



IRINA KORINA:

"I am interested in how to make work that joins memories, nostalgia, and architecture. For me, ultimately, it's about a transformation of the hierarchy of values."

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## EDITORIAL

## Welcome!



Dasha Zhukova,  
Founder, Garage Museum  
of Contemporary Art

This is the third edition of *Garage Gazette*, an annual publication which provides information about the Museum's summer season and gives a sneak preview of what's to come in fall. First, though, I would like to look back to the start of 2017 and Garage Triennial of Russian Contemporary Art, which brought together works by over 60 artists and artist groups from across the country. The exhibition was the culmination of a year of research by Garage curators, assisted by local advisers, and it proved very popular—there were more than 100,000 visitors. Garage is committed to working with Russian artists and it was an amazing experience to be able to bring so many of them together in one place. The Triennial website (<http://triennial.garagemca.org/en/>) is continually being expanded, so do take a look there to catch up on the latest information about Russian art and artists from Kaliningrad to Vladivostok.

Garage is not just about exhibitions. In May this year we launched an open-air cinema on Garage Square, where we are presenting a season of art-related screenings. Furthermore, throughout the summer you can also join us for the second season of Mosaic Music live performances, an open-air festival of Japanese culture, and if you become a GARAGE cardholder or Patron we welcome you to come and experience our beautiful new rooftop pavilion for sunset drinks.

We would not be able to offer such a varied range of programming without the invaluable assistance of our partners and patrons, to whom we are very grateful. Together we are working towards a fantastic program of exhibitions and events to mark the tenth anniversary of Garage in 2018. Stay in touch!

## Dear Garage visitor,



Anton Belov,  
Director, Garage Museum  
of Contemporary Art

Whether you are at Garage for the first time or a regular visitor, I'd like to welcome you to the Museum, which has become an established landmark in Gorky Park since opening here two years ago. We are really excited about our summer season and hope that you will be too.

Since March, we have presented a specially-commissioned work—Irina Korina's *The Tail Wags the Comet*—in Garage Atrium space, which will be on show until August 6. (You can see a photo of it on the cover of *Garage Gazette*.) We now also have a virtual reality version of the installation for those with limited mobility or who would like to experience *The Tail Wags the Comet* in a different way.

Our summer season is extremely varied this year. It starts with the exhibition *Congo Art Works: Popular Painting*, which comes to us from the Royal Museum for Central Africa and BOZAR in Belgium. This fascinating examination of the phenomenon of popular painting in the Democratic Republic of Congo is complemented by an exhibition of popular art from Chukotka, in the far north-east of Russia. *David Adjaye: Form, Heft, Material* is a look at the British-Ghanaian architect's career to date, including his campus for the Moscow School of Management SKOLKOVO. Adjaye's new research project, *Asiapolis*, developed together with Moscow's MARCH Architecture School and on show for the first time at Garage, examines the urban development of twenty-six former Soviet cities. Also looking back to the Soviet Union, *Bone Music* tells the story of how music such as jazz and rock'n'roll was recorded unofficially, and often illegally and at great risk, on used x-ray film. The music link continues with *The Cloud of Misreading*, an exhibition of drawings by American artist Raymond Pettibon, who you may know as the creator of artwork for the south California punk band Black Flag.

Garage Archive Collection continues to develop. In the past year we have acquired significant materials belonging

to the collector and chronicler of Moscow underground art Leonid Talochkin and the artist Viktor Pivovarov. The Archive is accessible to the general public—we even offer free tours—and we continue to curate exhibitions based on our holdings. This summer you can see *Kholin and Sapgir: Manuscripts*, which looks at the work of two leading poets of the Moscow underground with strong links to unofficial art: Igor Kholin and Genrikh Sapgir.

Garage projects are also going further afield. This year we will be represented in a special Garage space at EXPO-2017 in Astana, Kazakhstan, which takes place from June 10 to September 10. Our exhibition *Co-thinkers*, which you may have seen at Garage last year, begins a country-wide tour at the Boris Yeltsin Presidential Center in Yekaterinburg on July 20.

I hope you enjoy your visit to Garage. If you feel that this is a Museum you would like to keep coming back to, I recommend purchasing a GARAGE card, which gives you free, priority entry to the Museum and access to special, members-only events, as well as discounts in Garage Café and Garage Bookshop. GARAGE cardholders are an important part of the Museum and I would like to express special thanks to those of you who support us in this way.

Yours,  
Anton Belov

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## ATRIUM COMMISSION

# Irina Korina: The Tail Wags the Comet

Irina Korina's installation *The Tail Wags the Comet*—the largest work the artist has made to date—is the fourth Garage Atrium Commission. The installation, created specifically for the Museum entrance, exists in dialogue with the building and the city of Moscow.

This temporary construction is connected to the history of Garage's building, including changes to its appearance and function since it opened in 1968: from a Soviet restaurant to a ruin, which was then transformed into a contemporary museum. A scenographer by training, Korina has created a structurally complex installation, which physically and ideologically transports audiences into different surroundings.

Using familiar materials and forms, the artist changes their function. For example, one element of the installation is the "secret" basilica, an overhead construction which recalls the interior of a cathedral or a palace, but is made from the cloth used to construct street market stalls. While examining the emotional nature of perception, Korina also plays with viewers' experience of the same object in different scales, placing a "museum" installation of street workers' uniforms—twelve bright-orange boiler suits, the size of which varies from 25 centimeters to 4.5 meters—inside the structure. The artist also uses scent for the first time. Working in collaboration with a perfumer, Korina created twelve aromas, which are placed in jars and positioned in various parts of the installation. Viewers are invited to participate in a kind of rite or, perhaps, an experiment—having inhaled a familiar aroma they may mentally move through space and time, finding themselves in one of their own memories. Moving around the installation's intricate space, visitors can create their own pathway from the museum entrance to the exhibition space on the second floor.

Irina Korina

*The Tail Wags the Comet*  
Garage Atrium

MARCH 10–AUGUST 6, 2017



Irina Korina tells Garage Chief Curator Kate Fowle how memory and the novels of Vladimir Sorokin played a role in the creation of *The Tail Wags the Comet*.

**Kate Fowle:** *The Tail Wags the Comet* is a theatrical edifice that seems to both salute and poke fun at the Soviet modernist building that it's temporarily inserted into. Based on the fact that you trained as a set designer for theater and cinema, as well as embarking on an art career in the late-1990s, what specific aspects of this past life would you say has most influenced your current art practice?

**Irina Korina:** To be honest I think my work—or at least the way I think—has a more direct connection with the literature of Vladimir Sorokin. Especially back in the late 1990s. I read all his books that were made available at that time: *Marina's Thirtieth Love*, *The Queue*, *Norma*, *Blue Lard*. They were key in shifting how I thought about the Soviet Union, its culture, its his-

tory, and what happened directly after Perestroika, which was the time that I started to work. Most importantly though, I was really interested in how Sorokin's language—his descriptions—transformed space. He plays with the shape of text, with style. That really ignited my imagination.

**KF:** It's interesting that you describe words as capable of transforming space.

**IK:** Language creates different kinds of spaces. How you choose to describe something (whether through words or the use of physical materials) changes how others experience what it is you are communicating about. This relates to one of the genres of film that inspires my practice, Dogme 95, which came about in the 1990s. These films were produced using interviews and real life—real feelings—as their subject and form. I think it's a very special process that makes you see things differently.

**KF:** What made you decide to start making installations that are architectural in scale?

**IK:** Most of our memories are attached to architecture. Even if it is a very ugly or terrible place, if you have important

*The Tail Wags the Comet* (above), Irina Korina (below)



associations with it, you will have nostalgia for the building or environment. There is this moment when something begins to be a part of history: we've all had those discussions about new architecture and how ugly it is, how no one likes it. And then a few decades pass and people start saying "Ah, how nice this place is," completely forgetting how much they hated it, because now it contains their lived experiences.

This all comes out of the fact that I have a lot of memories of places, of buildings, from my childhood, for which it takes harnessing all my trained sense of culture to understand as "terrible" places. As a young person I didn't discern that the quality was bad, the materials were poor, or that the buildings were old and run-down, or spaces were ugly. They were just my reality and as you get older you remember them with fondness, ignoring their shortcomings. And yet objectively—to someone who has no direct associations—there is nothing but a dirty, old, run-down place, or bad architecture. This is also reality. I am interested in how to make work that joins these realities. For me ultimately it's about a transformation of the hierarchy of values.

NEIL MACFARQUHAR, NEW YORK TIMES: "...an engaging start toward exposing contemporary Russian art to the world."



