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KOLLEKTSIA!

CONTEMPORARY ART IN THE USSR AND RUSSIA 1950–2000

A MAJOR DONATION

14 SEPTEMBER 2016 – 27 MARCH 2017

#KollektsiaExpo

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24 August 2016



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#KolleksiaExpo



PRESS RELEASE **KOLLEKTSIA!**

CONTEMPORARY ART IN THE URSS AND RUSSIA 1950-2000

A MAJOR DONATION

14 SEPTEMBER – 27 MARS 2017

MUSÉE, NIVEAU 4

On 14 September 2016, the Centre Pompidou will unveil an extraordinary donation of more than 250 works of Soviet and Russian contemporary art assembled through the outstanding efforts of the Vladimir Potanin Foundation, and presented to the Musée National d'Art Moderne thanks to the generosity of the Foundation and the collectors, artists and their families. Taking place in 2016 among a series of events paying tribute to the role of donors, the exhibition highlights once again their crucial importance to the development of cultural heritage institutions. Without pretending to the exhaustive, this ensemble of works by major artists offers a panorama of some forty years of contemporary art in the USSR and then in Russia, covering the most important movements.

The exhibition will reveal the wealth and diversity of an art created outside official structures. In the late 1950s, stimulated by the exhibitions of art from abroad made possible by Khrushchev's thaw, non-conformist artists like Francisco Infante, Vladimir Yakovlev and Yuri Zlotnikov re-engaged with the aesthetic practices of the Russian modernist avant-gardes, source of inspiration for so many Western artists, and sought to invent their own formal language. In 1962, Khrushchev's closure of the non-conformist room at the famous Moscow Manege exhibition signalled the exclusion from official exhibition spaces, for many years again, of any art that departed from the official doctrine of Socialist Realism, whose adoption in the 1930s had brought an end to Modernist experiment in the USSR.

The 1970s then saw the emergence of two major movements, their boundaries somewhat loosely defined. Moscow Conceptualism achieved a certain ascendancy with the work of Ilya Kabakov, Viktor Pivovarov and Rimma and Valery Gerlovin, then followed by Andrei Monastyrsky and Dmitri Prigov. According a leading role to language and working at the intersection of poetry, performance and visual art, these artists proposed, in the Moscow

of the Brezhnevite stagnation, a conceptual art that reflected the primacy of literature in Russian culture. The first Conceptualists were joined in the late 1970s by a second generation that included the Mukhomor group, Yuri Albert, Mikhail Roshal, Viktor Skersis and Vadim Zakharov.

Alongside Moscow Conceptualism, the Sots Art invented by Komar and Melamid played in Pop fashion on the codes of Soviet propaganda. Unlike the Pop artists – confronted by a superabundance of consumer goods – Alexander Kosolapov, Boris Orlov and Leonid Sokov sought to demythologise the ideological environment of Soviet society. A prolifically productive movement, a number of whose representatives would emigrate from the 1970s onward, Sots Art strongly influenced the aesthetics of the perestroika years, inspiring the work of numerous artists, among them Grisha Bruskin.

The advent of perestroika in the mid-1980s was marked by a real creative effervescence imbued by the underground culture sustained by a number of squats. An intoxicating sense of freedom informed the work of the young artists of the day: Sergei Anufriev, Andrei Filippov, Yuri Leiderman, Pavel Pepperstein and the Pertsy group (“The Peppers”) in Moscow and Sergei Bugaev-Afrika, Oleg Kotelnikov, Vladislav Mamyshv-Monroe and Timur Novikov in Leningrad.

The end of the decade saw the legitimization of this art born on the margins. The mechanisms of a hitherto non-existent art market began to be set in place: in 1988, a first auction organised by Sotheby’s in Moscow gave a tangible value to unofficial art, and the boundary between official and unofficial abruptly disappeared. A new generation of artists appeared, among them AES+F, Dmitri Gutov, Valery Koshlyakov and Oleg Kulik. The 2000s saw contemporary art institutionalised and become an integral part of the national culture.

An unprecedented initiative developed in collaboration with the Vladimir Potanin Foundation, the significance of this project extends beyond the exhibition itself. A forceful expression of the Musée National d’Art Moderne’s on-going commitment, the works assembled here will join the permanent collection. There they will complement the key holdings of such modern artists as Kandinsky, Larionov and Goncharova, as well as a number of major contemporary works acquired since the 1980s thanks to the enthusiasm and engagement of the Centre Pompidou’s curators. This new holding will allow the Museum to communicate to a broad public, both in France and abroad, a history too often believed to have come to an end in the late 1920s. As part of a resolutely international collection of contemporary art, these works from the USSR and Russia will enter into dialogue with art from all over the world, opening new horizons for study and research.

This significant addition to the contemporary collections will also see Paris-based Russian artists from the 1970s – such as Erik Bulatov, Igor Shelkovsky, Oscar Rabin, Eduard Steinberg and Vladimir Yankilevsky – granted the recognition they deserve.

The Musée National d’Art Moderne would like to extend its very warmest thanks to the Vladimir Potanin Foundation, with whom it shares the goal of promoting access to culture and the dissemination of knowledge. The Centre Pompidou hopes that the cooperation established in the context of this project marks the beginning of a lasting friendship. It also wishes to pay exceptional tribute to all the donors, and notably to Ekaterina and Vladimir Semenikhin and the Tsukanov Family Foundation, who have demonstrated in exemplary fashion the virtues of collective effort in the championing of artists and their works. The organisers of the project, finally, would like to thank the staff of the Multimedia Art Museum, Moscow, for their great assistance in making it a reality.

