

MUSEUM OF CONTEMPORARY ART
2008–2014 AND BEYOND

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FOUNDED BY DASHA ZHUKOVA IN 2008,
GARAGE IS A NON-PROFIT PROJECT
OF THE IRIS FOUNDATION

CONTENTS_002-003

FOREWORD_004-007

INTRODUCTION_008-013

COLLECTION_014-015

ARCHIVE_016-018

LIBRARY_019

EXHIBITIONS_020-051

PROJECT SPACE_052-053

REGIONAL PROJECTS_054-055

FIELD RESEARCH_056-057

EDUCATION_058-063

TRAINING_064-065

CONFERENCES_066-067

GRANT PROGRAM_068-069

PUBLISHING_070-077

ARCHITECTURE_078-085

SUPPORT_086-089

TEAM_090-095

It has been a pleasure to see Garage develop over the last seven years. What started as a project to provide a platform in Moscow for great contemporary art, has gradually evolved into a fully fledged institution, welcoming over 300,000 people a year.

Garage was founded with an international perspective, and now we are increasingly recognized as an internationally significant organization that not only presents, but also creates culture. With an eye on the future, the education programs open up opportunities for

FOREWORD_004--005

new generations of art-lovers, while the exhibitions provide a window onto topics and ideas that matter to us now. As a result, many artists have shared their viewpoints on the world with audiences in Moscow for the first time. Recently, another important step for the organization has been the creation of Garage's unique archive collection, which will encourage the reexamination and rediscovery of Russian histories of contemporary art. Furthermore, for those who can't always come to the Museum, our bilingual

publishing program ensures that everyone can access the knowledge that underpins art practice.

As Garage has developed, so has confidence in the organization, inspiring many individuals and companies to support and sponsor the programs. These partnerships are what enable the Museum to contribute widely to Moscow's burgeoning creative life. As we take the next step and move to the incredible space that architect Rem Koolhaas has envisioned for us, I look forward to sharing many

FOREWORD_006-007

more memorable occasions with our ever-widening community of supporters. Of course, Garage would not be able to function without all the people who work here, who—past and present—have continuously striven for excellence. Growing in expertise and size over the last seven years, the Museum's staff is fueled by a youthful energy and optimism. I think the team is at the heart of Garage's success, building a place for culture in Moscow that makes people feel at home.

Dasha Zhukova, Founder, Garage Museum of Contemporary Art

Garage Museum of Contemporary Art is a place for people, art, and ideas to create history. Through an extensive program of exhibitions, events, education, research and publishing, the institution reflects on current developments in Russian and international culture. Central to all these activities is the Garage Collection, which is the first public archive in the country related to the development of Russian contemporary art from the 1950s through to the present. **Creating opportunities for public dialogue, as well as**

INTRODUCTION_008-009

the production of new work and ideas, the diverse Garage Program asserts the Museum's role as a multifunctional hub for the development of cultural life in Moscow and beyond. Garage Exhibitions spark engagement with contemporary art, design, fashion, and architecture by exploring issues of local and global relevance; Garage Education draws audiences of all ages with pioneering courses, screenings, talks, conferences, and training programs; Garage Research invites practitioners to produce fresh contextualization for Russian cultural history and

innovation; Garage Library and Archive encourage the public development of knowledge; Garage Projects develop collaborations locally, regionally, and internationally; Garage Grants provide stipends to young Russian artists and spearhead a range of activities that incorporate Russian artists into the global art community; Garage Publishing makes leading cultural texts available in Russian for the first time and innovates new publications related to Garage Programs. **Founded** in 2008 by Dasha Zhukova, Garage is the first

INTRODUCTION_010-011

philanthropic institution in Russia to create a comprehensive public mandate for contemporary art and culture. Undergoing a number of transitions, the organization was initially housed in (and received its name from) the renowned Bakhmetevsky Bus Garage in Moscow, designed by the Constructivist architect Konstantin Melnikov. In 2012, Garage relocated to Gorky Park, operating from a temporary pavilion specifically commissioned from award-winning architect Shigeru Ban. A year later, a purpose-built,

comprehensive education center was opened next to the pavilion. Then, on May 1, 2014, Garage Center for Contemporary Culture changed its name to Garage Museum of Contemporary Art. Reflecting a long-term commitment to providing public access to living artists and art histories, this shift happened a year in advance of Garage moving into its first permanent home. Designed by Rem Koolhaas and his OMA studio, this new venue is a groundbreaking preservation project that transforms the famous 1960s

INTRODUCTION_012-013

Vremena Goda (Four Seasons) restaurant in Gorky Park into a contemporary museum.

This book gives insight into Garage activities from 2008 through 2014, as well as providing an overview of the collection, building projects, and programs that constitute the museum today and into its future.

Kate Fowle, Chief Curator
Anton Belov, CEO

GARAGE COLLECTION CONTAINS IMPORTANT MATERIAL THAT UNDERPINS THE DEVELOPMENT OF WHAT WAS ONCE KNOWN AS "UNOFFICIAL" ART IN RUSSIA AND THE SUBSEQUENT GROWTH OF CONTEMPORARY RUSSIAN ART. CONSISTING OF AN ARCHIVE AND LIBRARY THAT REVEAL MULTIPLE PERSPECTIVES ON THE EVOLUTION OF THE STORY, THE COLLECTION IS THE FIRST PUBLIC RESOURCE OF ITS KIND IN THE WORLD. PRIMARILY INTENDED TO ENCOURAGE NEW RESEARCH FOR EXHIBITION AND PUBLICATION, THE ARCHIVE WILL ALSO BE PRESENTED THROUGH TEMPORARY DISPLAYS IN THE NEW BUILDING WHEN IT OPENS IN 2015

COLLECTION_014-015

MUSEUM OF CONTEMPORARY ART

ARCHIVE_

GARAGE ARCHIVE COLLECTION IS AN EXTENSIVE HOLDING OF DOCUMENTARY MATERIALS RELATING TO CONTEMPORARY ART IN MOSCOW, ST PETERSBURG, AND OTHER CITIES WITHIN RUSSIA. THE ARCHIVE WAS INITIATED BY THE SOROS CENTER FOR CONTEMPORARY ART, WHICH WAS ACTIVE BETWEEN 1994 AND 1999 IN MOSCOW. AFTER THE SOROS CENTER'S CLOSURE, THE COLLECTION WAS PASSED TO THE ART PROJECTS FOUNDATION, WITH THE HELP OF A GRANT FROM THE OPEN SOCIETY. FOR THE NEXT 11 YEARS THE ARCHIVE CONTINUED AS A REPOSITORY UNTIL GARAGE ACQUIRED IT IN SEPTEMBER 2012, TO PREVENT ITS DISPERSAL. LED BY SASHA OBUKHOVA, WHO HAS BEEN RESPONSIBLE FOR THE ARCHIVE SINCE ITS INCEPTION, GARAGE CONTINUES TO BUILD THE COLLECTION WHILE ALSO PROVIDING PUBLIC ACCESS FOR THE FIRST TIME.

The collection includes articles 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 1960–2010; video documentaries related to performances and exhibitions in Moscow from 1944; a corpus of texts written by artists from the 1960s through to the 1990s, as well as unpublished critical articles, artists' biographies, press releases, catalogues, and other materials from exhibitions (1985–2013). Currently, the archive is open by appointment and is in the process of being digitized and translated.