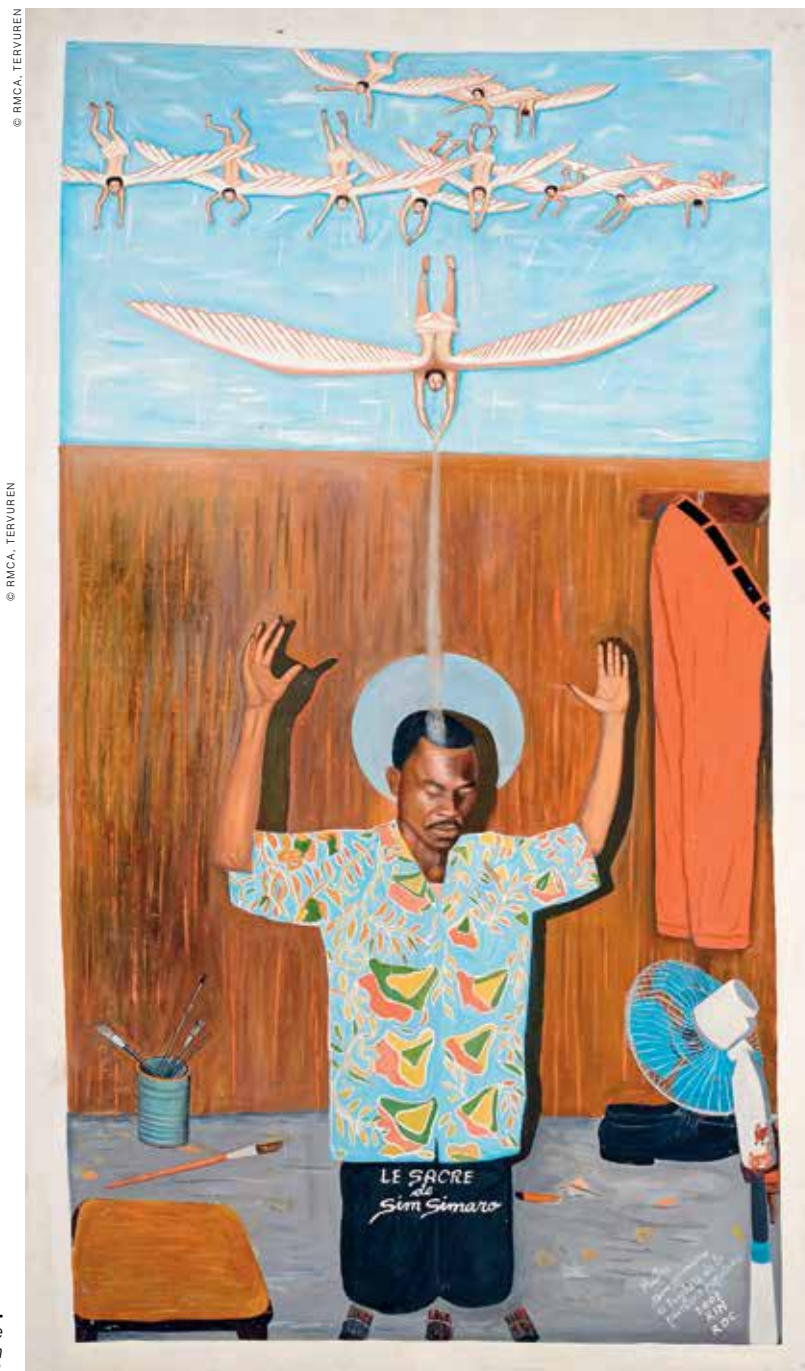
## POPULAR ART

# Congo Art Works: Popular Painting

This summer Garage examines the phenomenon of popular art in two very different places, the Democratic Republic of Congo and Chukotka. Garage curator Valentin Diaconov describes how the exhibition came about.



Tshibumba Kanda Matulu (Burozi),  
*Speech of Lumumba, 1998*



Sim Simaro, *The Consecration of Sim Simaro, 2001*

Life is tough on the little man. Climb a tree for a leaf—he meets a poisonous snake. The lion haunts him on the ground, and the crocodile lies in wait in the water. Congolese *inakale* are traditional proverbs in the form of drawings or paintings. The term can be translated as “tough luck”—something that the Democratic Republic of Congo (DRC) has seen a lot of in the twentieth century. First, Congolese workers were exploited by Belgian colonial officials focused on the production of rubber. Towards the middle of the century, after decades of discrimination and racism, Belgium slightly relaxed the regime. Independence was proclaimed in 1960, but was soon followed by the murder of the first Prime Minister of the DRC, Patrice Lumumba, and the drift towards totalitarianism under Joseph-Désiré Mobutu. The overthrow of Mobutu in 1996 sparked a civil war. Congolese popular painting, which developed as these events were unfolding, was first noticed by ethnographers working in the

country. One of them, Africanist Bogumil Jewsiewicki, gathered a collection of 2,000 popular paintings dating back as far as the late 1960s and transferred it to the Royal Museum for Central Africa (RMCA) in Brussels in 2013. Jewsiewicki's collection served as the starting point for the exhibition *Congo Art Works: Popular Painting*, created by Congolese artist Sammy Baloji and anthropologist Bambi Ceuppens. Looking for authentic art that meant something for the people of the DRC, and was not merely exotic souvenirs for European collectors, they focused on examples of free creative expression in works produced before and after independence, reaffirming the right of Congolese people to be modern.

*Congo Art Works: Popular Painting* is organized by the Royal Museum for Central Africa, Tervuren, in collaboration with Garage.

*Congo Art Works: Popular Painting*

East Gallery

MAY 20–AUGUST 13, 2017



Paul Mampinda, *European Men and Women, Plants, c. 1930*



Chéri Chérin, *Road to Exile, 2004*

## CHUKOTKA CARVINGS

Although Russia is hardly ever referred to as a colonial empire, its history is awash with annexations. The Russian anthropologist Vladimir Bogoraz-Tan (1865–1936) compared the Cossacks who fought in Siberia on behalf of the Russian crown to the Spanish conquistadors in Mexico. The colonization of new territories did not stop after the Revolution: Chukotka became Russian in the 1920s, and in the 1930s the Soviet State launched a major campaign against the American presence in the region, which included forced industrialization, collectivization, and political repression. Chukotka's earliest walrus ivory carvings were made as souvenirs for Russian and American sailors. Carvings produced during the Soviet era reflected the ideology brought in from Moscow. A common motif of that time is the juxtaposition of old and new Chukotka: one side of the tusk shows the great achievements of civilization, for which the people of Chukotka should thank the new regime, while the other depicts traditional rites, which had lost their meaning in the world of apartments, collective farms, and airplanes. This appendix to the exhibition of Congolese popular painting shows how folk art from Chukotka evolved into a form that rarely reflected the everyday life of the local population. The Russian version of “popular art” is quite different to the Congolese. This exhibition was prepared in collaboration with four Russian museums: the Sergiev Posad State History and Art Museum and Reserve, the State Museum of Oriental Art, the State Historical Museum, and the Museum of Applied and Folk Art.



## POPULAR ART

# This is not a collection

Africanist Bogumil Jewsiewicki spent many years working in Congo and amassed a huge collection of popular paintings, which was later acquired by the Royal Museum for Central Africa, Tervuren. This is an edited version of his text from the catalogue *Congo Art Works: Popular Painting* (Brussels: Racine, 2016), published to mark the exhibition of the same name.

It should be easily apparent to readers that what I am doing here is paraphrasing Denis Diderot, René Magritte, and Michel Foucault. I trust that the subsequent text will persuade them that this is not a pointless exercise in erudition. Magritte's *The Treachery of Images* reveals the glaringly apparent fact that the image of a pipe is not a pipe at all, while Diderot makes it clear that a story needs someone to listen to it in order for it to exist. A written story is not strictly speaking a story, a figurative representation on a piece of fabric is not strictly speaking a painting unless there is a specific venue for it to be put on display, an agent to judge how aesthetically successful it is, a specific market. Various types of media for figurative representations are not a collection if there is no collector whose aim is for it to become a personal or collective asset, to stand out in some way.

My scholarly digression here is intended to show that my efforts to create a visual whole could at times be described as an archive, a library, or an image library, but not a collection. As far as I am concerned, the meaning of the object, let us define it as a painting or canvas, changes the more I learn about who produced it, for whom and for what purpose it was produced, put into circulation, exhibition and, sometimes, rejected.

It was in 1968 that I bought the first painting, a leopard with a porcupine in its mouth painted on an unframed piece of cardboard. I was then teaching at the Mbandaka Pedagogical Institute, having recently arrived in Congo from Poland. I was giving lessons to future teachers on the subject of European history. In the wake of this first painting, which was hanging on the wall of a bar I entered to enjoy a beer, I purchased several works by a painter of street scenes and slices of local life. He expressed himself only

through the medium of his paintings and even with the help of my students I never managed to get him to say a single word about the paintings I bought. I thought he was a bit simple-minded, for one thing because of the unusual images he dared to use, such as a man with his trousers around his ankles defecating in the street. Unfamiliar as I was with certain aspects of Congolese culture, I was shocked by the physiological act itself rather than an adult male showing his naked buttocks.

Congolese society regards a painting as a temporary property both from a tangible and representational perspective, as it has to have some bearing on people's day-to-day concerns. Placed in the living room of a dwelling or a bar, the painting's visibility is required to spark off a conversation, encourage an exchange of personal memories flowing into social memory. Accessibility, also in terms of its price, is the key to its success, as it is not considered a status symbol but the sign of the presence of a shared past or a concern with the present. This meant that different homes would have lots of similar paintings. In order to be able to sell a painting for a low price, the painter had to skimp on the materials and work quickly, to produce a number of paintings. However, painters would not make copies in the strict sense of the term, as they were repainting the same theme from memory, tailoring the works to the customer's requirements, if need be, by adding details or an inscription.