The exhibition of these new acquisitions forms part of the programme of the Franco-Russian Year of Cultural Tourism, and will be accompanied by a series of talks and screenings running from September 2016 to January 2017.

Russian curator :
Olga Sviblova

Director, Multimedia Art Museum, Moscow

French curator :
Nicolas Liucci-Goutnikov

Curator, Musée National d'Art Moderne

VLADIMIR POTANIN

FOUNDER OF THE VLADIMIR POTANIN FOUNDATION

"Contributing to the Centre Pompidou Collection is a symbolic gesture encouraging the integration of contemporary Russian Art into the world culture. Back in the time, the donation of the Black Square by Malevich to the State Hermitage was a similarly symbolic step, which was followed by a number of further donations to the Museum's fund. Culture is the best way to tell people about Russia, especially so, as we really have a lot to show. The previous experience of major international cultural projects (When Russia Spoke French... in Paris and RUSSIA! in New York) has proved that Russian Art provokes a huge interest worldwide. And it is a special pleasure that we managed to form a group of likely minded people – patrons of art and artists – who joined our initiative."

OKSANA ORACHEVA

GENERAL DIRECTOR OF THE VLADIMIR POTANIN FOUNDATION

"Our joint project with the Centre Pompidou follows and continues the long-lasting efforts and activities of the Foundation, aimed at fostering cultural links, promoting intellectual dialogue and creative exchange of professionals from different countries. A major goal of our international programs is to strengthen a new image of Russia, the image that is free of outdated clichés and stereotypes. We believe that this new long-term project, implemented together with our French partner and involving a large-scale public program will also encourage this aim."

SERGE LASVIGNES

PRESIDENT OF THE CENTRE POMPIDOU

"Due to its scope, this donation represents a milestone in the development of the collection of the Centre Pompidou. In a very unique way, it completes the extraordinary selection of Russian and Soviet artworks gathered in the Musée National d'Art Moderne. This donation reminds us that, even at the most tormenting times in Russian history, art never ceased to transform."

BERNARD BLISTÈNE

DIRECTOR OF THE MUSÉE NATIONAL D'ART MODERNE

"This outstanding donation is a powerfully symbolic event. It brings together a good number of artists whose works testify to the extraordinary developments in Soviet and Russian art over the last fifty years. It is exemplary in its generosity and in the sympathetic collaboration with the Museum of all those involved, which has surely made a fundamental contribution to the strength of our collection."



2. LIST OF EXHIBITED ARTISTS

Collective Actions
AES+F (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, Vladimir Fridkes)
Yuri Albert
Sergei Anufriev
Yuri Avvakumov
Erik Bulatov
Grisha Bruskin
Sergei Bugaev-Afrika
Champions of the World
Ivan Chuikov
Mikhail Roshal-Fedorov
Andrei Filippov
Rimma and Valery Gerlovin
Georgy Gurianov
Dmitri Gutov
Andrei Iakhnin
Francisco Infante-Arana
Inspection "Medical Hermeneutics"
Ilya and Emilia Kabakov
George Kiesewalter
Vitaly Komar & Alexander Melamid
Valery Koshlyakov
Alexander Kosolapov
Oleg Kotelnikov
Nikolai Kozlov
Oleg Kulik
Yuri Leiderman
Igor Makarevich & Elena Elaguina
Vladislav Mamyshev-Monroe
Boris Mikhailov
Sergei Mironenko
Vladimir Mironenko
Andrei Monastyrsky
Mukhomor
Vladimir Nemukhin
Timur Novikov
Boris Orlov
Pertsy
Pavel Pepperstein
Viktor Pivovarov
Alexander Ponomarev
Dmitri Prigov
Oskar Rabin
Mikhail Roginsky
Andrei Roiter
Sergei Serp
Igor Shelkovski
Viktor Skersis
Leonid Sokov
Eduard Steinberg
SZ
Boris Turetsky
Sergei Volkov
Vladimir Yakovlev
Vladimir Yankilevsky
Evgeny Yufit
Vadim Zakharov
Yuri Zlotnikov
Konstantin Zvezdochetov
Larisa Zvezdochetova-Rezun

3. CONTEMPORARY ART IN THE USSR AND RUSSIA IN THE SECOND HALF OF THE 20TH CENTURY

Olga Sviblova, Director of the Multimedia Art Museum, Moscow, Centre Pompidou consultant for the acquisition of contemporary Russian artworks, curator of the exhibition.

The contemporary Russian art collection donated to the Centre Pompidou was created jointly by the Vladimir Potanin Foundation, the collectors, artists and their heirs. This exceptional initiative by the Vladimir Potanin Foundation and the Centre Pompidou involving a collection of more than 250 works by 65 artists provides a significant expansion of the Centre Pompidou's unique collection of Russian art focused on the modernist era. It gives the opportunity to more fully reconstruct the history of Russian art of the 20th century, placing it in the context of the development of world art.