While publicly accessible through displays in its original form, Garage Archive is also the driving force

behind the museum's research programs. This began in 2013 with a multi-year initiative focusing on the 1990s as a significant turning point in contemporary art practices around the world. The first projects to harness the archive were *Reconstruction 1: 1990–1995* and *Reconstruction 2: 1996–2000*,

COLLECTION_016–017



Garage Archive and Library.

in collaboration with the Ekaterina Foundation and XL Project. These exhibitions and accompanying publications provided a comprehensive survey of Moscow art life through the decade. This was followed by the exhibition *The New International*, which draws from two generations of artists—those who rose to prominence, and those who came of age during the 1990s—to reflect on the changing relationship of art practice to political and cultural issues. A reader, produced from materials and

research from the archive, charts the defining events and exhibitions in the decade through which an international dialogue emerged with practitioners in Moscow. Another long-term research initiative traces over a century of performance art in Russia, from 1913 to now. This has included

an international conference, *Performance Art: Ethics in Action* and a series of round-table discussions to define key terms in Russian performance. Following this, the exhibition and publication *Russian Performance: a cartography of its history*, is the first comprehensive exploration of the unique traditions of performance art in Russia, from Futurist experiments to current radical practices. Garage's first online resource is also dedicated to this genre of Russian art, providing

a summary of the research that Garage has conducted over the past four years, including video interviews with artists, as well as videos and transcripts from the conferences and round-table discussions. **Recognizing** that there are emerging practices in relation to building

_LIBRARY

contemporary archives in Russia, in 2014 Garage initiated a new series of seminars for professionals across the country. The first, entitled *Legal Aspects of Contemporary Art Archiving*, was developed with the National Center for Contemporary Arts (NCCA). Attendees came from across the country, including Nizhny Novgorod, Kaliningrad, and Ekaterinburg, to learn about Russian Federation legislation (copyright law) concerning institutional archive collections. The complicated issues surrounding the present civil code relating to contemporary art archiving was central to the discussion, including the digitization of images and other aspects of the relationship between an institution, an archive, an artist, and the law.

The Archive also recently formed a partnership with European-art.net (EAN), a network of European art archives in the form of a meta-database that provides online access to materials from partner institutions, as well as an international referencing system. This partnership will enable the Collection to be more easily accessed through online search engines, as well as facilitating collaboration with other major European archives.



Sasha Obukhova, Curator of Archive and Library, Garage, March 2012.

COLLECTION_018-019

GARAGE LIBRARY CONSTITUTES THE LARGEST SPECIALIZED PUBLIC COLLECTION OF BOOKS IN RUSSIA DEDICATED TO THE ART OF THE 20TH AND 21ST CENTURIES. AT THE PRESENT MOMENT, ITS COLLECTION COMPRISES AROUND 15,000 ITEMS, INCLUDING RARE ANTIQUARIAN EDITIONS; MONOGRAPHS BY LEADING ART SCHOLARS; CATALOGUES OF GROUP EXHIBITIONS AND MUSEUM COLLECTIONS; ARTISTS' BIOGRAPHIES; JOURNALS ON CONTEMPORARY ART AND ARCHITECTURE, AND PUBLICATIONS ON THE THEORY OF CULTURE.

FROM DECEMBER 2014, THE LIBRARY WILL BE LOCATED IN GARAGE EDUCATION CENTER, PROVIDING READING AREAS AND AN ELECTRONIC CATALOGUE, AS WELL AS PUBLIC ACCESS TO THE VAST ONLINE RESOURCES OF JSTOR AND ARTSTOR.



GARAGE EXHIBITIONS SPARK ENGAGEMENT WITH CONTEMPORARY ART, DESIGN, FASHION, AND ARCHITECTURE BY EXPLORING ISSUES OF LOCAL AND GLOBAL RELEVANCE. FROM 2008–2014 GARAGE HAS PRESENTED OVER 60 EXHIBITIONS WITH RUSSIAN AND INTERNATIONAL PRACTITIONERS

EXHIBITIONS_020--021



MUSEUM OF CONTEMPORARY ART

Garage Exhibitions were the main activity of the institution when it was first created in 2008. Under the direction of Mollie Dent-Brockelhurst and the London office, shows were produced as a platform for new ideas, developed by international guest curators with a mission to present leading artists for the first time in Russia.

In 2010 Garage Founder, Dasha Zhukova, invited Anton Belov to become Director, to spearhead the development of Garage as a public institution and expand the Russian team. This resulted in the capacity to initiate Exhibitions, Education, and Publishing programs in house, as well as the Collection. In 2012 Hans Ulrich Obrist was appointed as the institution's first International Advisor, who appointed the first Chief Curator, Kate Fowle, in 2013. Since then, Garage has developed a long-term creative vision, including cross-platform initiatives between the Exhibitions, Education, and Archive departments. In 2014 these have focused on launching a series of exhibitions, conferences, and books, exploring diverse perspectives on what constitutes a museum, a collection, participation in art, and what the concept of "international" means today. In 2015 Garage Exhibitions will expand to include a series of site-specific commissions, as well as collaborations with leading museums to produce and present major exhibitions that will travel internationally.

From 2008 to 2014 Garage has presented 64 exhibitions of Russian and international contemporary practitioners. A free exhibition guide is produced for each show, providing basic information on the key concepts and works. For more detailed analysis, a catalogue or exhibition booklet is produced to accompany all major exhibitions.

Garage's first exhibition was a large-scale retrospective of the work of Ilya and Emilia Kabakov (2008). Since then, other solo presentations have included: Raphael Lorenzo Hemmer (2008), Anthony Gormley (2009), Mark Rothko (2010), Carsten Höller (2010), AES+F (2010), Francesco Vezzoli (2010), James Turrell (2011), Christian Marclay (2011), William Kentridge (2011), Marina Abramović (2011), Philippe Parreno (2013), Nathalie Djurberg (2013), Jan Švankmajer (2013), and John Baldessari (2013).

Group shows at Garage introduce audiences to contemporary architecture, music, photography, fashion and design. Examples are *100 Years of Performance* (2010), *Dysfashional* (2010), *How Soon is Now* (2010–11), *The New Décor* (2010–11), *Vinyl: Records and Covers by Artists* (2010–11), *Brodovitch: From Diaghilev to Harper's Bazaar* (2011), *Decode: Digital*



Barry McGee, *Untitled*, 2011.
Installation view at *New York Minute*,
Garage, April–June 2011.

EXHIBITIONS_022-023

do it Moscow, Garage,
May–July 2014.



Design Sensations (2011), and *Temporary Structures in Gorky Park: From Melnikov to Ban* (2012). Others bring fresh worldviews through the eyes of artists, such as *Moscow on the Move* (2008), *Third Moscow Biennale of Contemporary Art* (2009), *New York Minute* (2011), *JapanCongo* (2011), *Cuba in Revolution* (2011) and *The New International* (2014). Some projects are initiated for presentation abroad, such as *The MishMash Group* at ARCOmadrid (2011), *Commercial Break* at the 54th Venice Biennale (2011), and *33 Fragments*, for Performa 11 in New York (2011). A number of shows are developed to extend beyond the reaches of the exhibition space and enter the public realm, including *Necessary Art* (2011), *Touch the Music* (2012), *Bodies in Urban Spaces* (2012), and *Endless Pace* (2012), while others create new perspectives on Russian art and its histories, such as *Moskonstruct* (2009), *Futurology/Russian Utopias* (2010), *Alternative Fashion: 1985–1995* (2011, touring through 2013), *Reconstruction part one* and *Reconstruction part two (1990–2000)* (2013–14), and most recently, *Russian Performance: a cartography of its history* (2014). Giving priority to creating new approaches to audience development in Russia, since 2011 Garage has produced exhibitions that involve the participation of the public, including the annual *Art Experiment*, which was initiated in 2010 with a new iteration presented annually each Christmas, *The Museum of Everything, Exhibition #5, Russia* (2013), and *do it Moscow* (2014). Shows from significant international collections include *Un certain état du monde?* (2009), with works from over 30 artists from the collection of François Pinault, and more recently, *Personal Choice* (2014) presenting to the public the favorite works belonging to 23 Russian collectors of contemporary art. In January 2015, Garage will present a selection from the *Arteast 2000+ Collection* from Moderna galerija, Ljubljana, which will be the first display in Moscow of a major collection of Eastern European art.

Nikolay Polissky, *Ziggurat*, 2010. Installation view at *Russian Utopias*, Garage, March–May 2010.



