



la Biennale di Venezia

57. Esposizione  
Internazionale  
d'Arte  
Eventi Collaterali



THE PUSHKIN  
STATE MUSEUM  
OF FINE ARTS

**MAN AS BIRD**  
**IMAGES**  
**OF JOURNEYS**

**13.05.2017 – 05.09.2017**

# **MAN AS BIRD**

## **IMAGES OF JOURNEYS**

THE COLLATERAL EVENT  
OF THE 57<sup>TH</sup> INTERNATIONAL  
ART EXHIBITION – LA BIENNALE  
DI VENEZIA

**Palazzo Soranzo van Axel.**  
**Venice, Cannaregio 6071–30121**

Tuesday – Sunday: 10:00–18:00  
Monday: closed

[www.venice.arts-museum.ru](http://www.venice.arts-museum.ru)

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for the exhibition  
**MAN AS BIRD.**  
**IMAGES OF JOURNEYS**  
May 13 – September 5, 2017

**The Pushkin State Museum  
of Fine Arts, Moscow**

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**Fabrizio Plessi** Italy

**Tanya Akhmetgalieva** Russia

**Dmitry Bulnygin** Russia

**Irina Zatulovskaya** Russia

**Leonid Tishkov** Russia

**Mariano Sardón** Argentina

**Marnix de Nijs** the Netherlands

**Sofia Gavrilova** Russia

**Masaki Fujihata** Japan

**Martin Honert** Germany

**Yuri Kalendarev** Russia

**'Provmyza' art group** Russia

**David Claerbout** Belgium

**Semyon Aleksandrovsky** Russia

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 700 000 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 open to contemporary art, 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 under an extensive reconstruction, the development of the Museum Town will be the first of its kind in Russia.

In its new projects, The Pushkin State Museum of Fine Arts is aimed to involve classical art into a dialogue with contemporaneity. The Museum creates a new area of focus – the **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 a new forms. Video, sound, performance could fit harmoniously into the context of a traditional museum.

**Pushkin Museum XXI** is an innovative division of the Museum, where all forms of the contemporary art presentation from painting and sculpture to video art and virtual reality are fully involved into a dialogue.

**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 helps to develop the evolution of an artistic image from classic methods to modern technologies. The collection of **Pushkin Museum XXI** will be based on the works of Russian and foreign artists participating in the exhibition projects as well as works created specifically for the Museum.

Throughout history we have expanded the boundaries of the visible and found new perspectives. The development of optics and the evolution of art went hand in hand, and the artists were armed first with camera obscura, then with video camera. The expansion of the optic outlook has always aimed at knowledge of the world. From expeditions to remote parts of the world, to change of the very way we see things, this process unfolded in history, corresponds to an inner transformation one accomplishes in life.

To link classic tradition with contemporaneity, ultimately contributing to reshaping the optics of the viewer's perception is one of the goals of the **Pushkin Museum XXI** project reflected in this exhibition. This direction of the museum is designed to connect the classic and the new, to relate the Russian and the international art process, to promote a dialogue of the forms of representation of contemporary art, and to present artists who speak the language of the new media.

The exhibition *Man as Bird. Images of Journeys* invites the viewer to travel across multiple dimensions – space, time and individual experience – which may alter perception of the world and of the self. The initial morphology and structure of the images transforms along the journey due to different viewpoints incorporated in the project. Like Jonathan Swift's Gulliver or Lewis Carroll's Alice, the viewer will experience unusual proportions and perspectives: the world transforms, the point of view changes, the real and the imaginary intertwine and no longer correspond to our former beliefs.

The first floor of the Palazzo Soranzo Van Axel is filled with the images of water. The main element of the city of Venice transforms here into a mythological substance, whose waves carry the viewer into the journey. A local vehicle guides him – it is Fabrizio Plessi's sandolo, one of the artist's variations on the theme of interflow of natural and digital elements. Tanya Akhmetgalieva's site-specific installation draws the viewer into an endless whirlpool of images. It storms, it calms down, while sirens singing and beacons glowing in the far remind that hopes are futile and illusions are vain. In the meanwhile, Dmitry Bulnygin's installation shows an extreme scenario, when one is not able to control external circumstances and can only spasmodically swallow air, just like the fish in his *Aquarium*. While in reality not everyone faces catastrophic circumstances, equally in the exhibition not every viewer will come across this artwork.

The eternal theme of the Odyssey is refracted through the prism of the Christian view in the works of Irina Zatulovskaya. What comes to the fore here is repentance, coming back home, and ultimately returning to oneself. At this point of finding harmony with oneself, one can go in search of poetry in life, as Leonid Tishkov does in his journeys with his own *Private Moon*. Since people began to travel, they established a tradition to record their travel experiences. The written description of journey was often accompanied by sketches. Leonid Tishkov continues this tradition by placing an artificial moon each time at a new location such as landscape of open terrain, balco-

nies and gardens of citizens, walls of clubs, abandoned buildings or power plants, and documenting these views. Today the Moon has landed at the medieval palazzo, hiding in its narrow corridor and inviting the viewer to rush upwards, from where it recently descended.

Along the journey, the angle of vision expands – from the familiar 120 degrees of the human vision to 360 degrees of the bird's eye. The space built in accordance with the laws of linear perspective, familiar to the viewer since the Renaissance, seems right only at the first glance. Once on the second floor, the viewer will be able to experience expanded vision.

Landscape images of the 15<sup>th</sup> century depicting cities from the bird's eye view, although detailed and precise, were the product of reflection rather than observation. Today an artistic panorama becomes virtual reality or a live database, a source and repository of fragmented images. The position of the viewer also changes: he seems to dissolve in the panorama and instead of a confined image he sees an open world from the inside. In the work by Mariano Sardón the views of the cities are overlaid by maps of gaze movements of the viewers looking at them, which results in enchanting images of some third space. The installation by Marnix de Nijs immerses the viewer into a three-dimensional quivery dreamlike urban space synthesized from digital data. Images woven from reality transfer to the sphere of the imaginary. In the same way Italo Calvino created his imaginary *Invisible Cities* out of real travels of Marco Polo: "Cities, like

dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else".

The art journey turns out to be not just a mere geography – here the structure of space reflects the worldview. Travelers from different eras have interpreted this structure in various ways; it could become patchy and spotty because by describing just the stops they would miss the distances. Sofia Gavrilova constructs her imaginary territories of deserted landscapes, whose pictures she took during her geographical expeditions. The dissonance between a dry scientific form and the tradition of romantic admiration of the Russian landscape, sharpened in her installation, refracts in a new way in the palazzo space. Here her *Dug Holes* are rhymed with the verticals of the gothic windows, through which one can see the ripples of the Venetian canal.

The center of this universe uniting views from different perspectives and fragmented spaces is an electronic home by Masaki Fujihata. The possibilities of expanded vision today allow us to perceive the whole world as our home; invisible threads of electronic signal link its inhabitants. However, there is another model of home – a memory of home from our childhood, where any journey was possible to undertake without leaving the room, just by using imagination. Such a dream home we see in the installation by Martin Honert. It presents the universe of our inner spirit. A reverberation coming from the sound sculpture by Yuri

Kalendarev passes through the exhibition space. Visible images become audible and tangible. The universe resonates. The view to the Church of Santa Maria dei Miracoli through the window adds to a moment of a miracle.