The collection selected by curators at the Centre Pompidou includes works by iconic Russian artists: Ilya Kabakov, Erik Bulatov, Vladimir Yankilevsky, Eduard Steinberg, Igor Shelkovski, Oskar Rabin, Mikhail Roginsky, Francisco Infante, Yuri Zlotnikov, Ivan Chuikov, Rimma and Valery Gerlovin, Andrei Monastyrsky, Dmitri Prigov, Vitaly Komar and Alexander Melamid, Boris Orlov, Leonid Sokov, Grisha Bruskin, Mikhail Roshal, Viktor Skersis, Vadim Zakharov, Yuri Albert, Andrei Filippov, Sergei Volkov, Sergei Mironenko, Vladimir Mironenko, Konstantin Zvezdochetov, Yuri Leiderman, Sergei Anufriev, Timur Novikov, Sergei Bugaev-Afrika, Georgy Gurianov, Oleg Kotelnikov, Vladislav Mamyshev-Monroe, Andrei Roiter, Oleg Kulik, Dmitri Gutov, the AES + F group (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky and Vladimir Fridkes), Valery Koshlyakov, and others. Without pretending to be an exhaustive presentation, it allows us to articulate the basic directions of contemporary Russian art in the second half of the twentieth century against the backdrop of the rapidly changing history of the country (the Thaw, stagnation, perestroika, collapse of the Soviet Union and the birth of a new Russia).

The Khrushchev thaw of the late 1950s – beginning of the 1960s – opened the Iron Curtain, which had isolated Soviet art from world culture since the mid-1930s. The 1956 Pablo Picasso exhibition at the Pushkin Museum, the contemporary art exhibitions at the 1957 World Festival of Youth and Students, and the public showing of Jackson Pollock's *Cathedral* at the American Exhibition in Moscow in 1959 not only revealed to young artists the international language of contemporary art, but let them re-establish ties with traditions of the early 20th-century Russian avant-garde, influencing the development of world culture. Nonconformist artists such as Oskar Rabin, Yuri Zlotnikov, Boris Turetsky, Vladimir Yakovlev, Mikhail Roginsky, Eduard Steinberg, Vladimir Yankilevsky, Francisco Infante, Igor Shelkovski, and others moved beyond the canons of Socialist Realism that had dominated official Soviet art in their work and developed their own plastic language.

The Thaw that began in the USSR after Stalin's death turned out to be short-lived. After closure of the Manege Nonconformist Exhibition in 1962 the new art became unofficial and for many years lost access to exhibition halls, evolving only in artists' studios or sheltering in basements and attics. It was there that artists formed the individual creative worlds that they continued to develop throughout their artistic career.

In the early 1970s Moscow Conceptualism appeared at the core of unofficial art, a powerful movement that combined the traditional literature-centrism of Russian culture with analysis of the criteria that defined the existence of art as such. Works by d'Ilya Kabakov, Viktor Pivovarov, Andrei Monastyrsky

and the Collective Actions group, Rimma and Valery Gerlovin, Erik Bulatov, Ivan Chuikov, Dmitri Alexandrovitch Prigov can be ascribed to so-called Moscow Romantic Conceptualism (the term used by Boris Groys). Later the movement was joined by Mikhail Roshal, Yuri Albert, the Mukhomor group (Konstantin Zvezdochetov, Vladimir Mironenko, Sergei Mironenko, Sven Gundlach, Alexei Kamensky), SZ (Viktor Skersis, Vadim Zakharov), Medical Hermeneutics (originally composed of Sergei Anufriev, Yuri Leiderman and Pevl Pepperstein), and others.

The 1970s also brought Sots Art to the USSR. But while Pop Art focused on the consumerism of post-war American reality, Sots Art was primarily a reworking of Soviet ideology and mass propaganda. In their work Vitaly Komar and Alexander Melamid, Boris Orlov, Leonid Sokov, Alexander Kosolapov, Grisha Bruskin and others actively demythologized the ideological environment of Soviet man. At the same time Moscow Conceptualism and Sots Art developed in close cooperation and continuous mutual influence.

With the onset of perestroika artistic processes accelerated from the mid-1980s onwards. Art squats, particularly the squat on Furmanny Lane, became centres for the accumulation of creative energy. Sergei Mironenko, and the Mulhomor group, initiators of the squat on Furmanny, were joined by Yuri Albert, Vadim Zakharov, Andrei Filippov, Pavel Pepperstein, Sergei Volkov, the World Champions group that formed around Konstantin Zvezdochetov (Gia Abramishvili, Konstantin Latyshev, Boris Matrosov, Andrew Iakhnin) and artists from other cities, above all artists from Odessa such as Sergei Anufriev, Yuri Leiderman, Larisa Rezun-Zvezdochetova, the Pertsy group (Ludmila Skripkina and Oleg Petrenko). The work of these artists largely developed in line with the already established paradigm of Moscow Conceptualism and Sots Art. Some one hundred artists were affiliated to the squat by the time it ceased to exist in 1990.

At the same time the New Artists group appeared in Leningrad during the 1980s, in close collaboration with rock culture, and primarily with Sergei Kuriokhin's Pop-Mekhanika: Timur Novikov, Sergei Bugaev-Afrika, Georgy Gurianov, Oleg Kotelnikov, Vladislav Mamyshev-Monroe, etc. They often worked in direct contact with musicians and participated in music and theatre performances.

A landmark cultural phenomenon in Leningrad was the birth of necrorealism among the artists Evgeny Yufit, Sergei Serp and others. It continued the absurdist tradition of the Oberiu group of writers and poets active in the early 20th century: Alexander Vvedenski, Daniil Kharms and Nicholas Zabolotski. From the mid-1980s necrorealists, as well as Vladislav Mamyshev-Monroe, begin to actively work with film.