EXHIBITIONS_0224--0225

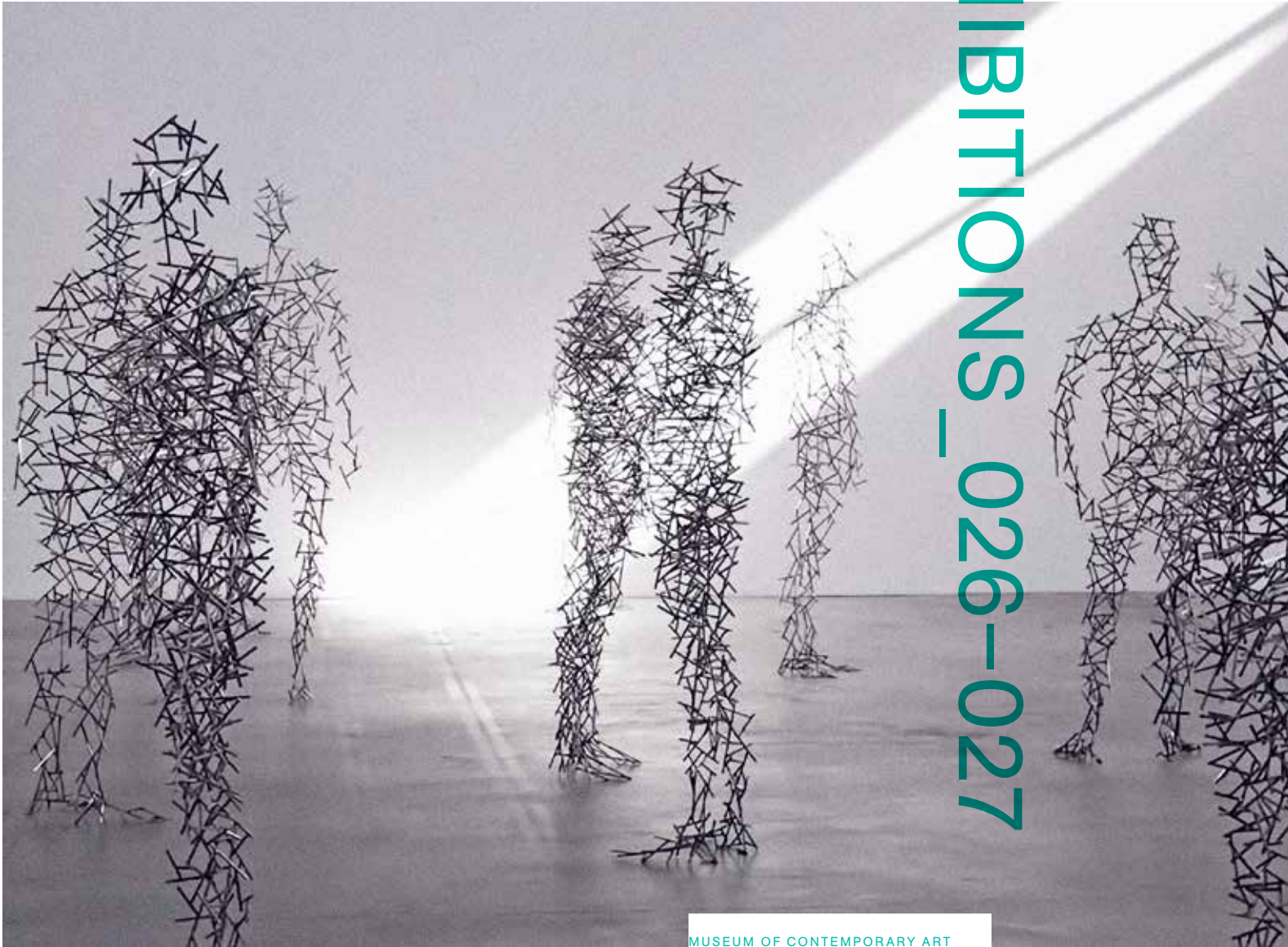


Installation view of Mark Rothko: *Into an Unknown World*, Garage, April–August 2010.

Mark Rothko, *No. 12*, 1954. Oil on canvas, 9' 7" x 7' 6-3/4" (292.1 cm x 230.5 cm).

Photo by: Kirill Tulin / Courtesy The Pace Gallery, New York.

Antony Gormley, *Domain Field*, 2003–2010. Installation view at Garage, July–September 2009.



EXHIBITIONS_026--027



Irina Korina, *The Grove*, 2010. Installation view at *Futurologia*, Garage, March–May 2010.

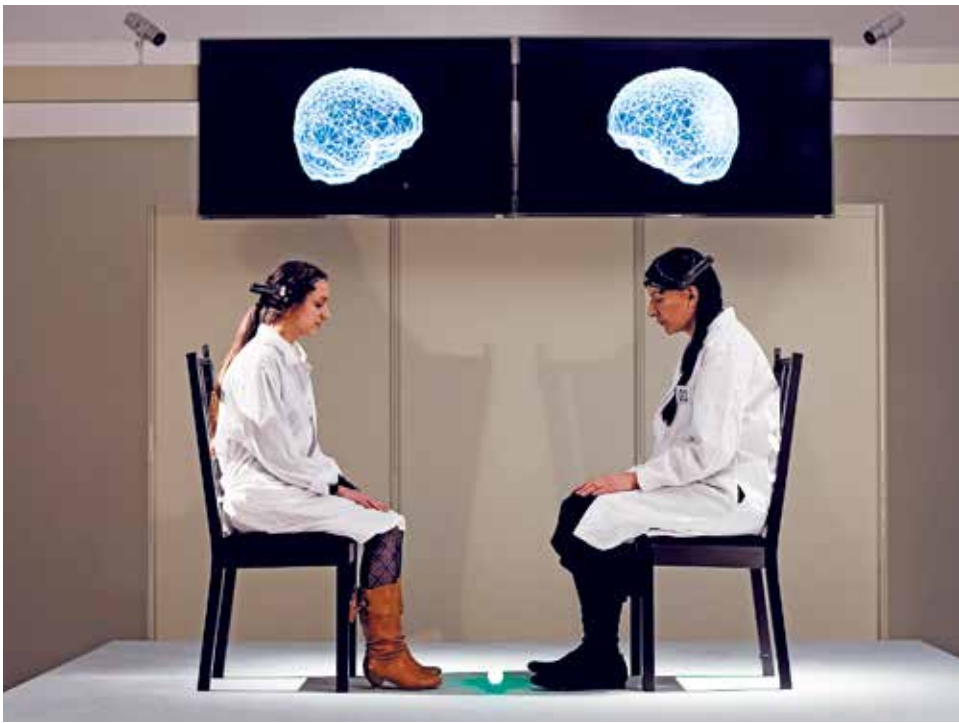
Jaroslaw Kozlowski, *Soft Protection*, 2010–2011. Installation view at *The New Décor*, Garage, October–February 2011.



EXHIBITIONS - 028-029

Georgy Litichevsky, *Going Down in History*, 2014. Installation view at *Art Experiment*, Garage, January 2014.