In the 1970s and 1980s, popular painting played a key role in forging Congolese popular culture as a national culture. However, unlike Congolese music, which has gradually gone global, the painting community's output has largely remained local.

*Congo Art Works: Popular Painting* is available from Garage Bookshop.



## GARAGE FIELD RESEARCH

## Sammy Baloji: The Influence of the Cold War in Congo

Artist Sammy Baloji's research explores the Belgian Congo's transition to the Democratic Republic of the Congo, the role of Patrice Lumumba in the country's independence, and the subsequent dictatorship of Mobutu Sese Seko. Baloji is examining the role the Cold War played in Congo, although his research is not limited to politics. His main interest is Congo's culture and way of life during the period of Zairianization, the official state ideology of the Mobutu regime.

Taking place in Brussels, Kinshasa, Lisbon, and Moscow, Baloji's research includes interviews with international specialists such as a Congolese historian and writer Kivulu Sabakinu, Belgian historian and cultural anthropologist Jean Omasombo, and Russian filmmaker and Soviet cinema expert Alexander Markov, as well as a visit to the Portuguese National Archive of Torre do Tombo.

In his project Baloji tracks a historical parallel between the 1970s Zairianization movement—which promoted the return to African place and family names—and contemporaneous political developments in Eastern Europe. In particular, the artist is making comparisons between cultural and agrarian revolutions, and the imposition of an authoritarian, one-party regime in both Eastern Europe and the Democratic Republic of Congo. Baloji also aims to examine the influence of communism on Congolese culture and analyze the development of local artistic practices during the three-decade period of Mobutu's regime.

Started in July 2016, the research project will last for two years and result in an artist's book that will incorporate photography, historical video footage, news articles, excerpts from political speeches (c. 1920–1990), and other archival materials.

Sammy Baloji was born in 1978 in Lubumbashi, Democratic Republic of Congo. He lives and works between Lubumbashi and Brussels. In his practice he uses photography, film, montage, and archives to confront the complex relationship between his native country's colonial past and its political present.



Sammy Baloji

Chéri Samba, *Reorganization*, 2002



**? DID YOU KNOW**

that Raymond Pettibon's real surname is Ginn, and Pettibon is a nickname his father gave him after the American football player John Petitbon

**THE ART OF DRAWING**

PHOTO: ANDREAS LASZLO KONRATH

**Raymond Pettibon**

(b. 1957, Tucson, Arizona) currently lives and works in New York. He graduated from the University of California, Los Angeles in 1977. His work has been the subject of numerous solo exhibitions at institutions around the world, including the Renaissance Society, Chicago (1998); the Drawing Center, New York (1999); the Philadelphia Museum of Art (1999); the Museum of Contemporary Art, Los Angeles (1999); Museu d'Art Contemporani de Barcelona (2002); Museion, Bolzano, Italy (2003); the Whitney Museum of American Art, New York (2005); Centro de Arte Contemporáneo de Málaga, Spain (2006); Kunstmuseum Luzern, Lucerne, Switzerland (2012); Kumu Kunstmuuseum, Tallinn, Estonia (2015); Deichtorhallen Hamburg — Sammlung Falckenberg, Hamburg (2016); and Museum der Moderne Salzburg, Austria (2016). Pettibon has also participated in a number of important group exhibitions such as the Whitney Biennial (1991, 1993, 1997, and 2004), the Venice Biennale (1997 and 2003), Documenta XI (2002), and SITE Santa Fe (2004 and 2010).

# Raymond Pettibon. The Cloud of Misreading

**T**he *Cloud of Misreading* is Raymond Pettibon's first solo exhibition in Russia. This presentation brings together nearly 400 works by the legendary American artist including drawings with his signature interplay of image and text, zines, videos, ephemera, and more. His prodigious approach to drawing has resulted in a staggering accumulation of images from history, popular culture, nature, and literature. Pettibon's early work from the late 1970s and 80s (distributed in self-published zines and on the covers of album covers in the nascent Southern California punk scene) offered a dark portrait of America in the second half of the 20th century. The protagonists of these works including violent mobsters, crooked cops, compromised women, corrupt youth, deranged hippies, cult members and dimwitted punks. The stark imagery and darkly humorous captions of these works made Pettibon an underground legend long before he came to the attention of the larger art world.

By the early 1990s, the artist's vision gradually expanded to encompass the breadth and complexity of American history and culture. The tenor of his work shifted from strident to poetic, with a gradual softening of his style and expansion of his subject matter. In the past thirty years, he has created iconic series of drawings on subjects as varied as surfing, baseball, cartoons, natural history, love, war, and his own artistic aspirations and failings. The title of this exhibition evokes the creative use of language

Pettibon's prodigious approach to drawing has resulted in a staggering accumulation of images from history, popular culture, nature, and literature.

that has evolved in Pettibon's work over the course of his career. The show features a selection of source material from the artist's monumental archive demonstrating the way in which he edits, interprets, and re-contextualizes quotations from texts across disciplines and historical periods. This sculptural approach to writing and literary history has allowed Pettibon to craft an instantly recognizable language, one that is deeply personal and inherently communal, allowing major and minor voices to speak in unison.

The *Cloud of Misreading* is organized by the New Museum, New York, in collaboration with Garage.

**Raymond Pettibon**

*The Cloud of Misreading*

Central Gallery, Skylight Gallery

**JUNE 7–AUGUST 13, 2017**



Raymond Pettibon, No Title (Vavoom. Whatever its...), 2008



Raymond Pettibon, No Title (Literary as, all...), 2003



## THE ART OF DRAWING

## Word (Nec)romancer

Writer and curator Sarah Lehrer-Graiwer looks at the use of text in Raymond Pettibon's work.

[...] Pettibon's practice is so consistently scattershot, so single-mindedly pluralistic and all over the place, such an unrelenting spray of disjunctive flashes and wild outbursts, that strong patterns eventually must emerge across the field, as they do throughout all nature. Individual drawings amass into swarms that together exhibit new forms of collective behavior.

More on nature: "When I hang a show, for the most part, it's usually just as well to put up the drawings randomly, because that's the nature of the work. There are dissociations and attachments and the mind will fill in the blanks."<sup>1</sup> All-over-ness stimulates connectivity and logic fills any breach, instinctively and compulsively; the point being, randomness may not be as easy to achieve as it looks.

\*

The drawings grow out of note-taking, note-keeping, and note-hoarding elevated to heroic heights. Like an exploded notebook, expressing high-velocity release and tearing apart, mental debris blasts across any paper surface, the studio floor, and the gallery walls.

\*

The artist cares not that it's already been said. In fact, he loves literature's already-said-ness, maybe its best part—a point of mutual identification, contact, and commonality with a lineage of past Homo sapiens thinkers. (Pettibon prefers dead authors to those living.) And so much has already been said. Awareness of the archive's vastness comes up early and comes on hard—such unfathomable enormity can either lead to a dead-end, cul-de-sac feeling of paralysis or to a feeling of liberation that enables the artist to work, draw, and write free of pressure. I mean, originality is not only not a new idea, I'd say it's rather obsolete. Risk of redundancy will not stop the living. Redundancy is living. I, for one, get turned on by my own insignificance.

"[...] It's a dialogue with the dead, with other writers, that's what it is and any- one who has any background in literary history understands that. One of my models, Burton's *Anatomy of Melancholy*, is more a work of editing than it is of original writing.... You know the old cliché "The great writers steal, the other ones borrow?" That goes without saying."<sup>2</sup>

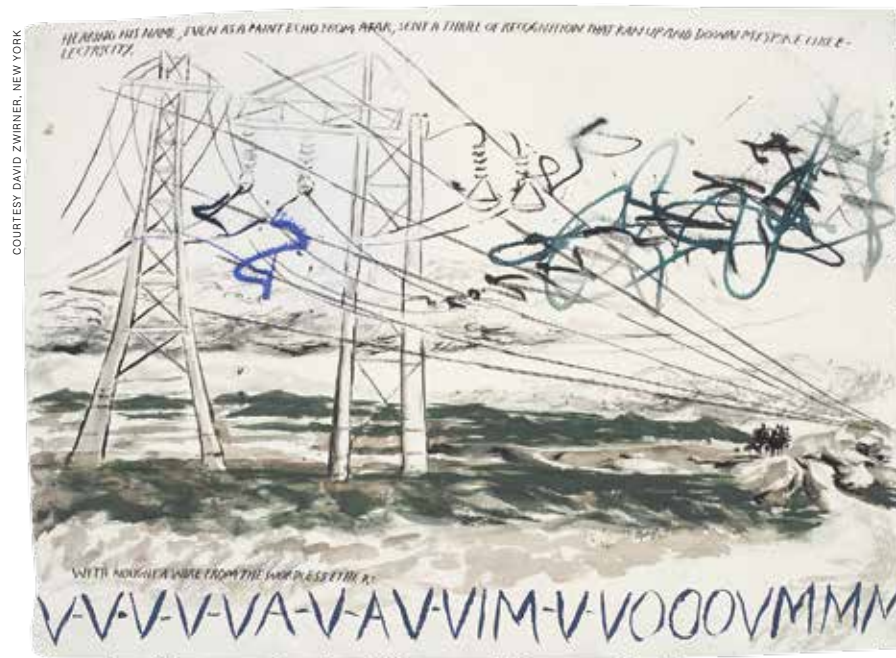
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The practice of seamlessly and consistently integrating other writers' words among his own in the form of verbatim or approximately quoted passages (he estimates about a third of his text is borrowed) is a multivalent proposition, accomplishing many things: It brings in a varied chorus of other voices, which is a way to put oneself in relation to a group of chosen others—to form a disembodied community. It's a way of covering an author the way singers cover songs, bringing their style to bear on the rendition. It turns monologue into a kind of dialogue, relating his drawings to his parallel scriptwriting and filmmaking practice. It's a way of speaking through others, dispersing and expanding identity beyond physical limitation.