From 1987 the legalization of underground culture began in the USSR. In 1988 Sotheby's held their first Russian auction in Moscow, for the first time presenting the work of unofficial artists that had existed both outside the international art context and outside the art market.

At the end of the 1980s to the early 1990s Russian contemporary art developed with the speed of an avalanche. New, young artists such as Oleg Kulik, Dmitri Gutov, the AES + F group and Valery Koshlyakov emerged. More squats and the first art galleries materialised; new exhibitions opened almost daily, some outside Russia.

Since the 1990s state art institutions concerned with contemporary art appeared and gradually gained ground, such as the National Centre for Contemporary Art, the Multimedia Art Museum, Moscow, and the Moscow Museum of Modern Art. Major Russian museums like the Russian Museum, the Tretyakov Gallery and the Hermitage also began working with contemporary art.

From the early 2000s the contemporary art of Russia became a fully competent part of national and world culture.

I take this opportunity to express my deepest appreciation to the Centre Pompidou, and personally to the



Director Bernard Blistène, curator of the exhibition (France) Nicolas Liucci-Goutnikov, and also Olga Makhroff and Natalia Milovzorova; to the Vladimir Potanin Foundation and in particular the President Larisa Zerkova, Director General Oksana Oracheva and Elena Bayukova, Julia Grozovskaya, Anastasia Kumaritova, Inna Pulikova and Yulia Sukhenko.

I am especially grateful to the collectors, heirs and artists that donated works to the Centre Pompidou: above all to Vladimir and Ekaterina Semenikhin, Igor Tsukanov and the Tsukanov Family Foundation, Nicolas Iljine, Jorge Alyskewycz, Vladimir Antoniychuk, Inna Bazhenova and Dmitry Samorukov, Ruwim Besser, Pierre-Christian Brochet, Dmitry Volkov and SDV Art & Science Foundation, Vadim Yegorov, the Grinstein family, Thomas Krings-Ernst, Cologne and Paul Bauwens-Adenauer, Alexander Kronik, Iveta and Tamaz Manasherov, the Museum of Russian Impressionism in Moscow, Leonid Ogarev, Wolfgang Roth, German Titov, Ronald Feldman (Ronald Feldman Gallery, New York), Paquita Escofet Miro, Galina Manevich-Steinberg, Maria Novikova-Savelyeva, Anna Fedorova-Roshal, the AES + F group (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, Vladimir Fridkes), Yuri Avvakumov, Grisha Bruskin, Vadim Zakharov, Francisco Infante-Arana, Alexander Kosolapov, Oleg Kulik, Konstantin Latyshev, Igor Makarevich and Elena Elaguina, Sergei Mironenko, Vladimir Mironenko, Andrei Roiter, Sergei Serp, Viktor Skersis and Vladimir Yankilevsky and Vadim Zakharov.

4. OFFICIALLY "UNOFFICIAL". THE SOVIET AND RUSSIAN COLLECTION RENEWED

Nicolas Liucci-Goutnikov, French curator, Musée National d'Art Moderne

The Centre Pompidou's acquisition of some 250 Soviet and Russian works represents a major event in the life of the Museum, which throughout 2016 has been celebrating its special friends, the donors of all kinds whose support sustains one of the most important collections of modern and contemporary art in the world.

This new ensemble complements the National Museum of Modern Art's already very substantial holdings of Russian and Soviet art; it reflects the very significant presence in Paris, throughout the last century, of artists from imperial Russia or the USSR. While a number of acquisitions were made by the former Musée du Luxembourg before the Second World War (Léon Bakst, Alexandre Benois, Aleksandra Ekser, Michel Kikoïne, Ossip Zadkine), it was the establishment of the National Museum of Modern Art in 1947 that saw real growth in France's holdings of Russian art. A number of major works were purchased with public funds, such as Sonia Delaunay's *Bal Bullier* (1913), acquired in 1954, but the generosity of artists and their families would prove crucial. In the late 1940s, Marc Chagall offered the Museum his *Double portrait au verre de vin* (1917–1918), later followed by *A la Russie, aux ânes et aux autres* (1911).

The 1960s witnessed major donations by Sonia and Charles Delaunay, Virginie Pevsner, Ksenia Pougny and Ossip Zadkine, followed in the period before the opening of the Centre Pompidou by others from Mrs Baranoff-Rossiné and her son Eugène, Serge Charchoune, Sonia Delaunay, Nina Kandinsky and Jacques and Yulla Lipchitz. A gift in 1972 brought in more than 240 works by Natalia Goncharova and Mikhail Larionov. Now part of the Centre Pompidou, the Museum saw its collection considerably enriched during the 1980s by the Kandinsky Bequest (1981), the acquisition of part of the Chagall estate in lieu of tax (1988) and a gift from the Soviet government of works by Goncharova and Larionov (1988). Holdings of Suprematist and Constructivist art have also been expanded, with notable gifts of works by Malevich, Rodchenko and the Stenberg brothers.

These new acquisitions thus complement the Museum's very rich collection of Russian modern art, offering a solid grounding in the contemporary period. Reflecting four decades of artistic creation in the Soviet Union and then in Russia, from the late 1950s to the early 2000s, this new group of works will enable the Centre Pompidou to reveal to its diverse and extensive public the distinctiveness of a contemporary art created outside the Soviet institutional framework.