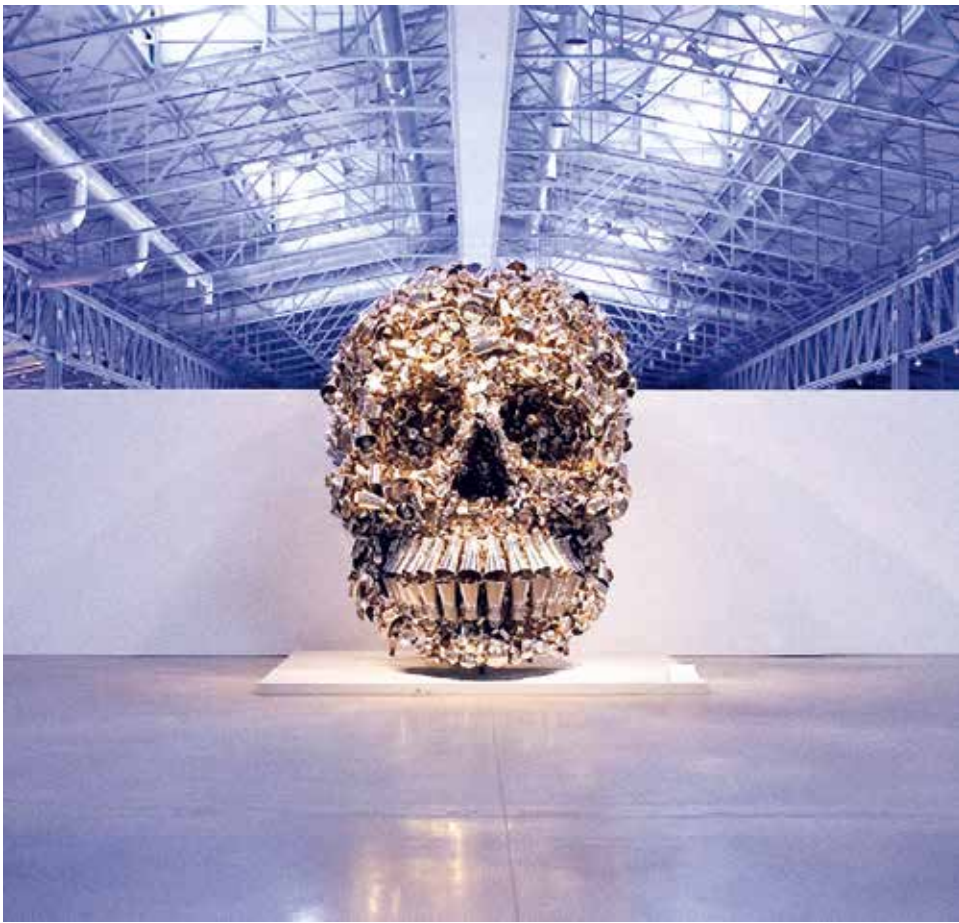


Marina Abramović, *Neuroscience Experiment I: Measuring the Magic of Mutual Gaze*, 2011. Garage, October–December 2011.



Installation view of Nathalie Djurberg and Hans Berg. *The Black Pot*, Garage, June–August 2013.

EXHIBITIONS_030-031



Subodh Gupta, *Very Hungry God*, 2006. Installation view at *Un certain état du monde?*, Garage, March–June 2009.



James Turrell, *Holograms*, 2006–2008. Installation view at Garage, June–August 2011.

EXHIBITIONS_032-033



EXHIBITIONS — 034 — 035

Philippe Parreno, *Marilyn*, 2012. Installation view at Garage, March–April 2013.



Willi Dorner, *Bodies in Urban Spaces*, 2007–ongoing. Performance, Moscow, June 2012.

EXHIBITIONS_036--037



Anna Halprin's instruction interpreted by Center for Dance and Performance TSEKH and Theater Ballet Moscow, *Unity*, April 2014. Performance at *do it Moscow*, Garage, May–July 2014.



Davide Balula, *Endless Pace*, 2012. Performance, Moscow, July 2012.

EXHIBITIONS_038-039



Performances by Kembra Pfahler (to the left) and Terence Koh (to the right) at *New York Minute*, Garage, April-June 2011.

EXHIBITIONS 040-041



MUSEUM OF CONTEMPORARY ART



Installation views of *John Baldessari 1+1=1*, Garage, September–November 2013.

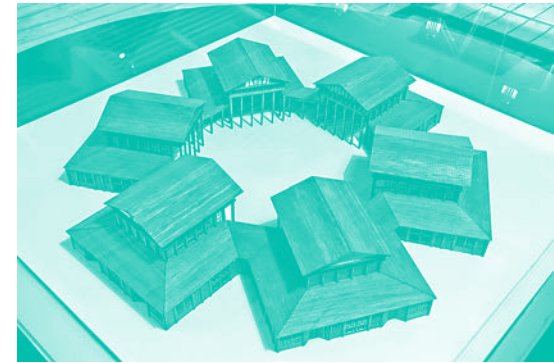
EXHIBITIONS_042-043



MUSEUM OF CONTEMPORARY ART



Anton Belov, CEO of Garage Museum of Contemporary Art (to the left), and Shigeru Ban, architect (to the right), Garage, October 2012.



Installation views of *Temporary Architecture of Gorky Park: from Melnikov to Ban*, Garage, October–December 2012.



EXHIBITIONS_044-045



Sergey Bratkov, *Slogan* ("Long Live the Bad of Today for the Good of Tomorrow"), 2010. Installation view at Personal Choice, Garage, February–April 2014.

Goshka Macuga, *Of what is, that it is; of what is not, that is not 2* (upper work), 2012, and *Danh Võ, We the People* (detail), 2011–2014. Installation view at *The New International*, Garage, August–September 2014.

EXHIBITIONS _ 046--047

Al Weiwei, *Circle of Animals / Zodiac Heads: Gold*, 2010. Installation view at *Personal Choice*, Garage, February–April 2014.



Jan Švankmajer, Garage, June 2013.

Installation view of Jan Švankmajer *Kunstkammer*, Garage, June–August 2013.

EXHIBITIONS | 048-049





Performance by Olya Kroytor at *do it Moscow*, Garage, May–July 2014.

EXHIBITIONS_050–051



Radiohead, *House of Cards*, 2008. Installation view at *Decode*, Garage, February–April 2011.

PROJECT SPACE_

GARAGE PROJECT SPACE WAS OPENED IN MARCH 2011 TO INTRODUCE AUDIENCES TO NEW FORMS OF ART PRACTICE. ENTITLED "EXPERIMENT ZONE" THE PROGRAM PREDOMINANTLY FOCUSED ON INSTALLATION, PRESENTING WORKS FROM YOUNG RUSSIAN ARTISTS. AFTER GARAGE MOVED TO GORKY PARK, THE PROJECT SPACE RE-OPENED IN 2014 WITH AN EXPANDED MISSION: TO FOCUS ON THE WORK OF LOCAL, REGIONAL, AND DIASPORIC ARTISTS, AND TO PROVIDE OPPORTUNITIES FOR A NEW GENERATION OF CURATORS.

Intended as a place to test out ideas and define the urgencies of our time, Garage Project Space presented eight exhibitions that responded to the new remit:

1. *The Other Side* was curated by Garage's new curator, Snejana Krasteva, who investigated the notion of what a "project space" is in the context of Moscow, with its current landscape of unique alternative spaces and initiatives.
2. *Eleven*, curated by artist Evgeny Antyfiyev, presented the recipients of Garage Grant Program since its inception.
3. *Shadow of a Doubt*, was an initiative from curator and researcher Ilya Budraitskis, which brought together practitioners from Serbia, Russia, Estonia, and Ukraine. The show explores the critical rethinking of reality by artists, through everyday observations, skepticism, and conspiracy theories.
4. Developed by *kim?* Contemporary Art Center in Riga, *Vortex* featured a group of up-and-coming Latvian artists who performed personal interpretations of "Probe", a captivating performance staged by The Ansis Rūtentāls Movement Theatre in the 1980s.
5. In collaboration with architectural historians Marianna Evstratova and Sergei Koluzakov, *The Russian Pavilion in Venice: Between Past and Future* focused on the 100th anniversary of the Russian pavilion at the Venice Biennale, presenting archival materials devoted to the pavilion's design and construction, alongside projects that focus on current trends and representations of national identity in collaboration with MARCH architectural school and Strelka Institute.

Taus Makhacheva, *Landscape*, 2013–2014. Installation view at Project Space #6: *Untitled... (Native Foreigners)*, Garage, July–August 2014.

EXHIBITIONS — 052—053

MUSEUM OF CONTEMPORARY ART

6. *Untitled... (Native Foreigners)* by Garage Assistant Curator, Andrey Miano, examined the practices of artists born during the late Soviet era in the Caucasus who are united by an uncertain sense of personal identity caused by the complex and fractured emerging socio-political environment today.

7. *Personal (Hi)Stories* was selected by an international jury through an open call for projects from emerging curators. Yelena Yaichnikova & Nicolas Audureau presented contemporary art from Eastern Europe from the late 1960s and 1970s that looks at the ideological representation of the public and private in the Eastern bloc during this period.

