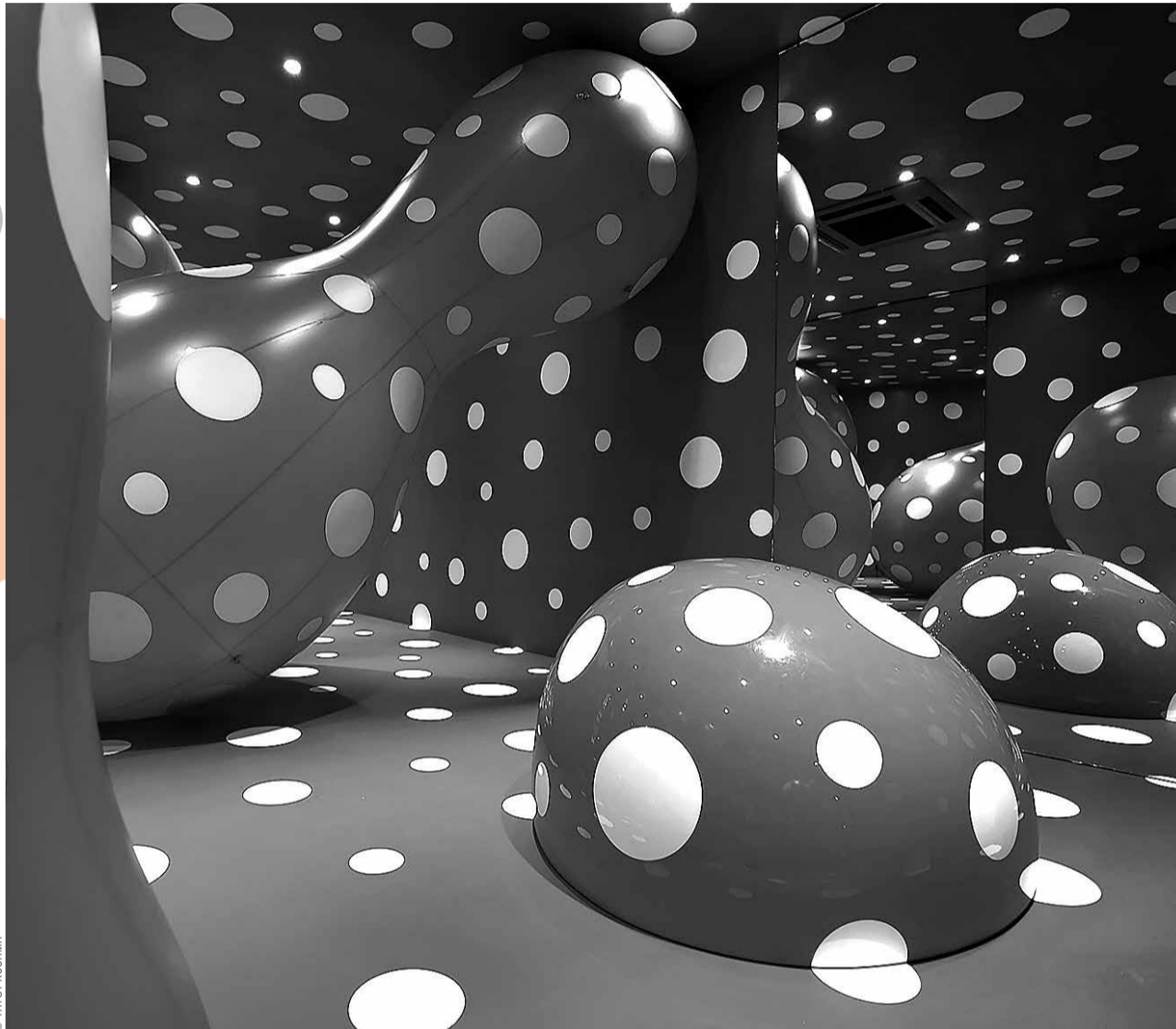


© YAYOI KUSAMA

Yayoi Kusama was born in 1929 in Matsumoto, Japan and lives and works in Tokyo. She had her first solo show in Japan in 1952 and moved to New York at the end of the 1950s, where she became known for her installations and performances. She returned to Tokyo in 1973 and went on to gain widespread recognition from the late 1980s through a number of international solo exhibitions, including representing Japan in 1993 at the 45th Venice Biennale. Major touring surveys include those organized by the Los Angeles County Museum of Art and The Museum of Modern Art, New York, USA (1998); Le Consortium, Dijon, France (2000); National Museum of Modern Art, Tokyo, Japan (2004); and the Museum Boijmans Van Beuningen, Rotterdam, Netherlands (2008). Her work was the subject of a large-scale retrospective in 2011-2012, traveling to the Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Centre Georges Pompidou, Paris, France; Tate Modern, London, UK; and the Whitney Museum of American Art, New York, USA. Kusama's work is currently the subject of two major museum tours: from 2012, *Yayoi Kusama: A Dream I Dreamed* has traveled throughout Asia; and from 2013, *Yayoi Kusama: Infinite Obsession* has traveled across Central and South America.

Portrait of Yayoi Kusama  
Courtesy Ota Fine Arts,  
Tokyo/Singapore; Victoria  
Miro, London; David Zwirner,  
New York/London;  
KUSAMA Enterprise

## Spotting Yayoi Kusama



© YAYOI KUSAMA

Like falling down the rabbit hole with Alice in Wonderland, Yayoi Kusama invites you to enter her installations and peer into her mesmerizing world.

For several decades, the Japanese artist, who is 86 years old, has been making works that offer unique sensory experiences to capture our imagination and take us out of our everyday routines. Always bright and spectacular, the artist makes paintings, sculptures, performances, and immersive environments that bring new life to polka dots and other amorphous shapes.

Kusama's obsession with pattern was inspired by her own perceptual experiences: since her childhood, she has been haunted by hallucinations. Sometimes she would see the whole world around her falling apart into infinite dots: patterns would spill over the borders of her works, enveloping the artist and everything surrounding her, erasing the boundaries between her inner self and the outside world. Kusama has learned to use this experience—which shifted boundaries between fact and illusion, the real and the imaginary—in making her art.

