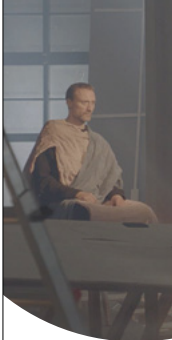




STELLA ART FOUNDATION



THERE IS A BEGINNING IN THE END

The Secret
Tintoretto
Fraternity



#jointhesecretfraternity
venice.pushkinmuseum.art

THERE IS
A BEGINNING
IN THE END

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Fraternity

#jointhesecretfraternity

San Fantin church, Campo San Fantin

Tuesday – Sunday: 10:00–18:00

Monday: closed

venice.pushkinmuseum.art

The publication is prepared for the exhibition
THERE IS A BEGINNING IN THE END.
THE SECRET TINTORETTO FRATERNITY
May 11 – September 11, 2019

The Pushkin State Museum of Fine Arts, Moscow

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SWITZERLAND
TNIK
AND

THE PUSHKIN STATE MUSEUM OF FINE ARTS

The Pushkin State Museum of Fine Arts is a museum complex that is currently in possession of one of the largest world art collections from Ancient Egypt and Greece to our days. Today the holdings of the museum contain around 700000 art works of different epochs. The jewel of the collection is French art of the XIX–XX centuries – one of the most famous collections of Impressionist and Post-Impressionist paintings in the world.

The museum founded in 1912 is located in the historical center of Moscow, not far from the Kremlin. Each year The Pushkin Museum presents the world-class exhibitions to the public. The Museum is also opened to contemporary art and attempts to engage modernity and classic art works in a mutual dialogue.

Due to the active scientific, research and exhibition activities, music festivals, artistic and educational work with adults and children The Pushkin Museum is now one of the most important cultural centers of Russia, which is visited by more than one million people per year. Nowadays the museum is going through extensive reconstruction, the development of the Museum Town will be the first of its kind in Russia.

PUSHKIN MUSEUM XXI

In its new projects, The Pushkin State Museum of Fine Arts is aimed to involve classical art into a dialogue with contemporaneity and suggests a new perspective for perception of widely known works. The Museum creates a new area of focus – Pushkin Museum XXI.

Pushkin Museum XXI is a program aimed to demonstrate to the visitors what contemporary art is about and to give an idea of its most prominent representatives, to show the art of modern classics who speak not only a language of pictorial art, graphic and photography, but also a language of new forms. Video, sound, performance could fit harmoniously into the context of a traditional museum.

Pushkin Museum XXI is a «museum in the museum». The basis of this current direction is an integration of education, research and exhibition activities, which help to develop the evolution of an artistic image from classic methods to modern technologies.

In the frameworks of the direction, there is established a collection of the time based art that is based on the works of Russian and foreign artists participating in the exhibition projects as well as works created specifically for the Museum.

“TINTORETTO IS VENICE,
EVEN IF HE DOES NOT
PAINT VENICE”

Jean-Paul Sartre

Special project of the Pushkin Museum of Fine Arts is devoted to the 500th anniversary of the great Venetian artist Tintoretto.

The main protagonist of Tintoretto's works is the space – in his works he embodied an infinite turbulent universe. Tintoretto's approach is revolutionary for his time and close to contemporary media art: the idea of immersion into the space and the effect of being inside the depicted scene come to the fore in his art. The artists, who created installations specially for the space of the church of San Fantin, follow the same principle.

Contemporary artists rethink the innovative approach of the great Venetian master in their works and invite the viewers to immerse themselves in the universe of Tintoretto. They follow the most important themes of Tintoretto's art: the spiritual unity of people, the miracle, as well as his mastering the dynamics of space and the expressive potential of light.

Tintoretto produced change in art that went against what seemed regular and traditional life. This exhibition is about the artist who is not looking for means of subsistence or personal comfort, but whose goal is to create artworks of great spiritual energy that change the viewer. The project is designed not as a traditional exhibition, but in a form of contemporary mass, where each act is a new artwork that takes up the entire space of the church.

In the eyes of today's audience accustomed to scales and expression of the 20th-century Modernism, Tintoretto's art still pushes the boundaries of what painting can say. Tintoretto's name was re-actualized in the early 20th century thanks to Max Dvořák, a member of the Vienna School of Art, whose focus always turned to watersheds in the history of art. The art of Tintoretto was consonant with the expressionist search for formal elements, since the line and light were the artist's main tools in designing space. Inasmuch as we see the world by the medium of light, it acts as the main vehicle for emotion.

In the mid-20th century the figure of Tintoretto became the subject for Jean-Paul Sartre, for whom the Venetian master embodied existential anguish – he was both behind his time (as the last native-born artist on a scene ruled by a cosmopolitan elite) and ahead

of it (as the ideal artist for a rising bourgeoisie that was still timid to declare itself amidst the pomp and decorum of the ducal republic).