\*

[...] More than write it, Pettibon draws and paints text. Rare exceptions aside, language must come out, like the pictures, in his own hand. Handwriting expresses the timbre, pitch, and mood of voice; font and graphological style capture personality and identity. Drawn out, his print is expressive and, considered in 2016, signals something other than "efficiency" or Word doc or professionalism and something more like care—lettering as tender form-making, or as a drawing from 1989 pro-fesses, I WRITE IT DOWN, EACH WORD, LOVINGLY.

[...] Sometimes cursive flows, but mostly Pettibon paints all-caps block letters in thin but solid black strokes. This scrawny capitalization has become his hallmark, his brand's graphic identity: "To the public, my lettering is the most recognizable, identifiable part of my art, whether or not they actually read the text in the work."<sup>3</sup>



Raymond Pettibon,  
No Title (Hearing his  
name...), 2007

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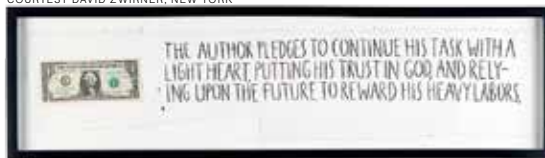
"[...] I'm way behind in the work I've already set myself up for. I'm spread too thin."<sup>4</sup> Lack of focus, attention deficit, and feeling "spread thin" is increasingly a cultural, if not species-wide, epidemic, one with as-yet-unknown consequences, possibly terrifying and possibly electric. As Frances put it in that 1997 interview with Pettibon, "[t]here is a sense of so many books being open at once or something, it's as if you like to have, like, uh, sort of God! I don't know how to describe it but just to say like all books open, like so many things all open at once."

\*

[...] Of all Pettibon's metaphoric proxies, from surfer to baseball player to superhero to penis, I prefer the authorial ones and the little boy with a monster hole in his head the most. Vavoom says "Vavoom." He always says "Vavoom," he only says "Vavoom." Just one word, but oh what a big, big word. And he is the best at saying "Vavoom:" "It's the only word he needs. It kind of fulfills all of his needs of expression and in my hands it usually becomes very literary. It's sort of preoccupation with me, and because it's just one word it becomes very liberating in the sense that you can read so much into it...harmony or cliché or figure of speech; it's anything you want it to be."<sup>5</sup> Word and name coincide; identity is boiled down to and equated with that singular utterance for which he is known—or conversely, he is logos brought to life, the word made flesh. He is a magical invocation: mantra and motto, incantation and brute affirmation.

[...] Textual voices accumulate over time. Duration matters; moods shift as circumstances develop from day to day, month to month, minute to minute. Fortunes fluctuate, wars are waged, governments change hands. Drawings build and words gather slowly, often over the course of many years: "I've been at this for a long time, and I have voluminous amounts of unfinished work in the studio. They're not all finished at one pass at the drawing board. So when I finally sign the work on the back...do I date it 2011, or 1989 to 2011?"<sup>6</sup> This makes it tricky to pin the drawings down in time or chronology—and I cling to such difficulty. I love that there are very long delays between the beginning and completion of a work, confirming the primacy of the whole practice, as a function of time, over any particular piece. The supreme achievement, the insane passion, is the sustained dedication to a life of reading and drawing, each drawing a mere signpost pointing that way.

COURTESY DAVID ZWIRNER, NEW YORK



Raymond Pettibon,  
No Title (The author  
pledges...), 2002

This is an extract from the exhibition catalogue *A Pen of All Work* (New York: New Museum/Phaidon, 2016), which is available from Garage Bookshop.



## GARAGE CARD

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

<sup>1</sup> Raymond Pettibon, interview by Grady Turner, "Raymond Pettibon," *BOMB*, Fall 1999, 42.

<sup>2</sup> Pettibon in Frances Stark, *This Could Become a Gimick [sic] or an Honest Articulation of the Workings of the Mind*, ed. João Ribas (Cambridge, MA: MIT List Visual Arts Center, 2010), 43.

<sup>3</sup> Pettibon, interview by Kristine McKenna, *Alack (for to no other pass my verses tend)*, by Raymond Pettibon, Kristine McKenna, and Ed Hamilton, edition of 20 (Venice, CA: Hamilton Press, 2009), 7.

<sup>4</sup> Ibid, p. 6.

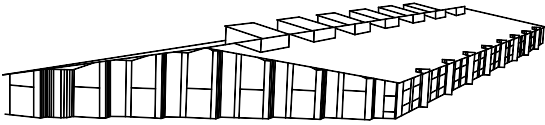
<sup>5</sup> Pettibon in Ulrich Loock, "Interview with Raymond Pettibon," *Raymond Pettibon*, ed. Ulrich Loock (Bern: Kunsthalle Bern, 1995), 28.

<sup>6</sup> Pettibon, 2011 interview by Mike Kelley, in "By Way of Norman Greenbaum," in *Raymond Pettibon*, ed. Ralph Rugoff (New York/Los Angeles: Rizzoli/Regen Projects, 2013).

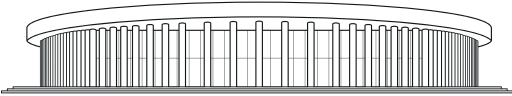
DID YOU KNOW

that Garage Corporate Patron Sotheby's is the oldest company listed on the New York Stock Exchange

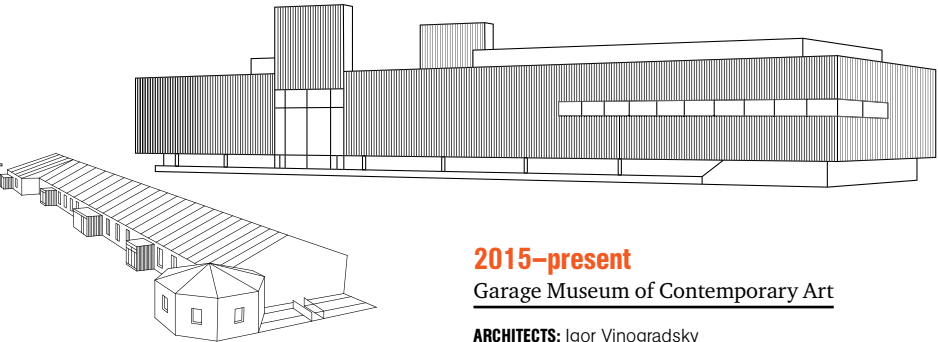
GARAGE EXPERIENCE



2008–2012  
Garage Center for Contemporary Culture  
ARCHITECTS: Konstantin Melnikov  
NUMBER OF EXHIBITION PROJECTS: 44  
VISITORS: 500,000+



2012–2015  
Garage Center for Contemporary Culture Temporary Pavilion  
ARCHITECT: Shigeru Ban  
NUMBER OF EXHIBITION PROJECTS: 38  
VISITORS: 1,000,000+



2015–present  
Garage Museum of Contemporary Art  
ARCHITECTS: Igor Vinogradsky  
RECONSTRUCTION: Rem Koolhaas and OMA  
NUMBER OF EXHIBITION PROJECTS: 29  
VISITORS: 1,000,000+

2013–present  
Garage Education Center and Library  
ARCHITECTS: Form Bureau  
NUMBER OF EVENTS: 5,000+



Garage Café

Great food and great art share the same space at Garage.

This summer the café terrace is the perfect place to unwind after visiting an exhibition or taking a stroll in Gorky Park. With a new seasonal menu, expect to discover original dishes and thirst-quenching drinks designed for the warm Moscow summer.

For breakfast, enjoy a poached egg with asparagus and hollandaise sauce, or for lunch try delicate pike-perch soufflé with sweet potato purée and glazed cucumber. This season's new desserts

MON-SUN  
11:00–22:00  
AVERAGE BILL:  
1,000 RUB  
BREAKFAST SERVED ALL DAY  
KIDS MENU  
VEGETARIAN MENU  
FREE WI-FI

include Baked Alaska with raspberry sorbet and vanilla ice cream, and cheese-cake with blackcurrant sorbet.

The hit of the summer coffee menu is orange or grapefruit juice-based coffee (or its iced version, known as a Bumble). Or try an Aperol Spritz, an essential summer cocktail of Aperol, prosecco, and soda.