8. *Between Participant and Witness* began in January 2013 with the idea of presenting a survey of the city of Kiev and its public spaces, particularly in relation to the social unrest that had just broken out at that time. Working with artists Nikita Kadan, Lada Nakonechna, and Mykola Ridnyi, who have all produced work in response to events of the last year, Garage curator Yulia Aksenova explored the potential for challenging the ascribed dichotomy between art and activism, to find a third perspective.

In 2015 Garage Project Space will expand its focus, presenting three solo exhibitions from artists working in Asia, Africa, and Latin America. Conceived in collaboration with curatorial advisors from around the world, the program will introduce the brightest young international artists of the future. When Garage moves to the new building, the Project Space will become nomadic, so that artists and curators can respond to the diversity of public spaces that the new museum affords.

Konstantin Grous,
EASY-COME-EASY-GO <at>BODY<dot>MOVE,
2013. Performance at Project
Space #1: *The Other Side*,
Garage, February 2014.



REGIONAL PROJECTS

GARAGE HAS BEEN WORKING REGIONALLY TO INTRODUCE NEW AUDIENCES ACROSS RUSSIA TO CONTEMPORARY ART AND CREATE NEW COLLABORATIONS WITH REGIONAL VENUES.



Installation view of *The Museum of Everything* // Exhibition #5, Moscow, April–June 2013.



MUSEUM OF CONTEMPORARY ART

EXHIBITIONS - 054-055

Performance by Andrey Kuzkin at *Festival of Contemporary Culture*, Anadyr, April 2013.

In 2012, *Garage Weekend at Arsenale* in Nizhny Novgorod included open workshops and master classes on contemporary Russian art, as well as a number of interactive art sessions for the whole family. The festival's film program, "Art Safari," presented eight short films about artists and their ideas, while a temporary bookstore included publications on art, design, and architecture.

The same year Garage worked with *The Museum of Everything* from the UK, which travelled to Yekaterinburg, Kazan, Nizhny Novgorod, St Petersburg and around Moscow in search of artists for an exhibition. The result was Russia's first and largest survey of contemporary, self-taught, non-traditional art. During the process, local exhibitions of the newly discovered talent were held and all meetings and events were filmed in each city for *The Museum of Everything* blog. At Garage, the show revealed some of the most unusual and invisible creative voices in 21st-century Russia, including elderly, amateur, and homeless artists, as well as known self-taught artists such as Pavel Leonov, Alexander Lobanov, and Nicolai Almazov.

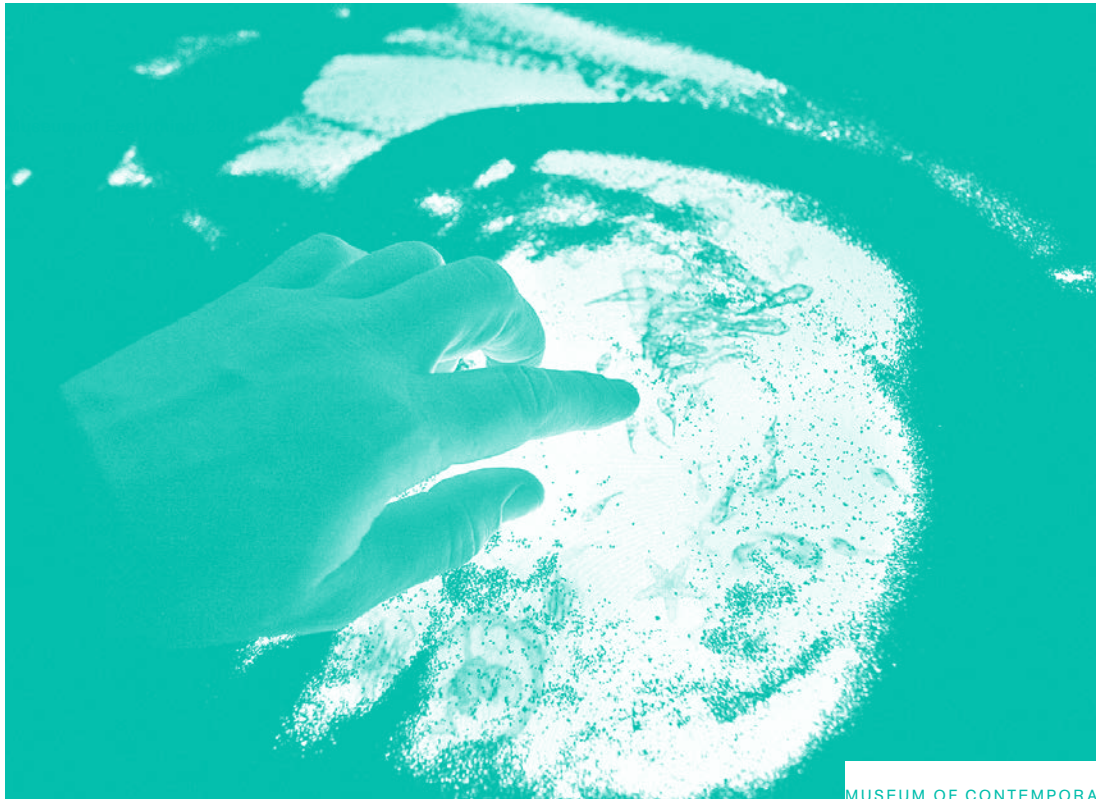
In 2013, Garage worked with local cultural organizations in Anadyr—the most northeasterly point of Russia—to develop a three-week *Festival of Contemporary Culture* that was presented in seven different venues across the city. The Festival included an exhibition with site-specific and socially engaged works produced specifically for the occasion, educational courses, film screenings, lectures, workshops, and other creative activities designed for audiences of all ages, including master classes by Garage Café's chef, and a theater piece performed by the residents of Anadyr.

In 2014 Garage is embarking on a nationwide project, *89plus RUSSIA*, developed in collaboration with curators Hans Ulrich Obrist and Simon Castets. This involves a yearlong search for the newest generation of creative minds in Russia, all born in 1989 or later.

FIELD RESEARCH_

GARAGE FIELD RESEARCH WAS ESTABLISHED IN 2013 AS THE FIRST CROSS-DISCIPLINARY RESEARCH BODY IN MOSCOW TO PRODUCE NEW MATERIAL ON A WIDE RANGE OF OVERLOOKED OR UNDERREPRESENTED SOCIAL AND CULTURAL PHENOMENA COMING OUT OF RUSSIA. THE PROGRAM HAS THREE MAIN FUNCTIONS: TO CREATE A THINK-TANK FOR THE INTERPRETATION AND DISSEMINATION OF EMERGING KNOWLEDGE; TO FACILITATE THE PRODUCTION OF NEW WORK AND IDEAS, WITH AN EMPHASIS ON PRIMARY RESEARCH; AND TO BUILD A REFERENCE LIBRARY SHAPED BY THE IDIOSYNCRATIC APPROACH TO EACH TOPIC.

Installation view at *Decode*, Garage, February–April 2011.



MUSEUM OF CONTEMPORARY ART

EXHIBITIONS_056-057

Generated by the interests of artists, curators, researchers, and writers working around the world, each Field Research project takes place over two-years, with no prescribed outcomes. Depending on the material generated, projects may result in exhibitions, screenings, conferences, or publications. In 2014, research projects include:

Eastern Light, initiated by Dakar-based curator and writer Koyo Kouoh and Beirut-based writer and researcher Rasha Salti. Together, they are researching new perspectives on the impact of Soviet education on three generations of African and Arab filmmakers who studied in Moscow from the 1960s to the 1990s.

Goran Djordjević, a researcher from former Yugoslavia who currently lives in New York, has embarked on unearthing information on the little-known American National Exhibition in Moscow. Taking place in 1959, the event and others that the exhibition triggered could shift how we understand the development of modern art.

Black Glass is a research project by artist Taryn Simon in collaboration with the Russian State Atomic Energy Corporation (Rosatom). It looks into issues of the preservation of art and local history that go beyond any institution's lifetime.

89plus RUSSIA, developed in collaboration with curators Hans Ulrich Obrist and Simon Castets, involves a yearlong search for the newest generation of creative minds in Russia, all born in 1989 or later.