The key starting points for this project are Tintoretto's work with the Venetian confraternities and the refraction of the theme of communion in his art – in his numerous interpretations of the scene of The Last Supper as a spiritual unity of people. The Scuole Grandi represent an important page in the history of the Venetian Republic. These communities were similar to fraternities, guilds and charitable religious organizations, but the decisive factor in these unifications was a sort of affinity of souls. The Venetian scuola is something in between medieval guild, English gentlemen's club and contemporary NGO – that is, something truly original, specifically Venetian, and much defining in the history of Venice. It was a sort of social security system, independent of the republic's authorities. The Scuola di San Rocco, whose affiliate Tintoretto was for twenty years, helped common people, especially during the dark period of the outbreak of plague in Venice.

It was for the first time in Tintoretto's Last Suppers that the Italian Renaissance art brought the mystical theme of communion to the fore, leaving the dramatic theme of betrayal behind. For him, it is the scene of spiritual unity in the first place. Tintoretto places the classical biblical scene in the modest furnishings of his times and portrays the participants as ordinary people. Joint efforts of the Venetians to fight the outbreak of plague – in many respects under the auspices of the fraternity of Saint Roch – make the topic of communion at the

shared table especially acute. Equally revolutionary is Tintoretto's approach to the compositions of his paintings on this topic. Starting with classical frontal composition in the early work for the church of San Marcuola, he gradually reaches the dramatic dynamism of this scene. In The Last Supper for the church of San Simeone the table is skewed off the perspective projection; flickering artificial light adds a hue of mystery to the scene. This approach culminates in The Last Supper from the church of San Giorgio Maggiore: the dynamics of the composition makes the depicted scene uprush to the sky.

The artist Dmitry Krymov has created a performative installation based on Tintoretto's Last Supper from the church of San Trovaso. Interpreting The Last Supper, he creates another reality at the altar of San Fantin church, based on trompe-l'oeil (visual illusion), which makes the viewers doubt the accuracy of their perception. Krymov produced this installation jointly with the team of the Pushkin Museum Department of Cinema and Media Art. The shooting took place in the future space of the Pushkin Museum XXI – at the premises of the former Zotov Bakery Plant in the neighborhood of Presnya in Moscow. The museum's participation in film production has transformed its status from a simple witness to the initiator of creating the "new classics."

In the San Trovaso composition the artist placed the sacred scene in the modest basement and portrayed its participants as common people surrounded by everyday details. However, the scene is filled with dramatic energy due to compositional effects: the usual perspective is broken, and the participants

are involved in the dynamic circular flow of what is happening. Tintoretto's experimental approach was so much ahead of his time that Jean-Paul Sartre called him the first film director in history. Krymov, in turn, develops the multi-layered background of The Last Supper, places the scene in contemporary setting and combines cinema and performance in his work.

The media installation by Irina Nakhova consists of three parts, each of them referring to particular works of the Venetian master. All of them rethink biblical scenes from the perspective of experiencing contemporary history. For Nakhova, Tintoretto's outstanding feature is his ability to show the emotionally intense dynamics of a human mass. Nakhova connects the cosmic scale and extraordinary swiftness, with which the depth in Tintoretto's paintings unfolds, with the cataclysms of today. The turbulence of terrestrial matter finds its way into the outer space, which is difficult to conceive, but can be felt through the dramaturgy of Nakhova's media works.

A prominent American media artist Gary Hill splits the elements of Tintoretto's paintings into spectra and neurons and creates from them a highly visceral space of electronic sound and image. The artist works much more from the idea of mind space rather than architectural space. It was for the first time in the works of Tintoretto that space from a simple backdrop turned into a medium of emotion. Glowing contours, transparency and incandescence of Tintoretto's painting reflects his attitude towards light as a matter, which surrounds objects and accepts all their properties. In The Last Supper from San Giorgio Maggiore glowing haloes of Christ and

the apostles illuminate all the surrounding space with divine light, making incorporeal angels visible. Likewise, Gary Hill creates worlds tangible by all the senses and able to transform the space around. The combination of visual images and intense electronic sound allows for a deep synesthetic experience.