In the USSR, the production and dissemination of works of art were strictly controlled by the state. Faced with the hostility of the regime, "unofficial" artists were obliged to develop a social presence through home and studio: the exhibition and discussion of their art took place in the private realm. Until the advent of perestroika, attempts to occupy the public realm were met with repression, as in the famous "Bulldozer Exhibition" of 1974, violently broken up by the authorities. While most "unofficial" artists gained a living from another job, some were forced into exile. This distinctive political and social context strongly influenced the aesthetic stances adopted during the period.

Rejecting the dogmatic uniformity of Socialist Realism and encouraged by Khrushchev's thaw, in the late 1950s the so-called non-conformist artists revived the aesthetic practices of the avant-gardes, then vigorously condemned for their "formalism". The Modernist works of the first decades of the century, absent from Soviet museums, represented a key reference. Given this, the "non-conformist" works now

joining the Museum's collection – the works of such as Infante, Steinberg, Yankilevsky and Zlotnikov – there find echoes not only in the existing holdings of Kandinsky, Goncharova and Larionov, but in the important collection of Constructivist and Suprematist works by artist like Pevsner, Rodchenko and the Stenberg brothers. They also significantly amplify on the nucleus formed by Dominique Bozo in the late 1980s, centred on the artist Vladimir Yankilevsky.

At the dawn of the 1970s, the Soviet context prompted the unofficial artists to experiment with alternative art forms. Language, whose immateriality allowed it to escape all prohibition, was central to the concerns of the Moscow Conceptualists, who formed a tightly-knit community that took responsibility for writing its own history through careful record-keeping and conservation. The Conceptualists used "pocket-sized" formats, as one might say, from the album to miniature sculpture; they were also much engaged in performance, such as those organised by the Collective Actions group in the countryside adjoining the city. The acquisition of Conceptualist works, among them notably works by Monastyrsky and Prigov, makes it possible to offer an insight into the singularity of these practices. The newly donated works form a coherent ensemble that finds its natural place in the Museum's collection, which already includes major works not only by Kabakov, the leading figure of the movement, but also Chuikov and Makarevitch, all acquired in the late 1980s. It contributes a necessary local counter-narrative to the remarkable existing holding of international Conceptual Art assembled by the Museum's curators.

Contemporary with the Conceptualists, the artists of the Sots Art movement for their part proposed a more explicit critique of the Soviet system, which they held up to mockery by means of a pictorial and sculptural practice that used Pop Art procedures to subvert the codes of mass propaganda. The new donation includes works by the leading figures of the movement – Komar & Melamid, Kosolapov and Orlov. These are preceded in the collection by a work of Sokov and others by Bulatov, an uncategorizable artist who shares with them a pictorial approach to language.

While the most important figures in Sots Art were soon obliged to emigrate, their legacy was taken up by the numerous artists who came to attention during perestroika and then the New Russia of the 1990s, when state control suddenly disappeared, allowing the emergence of an "art world" free of supervision. Representing the chronologically latest component of this exceptional donation, the works of artists such as Sergei Anufriev, Dmitri Gutov, Yuri Leiderman and Pavel Pepperstein complement and amplify an already significant holding, dominated by a collection of drawings presented to the Museum by Florence and Daniel Guerlain. This new, substantial holding now offers a basis for the Musée National d'Art Moderne to continue its work by taking on the yet younger generations active in Russia and in the countries of the ex-USSR.

5. LIST OF DONORS

MAJOR DONORS

Vladimir Potanin Foundation
Ekaterina and Vladimir Semenikhin
Tsukanov Family Foundation

COLLECTORS

Jorge Alyskewycz
Vladimir Antonychuk
Paul Bauwens-Adenauer and Dr. Thomas Krings-Ernst (Krings-Ernst Galerie, Cologne)
Inna Bazhenova and Dmitry Samorukov
Ruwim Besser
Pierre-Christian Brochet
Vadim Egorov
Paquita Escofet Miro
Ronald Feldman (Ronald Feldman Gallery, New York)
The Grinstein family
Nicolas Iljine
Alexander Kronik
Iveta and Tamaz Manasherov
The Museum of Russian Impressionism, Moscow
Leonid Ogarev
Wolfgang Roth
German Titov
Dmitry Volkov, SDV Art & Science Foundation

ARTISTS AND THEIR FAMILIES [DONORS]

AES+F (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, Vladimir Fridkes)
Yuri Avvakumov
Nadejda Bourova
Grisha Bruskin
Anna Fedorova-Roshal
Francisco Infante-Arana
Aleksander Kosolapov
Oleg Kulik
Konstantin Latyshev
Igor Makarevich and Elena Elaguina
Galina Manevich-Steinberg
Sergey Mironenko
Vladimir Mironenko
Maria Novikova-Savelyeva
Andrei Roiter
Sergei Serp
Viktor Skersis
Vladimir Yankilevsky
Vadim Zakharov



6. VLADIMIR POTANIN FOUNDATION

THREE QUESTIONS TO OKSANA ORACHEVA, GENERAL DIRECTOR OF THE VLADIMIR POTANIN FOUNDATION

What is the mission of Vladimir Potanin Foundation?

Oksana Oracheva – Established by the businessman Vladimir Potanin, this private foundation supports the training of art and culture professionals and works to promote philanthropic activity in Russia.

What is the significance of this exceptional project with the Centre Pompidou ?