For a healthier option, order a matcha latte based on Japanese green tea, or a glass of refreshing coconut water. This summer's lemonades include customer favorites from past seasons such as passion fruit and yudzu, as well as new flavors. Give them a try!



Stay cool this summer with Garage Café's classic lemonade recipe

30 ml	Kaffir lime syrup
50 ml	Fresh orange juice
15 ml	Lemon syrup
250 ml	Sparkling water

Pour the kaffir lime syrup (water, sugar, lemon zest, and kaffir lime zest—at Garage Café we simmer it for five to six hours), orange juice, and lemon syrup into a chilled glass, cover with crushed ice, add sparkling water (we use San Pellegrino), and stir. Garnish with a straw and orange crisps and enjoy!

Thanks for following and tagging Garage:

@garagemca

UNIQLO Free Friday Nights at Garage

In 2017, Garage and UNIQLO began a long-term partnership based on a shared mission to improve the life of every person through easy, affordable, and accessible art and fashion for all.

UNIQLO Free Friday Nights launched on April 7, is a continuation of UNIQLO's tradition of providing free admission for all visitors every Friday evening at leading art institutions such as MoMA in New York and Tate in London. Thanks to UNIQLO, admission to all Garage exhibitions is free every Friday between 17:00 and 19:00. Visitors can collect their free ticket at the information desk (one per person). Tickets are valid for the remainder of the day they are issued.

Garage and UNIQLO will also offer joint workshops, master classes, and lectures on contemporary art and fashion. Visitors to Garage Café can collect a complimentary UNIQLO LifeWear book to learn more about UNIQLO, its current collections, innovations, and technologies.

Garage Membership

Garage was the first Russian museum to start a membership program, paving the way for other museums and cultural institutions across the country to develop similar initiatives. In the seven years since the start of the program, GARAGE cardholders have been to over 100 exhibition previews, and in June 2015 they were among the first to see our new building in Gorky Park.

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 in our 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 in the development of the first independent museum in Russia.

Please, feel free to contact our staff for further information: +7 (499) 345 1000.



Garage and Ingosstrakh Care About You

Garage and Ingosstrakh have been partners since 2015. This year the leading insurance company celebrates its seventieth anniversary with a program of special events for Garage visitors, including *In Love With What You Do*, a series of public talks which take place in late summer featuring artists, architects, and businesspeople who will talk about what inspires them.

GARAGE CARD

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



## PERFORMING ARTS

## Mosaic Music

Garage brings you a summer of music by artists from across the globe.



Jack Garratt



London Grammar:  
Dan Rothman,  
Hannah Reid,  
and Dominic  
'Dot' Major



Flying Lotus  
(Steven Ellison)

This summer Garage will present the second edition of Mosaic Music, a program of live performances by contemporary Russian and international musicians, many of whom are performing in Moscow for the first time.

Mosaic Music 2017 opens on

May 25 with rising British pop star Jack Garratt. Electronic musician and rapper Steven Ellison—best known by his stage name Flying Lotus and who has collaborated with jazz guru Herbie Hancock and rap stars Snoop Dogg and Kendrick Lamar—will give his first concert in Russia at

Garage on June 19. Then, British trio London Grammar will perform at Garage on July 19, and at New Holland Island in St. Petersburg on July 20.

And that's just for starters. Follow the updates on our website and get ready for a summer of great music at Garage.

## Garage Screen

This year's Garage Screen program will take place in a new open-air cinema located on Garage Square, near the main entrance to the Museum. Equipped with cutting-edge projection and sound equipment, the cinema's design complements the architecture of the Museum building, with its light forms and smooth surfaces that reflect the color of the sky.

Since its launch five years ago, Garage Screen has brought viewers a wide range of Russian and international movies, documentaries, and experimental films. This summer, from May 17 to September 10, Garage visitors will have the chance to see the latest releases direct from international film festivals, films by leading directors, works by contemporary



All films are screened in their original language with Russian subtitles.  
All screenings are accessible to deaf and hard-of-hearing visitors and wheelchair users.

artists, and special programs organized by Garage in collaboration with Moscow's premier festivals and film centers.

Along with film screenings, the open-air cinema will be a venue for events such as lectures and workshops. For the weekly schedule check Garage website.



## J-FEST

In the lead-up to Japanese artist Takashi Murakami's exhibition this fall, Garage will host J-FEST, a festival of Japanese culture organized in conjunction with the Embassy of Japan. On July 15 and 16, J-FEST will bring the tradition of Japanese Natsu Matsuri festivals to Garage Square. Held annually across Japan, from June to August, Natsu Matsuri festivals feature the lighting of traditional Japanese lanterns and Bon Odori dance processions. In addition, visitors will have the opportunity to see Japanese theater performances, take part in traditional crafts workshops, try Japanese and other Asian cuisines, explore the world of anime and manga, and buy souvenirs at a themed market. And if that isn't enough, stay longer to hear the world-famous Japanese drumming group Aska Gumi, who will present a spectacular show of music and dancing.



## INCLUSIVE PROGRAMS

## All are Welcome



In 2015, Garage became the first Russian Museum to launch a Department of Inclusive Programs, focusing specifically on three kinds of disability: deafness and hearing impairment; blindness and visual impairment; and developmental disabilities.

While working closely with museum visitors and various community groups, Garage also runs an annual training course for the professional community, “Experiencing the Museum.” During the third course, which runs September 14–16, 2017, invited experts from the United States and Russia will share their experience of adapting spaces and developing programs for visitors with developmental disabilities and learning difficulties.

## One-year Course for Deaf Exhibition Guides

In November 2016, Garage launched a training course for deaf exhibition guides. The aim of the course is to train ten professionals to run sign language tours in Moscow museums. In the first months of the course participants learnt about the history and function of contemporary museums and explored different types of exhibition spaces at partner institutions—the Pushkin State Museum of Fine Arts, the State Tretyakov Gallery, and Moscow Museum of Modern Art. *Garage Gazette* asked course participants why they have decided to become museum guides.

## Milana Kitaeva

There are lots of interesting jobs and each is important in its own way. I'd like to do something useful, work with people, share my knowledge, and learn from them in return. Anybody can talk about cultural landmarks and works of art, but not everyone can do it in an engaging way. You need to be a psychologist, a storyteller, and know how to capture people's attention. Being a guide is not as easy as it seems!

## Pavel Rodionov

I studied to be an actor. I like being on stage, but I'm also interested in other creative jobs: I've worked as a director, a screenwriter, and a cameraman. I've worked in television. The jobs of an actor and a guide are similar in many ways. You need to really understand the

author's idea in order to convey it to the viewer. I'd like to be part of this exciting world, so I had good reasons for taking this course. I'd like to learn more about contemporary art and share my knowledge with the others.

## Gennady Tikhenko

Intellect and culture are what makes us human. I'd like to contribute what I can to the development of culture—to bringing together those who make it and those who are interested in it. I believe this can help our country and it can help the deaf community to feel that they are part of this culture.

## Viktoria Berlizova

I am a deaf mother of hearing children. They like to learn new things, so we walk a lot, visit museums, and go to



Standing, left to right: Pavel Rodionov, Mikhail Veselov, Artur Vodolagin, Milana Kitaeva, Gennady Tikhenko, Viktoria Berlizova, Anna Doronkova. Seated, left to right: Ludmila Zhadan, Valentina Doronkova, Svetlana Bobkova

various events, even if some things are inaccessible to me. At some exhibitions, I can't understand certain things if there is no sign language interpreter. I decided to go on the course to be able to run tours for deaf and hearing children and their deaf parents. It would be great if everyone could learn the way they are used to learning.

## Svetlana Bobkova

Today people see the constant evolution of contemporary art and that affects their understanding of the past. Art is spreading beyond the museum into the streets, the underground, and onto the Internet. Cultural institutions are becoming more accessible to people with disabilities. As well as being a visitor, I want take part in shaping this new environment.

## DID YOU KNOW

that Garage Inclusive Program Partner JTI has a museum in Tokyo with a collection of ukiyo-e woodblock prints

## Training



In spring 2017, Garage organized a training course called “The Museum Is Your Friend” for adult visitors with developmental disabilities.

The four-session course offered an opportunity to learn how museums are organized and how they work, and to meet Garage staff from across the Museum. During a tour of the museum, security staff, receptionists, technicians, cleaners, and exhibition guides told participants about their jobs. The course helped people with developmental disabilities learn about the skills and personality traits—such as responsibility, honesty, and diligence—that can help in professional life.

Natalya Belyaeva, the mother of one of the participants, noted:

“Visiting a museum, especially a museum of contemporary art, can be difficult for some people. This new program has really got Seryozha interested in museums. The course has made learning a joyful process, which is important.”

Participant Plina Tikhonova commented:

“At first it was a little bit hard to work in a group, but then I got used to it and realized that now it will be easier for me to communicate with other people. I enjoyed being here.”

HARRY THORNE, FRIEZE: “In clearing the room of dissent and looking further afield, Garage has provided a platform for a separate faction of previously unheard artists.”