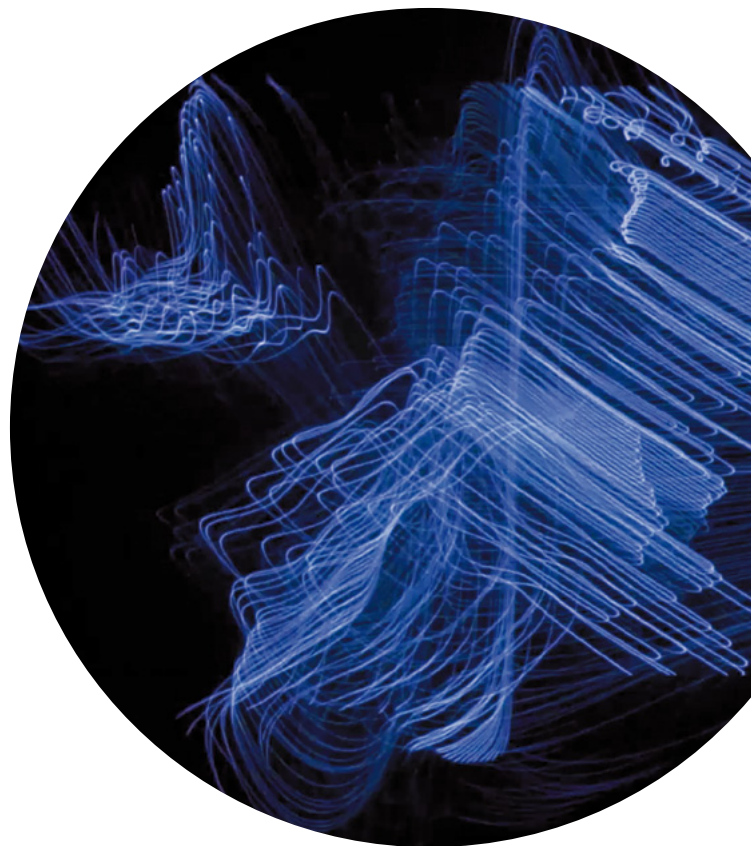
A painting by Emilio Vedova, Italian abstract painter and the main follower of Tintoretto in the 20th century, enters into a dialogue with the works by contemporary artists. As Vedova himself wrote, Tintoretto was one of his identifications in his understanding of space, directing rhythms and magmatic energy of passions and emotions. One of the late works by Emilio Vedova, Il Tondo, presented at the exhibition, has the shape of a circle. It reflects the concept of the circularity of time. Vedova saw the artist's mission as to record and at the same time to re-transmit the eternal clash of situations that incessantly agitate the whole world: wars, injustice, oppression. Just like Tintoretto, he masters not images but elements and spaces. For him, the use of circular shape became a possibility to go beyond the pictorial environment through the combination of space and time. It also reminds of the compositional vortex of energy in The Miracle of the Slave – a painting that made Tintoretto famous for his innovative approach to composition.

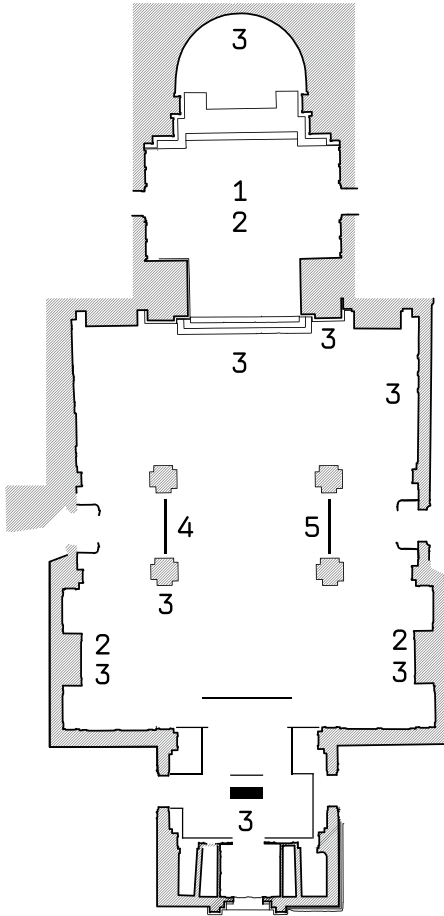
The exhibition by the Pushkin Museum will be one of the first events to open access to the spaces of San Fantin church for the wide audience. It has been closed for renovation and will open as a cultural venue. The church was completed in the 16th century, while the first religious buildings on this site date

back to the 10th century. Back in 16th century the church belonged to one of the scuole – called della Buona Morte (of the Good Death), it provided assistance to prisoners condemned to death. Scuola di San Fantin was suppressed by Napoleon, like most of scuole at that time, and the church became the university property. Inside, there were several paintings by old masters, including the Visitation of Mary to Elizabeth by Tintoretto.

The exhibition will also include a secret intervention by!Mediengruppe Bitnik, which calls the viewers to join the secret Tintoretto fraternity. The atmosphere of secrecy, communion and co-creation unite their project with the theme of Venetian scuole.