Artist Anton Vidokle conducted the very first Field Research in July/August 2013 and is now completing production on his film about Cosmism, exploring the philosophical and cultural movement that emerged in Russia during the 19th century. The film was shot in collaboration with film director Marcello Bozzini, and sound engineer and composer Tisha Mukarji, who traveled with Vidokle to regions of Russia, Ukraine, and Kazakhstan that have historical and symbolic importance to cosmism.

A MAJOR PRIORITY FOR THE MUSEUM, GARAGE EDUCATION IS ALSO CURRENTLY THE BROADEST PEDAGOGICAL INITIATIVE IN A CULTURAL INSTITUTION IN RUSSIA. DAILY AND WEEKLY ACTIVITIES FOR KIDS, TEENS, ADULTS, FAMILIES, AND ARTS PROFESSIONALS TAKE PLACE IN THE GALLERIES AND CAFÉ, AS WELL AS IN THE EDUCATION CENTER, WHICH OPENED IN FALL 2013 ADJACENT TO GARAGE PAVILION. OFFERING NEARLY 1,000 SQUARE METERS OF FLEXIBLE LEARNING AND EVENT SPACES, THE BUILDING ACCOMMODATES SIMULTANEOUS PROGRAMS, FROM LECTURES, WORKSHOPS, AND CONCERTS, TO CONFERENCES, AND FILM SCREENINGS

EDUCATION_058-059

MUSEUM OF CONTEMPORARY ART

Garage Education runs regular events relating to Garage Exhibitions, Publications, and Research programs, including [curator and artist talks and tours](#). Throughout the Museum, [free activities and trails for kids and families](#) occur weekly that offer engagement with the world through the eyes of artists. Family programs provide [yearlong creative workshops for children](#) aged 3+ to enjoy with their families, while [academic seminars](#) on art history, curating, architecture, and contemporary art are run over ten-week periods in the Fall and Spring. A [flagship](#) of Garage Education is the annual exhibition, [Art Experiment](#), which is known as an action-packed laboratory for innovative art practices from around the world, including video and sound installation, socially engaged performances, and environmental art. Highly acclaimed for its pioneering displays, since its launch in 2010, over 25,000 children, young people, and adults have taken part in the legendary annual three-week event. With a different theme each year, visitors of all ages are invited to immerse themselves in new forms of art practice, find inspiration in creative collaboration, and try their hand at making art of their own. [Contextualizing](#) the Museum in the creative life of the city, [walking](#)

[tours](#) are developed to encourage deeper engagement with architectural and cultural sites. Expanding the international perspective on curatorial themes, [Garage Screen](#) supports the Museum's activities through programs of influential film and video impacting on contemporary thought today. Garage Education also works in collaboration with art schools, universities, publishing houses, embassies, and other international organizations to produce [one-off events](#) that expand audience access to news and information about important global issues and developments. [Since](#) the museum moved to Gorky Park, [Garage Café](#) has played a central role in audience development, attracting young families and couples until 10pm each night. New visitors are introduced to contemporary art through free workshops for kids at the weekend, as well as informal evening talks and events in the café spaces.

Ilya Kabakov and John Baldessari, Central House of Artists, September 2013.



Boris Groys and Kate Fowle, Garage, July 2014.

EDUCATION - 060-061



Performance Art: Ethics in Action conference, Garage, December 2013.



Art Experiment, Garage, January 2014.



Kate Fowle, Dasha Zhukova,
John Baldessari and
Hans-Ulrich Obrist,
Garage, September 2013.



Reconstruction book launch, Garage, March 2014.

EDUCATION_062-063



Kids courses,
Garage, 2014.



Art Experiment, Garage,
January 2014.

TRAINING

GARAGE TRAINING BEGAN IN 2013 TO HELP DEVELOP THE KNOWLEDGE AND EXPERTISE OF EMERGING GENERATIONS OF ART-LOVERS IN RUSSIA. PROVIDING OPPORTUNITIES TO LEARN NEW SKILLS, GAIN HANDS-ON WORK EXPERIENCE, AND DELVE DEEPER INTO THE THINKING THAT OCCURS BEHIND THE SCENES OF A CULTURAL INSTITUTION, THE TRAINING PROGRAMS FOCUS ON CURATING, MUSEUM EDUCATION AND ADMINISTRATION, AND EXHIBITION MEDIATION.

Responding to the emerging field of museum education across the country, Garage is committed to building professional expertise nationwide, sharing knowledge in the development of pedagogical models with regional institutions, as well as providing resources for school-teachers all over Russia through daylong workshops at Garage, regional seminars, and online teaching tools.

To support public dissemination of information on Garage Exhibitions, mediation training has been developed for docents and various groups who are regular attendees of Garage Education programs. The most practical of all Garage Training initiatives, this program encourages experimental approaches to communicating with wide audiences, shaping the viewer's understanding of the Museum as a public space for shared dialogue, instead of a place that prescribes meaning in art.

Recognizing that there are few opportunities to learn about curating in Russia, Garage Curatorial Training works on two levels, providing an introduction to the practice for a wide public, as well as in-depth experience for people who are interested in a career in the field. Events include international conferences such as *The Reflexive Museum*, and public lectures with leading local and international curatorial specialists. There is also a curatorial publishing program to provide relevant books in Russian for the first time, including *A Brief History of Curating* by Hans Ulrich Obrist (2012), *Radical Museology* by Claire Bishop (2013), and *Five Lectures on Curating* by Viktor Misiano (2013). Forthcoming are *Thinking Contemporary Curating* by Terry Smith (to be released in Spring 2015) and *The Curator's Egg* by Karsten Schubert (to be released in Fall 2015).



Opening event of *Moscow Art Map: Our Scale*, Garage, May–July 2014.

EDUCATION—064—065

In Spring 2014, Garage embarked on a partnership with Independent Curators International (ICI) in New York to produce the first Curatorial Intensive program in Russia for working curators around the world. For the first iteration, twelve curators, selected from an open call, came from Austria, Germany, Lebanon, South Africa, the USA, and Russia to spend a week participating in discussions, lectures, and studio visits, as well as developing their own individual projects. In preparation for this program, seven Moscow-based curators, working both independently and in institutions, formed the first working group of emerging curators at Garage. Meeting bi-weekly over six months, the group engaged in both academic and practical curatorial studies. After the Intensive, they continue to work with Garage to engage the professional community in curatorial dialogue.

Since Fall 2013, for the first time in Russia, teenagers have become active participants in the development of an art institution's life. With a focus on museum administration and mediation, as much as curating, Garage's Teens Team is an educational program aimed at young people (aged from 15 to 18) providing a comprehensive overview of the daily workings of the institution, while also engaging them in workshops on how to create exhibitions and public programs. In its first year, the Teens Team took part in running the annual *Art Experiment* and *do it Moscow* exhibition, as well as producing their own research-based show, *Moscow Art Map: Our Scale*. In 2014–15 the Teens Team are preparing for the opening of the new space, developing audience-navigation strategies that explore the preservation project and architectural features of the 1968 building.



ICI Curatorial Intensive
Moscow, Garage,
August 2014.

CONFERENCES

IN 2013, GARAGE LAUNCHED A PROGRAM OF INTERNATIONAL CONFERENCES THAT FOCUS ON TIMELY AND UNDEREXPLORED ISSUES IMPACTING ON CONTEMPORARY ART IN RUSSIA. THESE TWO-DAY EVENTS PROVIDE OPPORTUNITIES FOR PROFESSIONAL PUBLICS LOCALLY TO DEVELOP AND SHARE KNOWLEDGE ON PRESSING TOPICS WITH THEIR COLLEAGUES FROM AROUND THE WORLD.

The Reflexive Museum: Responsive Spaces for Publics, Ideas, and Art conference, Garage, March 2014.



MUSEUM OF CONTEMPORARY ART

EDUCATION — 066-067

Performance Art: Ethics in Action conference, Garage, December 2013.

Simon Critchley, Garage, December 2013.

The first conference, *Performance Art: Ethics in Action*, marked the centenary of performance art in Russia, focusing on the complex relationship between ethics and aesthetics in the development of the genre. Tracing the evolution of Russian performance art in relation to parallel international developments, artists, historians, and curators from around the world focused on the radical experiments—from the early 20th-century avant-garde to the present day—that have brought art beyond aesthetics into real-world situations.