## Dictionary of Contemporary Art Terms in Russian Sign Language

In summer 2017, Garage will publish a dictionary of contemporary art terms in Russian Sign Language. The dictionary, containing thirty-six terms, such as *sots art*, *abstraction*, and *surrealism*, was developed by

Garage's Department of Inclusive Programs in collaboration with a panel of experts for whom Russian Sign Language is their mother-tongue: professional interpreter for the deaf Arkady Belozovsky, artist Alexander

Martyanov, actress Antonina Pichugina, journalist Alexander Sidelnikov, and TV presenter and photographer Tatyana Birs. The dictionary was first presented in the format of a video course accessible for deaf and



The word “surrealism” in Russian Sign Language

hard of hearing people. This is now available on the Museum's YouTube channel: <http://garagemca.org/ru/event/contemporary-art-dictionary-in-rsl>

The dictionary of contemporary art terms in Russian Sign Language will give deaf and hard of hearing people the opportunity to gain new knowledge about art and broaden their cultural experience.



## BOOKS

## Reading in the Elevator

Anya Ryabova of Garage Bookshop talks about her job and recommends the best reads for the summer.



**Alyona Solovyova:** How does Garage choose which books to stock?

**Anya Ryabova:** There are several factors. As we are a museum bookshop specializing in art, and specifically contemporary art, we follow developments on the international art scene. We look at the big exhibitions in Russia and abroad and what the leading international art journals are writing about. We choose catalogues and books on art history and theory based on current trends and our knowledge of customer preferences. We take our customers' opinions very seriously: sometimes, people ask us to stock something and we try to get it for them if we can. Our staff's personal preferences also influence the choice of books—I hope, in a good way.

**AS:** What's one of the strangest things that has happened to you at work?

**AR:** Garage has an online shop at [bookshop.garagemca.org](http://bookshop.garagemca.org), where customers can order books to be delivered. A year ago, when Garage was showing an exhibition of work by Viktor Pivovarov, a customer ordered a copy of *Agent in Love*—Pivovarov's autobiographical book on the 1960s—with same-day delivery. As it was getting late and our courier had left to deliver other books, I went to deliver it myself. I arrived at the building and, as I came out of the elevator, I bumped into the man who had ordered the book. He was in a rush to go somewhere, so I gave him the book and we took the elevator down together. Half-way down, the elevator broke and we spent about an hour stuck in the lift, reading Pivovarov's memoirs to each other.

#### What are the five most popular books in Garage Bookshop?

Our top five for 2016:

1. *Moscow: Soviet Modernist Architecture 1955–1991. A Guidebook*
2. John Perry, *The Art of Procrastination*
3. *Russian Performance: A Cartography of its History*
4. Susie Hodge, *Why Your 5 Year Old Could Not Have Done That: Modern Art Explained*
5. Johan Idema, *How to Visit an Art Museum*



**AS:** What are your favorite books among the ones you sell?

**AR:** I really like books that Garage has published in collaboration with Ad Marginem Press: translations of key texts by the world's most influential writers on art. I like how versatile the program is. It includes books for art professionals (the Garage Pro series), but also books on art and related subjects—media, design, film and economics—for a broader audience, and even kid's books. I especially like critical biographies. I believe it is important to put the author's ideas in the context of their life (after reading Wittgenstein's biography I decided to try and reread some of his works after having tried and failed at university). I genuinely wait for every new publication (although, I have to say, I don't usually have to wait that long, as they publish a lot).

**AS:** What would you recommend as a holiday read this summer?

**AR:** To be honest, I can't always keep up with the new releases, so when I go on holiday I always

take a couple of books I haven't had time to read. I recommend *The Tourist* by Dean MacCannell. Although it was written in 1976, it can still tell you a lot about contemporary society through the prism of tourism. What is contemporary tourism like? What is its economy and how does it affect our environment? How does culture and economy determine your choice of destinations, and even your emotions, when you go on a journey? This book inspires critical reflection on our society, which is very much needed today.

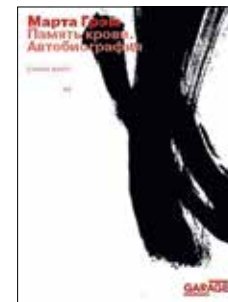
## New Titles in Russian



In May 2017, Garage published *Gray Notebooks* by artist Viktor Pivovarov, one of the leaders of Moscow Conceptualism who is also known as a writer.

The sequel to Pivovarov's *Agent in Love*, published by Garage in spring 2016, *Gray Notebooks* is a mosaic of fiction, poetry, documents, and memoirs that recreates the unique atmosphere of the artist's postwar childhood, his youth, and the Moscow underground art scene in the 1970s. Pivovarov's voice is one of many you will hear in *Gray Notebooks*. It also includes documents written by others, such as poet Igor Kholin's letters to Pivovarov after the artist emigrated to Prague, or a collection of notes from Pivovarov's friends (something like contemporary text messages). Pivovarov's writings include an essay on artist Ilya Kabakov, a play featuring Giorgio Morandi, Paul Cézanne, and Vincent van Gogh, and a story about Pivovarov's studio told by a mouse who shares the space.

The book features full-color reproductions of Pivovarov's best-known painting series (*Apartment 22*, *Knots in the Sky*, *Still Lives*) and will be of interest to the general reader as well as to art historians. Russian-language edition. 18+



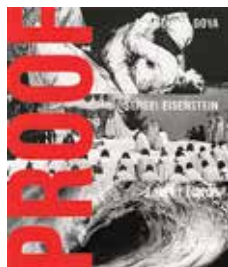
In May 2017, Garage published the first book in the GARAGE DANCE series—Martha Graham's autobiography, *Blood Memory*.

Martha Graham (1894–1991) was an American modern dancer and choreographer. *Blood Memory*, which was written during the last year of her life, features many fascinating details of her phenomenal career in dance and her reminiscences about leading dancers, artists, and musicians she collaborated with, such as Maya Plisetskaya, Rudolf Nureyev, Liza Minelli, Madonna, Aaron Copland, and Alexander Calder.

For Graham, “blood memory” is the innate knowledge we have of the physical experiences lived by our ancestors. She liked to speak of the calling of destiny and believed she knew what her destiny was. *Blood Memory* offers insight into Graham's ideas and the history of her spiritual search.

The next titles to be published in the GARAGE DANCE series will be *Terpsichore in Sneakers* by Sally Banes and Anna Gordeeva's study on contemporary dance in Russia *Three Steps in Delirium*.

## From Russia with Art



Garage Publishing has some exciting new titles in English coming out in 2017. This summer sees the publication of the English version of *Proof: Francisco Goya, Sergei Eisenstein, Robert Longo*, the catalogue

of the exhibition which took place at Garage in 2016/2017. In fall we will publish *Critical Mass: Moscow Art Magazine 1993–2017*, which translates for the first time a selection of articles from one of Russia's

premier journals of art theory and criticism, with an introduction by journal founder Viktor Misiano. Fall is also the publication date for the first book in English to examine

performance art in Russia from the avant-garde to today. *Beyond Control: Russian Performance from Futurism to the Present 1910–2016* is the latest in a series of books based on the materials in Garage Archive Collection.



## GARAGE CARD

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



## ARCHITECTURE



PHOTO: ED REEVE COURTESY OF ADJAYE ASSOCIATES

PHOTO: ALEX FRADKIN  
COURTESY OF ADJAYE ASSOCIATES

# David Adjaye: Form, Heft, Material

Moscow School of Management  
SKOLKOVO, Moscow, 2010

David Adjaye



*David Adjaye: Form, Heft, Material* is a mid-career retrospective of one of the most influential global architects of today, spanning over fifteen years of his practice. Born to a family of Ghanaian diplomats, David Adjaye spent his childhood in Africa and the Middle East and later studied at the Royal College of Art in London—a life trajectory that has informed his international perspective on architecture and made him one of the few Western architects with a profound knowledge of non-western cultures.

Initiated by Haus der Kunst in Munich and the Art Institute of Chicago, the exhibition was first shown in 2015 and curated by Okwui Enwezor and Zoë Ryan. The Moscow iteration of the show consists of several sections. *Living Spaces* features Adjaye's projects for London private homes and artist studios, designed from the mid-1990s to the early 2000s, which brought him international acclaim. Since then, David Adjaye has gathered a large portfolio of architectural

projects in Africa, Asia, Europe, and North America. These include designs for arts and cultural institutions and large housing projects such as those featured in *Democracy of Knowledge*. This section includes Campus Adjaye, designed for the Moscow School of Management SKOLKOVO in 2010.

*African Metropolitan Architecture 2000–2011* presents the results of Adjaye's unprecedented research project exploring the architecture of African cities in 53 countries. *Asiapolis* is another research project developed specially for the exhibition in Moscow. In collaboration with MARCH Architecture School in Moscow, Adjaye Associates has gathered and systematized large amounts of data on the urban development of Russian industrial cities and the capital cities of the former Soviet republics that remain little studied by architects and urban planners.