Marina Loshak, Olga Shishko





- 1 **DMITRY KRYMOV** RUSSIA
- 2 **IRINA NAKHOVA** RUSSIA
- 3 **GARY HILL** USA
- 4 **EMILIO VEDOVA** ITALY
- 5 **TINTORETTO** ITALY
- !MEDIENGRUPPE BITNIK** SWITZERLAND

DMITRY KRYMOV RUSSIA

THE LAST SUPPER. 2019

Mixed-media installation, 16'00"

Producer ANNA BUALI; Light Design

IVAN VINOGRADOV; Composer KUZMA

BODROV; Video Artist ELENA KOPTYAEVA;

Operator ILYA GALKIN; Artists: ELIZAVETA

GUSEVA, GRISHA RAKHMILOVICH, JANE

RZHEZNIKOVA; Starring: ANATOLY BELY,

OLGA VORONINA

Dmitry Krymov produced his installation based on Tintoretto's Last Supper jointly with the team of the Pushkin Museum Department of Cinema and Media Art. The shooting took place in the future space of the Pushkin Museum XXI – at the premises of the former Zotov Bakery Plant in the Presnya neighborhood in Moscow.

In The Last Supper (1563–1564) from the church of San Trovaso, which formed the basis of the work by Dmitry Krymov, the topic of communion comes to the fore. The sympathy for ordinary people passes through the entire art of Tintoretto, who collaborated with the charitable confraternity Scuola di San Rocco for more than twenty years.

In the San Trovaso composition the artist placed the sacred scene in the basement with modest furnishings and portrayed its participants as ordinary people surrounded by everyday details. However, the scene is filled with dramatic energy due to compositional effects: the usual perspective is broken, and the participants are involved in the dynamic circulation of what is happening. Tintoretto's experimental approach was so much ahead of his time that Jean-Paul Sartre called him the first film director in history.

For Dmitry Krymov, an important dimension of Tintoretto's art is his attention to the details of everyday life, from which the miracle emerges. Krymov is fascinated by the way the Venetian master used the smallest everyday details to create compositions full of deep emotions that permeate the whole space and engage the viewer. This totality of Tintoretto's compositions makes them close to theater. Krymov, in turn, develops the multi-layered spatial scenery of The Last Supper and combines cinema and performance in his work.

Following Tintoretto, Dmitry Krymov seeks to show the sublime in the ordinary. Interpreting The Last Supper, he creates another reality at the altar



of San Fantin church, based on trompe-l'oeil (visual illusion), which makes the viewers doubt the accuracy of their perception. The scene of the supper is placed in contemporary setting, but it does not end there. Static figures turn into live characters and vice versa. Where our reality ends and where the storyline is played out – remains a mystery and breaks the regular rules of perception of a film narrative.

An important component of this dramatic work is the musical accompaniment. The composer Kuzma Bodrov wrote music specially for this work, drawing inspiration from both the storyline and the visual language of Tintoretto. In graduate school, Bodrov studied the works of Giovanni da Palestrina and the Renaissance music, and later he composed several pieces for the mass of His Holiness Pope Benedict XVI.

They key parts were performed by Anatoly Bely, the Honored Artist of Russia, and Olga Voronina, actress of the Chekhov Moscow Art Theater. The expressive acting, music, light and the originality of director's intention force the artwork out of the framework of the painting-projection to overwhelm the 16-meter vaults of the old church. During the preview days, the installation will have an additional performative dimension thanks to the work of Krymov's students, who will also take part in this action.

DMITRY KRYMOV (born 1954, Moscow, Russia) is a film director, artist and stage designer. He graduated from the Moscow Art Theatre School in 1976. His stage plays are performed at prestigious international theater festivals in Austria, the UK and Germany. Krymov's plays were honored with the Golden



Mask award six times. The Dmitry Krymov Laboratory tours around the world, including Brazil, the USA, Australia and New Zealand. Since the 1990s Krymov has been involved in art: painting, graphic art and installations. He has had solo and group exhibitions both in Russia and abroad. His works are in the collections of the State Tretyakov Gallery, the Russian Museum, the Vatican Museums, the World Bank. In 2004–2018 he was the artistic director in the art lab at the School of Dramatic Art theater. As a director, his focal point is the interaction of the actors with the stage spaces and the stage design. His most famous stage plays include "The Death of a Giraffe," "Opus No. 7," "A Midsummer Night's Dream," "Tararabumbia," "Honoré de Balzac. Notes about Berdichev," etc.

IRINA NAKHOVA RUSSIA
TINTORETTO. TRIPTYCH. 2019

Three-channel video installation, 14'
Video production: SERGEY SINITSYN,
JOHN TORMEY



Irina Nakhova created her video projections specially for the space of the church of San Fantin, which was once home to one of Tintoretto's paintings. They are based on the motives of the artist's paintings. They are projected on the ancient walls and dome of the church, as if growing out of the walls – hence the impression that they always belonged to this place. These images, referring to historical prototypes, represent a kind of archaeology of the present and future.