The theme of tangibility of an image continues in the works by David Claerbout and the 'Provmyza' art group. In both cases the viewer gets confused by an unusual angle of view, and, like a Lilliput, has to thread his way through a dark forest in Claerbout's installation and through a disquieting desert in the *Eternity*. Due to persistent distortion of reality, sudden transitions from close up to distant perspective the viewer loses an ability to hold a certain position. But when the artists allow him to come up to the surface, his primary ideas turn out to be inverted. The dark forest turns out to be a small grove in the middle of a plain, and the Giant Eternity – a little girl fiercely fighting the circumstances.

Finally, the viewer can travel to the exhibition spaces of The Pushkin Museum by using a headset with an audio project by Semyon Aleksandrovsky called *Another Museum*. When going up or down the stairs, or walking in the patio of the Venetian palazzo, one can at the same time immerse into the ambience of the Moscow museum, flouting physical borders and distances.

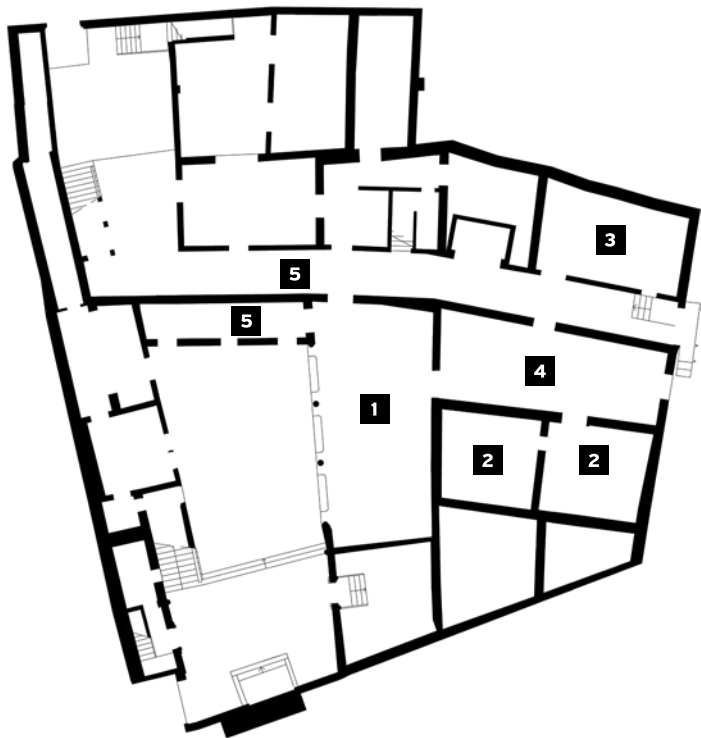
Ultimately, perceptions and feelings shape our attitude towards the space outside and memory inside, and color our impressions in unexpected tones. The vanishing point converging bird's-eye view and human perspective, the human eye and the camera lens, spaces of history and

individual memory is inside each of us, and the key goal of this odyssey is to know oneself.

*Marina Loshak, Olga Shishko*

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**1 FLOOR**



- 1. Fabrizio Plessi**
- 2. Tanya Akhmetgalieva**
- 3. Dmitry Bulnygin**
- 4. Irina Zatulovskaya**
- 5. Leonid Tishkov**

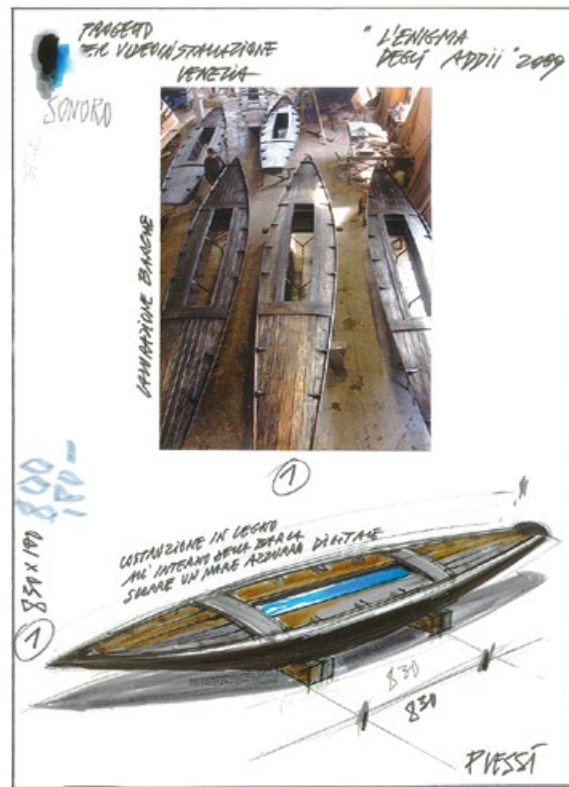


The boat as a symbol and a metaphor of the idea of a journey into the creative unknown. It represents the essential element in finding the right direction for the sailor in the artistic storm. The virtual water that digitally streams within the interior of the boat is the flowing of time, an energetic movement of the mind.

Plessi presents himself to the world of art as a modern alchemist, playing with water and fire. He is capable of «humanizing» technological tools, making them carriers of emotions and open concepts. The theme of his artwork is water, which is ancient, ancestral, primordial element that materializes through a contemporary medium that shares the «liquidity»: video. It's Plessi himself that claims that these two elements are «fluid, mobile, unstable, both give off a blue glow.» The element of water intertwines with the medium of video in a boat that takes us into an endless journey of life. This work is particularly significant for Venice as the boat installation was presented here in different variations, and reflects the liquid nature of the city.

### FABRIZIO PLESSI

(b. 1940, Reggio Emilia, Italy) is media artist, concerned mostly with video art and the themes of water and fire. Plessi became internationally famous with the 1988 work *Roma*, an installation that combined stone ruins and embedded video screens. Since the 1990s he has taught extensively and created sets for theater and opera. He has exhibited internationally, and in 2011 created the Venice Pavillion at the Venice Biennale.



### Ca' d'Oro. 2009

Wood sandolo, TV, DVD player, sound  
 Courtesy of the artist



Photo: Claudio Franzini

Site-specific installation works with the memory of the place: for many centuries, ships moored to Venice's piers. Tanya Akhmetgalieva reflects upon personal life odyssey of each of us and creates a story about how we always dream to be somewhere else except where we are now. Our beacons beautifully glow somewhere far at the horizon, and we eternally drift from one dream to another, failing to live here and now.

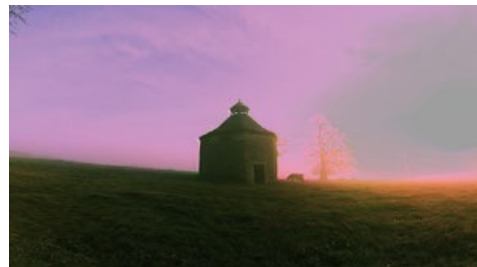
The installation draws the viewer into a crazy endless swirl of thoughts and feelings. Surreal synthetic light produces waves, splashes and noises interfering with the images: the beautiful surface of the unknown hides dangerous reefs. The merging of these flows causes illusions leading to dangerous situations and sinking. One hears the sirens singing; something ghostly and distant appears on the horizon, and comes closer causing storm and distress; then it all slowly recedes bringing calm and silence, to then surge again after a while.