OO – The Foundation is happy to have been able to help in the constitution of a collection of Russian contemporary art at such an outstanding museum. Russian art ought to be represented in major institutions abroad so that people can get an idea of what Russia is today. Furthermore, the acquisition of new works is essential to the vitality of any collection or museum. We did something similar in 2002, when Vladimir Potanin acquired Malevich's *Black Square on a White Ground* for the Hermitage Museum, an initiative that attracted other donors and gave new impetus to the development of the Hermitage's collections. This donation to the Centre Pompidou is also a symbolic gesture that we hope will lead to more faithful and more substantial representation of Russian art in France and elsewhere in Europe, by stimulating other donations. It's a unique project, a true partnership, a combined effort... The artists who have offered works and the collectors who have been willing to part with some of their collections are fully committed to the crucial project of allowing the European public to form an image of Russia through an encounter with its contemporary art.

What does the Foundation hope for from this initiative?

OO – Art is a universal language understandable by all. Through this donation we hope to make Russian contemporary art better known in the West, and that the emergence of a new philanthropy will encourage the development of the practice of donation at the European level.

VLADIMIR POTANIN
FOUNDATION



The Foundation, founded and financed by Vladimir Potanin, is among the biggest private grantmaking organizations in Russia. It aims to foster the development of philanthropy in the country, to create a community based on the principles of creative activity, professionalism and volunteering.

Vladimir Potanin, President and Chairman of the Board of Nornickel, Founder and President of Interros, has been engaged in philanthropy throughout his whole career. He is the first Russian to join the Giving Pledge initiative announced by Bill Gates and Warren Buffett.

Arts and Culture. Since its creation in 1999, the Foundation has supported hundreds of museums across Russia to introduce innovations, advance their impact on local communities and boost professional networks, and built partnerships with the State Hermitage, the State Tretyakov Gallery, the Kunstkamera and the Polytechnic Museum.

"Cultural Symphony" is one of the Foundation's programs presenting Russian culture to foreign audiences through such major exhibitions as *When Russia Spoke French: Paris - St. Petersburg 1800-1830* (St Louis des Invalides, Paris) and *Russia!* (Guggenheim Museum, New York City), as well as the Russian Lounge project in the John F. Kennedy Center for the Performing Arts.

Education. The Foundation awards scholarships and mission opportunities to thousands of talented students and professors of Russian universities.



Philanthropy Development. The Foundation aims to promote a common vision for strategic philanthropy being among the founders of the Russian Donors' Forum and a member of the European Foundation Center. Its programs encourage a wider development of endowments in Russia as an efficient social technology.



7. EKATERINA AND VLADIMIR SEMENIKHIN

Established in 2002, the EKATERINA Cultural Foundation engages in a range of activities, organising exhibitions, publishing, developing the collection of works of contemporary art as well as supporting cultural and educational projects. It actively cooperates with national museums, art centres and other foundations, both in Russia and abroad. Since its creation in 2002, the Foundation has published more than 30 art books. In 2007, the Foundation opened its own exhibition space on Kuznetsky Most in Moscow, one of the first private exhibition spaces in Russia, where more than seventy exhibitions have since been staged, notably “The Grace Kelly Years, Princess of Monaco”, organised in collaboration with the Forum Grimaldi, Monaco.

THE CULTURAL
FOUNDATION



EKATERINA

Ekaterina and Vladimir Semenikhin, the creators of the Foundation, are patrons and members of a number of associations. Vladimir Semenikhin is *chevalier de l'Ordre de la Légion d'honneur* (France) and *chevalier de l'Ordre du Mérite Culturel* (Monaco). In 2011, he was appointed honorary consul general of Kazakhstan in Monaco. Ekaterina Semenikhina is *chevalière de l'Ordre du Mérite Culturel de la Principauté de Monaco*; in 2014, she was appointed honorary consul general of the Russian Federation in Monaco. In 2016, Ekaterina Semenikhina was awarded the Order of Friendship of the Russian Federation for her enormous contribution to the organisation of the Year of Russia in Monaco in 2015.

www.ekaterina-foundation.ru



8. TSUKANOV FAMILY FOUNDATION

Igor Tsukanov was born in 1962 in Moscow. In 1992 he set up a financial services company CentreInvest Group, which he ran as the CEO and President for 15 years and sold to a consortium of commercial banks in 2007. Currently he is Chairman of the Tsukanov Family Foundation (TFF), a UK-based charity supporting education, culture, and the arts in the UK, Russia and around the world. The TFF owns one of the world's largest collections of post-war Russian art, which can be found at www.TsukanovArtCollection.com.



The TFF has for years worked with leading Russian museums. It financed the Tretyakov Gallery's acquisition of 15 pieces by Russian contemporary artists such as Pivovarov, Steinberg, Plavinsky, and Infante. In partnership with the Moscow Museum of Modern Art the TFF held exhibitions of Leonid Sokov (2011) and Vladimir Nemukhin and Lidya Masterkova (2015).

In partnership with the Saatchi Gallery, the TFF orchestrated the largest ever exhibition of post-war Russian artists "Breaking the Ice: Moscow Art, 1960-1980s" (2013) and "Post-Pop: East Meets West" (2015).

The TFF has also sponsored numerous other international exhibitions, including the recent "Russia and the Arts: The Age of Tolstoy and Tchaikovsky" (2016) in the National Portrait Gallery (London).

The Foundation's music affiliations include the London Philharmonic Orchestra, the Royal Opera House, the National Russian Philharmonic Orchestra and the Verbier classic music festival. The TFF extends scholarships to a number of the leading schools in the UK, including Eton College.