In her compositions, Nakhova explores the worlds created by Tintoretto in his paintings. They exist through the movement of painting as an act: unstoppable, flowing, non finito. Vision and thought of the viewer follow the hand of the artist, go beyond the picture frame, proceed to the space of the church interiors, and then further beyond the building, the city, the sea, beyond day and night into the inner worlds of everyone who can see them. This state of spontaneity and disquietude is at the core of her work.

People and animals, the elements of earth, water and air exist in multiple horizons of human imagina-

tion – in perpetual flight or in perpetual fall. The master's painting enralls with its illusionism and profoundness. In his compositions Tintoretto shows emotionally intense dynamics of a human mass. His works convey the dynamism of matter, embodied either in the form of a whirlwind, or a rushing stream, or a dazzling radiance.

The cosmic scale and extraordinary swiftness, with which the depth in Tintoretto's paintings unfolds, Nakhova connects with the cataclysms of today. This media installation consists of three parts, each of them referring to particular works of the master.

The first thing the viewer sees is a composition based on Tintoretto's early work, The Creation of the Animals (1551, Gallerie dell'Accademia). This monumental composition attunes the viewer to enter the world of Tintoretto's painting. It rethinks the biblical text from the perspective of experiencing contemporary history. In it, time flows swiftly, which exposes the creative gesture, which stands behind the existence and behind art.

The next composition at the wall in the right side is freer of direct associations, but it corresponds to the spirit of Tintoretto's art, which exists simultaneously in different spaces and elements. In this composition the elements of water and sky collide with the element of earth. The latter is a place of suffering and eternal struggle, while water brings change and heaven brings deliverance. The motive of human mass, storm and rebellion – so characteristic of Tintoretto and literally sprouting from his drawings – comes to life and unfolds in the images of contemporary global conflicts.

The dome is the central space of the church, where the climax scene of Nakhova's trilogy is concentrated. When the viewers move inside the church towards the dome, it makes them raise their heads and turn to the reflection on the eternal meanings of the art and life. The video projection resembles a kaleidoscope with the masses of people – in droves or in singles, walking or driving – rush into the distance and up. This living mass blends together and boils the same way as in the melting pot of Tintoretto's Paradise from the Doges Palace. All earthly roads lead upwards, to the light emanating from the window of the dome, as it opens up the outer space, which is difficult to conceive.

IRINA NAKHOVA (born 1955, Moscow, Russia) is an artist and Moscow Conceptualist. Her main art genres are painting and installations. She graduated from Moscow State University of Printing Arts (formerly Moscow Polygraphic Institute). Since 1989 she has had over 30 solo exhibitions in Moscow, London, Barce-

lona, Salzburg, New York, Chicago and other cities in Europe and the USA. She is a winner of the Kandinsky Award in the "Project of the Year" category (2013). She represented Russia at the 56th International Art Exhibition – La Biennale di Venezia in 2015.



GARY HILL USA LET IT CRY ICE (UNINTENDED PATHS). 2019

Multichannel media installation

The installation by Gary Hill electrifies the interiors of the San Fantin church with sound and image that spread throughout the walls in multiple sequences. The changing dynamics of three-dimensional images of electric blue hue corresponds with raw electronic sound. The images – moving bodies, animals and natural elements – at times suggest certain scenes or details of Tintoretto's paintings, but these references are almost subconscious. These ghostly presences take the viewer to a mysterious preindustrial and post-apocalyptical realm.

For Gary Hill, the defining component of Tintoretto's art is the overall energy, gesture and even speed that envelopes his oeuvre. Hill works much more from the idea of mind space rather than architectural space, mapping the two upon each other. This work comes to terms with recurring ontological disturbances and what it is that we call thinking. The combination of visual images and highly visceral electronic sound allows for a deep synesthetic experience.

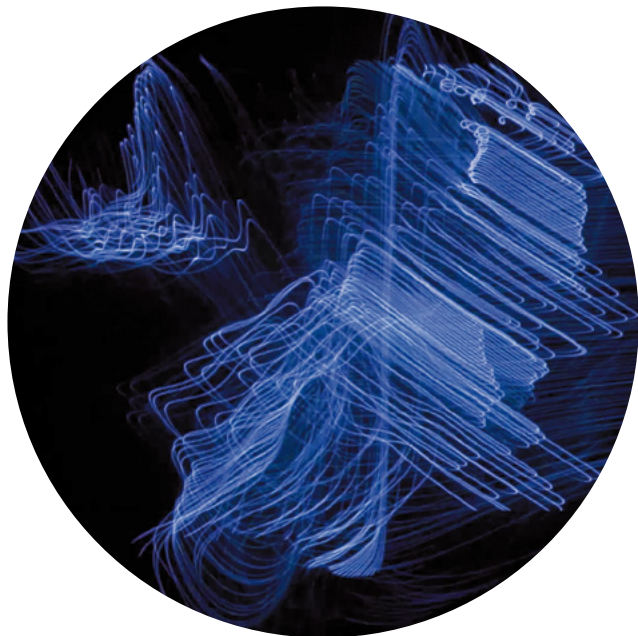
Hill seeks to convey the sense of time flow inherent in Tintoretto's art. It was for the first time in the works of the Venetian master that space from a simple backdrop turned into a medium of emotion. Glowing

contours, transparency and incandescence of Tintoretto's painting reflects his attitude towards light as a matter, which surrounds objects and accepts all their properties. Characteristic feature of the artist's manner is painting with light colors on dark undercoat, thanks to which the images seem to emit light.