Among individual visual stories within the installation each viewer makes his own personal journey. Its climax is an encounter with a ghost ship that makes one pause and meditate.

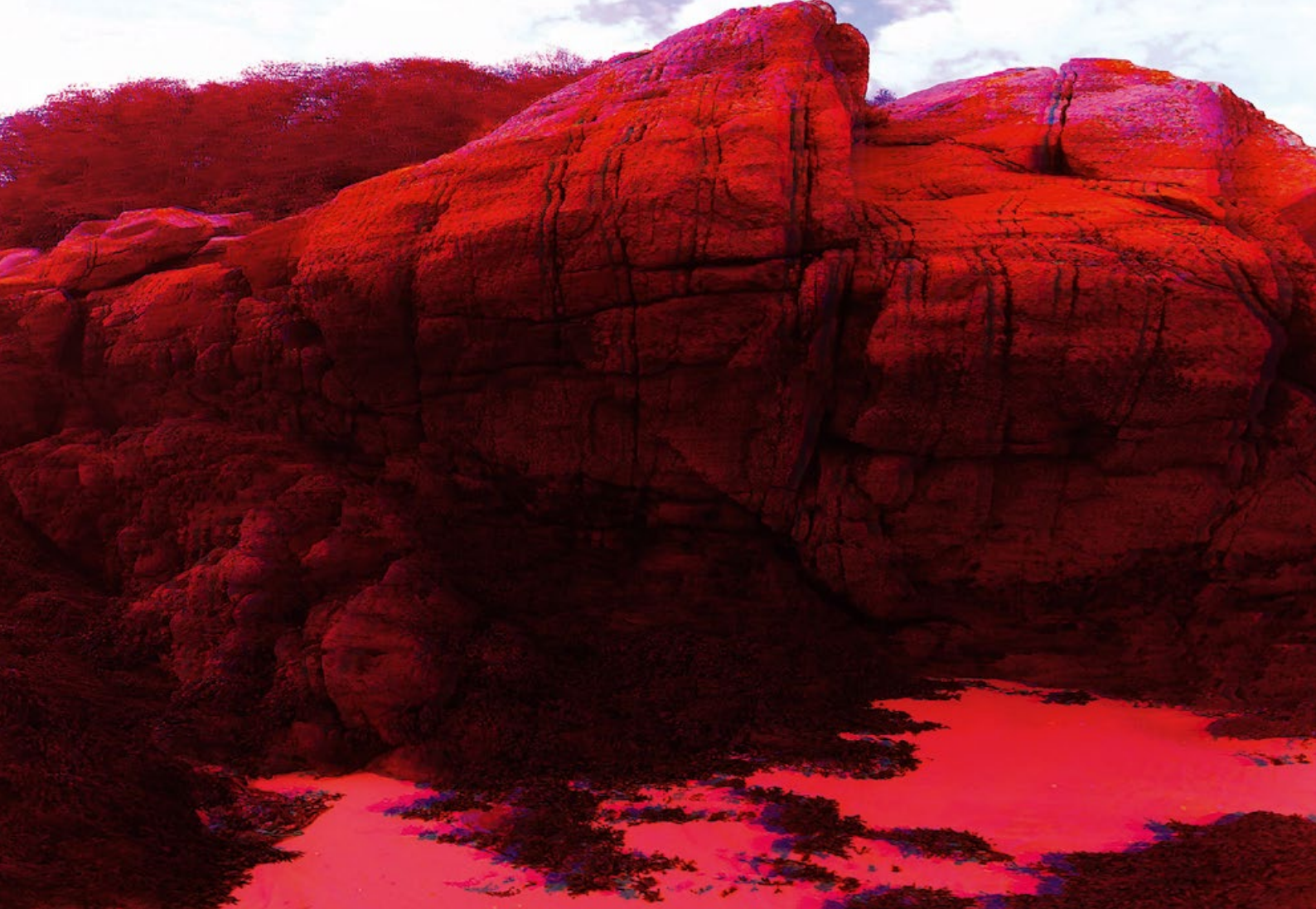
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**TANYA AKHMETGALIEVA**

(b. 1983, Kemerovo, Russia) – artist, works in the genres of painting, video, installation. Studied at The Saint Petersburg State Art and Industry Academy by A. Stieglitz and Institute PRO ARTE. Her works were exhibited at the Russian Museum, Winzavod (Moscow, Russia), Moscow Museum of modern art, Calvert 22 Foundation (London), Galerie Forsblom (Helsinki), Marina Gisich Gallery (St.Petersburg), Triumph gallery (Moscow). In 2010, reached the final of the Kandinsky Prize in the category "Young Artist. Project of the Year"; in 2015 won the first prize of Sergey Kuryokhin Contemporary Art Award in the category "The best project of visual art".



**Ghost ship.** 2017  
Video installation  
With the support of Institut  
Français de Russie  
*Courtesy of the artist*



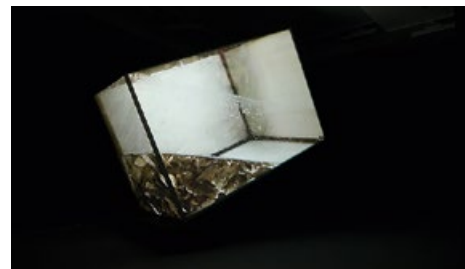
The project is a video installation employing video mapping technology to create an illusion of a tilted aquarium filled with a mass of fish that is projected onto a parallelepiped. From time to time the water level in the tank drops at a high speed. Because of the disturbance, fish moves chaotically, and in pauses between falls in the water level, it tries to occupy a favorable position at the water's edge to gain access to oxygen. This process is cyclical because once the fish finds itself in a dry aquarium, the water starts to come back, filling the tank to the top.

The project is an allegory of life; the history of mankind is fast forwarded showing how mankind with equal speed multiplies and consumes what is needed for its life. Aquarium here is a symbol of dream inaccessible to a man except through the glass. In contemporary dwellings aquariums with exotic fish act as windows into the dream. In a broader context, objects placed under the glass (of storefronts or museum vitrines) get isolated in the sphere of memory and imagination.

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**DMITRY BULNYGIN**

(b. 1965, Novosibirsk, Russia) – artist, lives and works in Moscow. Graduated from Architectural Institute of Novosibirsk. Since 1999 works in the field of video and multimedia. In 1999–2004 participated in the projects of the “Blue Noses” art-group. Since 2000 – director of ESF (Extra Short Film Festival). Since 2001 performs as vj db. Finalist of the Kandinsky Prize (2010, 2015).