9. AROUND THE EXHIBITION

SPOTLIGHT ON EXHIBITIONS

RUSSIAN CHRONICLES

16 SEPTEMBER, 11 AM-9 PM

Petite salle, free admission subject to room capacity

As part of *KOLLEKTSIA ! Contemporary Art in the USSR and Russia 1950-2000*, a number of artists presented in the exhibition will be brought together for a day, thanks to the support of the Vladimir Potanin Foundation.

Artists from different generations will have the chance to speak about their creations and the context in which they developed their work. Guest artists include Sergei Bugaev-Afrika, Dmitri Gutov, Francisco Infante, Alexander Kosolapov, Oleg Kotelnikov, Oleg Kulik, Vladimir Mironenko, Boris Orlov, Viktor Skersis, and Leonid Sokov.

MEETINGS WITH CONTEMPORARY RUSSIAN ARTISTS

24 SEPTEMBER AT 3 PM

15 OCTOBER AT 3 PM

4 NOVEMBER AT 7 PM

1 DECEMBER AT 7 PM

7 DECEMBER AT 7 PM

Petite salle, free admission subject to room capacity



A series of five meetings is organised over the next few months. Among the artists participating in these sessions are AES+F, Yuri Albert, Yuri Avvakumov, Ekaterina Degot (subject to confirmation), Andrei Monastyrsky, Vadim Zakharov, and Vladimir Yankilevsky.

The first of these meetings will take place on Saturday, 24th September. Artists Erik Bulatov and Igor Shelkovski will discuss the well-known magazine A-IA.

The programme was created in partnership with the Multimedia Art Museum, Moscow.

2017

A weekend of film screenings (art films and documentaries)

Friday 20 January (8-10 p.m.): one session

Saturday 21 January (6-10 p.m.): two sessions

Sunday 22 January (4-8 p.m.): two sessions



10. PRESS VISUALS

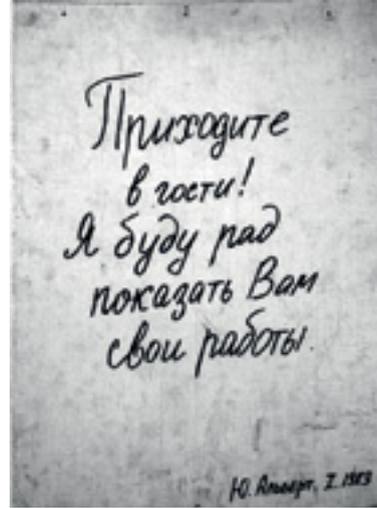


YURI ALBERT

Y.F. Albert Gives His Entire Share of Warmth to Others, 1978

Gelatin silver print, 89 x 61 cm

Gift of the Vladimir Potanin Foundation



YURI ALBERT

Come over! I'll Be Happy to Show You My Works, 1983

Marker on canvas, 69 x 50 cm

Gift of the Vladimir Potanin Foundation



YURI AVVAKUMOV

Polar Axis, 1987

Assemblage, 73 x 27 x 27 cm

Gift of Nicolas Iljine



GRISHA BRUSKIN

From the series *Birth of a Hero*, 1984-1985
7 sculptures, plaster, wood, cardboard, oil
Gift of Grisha Bruskin