Garage's second conference celebrated the institution's name change to Garage Museum of Contemporary Art and questioned what constitutes a contemporary museum. *The Reflexive Museum: Responsive Spaces for Publics, Ideas, and Art* was the first international conference in Russia to address this topic, bringing leading museum directors, curators, collectors, and art historians from around the world to share new models for housing and producing culture,

as well as what it means to be a "public" institution in today's financial and cultural climate.

In Spring 2015, Garage's third conference will look at the question of Russia in relation to Eastern Europe, 25 years after the fall of the Soviet Union, and what relevance this topic has today. This will be developed in conjunction with an exhibition of the collection *Arteast 2000+* from the Moderna galerija,



RoseLee Goldberg, Garage, December 2013. Ljubljana, which was formed in the 1990s as the first collection to rewrite the history of postwar art through the inclusion of Eastern European art.



GRANT PROGRAM

CURRENTLY THE ONLY FUND OF ITS KIND IN THE COUNTRY, GARAGE GRANT PROGRAM CREATES A SYSTEM OF SUPPORT FOR EMERGING VISUAL ARTISTS TO EXTEND THEIR RESEARCH AND EXPERIMENTATION, AND TO ENHANCE THEIR PROFESSIONAL SKILLS.

Established in 2012, the Grant is awarded to between five to six people a year, who are selected from an annual open call by a jury of arts professionals. Each recipient receives a monthly stipend of 20,000 Roubles for one year.

In 2012, seven artists were selected from 405 applicants. In 2013, another seven awardees were selected from 307 applicants.

Garage Grant Awardees, 2012–2013:

Ivan Gorshkov, Kirill Lebedev, Kirill Makarov, Maria Kharitonova, Margarita Ovcharenko, Igor Ponosov, Yulia Zastava.

Garage Grant Awardees, 2013–2014:

Marina Androsovitch, Ilya Dolgov, Ivan Gorshkov, Yevgeny Granilshchikov, Arseny Zhilyaev, Ksenia Sorokina, ZIP Group.

The grant committee for the 2014/2015 awards is made up of: Ekaterina Inozemtseva, Chief Curator, Multimedia Art Museum Moscow (MAMM); Alisa Prudnikova, Head of the Ekaterinburg branch, National Centre for Contempo-

rary Art (NCCA); Svetlana Marich, Vice Chairman and Co-Director, contemporary art, Phillips auction house, Europe; Anton Belov, Director, Garage Museum of Contemporary Art; Kate Fowle, Chief Curator, Garage Museum of Contemporary Art; Ekaterina Chuchalina, Head of the Victoria Foundation's exhibitions project; Anastasia Shavlohova, Art Director, Winzavod Center for Contemporary Art.

Garage Grant Program is managed by the artist Evgeny Antyfiyev. He curated a show of work by the first 11 recipients for Garage Project Space in 2014.

Complimenting the unique opportunities that Garage provides for artists, in 2012 Garage Director Anton Belov initiated a competition for young Russian architects to design a Summer Pavilion in collaboration with Absolut Art Bureau. These temporary structures are free and open to the public from June through September each year, providing access to an open library and wi-fi, a children's playground, table tennis, and

EDUCATION_068-069

Installation view of Project Space #2: Eleven, Garage, March–April 2014.



MUSEUM OF CONTEMPORARY ART

badminton, as well as concerts, lectures, and children's workshops. Welcoming more than 50,000 visitors a year, the winning structure is selected through an open call by an international jury of architects. Following detailed assessment of all submissions, three architectural groups are given a substantial stipend to further develop their ideas, from which one is selected for construction. In 2013, the winning design was made Vasily Bantsekin, Maksim Khazanov, Sergey Nebotov, and Ilya Ternovenko (with contributions from Anastasia Bala-kireva and Olga Lebedeva). Due to popular demand, this structure was kept active throughout 2014.

Garage Summer Pavilion, 2013–2014.



SINCE 2008, GARAGE HAS IMPLEMENTED A PUBLISHING STRATEGY CALLED "BOOKS THAT ARE IMPORTANT TO READ NOW," WHICH SEEKS TO RECTIFY THE LACK OF MATERIALS READILY AVAILABLE IN RUSSIAN ON CONTEMPORARY ART AND THEORY. THIS PROGRAM INCLUDES THE PRODUCTION OF NEW BOOKS ON KEY SUBJECTS RELATING TO THE GARAGE PROGRAM, AS WELL AS EXHIBITION CATALOGUES, CHILDREN'S BOOKS, AND TRANSLATIONS OF SIGNIFICANT INTERNATIONAL TITLES

PUBLISHING_070-071

MUSEUM OF CONTEMPORARY ART

Catalogues were the first priority for Garage Publishing, to ensure that Garage Exhibitions have long-lasting resonance. Through providing comprehensive information on artists and their work in Russian, the aim is to build greater awareness of contemporary practices. Garage's first monographic catalogue accompanied the first exhibition, *Ilya and Emilia Kabakov* in 2008, followed by Anthony Gormley, Mark Rothko, Francesco Vezzoli, and John Baldessari. To raise awareness of curatorial themes and concepts, Garage also selectively produces catalogues for major international group exhibitions. These include *Futurology/Russian Utopias* (2010), *The New Décor* (2010–11), *100 Years of Performance* (2010), *Cuba in Revolution* (2011), *Personal Choice* (2013), and *do it Moscow* (2014).

Drawing on the rich resources of the Archive Collection, Garage is developing a series of bilingual books on subjects with scarce or unpublished materials. In 2012, following the opening of a new pavilion designed by Shigeru Ban, Garage issued a book on the history of Gorky Park's temporary architecture, *Temporary Structures in Gorky Park: From Melnikov to Ban* (2012). In 2013, major initiatives deriving from the archive included *Reconstruction*, a two-part publication reflecting on the burgeoning Moscow art scene from 1990 to 2000. In 2014, Garage produced a book marking the centenary of the opening of the Russian Pavilion at the Venice Biennale. Illustrated with rare archive materials, it tells the story of the pavilion's construction, designed by the prominent architect Alexei Shchusev. The publication was launched in Venice at the opening of the 14th Architectural Biennale. Forthcoming in 2014 are books on the history of Russian performance and the history of exhibitions in the 1990s that introduced contemporary Russian artists to an international audience.

In May 2012, Garage launched a joint publishing program in cooperation with Ad Marginem Press, the oldest progressive publishing house in Russia. Since then, more than 30 books by leading world cultural theorists, critics and curators have been translated into Russian for the first time. With a wide-ranging list of titles on contemporary art and architecture, photography, theater, cinematography, sociology, cultural studies, and the theory of new media, authors include Walter Benjamin, John Berger, Claire Bishop, David Brooks, Gilles Deleuze, Boris Groys, Jonathan Littell, Tom McCarthy, Viktor Misiano, László Moholy-Nagy, Hans-Ulrich Obrist, Susan Sontag, and Paolo Virno. From 2014, Garage is expanding this



Claire Bishop, *Radical Museology: Or What's Contemporary in Museums of Contemporary Art?* book launch, Garage, March 2014.





PUBLISHING_074-075



Viktor Misiano, *Five Lectures on Curating* book launch, Garage, February 2014.