**Aquarium.** 2015  
Installation, video mapping, sound  
*Courtesy of the artist*

A series of works furnished on a horizontal canvas of Venetian textile, brings together several themes: the Old Testament (Expulsion from the Garden of Eden, Binding of Isaac), the Gospel (Crucifixion), and the contemporary (Self-portrait, Little Black Dress). Together they form a generalized narrative of repentance, returning home and returning to oneself. Irina Zatulovskaya can be defined by her relationship with the media. Irina rarely paints on canvas, her signature technique is painting on wood or metal. She finds materials for her works mainly in the old abandoned countryside houses or at the dumps, where they have long lost their original cleanness and functionality. A few touches of two or three colors give birth to an image – it is a result of combination of the artist’s ascetic gesture and the traces left on the surface by nature, people, and time. This artistic gesture can be also seen as a metaphor of resurrection and salvation. Irina Zatulovskaya considers herself one of the followers of the Russian avant-garde artist Mikhail Matyushin, and calls her work “expanded realism”. Matyushin sought to create the new image of nature on the picture plane by teaching the eye to perceive every visible detail as part of the great whole. The result of Matyushin’s “expanded vision” is seeing the synthetic image of the world and its fourth dimension.

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**IRINA ZATULOVSKAYA**

(b. 1954, Moscow, Russia) – artist. Her works are in collections of the largest Russian museums, as well as of the Kiasma Museum of Contemporary Art (Helsinki, Finland), the Museum of Warsaw (Poland), Museum of Modern and Contemporary Art of Trento and Rovereto (Italy).



**Back Home.** 2017  
 Embroidery, Venetian silk, wool,  
 cloth, gold. 36 × 223 mm  
*Courtesy of the artist*

*Private Moon* is a visual poem telling the story of a man who once met the Moon and stayed with her for the rest of his life, traveling with it all around the world.

Since people began to travel, they established a tradition to record their travel experiences. The written description of journey was often accompanied by sketches. Leonid Tishkov continues this tradition by placing an artificial moon each time at a new location such as landscape of open terrain, balconies and gardens of citizens, walls of clubs, abandoned buildings or power plants, and documenting these views. Located in unusual ways and illuminating objects around it, the traveling crescent moon offers viewers and random passers-by to experience the sensation of fabulousness of existence. Hence, a viewer finds himself inside the installation, becoming a character and partaker of events, experiences poetic state in our prosaic postindustrial time.

The artwork travels all around the world. The Moon has visited Siberia and Ural, Saint Petersburg, Lvov, Riga, Paris, Berlin, Prague, London, Frankfurt, Zurich, Japan, Singapore, China, Taiwan, USA. According to the artist, "The real Moon travels around the Earth illuminating beautiful landscapes of our beloved planet with its magic light – and that is why I decided to make the same journey with my *Private Moon*. It will be a somewhat longer journey that one orbit of the Moon around the Earth. A lifelong journey!»

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## LEONID TISHKOV

(b. 1953, Nizhniye Serghi, Russia) – artist, lives and works in Moscow. Graduated from the Sechenov Moscow Medical Institute. Works with installation, sculpture, video, photography, and book illustration. His works are in collections of the Museum of Modern Art in New York, the Center of Contemporary Art Ujazdowski Castle in Warsaw, the Wooyang Museum of Contemporary Art in Korea, the State Tretyakov Gallery in Moscow and many Russian museums.



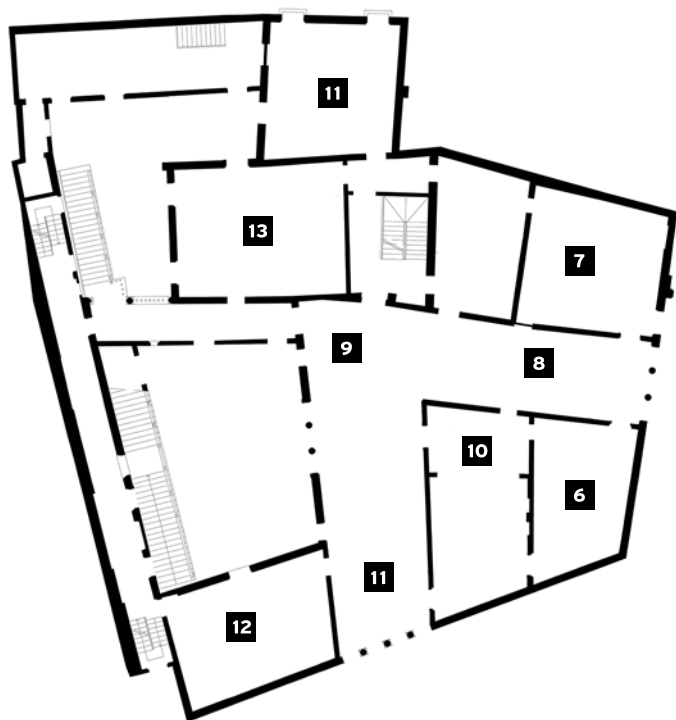
**Private Moon.** 2003–2017  
Light installation, photographs, video  
*Courtesy of the artist*





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**2 FLOOR**



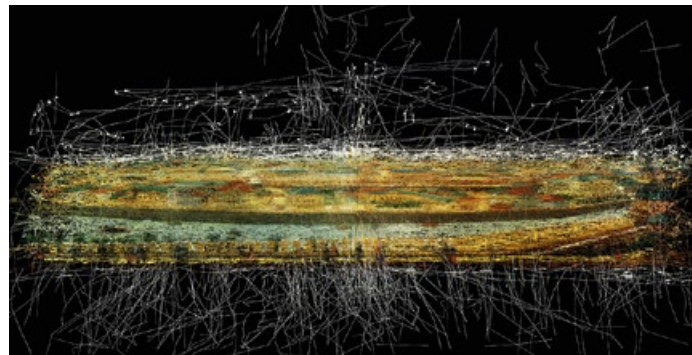
- 6. Mariano Sardón**
- 7. Marnix de Nijs**
- 8. Sofia Gavrilova**
- 9. Masaki Fujihata**
- 10. Martin Honert**
- 11. Yuri Kalendarev**
- 12. Provmyza art group**
- 13. David Claerbout**

The work is an artistic and conceptual study of visual culture, from the panoramic view of the city that appeared in the late 15<sup>th</sup> century to the contemporary database approach. An eye-tracking device captures the gaze movements of the viewers around the landscape images. These are images of the past – engravings from the collection of The Pushkin Museum, as well as contemporary views of Venice, Moscow and Buenos Aires. Trajectories of gazes are superimposed, which results in enchanting colored images. Panoramic view, typical for the 15<sup>th</sup> century images is marked by a great depth of the observed space and a wide viewing angle. The emergence of digital media makes static images to disintegrate: a classic panorama turns into virtual reality, an animated database – a source and depository of separate images that embrace us. The position of the viewer also changes: he seems to dissolve within the panorama, and instead of a closed view he faces an open world introducing him into the image. The work of Mariano Sardón presents urban landscapes as databases consisting of visual maps. At the same time, it reminds that landscape images of the 15<sup>th</sup> century depicting cities from the bird's eye view, although detailed and precise, were the product of reflection rather than observation.