*David Adjaye: Form, Heft, Material*  
Lab, West Gallery

JUNE 7–JULY 30, 2017



PHOTO: ED SUMNER COURTESY OF ADJAYE ASSOCIATES

Francis A. Gregory Library  
Washington, D.C., 2012

Andrei Sharonov, President of the Moscow School of Management SKOLKOVO, and Gor Nakhapetyan, Co-Founder, speak to Garage assistant curator Andrey Misiano about working with David Adjaye.

**Andrey Misiano: Why did the school choose David Adjaye to design its campus?**

**Andrei Sharonov:** Originally, the founders of the school—Russian entrepreneurs and international companies—wanted to have a standard European campus, but then they changed their mind and decided to go for a more original and ambitious design that would reflect Russian reality. They had the idea of putting everything together in one building—accommodation, study rooms, entertainment, food, sports facilities, etc.—so that

students wouldn't need to go outside during the cold Russian winter. This would save them time and energy, which students really need. So they had to find an architect who could offer an interesting solution for this extraordinary project.

**I hope Gor can tell us more about what followed.**  
**Gor Nakhapetyan:** I raised this topic in conversation with the art dealer Gary Tatintsian, explaining that we were looking for a young and ambitious architect who would become a star within a decade. Gary consulted a friend in London and

suggested we contact Adjaye, who flew to Moscow three days later. We liked the fact that Adjaye specialized in public buildings and spaces—he did not design business centers or shopping malls. His philosophy seemed to be close to ours. And we were right to choose him, because within a few years the media were calling him a rising star.

**AM: What is it about Adjaye's approach that people value most when it comes to designing public spaces, and in particular universities?**



## ARCHITECTURE



Aishti Foundation  
Beirut, 2015

PHOTO: GUILLAUME ZICCARRELLI COURTESY OF ADJAYE ASSOCIATES

## From Europe to Asia

Since the beginning of his career, research has been an integral part of Adjaye's architectural practice. He is unfailingly attentive to local cultures and the history of those countries where he chooses to work.

In 2008, during Manifesta 7 in Bolzano, Adjaye presented *Europolis*, an elaborate map merging the maps of all of the capital cities of the European Union. The project presented European cities as a single yet heterogeneous entity, which reflected the complexity of the region's history. Cities in Europe, as Adjaye points out, were not built according to a plan but evolved over time, transfigured by wars, reconstructions, migration, and population growth—essentially, they are collages of European history.

Adjaye's new research project, *Asiapolis*, is focused on the fourteen capitals of the former Soviet republics and twelve large industrial and cultural centers in Russia. The project, developed by Adjaye Associates in collaboration with the Moscow School of Architecture (MARCH), borrowed its methodology from *Europolis* and involved creating a colossal database on the urban development of former Soviet cities (population density, city areas, arterial roads, underground infrastructure and waterways, Internet usage statistics, GDP, CO2 emissions, languages). *Asiapolis* accumulates and visualizes data on those former Soviet cities whose urban spaces we have yet to revisit and analyze.



*Europolis*, 2008

COURTESY OF ADJAYE ASSOCIATES

**AS:** I can talk about our building, as someone who uses it. I find it very unusual. When I saw it for the first time—it was not finished at that point—it really struck me. It is a composition of geometric shapes, a building with an original design and vast spaces. For example, the large disk contains all the study spaces, a canteen, a reception, etc. It has quite a few spaces that can be used for big events. All of our lobbies and foyers are easily converted into event spaces. Above the disk there is accommodation, so students don't

have to waste any time commuting: they live and study in the same building. We also have one of the best sports centers in Moscow, equipped with a gym, a yoga space, a swimming pool, and a spa, among other things. It's important, because we have intensive programs—people come for four or six days and study for twelve or even fourteen hours a day—and they are completely absorbed in their studies. I believe our building allows them to manage their time more efficiently.

**AM:** Were the school's founders specifically

looking for an international architect like Adjaye, who has lived and worked in Africa, Europe, the United States, and the Middle East?

**AS:** The thing is, we share the same cosmopolitan approach that Adjaye's architecture represents. He is a true citizen of the world. At the same time, it was important to us that the building was based on Malevich's suprematist composition, because our school also needed a national focus. I believe Adjaye found a perfect balance between the local and the international.



## GARAGE CARD

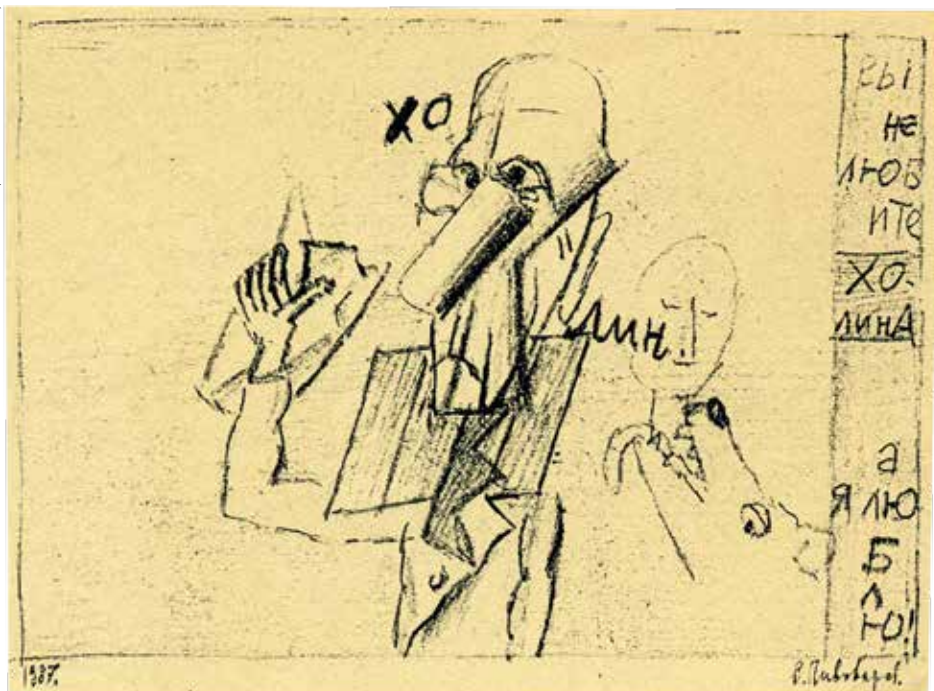
With a GARAGE card, you get  
15% off guided tours



## GARAGE ARCHIVE

Kholin and Sapgir.  
Manuscripts

GARAGE ARCHIVE COLLECTION (VIKTOR PIVOVAROV ARCHIVE)



GARAGE ARCHIVE COLLECTION (VIKTOR PIVOVAROV ARCHIVE)

Viktor Pivovarov,  
A drawing of Genrikh  
Sapgir, 1987



Genrikh Sapgir and Igor  
Kholin at an exhibition at  
the Beekeeping Pavilion,  
VDNKh, Moscow, 1975

Garage Archive Collection has already provided material for several exhibitions, including, most recently, *Toward the Source*—a project that opened earlier this year which invited artists Olga Chernysheva, Vyacheslav Kuritsyn, Vladimir Logutov, Andrei Monastyrsky, and Kirill Savchenkov to respond to documents they discovered in the Archive.

*Kholin and Sapgir. Manuscripts* is the latest exhibition to reveal the treasures of the collection. Igor Kholin and Genrikh Sapgir were two key experimental poets of the Soviet literary underground. While an exhibition of poetry may seem to be an oxymoron, both Kholin and Sapgir's writings incorporated a strong visual element. Not only were they members of the Lianozovo circle of poets and

artists, which formed around artist Evgeny Kropivnitsky in the 1950s, but both also worked with everyday language to create concrete images with a volume that seemed to make them visible.

This physical aspect is what gives a special charm to the poets' original typescripts from the archives of Igor Makarevich, Viktor Pivovarov, and Leonid Talochkin, from which *Kholin and Sapgir. Manuscripts* is drawn. Featuring unusually arranged poetic texts, and sometimes handwritten dedications, these typescripts have visual as well as literary value. The exhibition also features books of Kholin's poetry designed by artist Viktor Pivovarov, and Sapgir's samizdat publications, also with Pivovarov's drawings.

Unpublishable in the USSR, Kholin and Sapgir's poems could only be found in samizdat

and émigré publications produced abroad. The only exception were their poems for children, published since the 1960s with illustrations by Ilya Kabakov, Erik Bulatov, Oleg Vassiliev, and Pivovarov.

The exhibition includes the original publications and recent reprints of most of the books, which visitors are welcome to leaf through.

With the fall of the Iron Curtain, culture that had been banned during the Soviet period came into the open. The Russian press began reviewing Kholin and Sapgir's poetry and the poets published texts about themselves

Featuring unusually arranged poetic texts, and sometimes handwritten dedications, the typescripts have visual as well as literary value.

and started giving interviews. *Kholin and Sapgir. Manuscripts* includes press cuttings from the time, which provide a broader context. Archival photographs by one of the chroniclers of the Soviet underground, Igor Palmin, offer insight into the everyday lives of Kholin and Sapgir, and those wanting to hear the authentic voice of the Soviet underground can listen to recordings of the poets reading their work.