You may ask how the works are made? Technically speaking, they are quite simple. But what you experience when you look at them, and especially when you find yourself inside one, is beyond expla-

Yayoi Kusama  
*Dots Obsession, 2013*  
Courtesy Ota Fine Arts, Tokyo/  
Singapore; Victoria Miro, London;  
David Zwirner, New York/London;  
KUSAMA Enterprise

nation. This is the essence of Kusama's art: by magically changing the world that surrounds us, it also changes us.

At Garage, you can enter a large room where the floor, the ceiling, and the walls have become one, all painted red and covered with white polka dots; or

spend time alone in a small mirrored room, where thousands of pulsating lights will take you into infinite space. Leaving the museum, you might think that Kusama's famous polka dots are still playing with your eyes, but rest assured you are not imagining things—even the trees in Gorky Park are part of the artist's universe!

*Yayoi Kusama: Infinity Theory*

*West Gallery*

June 12–August 9, 2015

## YAYOI KUSAMA: DOTS OBSESSION

Look. "Polka dots" are soaring into the sky.

Don't go so far away in the sky.

I have always wanted to sleep peacefully amid an infinite multitude of "polka dots," but you are leaving me longing for; instead, the bed of clouds shining brightly in black.

My "earth story" now held in your arms, yearned to watch this eternal life of the deep and profound earth.

A wish for peace filled with blessings.

Is the soul of an artist, a seeker after the truth, a sincere revelation from the polka-dotted balloons?

And, in company with a place for my soul welled up with tears, I want to keep living conquering death.

I will continue to live, overcoming the sufferings of birth, aging, sickness and death with encouragement from the polka dots.

2009

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Gorky Park, 9 Krymsky Val, Building 32, 119049 Moscow

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Mon–Thu: 12:00–21:00\*

Fri–Sun: 12:00–22:00\*

\*Ticket office closes

30 minutes before

Museum closing time

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