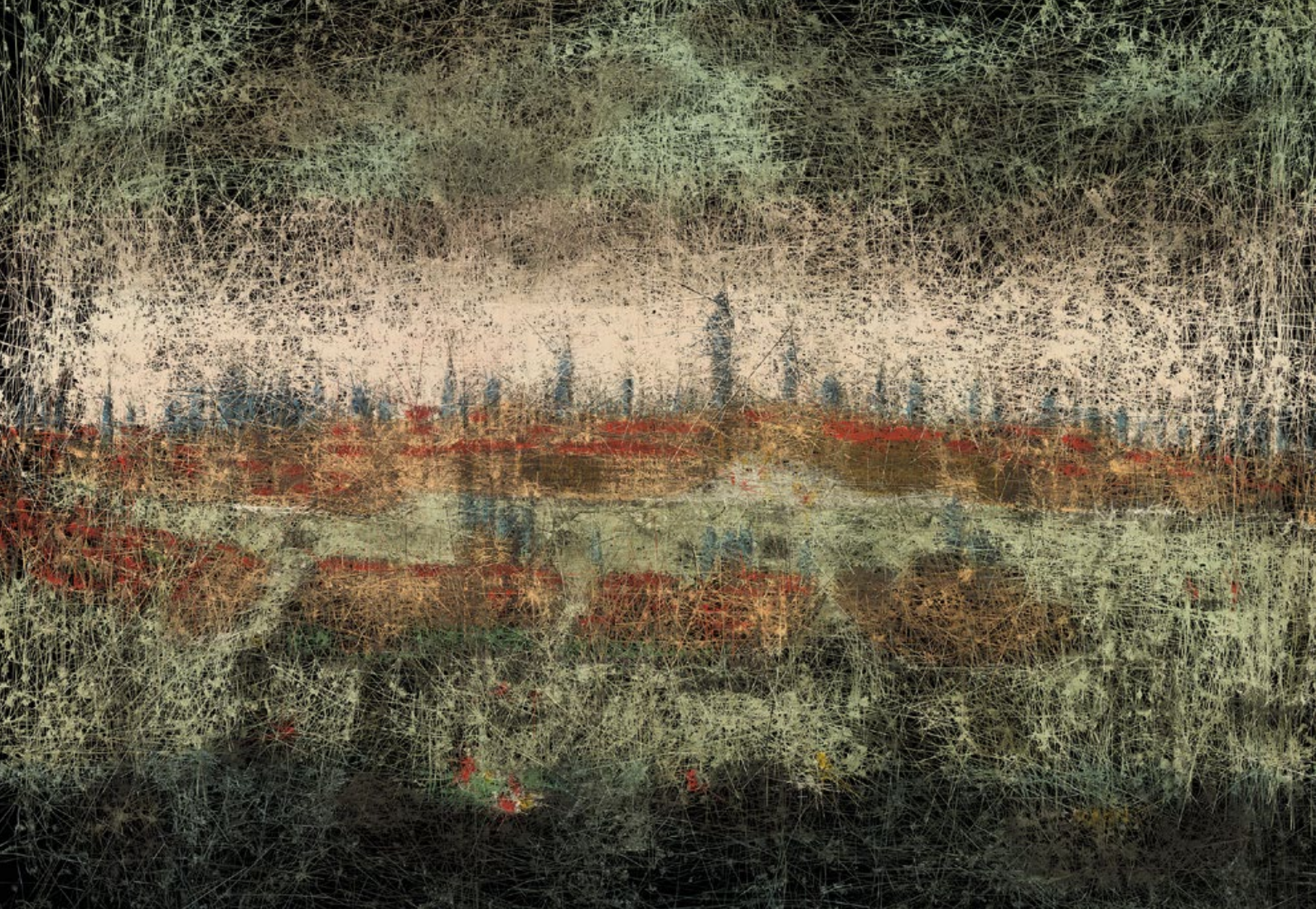
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**MARIANO SARDÓN**

(b. 1968, Bahía Blanca, Argentina) is an artist, professor and chair of the Electronic Art Program and chair of the Art-Science Museum at the Universidad Nacional de Tres de Febrero (Buenos Aires). From 2004 to 2013 he served as academic advisor of the Interactive Art Program at Espacio Fundación Telefónica (Argentina) and as consultant for the Fondation Daniel Langlois Art-Science and Technology Program (Montreal, Canada). He participated in Ars Electronica festival (2013, Linz, Austria), 11<sup>th</sup> Havana Biennale (2012, Cuba).



**Mariano Sardón** in collaboration  
with **Mariano Sigman**  
**All I have from your memory is a map /**  
**Drawing by the eyes.** 2017  
Media installation  
Supported by UNTREF (Universidad Nacional  
De Tres De Febrero) and MUNTREF (Centro  
de Arte y Ciencia)  
*Courtesy of the artist*



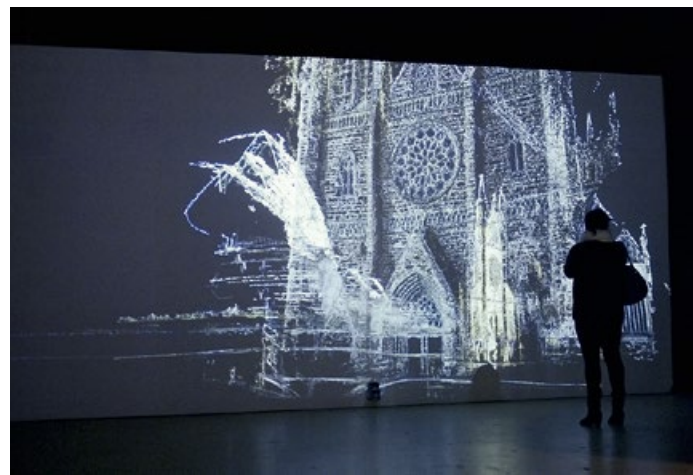
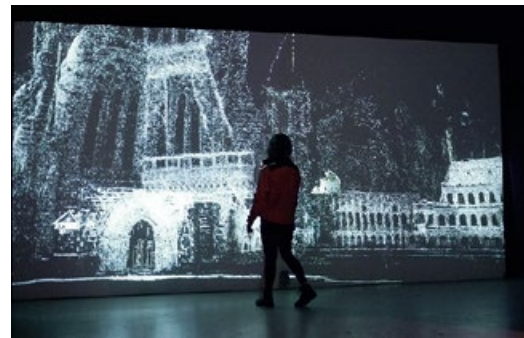
In *Exploded Views 2.0*, de Nijs investigates the representation of global urban environments and comments on the prominent role the World Wide Web has assumed in constructing our view of the real world. Visitor physically navigates through an audio-visual city landscape built up from point clouds with a 3D scanning technology that creates a surreal and dreamlike atmosphere. The content for 3D city landscape is provided by users of social media platforms.

Playing with the possibilities offered by the combination of movement and 3D interactive imagery, this installation purposefully places the viewer in an intensely absorptive experience. However, what is actually offered contradicts the reality of the physical and illustrative perception by mediating a juxtaposed dreamlike encounter. Quivery landscape breaks down into smallest pixels. Images woven from reality transfer to the sphere of the imaginary. In the same way Italo Calvino created his imaginary *Invisible Cities* out of real travels of Marco Polo: "Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else".

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**MARNIX DE NIJS**

(b. 1970, Arnhem, the Netherlands) is a pioneer of Dutch media art. To create his technologically complex installations, de Nijs often relies on close collaborations with media labs, universities and highly skilled developers/engineers. His work won the Art Future Award (Taipei 2000) and received honourable mentions at the Transmediale award (Berlin 2000), the Vida 5.0 award (Madrid 2002), and Prix Ars Electronica (Linz 2001 & 2005), Witteveen & Bos Art and Technology Price (2005).