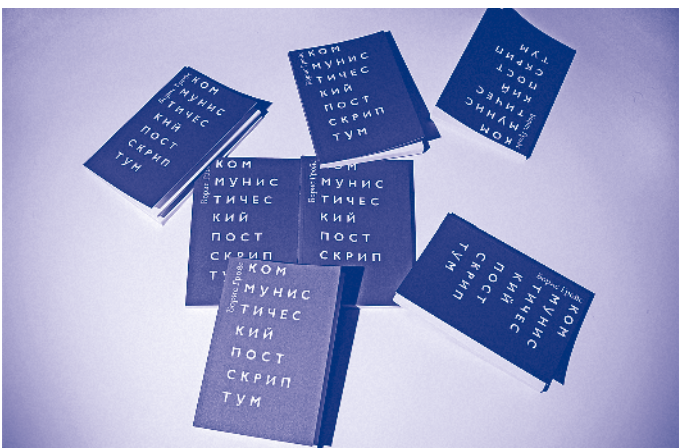




PUBLISHING _ 076--077



MUSEUM OF CONTEMPORARY ART



GARAGE MUSEUM CREATES A PLATFORM FOR BROAD AUDIENCES TO ENGAGE WITH ARCHITECTURE THROUGH EXHIBITIONS AND EDUCATION, BUT IN PARTICULAR THROUGH THE SPACES THAT IT INHABITS, WHICH HAVE INFORMED THE PRESENTATION OF ART AND IDEAS THROUGHOUT THE INSTITUTION'S HISTORY

ARCHITECTURE_078-079

MUSEUM OF CONTEMPORARY ART

From 2008 to 2011, Garage was based in the building of the former Bakhmetevsky bus depot, which is a 8,500 square-meter industrial space designed by Konstantin Melnikov and regarded as a monument of Soviet avant-garde architecture. This vast building set the tone for open-plan exhibitions and projects, which in turn enabled discursive education programs to take place amidst the displays, forever changing the approach to art education in Russia.

In 2012, as planned, this historic space became the home of the Jewish Museum and Center for Tolerance, and Garage relocated to a more central location in the city, to Gorky Park. There, it occupies a new 2,400 square-meter pavilion designed especially for Garage by the Japanese architect Shigeru Ban as one of progressive examples of hi-tech temporary architecture in the world. Using inexpensive and environmentally friendly materials, Ban designed Garage Pavilion with 6-metre-high recycled paper tube columns produced in St Petersburg. This structure houses two museum-standard exhibition halls that are 800 square meters in total, together with a spacious café and bookshop. In Summer 2012, Garage's annual competition for young Russian architects was also launched in collaboration with Absolut Art Bureau. This resulted in the creation of Garage Summer Pavilion, outdoor bookshop, and children's playground, open from June through September in Garage Museum's grounds, attracting over 50,000 people a year. In 2013, Garage Education Center, designed by FORM architecture, was built alongside Garage Pavilion to accommodate the organization's extensive educational courses, seminars, conferences, and workshops.

In 2015 Garage moves to its first permanent home which will be in a building originally constructed in 1968. In the Soviet period the concrete pre-fabricated structure—intended as a prototype that would be constructed in parks across Russia—accommodated a restaurant called Four Seasons (Vremena Goda). Once a celebrated destination for Moscovites, the restaurant was abandoned in the 1990s when the park also fell into demise. Now, as part of the renovation of the entire park, the transformation of the building has been entrusted to Rem Koolhaas and his architecture bureau OMA (the Office for Metropolitan Architecture), a world leader in urban planning and cultural analysis. OMA's design for the 5,400 square-meter structure includes five exhibition halls, a mediateque for access to the Archive Collection, education spaces including a creative center for children,



Former Bakhmetevsky Bus Garage, Moscow.

ARCHITECTURE | 080-081

a screening room and an auditorium, as well as a large bookshop and café. Scheduled for completion in Summer 2015, the building will have a state-of-the-art façade—a double layer of translucent polycarbonate lifted two meters from the ground, so that the interior of the Museum connects to the park. Garage Museum will be immediately recognized worldwide by its unique silhouette, produced by two 11-meter-wide, vertically sliding panels that rise 9 meters above the rooftop terrace. Emphasizing the dual public entrances from the park and the street, the unique feature also frames a double-height atrium space, which has been designed to accommodate Garage's new commissions program.

Importantly, Koolhaas' concept is pioneering in its approach to renovating a building from the late Soviet period, making very little intervention into the original concrete structure, as well as preserving a number of soviet-era elements such as mosaics and brickwork that have, until now, been accorded little architectural value or historical relevance. For Koolhaas, the preservation of such quotidian historical elements, together with the minimal approach to construction, avoids what he calls “the exaggeration of standards and scale” that he considers as ubiquitous in new art spaces around the world. For Garage, the building will be a visual metaphor for the program, bringing fresh perspectives to contemporary art, its histories, and its contexts.

Former Bakhmetevsky Bus Garage (interior view), Moscow.



ARCHITECTURE 082-083

Garage Pavilion, interior view.



Installation view of Danh Võ, *We the People* (detail), 2011–2014, outside Garage Pavilion, August 2014.





Rem Koolhaas and Dasha Zhukova,
London, April 2012.

ARCHITECTURE_084--085

Garage Museum in Gorky Park, overview.
Image courtesy of OMA.



GARAGE IS THE FIRST PUBLICLY MINDED, PRIVATELY FUNDED MUSEUM IN RUSSIA. FROM ITS FOUNDING AS AN INDEPENDENT INSTITUTION IN 2008, THE ORGANIZATION HAS PLACED PRIORITY ON CULTIVATING INDIVIDUALS AND COMPANIES WHO ARE INTERESTED IN THE POPULARIZATION OF CONTEMPORARY ART AND CULTURE, TO ENSURE THE GARAGE'S CENTRAL POSITION IN MOSCOW'S PUBLIC LIFE. THIS FINANCIAL SUPPORT HAS ALWAYS BEEN BASED ON PRINCIPLES OF OPENNESS, PROFESSIONALISM, AND THE DESIRE TO SHARE WITH OTHERS, PLACING PHILANTHROPY IN RUSSIA ON PAR WITH THE HIGHEST STANDARDS WORLDWIDE

SUPPORT_086--087

MUSEUM OF CONTEMPORARY ART

In collaboration with Sponsors, Patrons, Partners, and with the ArtFriends program, Garage has realized exhibitions that familiarize audiences with the most thought-provoking artists of our time, as well as creating the most progressive art education initiative in the country. Furthermore, Partners of the Summer Program make possible the construction of temporary pavilions with young Russian architects; innovative Technical Partners enable the digitization and accessibility of Garage Archive; and the unique development of Garage Education Center would not be possible without extensive corporate and individual backing.

The Patrons of the Museum are contemporary leaders in the newest philanthropic traditions in Russia, which are based on a rich legacy of cultural support from engaged, dedicated, and passionate individuals in the country. They are also becoming pioneers of our time, nourishing a homegrown organization and ensuring international visibility for contemporary art practices in a global context. The ArtFriend program, which has existed for 3 years, is primarily important for showing how many truly interested and empathetic viewers Garage has garnered. Exclusive benefits—from dinners and receptions, to private access to artists and their ideas—enable Patrons and Sponsors to gain access to insider knowledge, while special events for ArtFriends are at the core of Garage’s social life, as well as providing opportunities to receive feedback from those who feel themselves integral to what we do.

With the new Museum in development, patronage and sponsorship becomes increasingly important to Garage, not only for the financial support that it brings, but also for the intrinsic message that it sends to the world; that Garage and its pioneers are central to the development of creative life and art education in Moscow. Working step-by-step towards a world-class institution, the Museum and its supporters are establishing a future that will have resonance beyond its locale. Garage acknowledges that its future is a collective endeavor and recognizes that the program is only possible through sharing a vision and passion for contemporary art.

SUPPORT_088-089

Garage Pavilion
in Gorky Park, Moscow.

GARAGE MUSEUM OF CONTEMPORARY ART WOULD LIKE TO EXPRESS ITS GRATITUDE TO CORPORATE PATRONS WHO HAVE CONSISTENTLY SUPPORTED THE INSTITUTION'S NUMEROUS PROJECTS.

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Credit Suisse, Falcon private bank,
PUMA, Adidas, Sotheby's, Business FM,
The Ministry of Culture
of the Russian Federation.



IT IS THE COMBINED ENERGY AND ENTHUSIASM OF EVERY PERSON WHO HAS WORKED AT, OR VOLUNTEERED FOR GARAGE OVER THE LAST SEVEN YEARS, THAT MAKES A BRIGHT FUTURE POSSIBLE

TEAM_090-091

MUSEUM OF CONTEMPORARY ART

TEAM_092-093

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