In The Last Supper from San Giorgio Maggiore glowing haloes of Christ and the apostles illuminate all the surrounding space with divine light, making incorporeal angels visible. Likewise, Gary Hill creates worlds tangible by all the senses and able to transform the space around.

Immersion into the darkness is the feeling that one has when entering the building of Scuola di San Rocco after passing through the sun-drenched Campo San Rocco. This experience is both sensual and metaphorical, since the name of Saint Roch is associated with the dark period of the outbreak of plague in Venice. Dim grandeur of the Scuola di San Rocco and its magnificent painting cycle created by Tintoretto inspired Jean-Paul Sartre to write the essay The Prisoner of Venice, where he measures Tintoretto against Titian and draws him as a figure similar to les poètes maudits.

Music is of great importance for understanding Tintoretto. At home he would arrange musical performances on religious topics, inviting friends to participate, among them – the composer Gioseffo Zarlino. The 19th-century French critic Hippolyte Taine compared The Crucifixion by Tintoretto with polyphonic choir. Tintoretto's persona also attracted one of the most iconic figures of the 20th-century music scene, David Bowie – thanks to his dark rebellious spirit.



Splitting the elements of Tintoretto's paintings into spectra and neurons, Gary Hill creates of them a new substance. Emerging from the darkness, it allows the viewer to feel the deep essence of Tintoretto's art in a new way.

GARY HILL (born 1951, Santa Monica, USA), a multimedia artist and one of the pioneers of video art, started his experiments with video and sound art in the 1970s – 1980s. In his video art works and in-

stallations, the artist explores the connections between images, sound and language ("Incidence of Catastrophe," "Between Cinema and a Hard Place"), and between the body and technology ("Inasmuch As It Is Already Taking Place," "Inasmuch As It Has Already Taken Place"). His solo exhibitions have been held in the most famous museums in the world, such as the Centre Georges Pompidou (Paris), Guggenheim Museum (New York), Barcelona Museum of Contemporary Art, etc. Gary Hill's art works can be seen in many museums around the globe, including the Museum of Modern Art in New York. He has been honored with many prizes, including the Golden Lion of the Venetian Biennale (1995), MacArthur Foundation Fellowship Award (1998) and an honorary doctorate from the Cornish College of the Arts in Seattle (2011).

EMILIO VEDOVA ITALY

TORINO 1987—6. 1987

Water-based paint, sand,
nitrocellulose lacquer, powdered oxide
and pastel on canvas, 280 × 280 cm
Courtesy Fondazione
Emilio e Annabianca Vedova

Emilio Vedova was an Italian abstract painter who is considered the main follower of Tintoretto in the 20th century. The exhibition by Germano Celant at the Scuola Grande di San Rocco in 2013 has demonstrated their close links. Vedova, who had referred to Tintoretto since he was young, later wrote that the artist was one of his identifications in his understanding of space, directing rhythms and magmatic energy of passions and emotions.

This connection between the modern painter and the late Renaissance master – who is often referred to as mannerist – is not accidental. Tintoretto's name was re-actualized in the early 20th century by Max Dvořák, a member of the Vienna School of Art, whose focus always turned to watersheds in the history of art. The art of Tintoretto was consonant with the expressionist search for formal elements, since the line and light were the artist's main tools in designing space. In-

asmuch as we see the world by the medium of light, it acts as the main vehicle for emotion.

In the mid-20th century the figure of Tintoretto was the subject for Jean-Paul Sartre, for whom the Venetian master embodied existential anguish – he was both behind his time (as the last native-born artist on a scene ruled by a cosmopolitan elite) and ahead of it (as the ideal artist for a rising bourgeoisie that was still timid to declare itself amidst the pomp and decorum of the ducal republic). Sartre called him the first film director in history for his ability to master the space and to create a narrative on canvas.

By the mid-1980s, Emilio Vedova began a period of intense research stimulated by the use of the circle. It was a sort of challenge for his artist's vision and contrasted his lacerated, asymmetrical and ever-shifting universe that he created on canvas. He drew inspiration from the ancient concept of the circularity of time. The series of Vedova's circular canvases represent his ethical and political conception of art, according to which the mission of the artist was to record and at the same time to re-transmit the eternal clash of situations that incessantly agitate the whole world: wars, injustice, oppression, etc. The form of the circle was the way to go beyond the limits of the pictorial expressive medium through the combination of space and time.