**Exploded Views 2.0.** 2012–2013  
Interactive installation  
*Courtesy of the artist*

The installation features photographs of empty landscapes shot by Gavrilova during her geographical expeditions through Russia. The work consists of vertical panoramas reminding of plans for geological tests. Landscapes akin to cross-section samples provide an opportunity to focus on the line of horizon itself, which is often difficult to see in urban territories, but which is an integral part of our view of the world. The art journey turns out to be not just a mere geography, but a worldview, where the structure of the space reflects ideology. Travelers from different eras have interpreted this structure in various ways; it could become patchy and spotty because by describing just the stops they would miss the distances.

The *Dug Holes* replace the usual optics of admiring a dry scientific form and cast doubt on the legitimacy of admiration as such. The work raises the question of exploiting the visual appeal of the less developed territories. Gavrilova, who graduated in geography, wonders to what extent the view of the urban citizen aesthetizes the exoticism of the primordiality constructed by ourselves. The work addresses issues of decolonization of the tradition of the national romanticized landscape, as well as the question about scientific and aesthetic methods of representation of a research.

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**SOFIA GAVRILOVA**

(b. 1987, Moscow) is an artist and curator who works mostly with photography and installation. In 2009, Gavrilova graduated from the geography faculty of Lomonosov Moscow State University, where she later completed postgraduate research. In 2012, she graduated from Rodchenko Moscow Photography and Multimedia School. Sofia Gavrilova has taken part in numerous group exhibitions in Russia and abroad, her works featuring in the collection of the Multimedia Art Museum, Moscow. In 2011, she was a laureate

of the Solver Camera competition, and she has a laureate been twice long-listed for the Kandinsky Prize (2012, 2013) and the Innovation Prize (2012, 2013), where she received the special prize of Stella Art Foundation (2013).

**Dug Holes. 2014**

Plastic printing. 145 x 30 cm

*Courtesy of the artist*



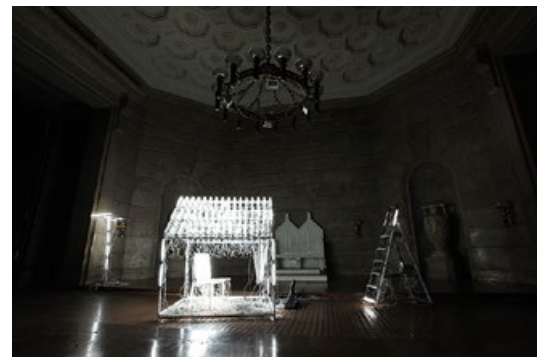
In this work Fujihata recalls the golden age of television, when it had set up an invisible network of viewers. This medium introduced the ability to share an experience with friends or relatives, classmates who are supposedly watching from some other place, or even unknown people yet further away, while sitting in a well-lit room at home. Today the viewers can again feel the community of a global home – the world of virtual networks. However this space turns out to be fragmented, split into icons, and its elements form a kind of a global database.

Today panorama in its classical form gets fragmented, and the viewer is immersed into a multilayered world of images. The archive of memory forms a panorama of our sensations and tactile perceptions. Our journeys and memories of them are linked in a single network that permeates contemporary global home and connects us with the world.

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**MASAKI FUJIHATA**

(b. 1956, Tokyo, Japan) is a media artist. He is a professor at Keio University (Tokyo). He was one of the first artists to use stereolithography; he also created the world's smallest sculptures by using the manufacturing techniques for integrated circuits. However, he is most recognized for his interactive network installations examining the possibilities for communication within virtual spaces. He has exhibited at the Ars Electronica (Linz), CyberForum (Lisbon), and his work is part of the permanent collection of the ZKM | Center for Art and Media (Karlsruhe).



**Private room / TV.** 2009–2010  
 Media installation. Dimensions variable  
 Supported by Tokyo Gallery + BTAP  
 Courtesy of the artist

A cube one meter high is lit from inside and, in brilliant blues, depicts four different perspectives of a man lying in a bed and watching TV. The screen shows images of Earth from space while the moon is visible through a window. Though the man in the images of the piece is a self-portrait of the then-47-year-old Honert, *Lantern* is about the past. The room depicts his bedroom, and the images represent his memory of watching the moon landing. Martin Honert's meticulous sculptures are largely inspired by childhood memories. Employing illusion, manipulation of scale, and painstakingly rendered surfaces, they are obsessive depictions of essential ideas that connect to collective experiences. The artist said, «I don't want my work to get too personal. I may begin with a personal image, but then I try to see how I can formulate a more general one... I don't want to tell stories, so I try to reduce the image to its purest state.» Basing on his personal experience, Honert takes the viewer into a symbolic journey through time, which makes possible to travel without leaving home, and where the scale of images of the memories is distorted.

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#### MARTIN HONERT

(b. 1953, Bottrop, Germany) – artist known for making veristic sculptures of memories or images related to his childhood. He teaches at the Hochschule für Bildende Künste Dresden. Honert represented Germany in the 1995 Venice Biennale and had his first solo exhibition in the United States at Matthew Marks Gallery, in 1999. His work was the subject of a retrospective organized by the Staatliche Kunstsammlungen Dresden in 2007.



**Lantern (small version).** 2000  
Aluminum, plexiglas, inkjet prints,  
polystyrene and fluorescent lights,  
100 x 100 x 100 cm  
Kunstfonds, Staatliche Kunstsammlungen  
Dresden  
*Courtesy of the artist, Kunstfonds,  
Staatliche Kunstsammlungen Dresden,  
VG Bild-Kunst, Bohn*

Yuri Kalendarev's journey is primarily a personal experience of internal search, an experiment that extends from artistic techniques to his own biography. Started with stone carving and land art, the artist turns to light and then to sound. He redefines the concept of sculpture through a new aural experience, going beyond the sound itself, into the realm of the pure acoustics.

The installation leads through Kalendarev's personal artistic journey and represents a space of art studio or a temple, where creative meditation is performed. It consists of his sound sculptures, graphic pieces – visual equivalents of sound, as well as some found objects – the logs carved by sea and time into a sort of musical instruments. This work is a meditation on the topics of time and the nature of image. The artist's goal is to open an entrance into another dimension for the viewer to travel.

The new human universe, visible and invisible, sounding and silent, is created by means of graphics, sound, and rhythm. In the sound sculpture the sound plates are forged out of acoustic bronze compounds in order to generate a large range of frequency oscillations that can be physically felt. Together with a recording of sounds of the author's heart they turn exhibition space into an invisible vibrating cocoon. The sounding rhythm transfers onto the calligraphic pieces, where ink delicately touching the surface creates a multi-layered rhythmic composition. Through rhythm the viewer can join the artist's soul in search of a way through the sounding universe.

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## YURI KALENDAREV

(b. 1946, Leningrad, Russia) is a sculptor and installation artist. He studied at Leningrad Aircraft Institute and the Mukhina Institute of Industrial Art. In the 1970s he was involved with non-conformist art-movement in Leningrad. In 1978–79 taught sculpture at Haifa University (Israel). Since 1980 he lives and works in Italy. His solo exhibitions were held at the museums and galleries of Switzerland, Italy, Germany and Israel.