**SERGEI BUGAEV (AFRIKA)***Girl with a Cat, 1986*

Oil on canvas, 200 x 240 cm

Gift of the Vladimir Potanin Foundation

**ERIK BULATOV***Glory to the CPSU, 2003-2005*

Oil on canvas, 200 x 200 cm

Gift of Vladimir and Ekaterina Semenikhin

**WORLD CHAMPIONS / GIA ABRAMICHVILI**

Untitled, 1988

Oil on canvas, 100 x 100 cm

Gift of Paquita Escofet Miro

**RIMMA GERLOVINA**

A Mongolian (1km² of Mongolia) , 1974

Paper, cardboard, fabric, wood,
8 x 8 x 8 cm

Acquisition in progress with the support of the
Vladimir Potanin Foundation

**RIMMA GERLOVINA**

Cube in the Form of Tetrahedre, 1974

Papier, carton, tissu, bois,
8 x 8 x 8 cm

Acquisition in progress with the support of the
Vladimir Potanin Foundation

**DMITRI GUTOV**

Sputnik (*Glory to the Soviet People, the
Conquerors of the Space*), 1988

Oil and tempera on wall paper, 56x46 cm
Gift of the Vladimir Potanin Foundation

**FRANCISCO INFANTE-ARANA**

From the series *Suprematic games*, 1968/1970s

Cibachrome, 28,5 x 28,5 cm
Gift of Francisco Infante-Arana



VITALY KOMAR AND ALEXANDER MELAMID

Glory to the Labour!,

Forward to the Victory of Communism, 1972/2004

Oil on fabric, wood, 55x221cm and 61,5 x 242 cm

Gift of Vladimir Antoniytchuk



VALERY KOSHLYAKOV

Ministry of the Foreign Affairs, 1995

Tempera, cardboard, 310 x 185 cm

Gift of the Museum of the Russian Impressionism, Moscow



ALEXANDER KOSOLAPOV

Triptych Malevich-Marlboro, 1985

Acrylic on canvas, 183 x 112 cm

Gift of Alexander Kosolapov



OLEG KULIK

From the series *I Bite America and America*

Bites Me, 1997

Black & white photograph,

158 x 125 cm

Gift of Pierre-Christian Brochet

**VLADISLAV MAMYSHEV-MONROE, VALERY KATSUBA**

Buck-Passing

From the series *All Passion is Blind and Wild*, 2001

Gelatin silver hand-print on a fiber-based paper, 91 x 63,5 cm

Gift of the Vladimir Potanin Foundation

**ANDREÏ MONASTYRSKY**

I Breathe and I Hear, 1983

Photo: Igor Makarevich

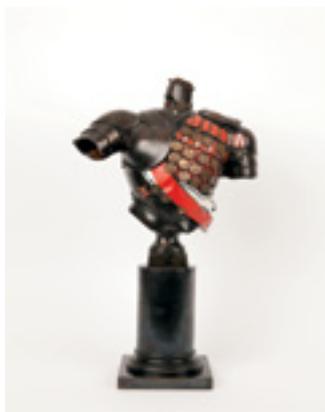
Gift of German Titov

**VLADIMIR NEMUKHIN**

Composition, 1964

Oil on canvas, 93 x 72 cm

Gift of Ruwim Besser

**BORIS ORLOV**

Bust in Rastrelli's Style, 1996

Bronze, enamel paint,

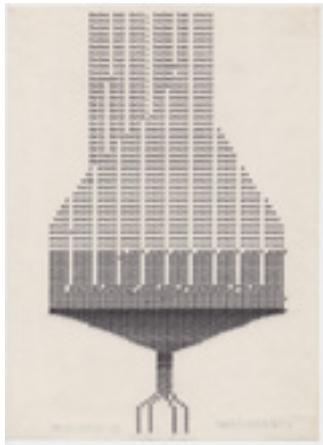
71 x 47 x 18 cm

Gift of Vladimir and Ekaterina Semenikhin

**PAVEL PEPPERSTEIN**

Joan of Arc, 2005

Acrylic and oil on canvas, 140 x 140 cm
Gift of the Vladimir Potanin Foundation

**DMITRI PRIGOV**

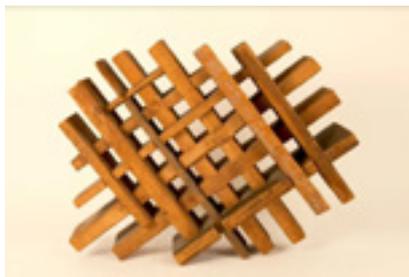
Poetrygram, 1975-1979

Paper, typescript text, 29,7 x 21 cm
Gift of the Vladimir Potanin Foundation

**MIKHAIL ROGINSKI**

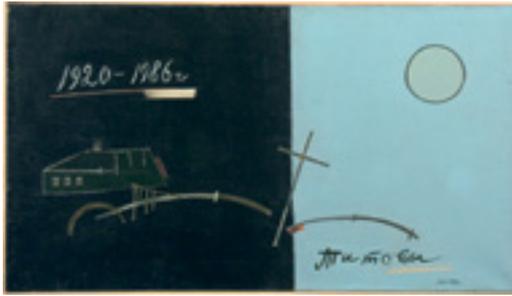
Pink Fence, Rails, 1963

Oil on canvas, 60x70 cm
Gift of Inna Bazhenova and Dmitry Samorukov

**IGOR SHELKOVSKI**

Untitled, 1960s

Wood, 74 x 100 x 25 cm
Gift of the Vladimir Potanin Foundation

**EDUARD STEINBERG**

The Titovs n°57, 1986

Oil on canvas, 45 x 80 cm

Gift of Iveta et Tamaz Manasheroov

**VLADIMIR YAKOVLEV**

Striped Cat with a Bird in its Mouth, late 1980s

Gouache on paper, 41,5 x 54 cm

Gift of Alexander Kronik

**VLADIMIR YANKILEVSKY**

Portrait of R. S., 1963

Oil on metal, wood,

96 x 135 x 23 cm

Gift of the Vladimir Potanin Foundation

11. PRACTICAL INFORMATION

PRactical INFORMATION

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75191 Paris cedex 04
telephone
00 33 (0)1 44 78 12 33
metro
Hôtel de Ville, Rambuteau

Opening hours
Exhibition open every day
from 11 am to 9 pm except on Tuesday
Closed on May 1st

Price
€ 14, € 11

www.centrepompidou.fr

AT THE SAME TIME IN THE CENTRE POMPIDOU

MAGRITTE
LA TRAHISON DES IMAGES
21 SEPTEMBER 16 -
23 JANUARY 17
press officer
Céline Janvier
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ART ET LIBERTÉ :
RUPTURE, GUERRE
ET SURREALISME EN EGYPTÉ
19 OCTOBER 16 -
16 JANUARY 17
press officer
Anne-Marie Pereira
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COLLECTIONS MODERNES
1905-1965
POLITIQUES DE L'ART
STARTING 29 SEPTEMBER 16
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PRIX MARCEL DUCHAMP 2016
LES NOMMÉS
12 OCTOBER 16 - 30 JANUARY 17
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20 February 17
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POLYPHONIES
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30 JANUARY 17
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CY TWOMBLY
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CURATORS

Russian curator :
Olga Sviblova,
director, Multimedia Art Museum,
Moscow

French curator :
Nicolas Liucci-Goutnikov,
curator, Musée National
d'Art Moderne, Paris

On social networks :



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<https://www.facebook.com/centrepompidou>