The circle also recalls the shape of the windows of Venetian churches – for example, Tintoretto's favorite Santa Maria dell'Orto. Vedova's painting inspired by Tintoretto's palette and enclosed in this shape brings to mind Sartre's words that "Tintoretto

is Venice, even if he does not paint Venice." The same way Robusti once broke the laws of linear perspective, Vedova shows the spontaneity, contradictions and openness of creative process. His works are painted in a free gestural way. Both artists master not individual characters but entire elements – and in case with Vedova's Tondo, also the element of time.

EMILIO VEDOVA (1919, Venice, Italy – 2006, same) is the main Tintoretto "emulator" in the 20th century. In 2013 curator Germano Celant organized an exhibition at Scuola Grande di San Rocco to illustrate the artistic dialog between Vedova and Tintoretto. After years of being absorbed in expressionism, in 1942 Emilio Vedova joined the "Corrente" movement, which formed an opposition to totalitarian art. In 1946 he founded the "New Italian Secession" movement in association with other artists. In 1948 he debuted at the Venetian Biennale. In 1960 he won a Grand Prize for Painting, in 1954 he won a fellowship that allowed him to spend 3 months in Brazil, and in 1997 he received the Golden Lion Award for Lifetime Achievement. He taught art in Salzburg, Venice, and a number of universities in the United States.



JACOPO ROBUSTI, KNOWN AS TINTORETTO (1518–1594) ITALY THE ORIGINS OF LOVE. EARLY 1560s

Oil on canvas, 174 × 232 cm
Courtesy of Antichità Pietro Scarpa

After centuries of oblivion, this painting was discovered in 1991. It was initially thought to be part of the Doge's Palace decoration. However, over time, the scholars have identified the commissioner and iconography of this work.

The painting was commissioned by Federico Contarini, who belonged to one of the noblest Venetian families. In 1562 he founded the Compagnia della Calza degli Accesi aimed at promoting cultural events and performances among his peers. They used the antechamber of the Marciana Library as a meeting place. Works of art of the time illustrated the contents of the splendid library of Cardinal Bessarione, which made this place a cultural center of the Republic in the mid-1500s. Contarini seemed to be following in the footsteps of his relative, humanist Sperone Speroni, who in 1540s had founded the Accademia degli Infiammati in Padua.

The iconography of *The Origins of Love*, which became the insignia of the Compagnia, is a summary of the *Dialogue on Love* that Speroni published in 1540s.

In the brazier held by Apollo the sun lights up the human soul with love, with reflections from the mirror adding up to the process. Next to him, Aphrodite Pandemos and Aphrodite Urania – the sacred and profane love – hold the attributes of Abundance, Prudence, Measure, Purity and Wisdom – qualities necessary to sustain the flame of love.

At the time when Tintoretto received this commission, he worked on a painting cycle for the Atrio Quadrado at the Doge's Palace. These works are stylistically close to each other. The golden light this painting emanates, on the one hand, conveys the divine world. On the other, it alludes to the golden age that the painter witnessed: the Library was the evident testimony of the knowledge that the Venetian humanists inherited from the classics. Unlike Tintoretto's multi-figure compositions full of tension, struggle and emotion conveyed by jittery light, this painting shows a glorious radiant scene of the divine act of creation.



**!MEDIENGRUPPE BITNIK
SWITZERLAND
JOIN THE SECRET TINTORETTO
FRATERNITY. 2019**

Intervention

!Mediengruppe Bitnik build their intervention on the idea of communion, which permeates the work of Tintoretto. Artist often focused on the theme of the Last Supper and interpreted it as a spiritual unity, leaving the subject of betrayal behind. Tintoretto depicted the scene in the setting of a Venetian tavern and portrayed the characters as ordinary people.

Tintoretto always emphasized with the poor. From the early stages of his career he created paintings for the communities of craftsmen. Different communities and confraternities coexisted with the authorities of the Republic of Venice and were a kind of social security system. To be a member of such a community allowed for status and influence.

Scuola di San Rocco, with which Tintoretto was affiliated for twenty years, helped common people, especially during the dark period of the outbreak of plague in Venice. The building of the Scuola Grande di San Rocco, where he created his largest painting cycle, is called the Sistine Chapel of Tintoretto.

The artist had to make a lot of effort to join the fraternity and to decorate the building. In order to be noticed, Tintoretto first created two enormous paintings at the Church of Madonna dell'Orto – for no fee, asking to only reimburse the materials. The paintings of The Last Judgment and The Adoration of the Golden Calf became a kind of advertisement of the artist and a manifesto of his views setting spirituality against idolatry.