**Kursk.** 2004  
Acoustic bronze  
Two plates, each 160 × 60 × 0,3 cm  
*Courtesy of the artist*



The work creates a sense of anxiety by immersing the viewer into a multilayered space, where surrounding reality is dissolving, and so is human sight. In the system of culture eternity is perceived as something transcendent, which extends beyond limits of intelligible sphere. The metaphor of the eternity is a little girl, who opposes the destructive force and constantly defeats it. The work presents a series of some mortal cyclic circumstances, in which a little girl finds herself. Here life itself becomes the Eternity and death – just an instant.

In this version of the installation produced specially for the exhibition, the viewer is forced to move along the image and is unable to capture the entire picture at once. The girl's cry becomes acoustic, since its visual source is outside the field of view. The image unfolds before the viewer detail after detail, since he is forced to watch only from a close distance. Thus, the viewer experiences the Lilliputian perception, while the little Eternity girl appears as a giant incomprehensible to his view.

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**'PROVMYZA' ART GROUP**

Galina Myznikova (b. 1968, Nizhny Novgorod, Russia) and Sergey Provorov (b. 1970, Nizhny Novgorod, Russia). The group was created in 1998. The artists work in various genres of contemporary art: experimental films, video art, photography, installation. Over twenty films of the art group participated in international festivals and were awarded with: Tiger Award for Short Film (38<sup>th</sup> International Film Festival Rotterdam, Netherlands), Gran Premio for the Best Competing Film (25<sup>th</sup> Asolo International Art Film Festival, Italy), Best Experimental Film (15<sup>th</sup> Chilean International Short Film Festival).



**Eternity.** 2011  
Video installation, 35'  
*Courtesy of the artists*



A continuous camera movement makes a journey starting in a park, going into a dark forest, which turns out to be only a small grove in the middle of the plain once the camera ascends to the height of a bird's flight. Claerbout works with a universal image of a dark tranquil forest moving the camera in a dispassionate and dynamic manner.

The viewer almost haptically feels the travel through the grove taken there by the smooth and continual camera movement. One seems to thread his way through details of the image while not seeing it as a whole. The forest may resemble a Gothic church, or a cave, or hearth and home – each viewer will have his own associations. However, the feelings may deceive, and one may get lost like a babe in the woods. The space depicted by Claerbout is not specific, it is generic, and its details do not just reflect the perceived object, but reveal the process of perception.

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**DAVID CLAERBOUT**

(b. 1969, Kortrijk, Belgium) is a media artist, best known for his large-scale video installations at the intersection of photography and film. His solo shows were held at the Centre Pompidou (Paris, 2007), MIT LIST Visual Arts Center (USA, 2008), MART Museo di arte moderna e contemporanea di Trento e Rovereto (MAPT) (Italy, 2012) among other venues. In 2010 Claerbout has been awarded the Prize of the Günther-Peill-Stiftung (Düren, Germany).



**Travel.** 1996–2013

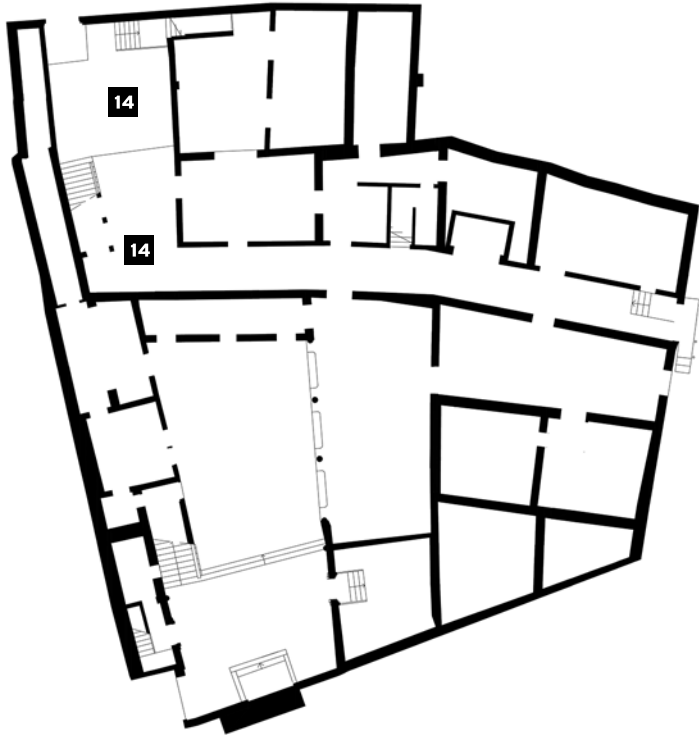
HD color animation, stereo sound, 12'

*Courtesy of the artist and galleries Esther Schipper, Berlin, and Sean Kelly, New York*



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**COURTYARD**



**14. Semyon Aleksandrovsky**

A visitor coming to the exhibition is invited to take an audio journey to another museum. The headset one gets at the start of the route plays sounds of a walk through The Pushkin Museum in Moscow. While visitors wander through the courtyard of the Venetian palazzo, they are immersed into the ambience of the Moscow museum. The sound of a walk through the exhibition at The Pushkin Museum, of random conversations, of footsteps and overall acoustics of the space transferred into the palazzo yard by means of audio recording communicates the experience of contact with another space. The spatial borders are erased, as if there was no distance between Venice and Moscow. One of important prerogatives of art is to eliminate borders and to reduce distances. Aural impressions superimposed on the visitors' view of actual reality give birth to some third space in their mind.

Travel is the most effective way of discovering the world. Today, due to the development of technology, we can travel much faster than before; and due to the Internet we can even have a glance at the remote parts of the world without leaving our own apartment. However, a personal experience and an unhurried familiarization with the place at a walking pace, as in the 19<sup>th</sup> century sentimental journeys, remain our inherent necessities and are commensurate with our contact with the world.

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**SEMYON ALEKSANDROVSKY**

(b. 1982, Perm, Russia) – actor, producer, founder of the Pop-up theatre (St.Petersburg). Graduated from St. Petersburg State Theatre Arts Academy (artistic adviser – Lev Dodin). He has been awarded prizes of the New Siberian Transit festival (Novosibirsk, 2012, 2014), the Tekstura festival (Perm, 2012), the Break-through festival (St.Petersburg, 2012) in the category “Best Stage Director”; nominated for the Golden Mask Russian Theatre Award (2014, 2015, 2016).



**Another Museum.** 2016  
 Sound Installation  
*Courtesy of the artist*

The various venues of The Pushkin State Museum of Fine Arts host exhibition projects, conferences and lectures on contemporary art. At the Main Building of the Museum were displayed such exhibitions as:

- *Rembrandt. A different perspective* **Dmitry Gutov**, 2015;
- *Windtruvian Man* **Alexander Ponomarev**, 2015;
- *Impressions 2.0* – **Eve Sussman (USA), Cristina Lucas (Spain), 'Provmyza' art group, Alex Verhaest (Belgium)**, 2015–2016;
- *Homage Louis Gallait* **Erwin Olaf (The Netherlands)**, 2016;
- *Lost Keys* **Victor Pivovarov**, 2016;
- Sound installation by **Andrey Guryanov, Anton Kuryshev** within the framework of the exhibition *Raphael. Poetry of the Image*, 2016 and other projects.
- site-specific project *Gaze* by **Irina Nakhova**, 2016–2017;
- solo exhibition by **Yasumasa Morimura** (Japan), 2017;

In May 2016 in the Golitsin's Manor was opened an exhibition *House of Impressions. Classic and Contemporary Media Art*, in October was launched a new project *House of Impressions. Wandering with a Troubadour*. The projects based on the entwinement of the past and the present and those complicated processes that has been happening in the XXI century. Among the participants of exhibition were **Bill Viola (USA), Bruce Nauman (USA), Chantal Akerman (Belgium / France), Irina Nakhova (Russia), André and Michel Décosterd (Switzerland), Gary Hill (USA), Anri Sala (Albania), Julian Rosefeldt (Germany), Vito Acconci (USA)** and others.