*Kholin and Sapgir. Manuscripts*  
Glass Room  
MAY 20–AUGUST 13, 2017

Kholin and Sapgir  
Triumphant

*Kholin and Sapgir Triumphant* is a new book compiled by artist Viktor Pivovarov and published by Garage to mark the exhibition *Kholin and Sapgir. Manuscripts*.

By selecting extracts from texts by artists and writers who knew Kholin and Sapgir, Pivovarov presents an intimate portrait of two poets who were close friends, but very different characters. He has long referenced both writers in his paintings, albums, and drawings, and this volume is illustrated with a number of these works, as well as rare photographs from his personal archive. Pivovarov's archival approach mirrors that of the exhibition, which comprises material from Garage Archive Collection, a unique public resource for unofficial Soviet and Russian contemporary art which comprises thousands of documents, images, and videos.

*Kholin and Sapgir Triumphant* is available from  
Garage Bookshop.

COURTESY OF THE ARTIST



Viktor Pivovarov, *Kholin  
and Sapgir Smashing  
Things Up*, 2005

COURTESY OF THE ARTIST



Viktor Pivovarov, *Mystical  
Kholin and Sapgir*, 2005



# Bone Music

Garage Assistant Curator Ekaterina Lazareva speaks to Stephen Coates from the X-RAY AUDIO project about the exhibition Bone Music at Garage.

**Ekaterina Lazareva:** How was the X-RAY AUDIO project initiated and developed?

**Stephen Coates:** It began in 2012, when I was performing in St. Petersburg. During a visit to a flea market I found a strange object that seemed to be both an x-ray and a record. I thought it was ghostly and beautiful. I decided to try to find out its story and eventually that led me to meet an old Russian man called Rudy Fuchs. Rudy was one of the people who made these records in St. Petersburg in the 1950s. After more research and finding more records and meeting more people, we decided to make an archive of images and sounds from the records. And then we made a small exhibition in London with a live event where I told the story of the records and the people who made them as I understood it. The exhibition has now been held twice in London, in Birmingham, Newcastle, in Northern Ireland and in Trieste in Italy. And we made live events in Krakow, Copenhagen, Berlin, New York, and several other places.



Stephen Coates and Paul Heartfield, X-RAY AUDIO project

**EL:** Will the exhibition at Garage present something new?

**SC:** Actually, it is mostly new. We are showing new examples of discs and new films and interviews. And at Garage we have brought the accidental secret aesthetic of the records to the surface. These things that were originally forbidden, a part of street-culture, and disposable objects will be presented as beautiful, high-culture artefacts. We're also planning live events, including a musical performance, a round table discussion, and film screenings.

**EL:** As a musician, do you feel nostalgia for a time when music was so important?

**SC:** One song might have felt very valuable as you would have to work hard to find it. And the fact that some of this music was ideologically forbidden also made it more precious. Today, we live in a time when music is completely abundant, generally nothing is censored, you can get anything anytime you want it—and for no money if you don't want to pay. That is very different to the time and culture in which these records were made. Perhaps the value of one song now can never be as high as it was in 1949 in Leningrad. I think for all of us this is a question worth thinking about: what is music worth now and what would I lose if it was taken away?

**EL:** Do you think that forbidden music was a Cold War weapon of subversion that somehow led to the fall of the Soviet Union?

**SC:** I don't know how great an effect music had in bringing about change, but it played an important part. When you talk to people from that era and from the time of perestroika, they say how much music mattered to them and how cultural restrictions made them angry and passionate about change. This story is not only about the Cold War and censorship, it is also a story about human ingenuity and creativity, and about people being prepared to risk punishment for the sake of something they love. That's a lot of things combined in a piece of plastic!

## HISTORY



Bill Haley, *Rock Around the Clock*, 1950s  
Lathe/hand-cut record on x-ray film  
X-RAY AUDIO Collection

Unknown, late 1950s–early 1960s  
Lathe/hand-cut record on x-ray film  
X-RAY AUDIO Collection



## ROENTGENIZDAT

In this extract from his book *X-Ray Audio: The Strange Story of Soviet Music on the Bone* musician Stephen Coates tells the fascinating story of the x-ray discs which make up the exhibition *Bone Music*.

Many older people in Russia remember seeing or hearing strange, vinyl type flexi-discs when they were young. They were called “bones” or “ribs” and contained music forbidden by the Soviet censor. They originated in the period 1946 to 1964, when the sound of such music became completely associated with images of the human skeleton. For, in a time when the recording industry was controlled by the state, music lovers and bootleggers discovered an extraordinary alternative means of reproduction: they learned to re-purpose used x-ray film as the base for making their own records.

This is a story in which so many things intersect: cold war history, vinyl culture, recycling, recording technology, censorship, human ingenuity and, of course, music. These discs were analogue recordings produced laboriously one by one in real time: each one looked and sounded different to all the others, and each one represented a risk to those who made, traded, and played them.

They are *roentgenizdat*, private x-ray publications. They can be grouped within a family of dissident Soviet cultural activity that includes the *samizdat* private publication of forbidden literature, the *tamizdat* smuggling of literature abroad for publication, the *magnetizdat* sharing of music via reel-to-reel tape recorders and, in the 1920s and 1930s, the private copying and circulation of forbidden songs on sheet music.

It is impossible to piece together a neat overview to explain the long and labyrinthine history of musical prohibition in the Soviet Union. In the early years of the revolution, experimentation was encouraged in the search for an appropriate soundtrack for the new society. Developments in electronic music were way in advance of those in the West. But as the cultural censor took hold, songs, artists, and styles came in and out of official sanction with bewildering frequency. Composers such as Shostakovich could be lauded and then condemned, though he still managed to incorporate forbidden styles within film scores by presenting them as parodies or having them performed by the bad guys. Once-famous and hugely popular artists like Vadim Kozin fell from

grace, were imprisoned, and might be allowed to perform privately, but not to record. Quotas for permissible non-Russian or dance music to be played on the radio were issued and revised. Certain American films and music were allowed, for a while at least. Bona-fide Western jazz gramophone records were sometimes sold in official stores or played on the radio, but confiscated at other times.

It is difficult to avoid forming the opinion that what was allowed was just whatever Stalin, Zhdanov, and those in charge liked. And as we know, dictators generally like things big and like things simple. They don't like jazz.

The x-ray bootlegs are skin-thin slivers of do-it-yourself punk protest compressed with deep layers of time, oppression, culture, and hope.

So jazz is one of the styles that appeared on x-ray records. Jazzy, Latin rhythms like the foxtrot, the samba, the rumba, and the tango were prohibited and often appear on bones, even though they don't seem particularly counterrevolutionary. The rock 'n' roll that followed jazz in the West was, of course, also prohibited. But it was wildly popular amongst bootleg buyers. Bill Haley's “Rock around the Clock” achieved almost mythical status. Its lyric of “One, two, three o'clock, four o'clock rock” could hardly be described as anti-Soviet, or anti-anything, but the song's instruction to ignore everything in favor of non-stop dancing would have irritated the authorities as much as it delighted young listeners.

The x-ray bootlegs are palimpsests: objects made for one purpose but reused for another. They are skin-thin slivers of do-it-yourself punk protest compressed with deep layers of time, oppression, culture, and hope. These records were made in a time when music mattered so much that people were prepared to go to prison for it. Of course, there are places in the world where music and culture are still censored—in communist North Korea, in some Islamic countries—and it is not so long ago that musicians were targeted by death squads, but we live in a time when music offers no risk, no danger. What does that make it now worth?

*Bone Music*

West Gallery

AUGUST 14–OCTOBER 5, 2017

## Garage Gazette: summer 2017

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

### Photography

Anton Donikov, Ivan Erofeev, Alex Fradkin, Andreas Laszlo Konrath, Maria Lubkova, Allie Merry, Igor Palmin, Yuri Palmin, Ed Reeve, Egor Rogalev, Alya Samokhina, Dmitri Shumov, Ed Sumner, X-Ray Audio, Guillaume Ziccarelli

### Texts

Ruth Addison, Anton Belov, Gary Carrion-Murayari, Stephen Coates, Olga Dubitskaya, Viktoria Dushkina, Valentin Diaconov, Kate Fowle, Bogumil Jewsiewicki, Katya Inozemtseva, Vlad Kolesnikov, Irina Korina, Ekaterina Lazareva, Valery Ledenyov, Sarah Lehrer-Graiwer, Andrey Misiano, Maria Nazaretyan, Gor Nakhapetyan, Daria Nikitchenko, Marina Potanina, Andrei Sharonov, Alyona Solovoyova, Lada Talyzina, Ekaterina Vladimirtseva, Yaroslav Volovod, Olga Yazhgunovich, Dasha Zhukova

### Translation

Olga Gavrikova,  
Aleksey Shestakov

### 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 [welcome@garagemca.org](mailto:welcome@garagemca.org) [www.garagemca.org](http://www.garagemca.org)

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COMING SOON

TAKASHI MURAKAMI



## GARAGE

ТАКАСИ МУРАКАМИ



Kaikai & Kiki, 2000-2005  
Oil paint, acrylic, synthetic resins, fiberglass, and iron  
181.5 x 71 x 53 cm, 160 x 71 x 55 cm

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The first major survey  
of the artist in Russia

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