When he was finally called to take part in the competition for the decoration of Sala dell'Albergo at the Scuola di San Rocco, instead of presenting a preliminary drawing he managed to install the painting St. Roch in Glory in the center of the ceiling, claiming that he knew no other way of drawing and if they did not want to pay him for the work, he would donate it to them. Thus an arrangement was established between Tintoretto and the Scuola, which was destined to produce the most extraordinary painting cycle in Venetian art.

!Mediengruppe Bitnik calls to join a secret fraternity. 21st century offers new identities, new social and economic instruments, but the human aspiration to unite, communicate and celebrate life remains. The atmosphere of secrecy, communion and co-creation links their project with the theme of Venetian scuole.

!MEDIENGRUPPE BITNIK (Carmen Weisskopf, born 1976, Switzerland; Domagoj Smoljo, born 1979, Croatia) is a team of media artists who work primarily with the Internet. In their works they explore the concept of virtual space, specifically the darknet. Their art works have been exhibited in many museums

and galleries, such as the Shanghai Minsheng Art Museum, City Art Gallery of Ljubljana, Kunsthaus Zürich, Contemporary Art Center of Vilnius, Tehran Biennial, etc. The art group received the Swiss Art Award (2014) and an Honorable Mention in the Prix Ars Electronica (2016), Pax Art Awards (2018).

PROJECTS OF THE PUSHKIN MUSEUM XXI

Projects of the Pushkin Museum XXI are going to be presented at the various venues of the future Museum Quarter – new and reconstructed spaces will host temporary exhibitions. In the future Pushkin Museum XXI is going to have its own building. The various venues of The Pushkin State Museum of Fine Arts host exhibition projects, conferences and lectures on contemporary art.

The following projects were held in the frameworks of the direction:

- exhibition REMBRANDT. A DIFFERENT PERSPECTIVE Dmitry Gutov, 2015;
- exhibition WINDTRUVIAN MAN Alexander Ponomarev, 2015;
- IMPRESSIONS 2.0 – Eve Sussman (USA), Cristina Lucas (Spain), 'Provmyza' art group (Russia), Alex Verhaest (Belgium), 2015–2016;
- exhibition HOUSE OF IMPRESSIONS. CLASSIC AND CONTEMPORARY MEDIA ART (Chantal Akerman (Belgium – France), Steina and Woody Vasulka (USA), Bill Viola (USA), Bruce Nauman (USA), Mona Hatoum (Great Britain) and others), 2016;



Exhibition FABRIZIO PLESSI. THE SOUL OF STONE, 2018
Installation view
Photo: Vera Udrintseva

- exhibition HOMAGE LOUIS GALLAIT Erwin Olaf (The Netherlands), 2016;
- exhibition LOST KEYS Victor Pivovarov, 2016;
- exhibition HOUSE OF IMPRESSIONS. WANDERING WITH A TROUBADOUR (Vito Acconci (USA), André and Michel Décosterd (Switzerland), Jonas Mekas (USA), Camille Norment (Norway), Julian Rosefeldt (Germany), Anri Sala (France) and others), 2016–2017;
- sound installation by Andrey Guryanov, Anton Kuryshev within the framework of the exhibition RAPHAEL. POETRY OF THE IMAGE, 2016;
- exhibition IRINA NAKHOVA. GAZE, 2016–2017;
- exhibition THE HISTORY OF THE SELF-PORTRAIT Yasumasa Morimura (Japan), 2017;
- exhibition RECYCLE GROUP. HOMO VIRTUALIS, 2017;
- exhibition CAI GUO-QIANG: OCTOBER, 2017;
- exhibition MAN AS BIRD. IMAGES OF JOURNEYS as the Collateral Event of the 57th International Art Exhibition – La Biennale di Venezia (David Claerbout (Belgium), Marnix de Nijs (The Netherlands), Leonid Tishkov (Russia), Masaki Fujihata (Japan) and others), 2017;
- international scientific conference “VIPPER READINGS” “CLASSICS AND CONTEMPORANEITY. REFLECTIONS”, 2018;
- exhibition POSTMORTEM MONOGRAPHY ‘Provmyza’ art group, 2018;
- exhibition FABRIZIO PLESSI. THE SOUL OF STONE, 2018 and other projects.

DMITRY BULNYGIN.
AQUARIUM. 2015
Installation, mapping,
sound. Installation view
at the MAN AS BIRD.
IMAGES OF JOURNEYS
exhibition at Palazzo
Soranzo van Axel, Venice.
Photo: Alan Vouba



PROVMYZA' ART GROUP
(GALINA MYZNIKOVA, SERGEY
PROVOROV). ETERNITY. 2011
Single-channel video installation,
36°26'. The work is acquired
with the support of Mail.Ru
Group. Installation view at the
POSTMORTEM MONOGRAPHY
exhibition. Photo: Anton Surkov

#jointhesecretfraternity