Some of the projects 2017–2019:

- solo exhibition by **Recycle Group**, 2017;
- installation by **Cai Guo-Qiang (China–USA)**, 2017;
- solo exhibition by **Mat Collishaw (UK)**, 2017;
- site-specific installation by **Jenny Holzer (USA)**, 2018;
- site-specific project *AfterImage* by **Gary Hill (USA)**, 2018;
- solo exhibition by **Bill Viola (USA)**, 2019.

It is expected to display some exhibitions of The Pushkin Museum of Fine Arts on various venues of Western and Russian museums. Among the prospective venues are the Tate Modern (London), the Palais de Tokyo (Paris), the Museo Nacional Centro de Arte Reina Sofia (Madrid), the National Museum of the Republic of Bashkortostan (Ufa), the Arsenal Exhibition Hall (Nizhny Novgorod), the Manege Central Exhibition Hall (Saint Petersburg) and others.

One of the first large external projects of The Pushkin State Museum of Fine Arts in the context of contemporary art will be the exhibition *Man as Bird. Images of Journeys* within the Collateral Program of the 57<sup>th</sup> Venice Biennale. The exhibition is focused on transformation of perception of the world under the lens of art. The art journey turns out to be not just a mere geography but worldview. A new human universe, a new world – visual and non-visual, reverberant and silent are created by means of poetry, sound and rhythm. The exhibition will feature works from the collection of The Pushkin State Museum of Fine Arts, private collections, and site-specific installations created specially for the space of the Palazzo Soranzo Van Axel.

Department of Cinema and Media Arts was opened as a part of The Pushkin State Museum of Fine Arts in Spring 2016. Its activities are focused on new media art and development of new visual language. Exhibition projects include video- and cinema artworks, performances and sound experiments of Russian and foreign artists. There is an “Open Laboratory” on the basis of the Department that includes lectures, conferences and meet the artists and art theorists sessions.

One of the key objectives of the Department is showing parallels and continuation of the traditions of the past in the works of contemporary artists. Lectures and artists talks, conferences and presentations of Russian and foreign art theorists, philosophers and curators held as a part of public programs of the Department are focused on the transformation of the way we comprehend contemporary art and coordinates that navigate the existence of audiences and museums nowadays. Starting in Summer 2016, “Open Laboratory” is a platform for investigating the aspects of new media art discussed in art history, philosophy, cultural studies.

The exhibition *House of Impressions. Classic and Contemporary Media Art* in the Museum Town of The Pushkin State Museum of Fine Arts presented a collection of 19 artworks of outstanding video and media artists of the 20th and 21st century. The project was dedicated to the collision of the past and the present, the innovative processes, which occurred in the 20th century and were related to the ‘liberation’ of artistic tools and media.

Exhibition participants: **Chantal Akerman** (Belgium / France), **Tatiana Akhmetgalieva** (Russia), **Steina and Woody Vasulka** (USA), **Bill Viola** (USA), **Christa Sommerer & Laurent Mignonneau** (Austria), **Yuri Kalendarev** (Russia), **Dina Karaman** (Russia), **Elena Koptyaeva** (Russia), **Ivan Lungin** (Russia), **Merel Mirage** (The Netherlands), **Bruce Nauman** (USA), **Irina Nakhova** (Russia), **Marnix de Nijs** (The Netherlands), **Adrian Paci** (Albania / Italy), **Ksenia Peretrukhina** (Russia), **Mariano Sardón** (Argentina), **Mona Hatoum** (USA), **Marianne Heske** (Norway), **Nan Hoover** (The Netherlands).

The exhibition *House of Impressions. Wandering with a Troubadour* was a reflection on contemporary artistic vision and language. Artists participating in the project became modern troubadours; they addressed universal means of communication – sound and music – that make it possible for various communities to understand each other when words are unable to do so. The exhibition not only offered visitors an opportunity to immerse into the artistic space filled with sounds but also to observe the process of creation of a new language.

Exhibition participants: **!Mediengruppe Bitnik** (Switzerland), **Julian Rosefeldt** (Germany), **Marina Chernikova**



(The Netherlands – Russia), **Andrey Cherkasov** (Russia), **Johanna Billing** (Sweden), **Camille Norment** (Norway), **Sasha Pirogova** (Russia), **Gary Hill** (USA), **Ragnar Kjartansson** (Iceland), **Jonas Mekas** (USA), **Anri Sala** (Albania), **Petr Zhukov** (Russia) and **Kirill Shirokov** (Russia), **Petr Aidu** (Russia), **Vito Acconci** (USA), **Semyon Aleksandrovsky** (Russia), **Viktor Alimpiev** (Russia),  
**Cod. Act: André and Michel Décosterd** (Switzerland).

In the sound installation developed for the exhibition *Raphael. Poetry of the Image...* **Andrey Guryanov** and **Anton Kuryshev** reconstructed the everyday life of the artist's studio and recreated its sound ambiance. The minimalist composition is created without excessive "decoration": clear and lean sounds of the artist's actions (preparation of the canvas, paint production, murmurs of crayon or charcoal when the work is transferred to the wooden base) amalgamate with apprentices' whispers and tuning of viola da gamba – an old musical instrument. Because of those sounds space extends and our emotional resonance tunes. The artists help the audience to start a dialogue with paintings and feel Raphael's condition during the creation of his works.

In the project *Irina Nakhova. Gaze*, that was an intervention to the permanent exposition of The Pushkin Museum, two realities collided: we saw old masters' paintings as a part of traditional museum space and technology as an instrument for creating new artistic languages. The exhibition became a sort of sociological research, where author raises the issue of actualization of the painting.

There were seven videoworks presented at the exhibition. All of them featured works from the Museum collection: "Lady at the Mirror" by Giulio Pippi, "Portrait of Adrian Stevens" by Anthony van Dyck, "Portrait of an Old Woman" by Rembrandt, "Vanitas"

by Juriaen van Streeck, "The Still-Life with Attributes of Art" by Jean-Baptiste-Siméon Chardin, "Hercules and Omphale" by François Boucher, "The Fall of Men" by Lucas Cranach the Elder.



**Gary Hill**  
**Depth Charge.** 2009–2012  
Mixed media  
Photo: Maria Bystrova



**Christa Sommerer & Laurent  
Mignonneau**

**Eau de Jardin.** 2004

Interactive installation

*Photo: photo service of The Pushkin State  
Museum of Fine Arts*



**Irina Nakhova**

**Gaze.** 2016

Video installation

*Photo: Marina Potapova*

## 1 FLOOR



## 2 FLOOR

