

COMMUNICATION  
AND PARTNERSHIPS DEPARTMENT

PRESS KIT



**KOLLEKTSIA+**

CONTEMPORARY ART IN THE USSR AND RUSSIA

A NEW DONATION OF A HUNDRED WORKS!

27 FEBRUARY – 2 APRIL 2017

KOLLEKTSIA+

**#KolleksiaExpo**



**Centre  
Pompidou**

# KOLLEKTSIA!

## CONTEMPORARY ART IN THE USSR AND RUSSIA

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#### 27 FEBRUARY – 2 APRIL 2017

16 February 2017



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**#KolleksiaExpo**



## PRESS RELEASE

# KOLLEKTSIA+

### CONTEMPORARY ART IN THE URSS AND RUSSIA

## A NEW DONATION OF A HUNDRED WORKS!

# 27 FEBRUARY- 2 APRIL 2017

### MUSÉE, NIVEAU 4

**The Centre Pompidou announces the expansion of the KOLLEKTSIA! exhibition, which now includes a hundred more works presented to the Museum since September 2016, now exhibited here for the first time.**

Made possible by the support of the Vladimir Potanin Foundation, these additional rooms and the works they contain illuminate further aspects of unofficial Soviet art while also offering a wider selection of contemporary work. The enlargement testifies to the Centre Pompidou's commitment to improving the representation of that art scene, many of whose leading representatives have lived in France.

The enthusiasm prompted by the KOLLEKTSIA! exhibition among donors of every kind has enabled the Musée National d'Art Moderne to continue its acquisitions of Soviet and Russian art and to propose this enlargement of the exhibition. Presented alongside the works on display since last September, the hundred new works will be on display from 27 February onward. The generosity of Igor Tsukanov sees a number of the so-called non-conformist artists of the 1960s join the collection, together with utopian projects by the "paper architects" of the 1980s and works by Sots Art artists. But pride of place among the new arrivals goes to performance art, with works by Dmitri Prigov, Komar & Melamid, Oleg Kulik, Blue Noses, the Chto Delat collective and Andrey Kuzkin, recent winner of the Kandinsky Prize.

**The opening of the new rooms will be marked on 27 February 2017 by a round-table discussion by collectors and patrons, guided tours led by the exhibition curators, performances by artists Yuri Albert and Andrey Kuzkin and a masterclass by Blue Noses - all open to the public. The week that follows, 1 - 5 February, offers a substantial and diverse programme of associated events: documentary film screenings, workshops and talks. It closes on Sunday 5 February with a day-long event devoted to Dmitri Prigov, Jean-Luc Nancy being among those speaking.**

In the meantime, a group of Russian friends has been formed among the Société des Amis du Musée National d'Art Moderne [Friends' Society of the National Museum of Modern Art], which

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will assist with the acquisition of further works.

In addition, at the beginning of this year the Centre Pompidou launched a three-year research project entitled "Russie XXe siècle" [Russia, 20th Century], supported by the Vladimir Potanin Foundation. Held one Wednesday every month, the "Chroniques russes" [Russian chronicles] lecture series will cover both modern and contemporary periods and all artistic disciplines. Books and articles by artists, critics and art theorists related to modern and contemporary Soviet and Russian art will be translated and published. The community of non-conformist Russian artists who immigrated to Paris from the 1970s onward will receive particular attention, notably through the constitution of a living archive and the publication of a full-length study.

**KOLLEKTSIA+ has benefitted from the valuable logistical support of the Multimedia Art Museum, Moscow.**

**Curator :** Nicolas Liucci-Goutnikov, Curator, Musée national d'art moderne

**KOLLEKTSIA !**

**Curator (Russia) :**

**Olga Sviblova**

Director, Multimedia Art Museum, Moscow

**Curator (France) :**

**Nicolas Liucci-Goutnikov**

Curator, Musée National d'Art Moderne

## 2. PROGRAMME, 27 FEBRUARY – 5 MARCH

### 27 FEBRUARY 2017

PUBLIC OPENING, MUSÉE, LEVEL 4

6 p.m.: Round-table discussion: "Collectionner l'art russe aujourd'hui" [Collecting Russian art today]

7 p.m.: Guided tours by the exhibition curators

8 p.m.: Masterclass by Blue Noses\*

6 p.m. – 9 p.m.: Performance by Yuri Albert\*\*

### 1 – 5 MARCH 2017

**The week offers a substantial and diverse programme of events: documentary film screenings, workshops and talks. It closes with a day-long event devoted to Dmitri Prigov.**

1<sup>st</sup> March: Round-table discussion "Réception de l'art non officiel soviétique en France, 1970-1990" [Reception of unofficial Soviet art in France, 1970-1990] – 7 p.m., Musée, Level 4

2 March: Talk by German Titov – 7 p.m., Musée, Level 4

3-4 March: Documentary film screenings – Cinéma du Musée, Level 4

4 March: Performance by Andreï Kuzkin – 7 p.m., Musée, Level 4

5 March: One-day event on Dmitri Prigov with Sabine Hänsgen, Jean-Luc Nancy and Elena Petrovskaya

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### ARTIST BIOGRAPHIES (PERFORMANCES OF 27 FEBRUARY 2017)

\* Blue Noses

One of the most highly visible art groups of the first decade of the new millennium, Blue Noses was formed in 1999 by two artists from Siberia, Vyacheslav Mizin and Alexander Shaburov. Born in Novosibirsk in 1962, Mizin graduated from the Institute of Architecture in that city. Born in 1965 in Berezovsky, in Sverdlovsk Oblast, which has its capital in Yekaterinburg, Shaburov is a graduate of the Sverdlovsk College of Arts. They seek to make "contemporary art 'in Narodnik fashion', combining traditional forms and techniques in low-tech works intended as much for the home as for international exhibition. They create an art that is as attractive to both intellectuals and the ordinary citizen, to both young and old." Inclining to the farcical, their highly popular performances often provoke scandal.

\*\* Yuri Albert

Born in Moscow in 1959, Yuri Albert is one of the key figures of the second generation of Moscow Conceptualism. Close to Vitaly Komar and Alexander Melamid while a student, he was the moving spirit behind the creation of the APTART gallery in 1982 and of the Avant-gardists' Club in 1986. Alluding to great figures of modern and contemporary art such as Marcel Duchamp, Joseph Beuys and Joseph Kosuth, his work of the 1980s related the tradition of Moscow Conceptualism to Conceptual Art as an international movement. Other works, taking the form of invitations addressed to the public, put in question the definition of art. Since 1990, Albert has lived and worked in Moscow and Cologne.

\*\*\* Andrey Kuzkin

Andrey Kuzkin was born in Moscow in 1979. Brought up in a family of artists, in 2001 he graduated from the Moscow State University of Printing Arts with a degree in graphic arts. He then worked as a graphic designer for five years before embarking on an artistic career anchored in performance and its long tradition in Russia. Kuzkin performs actions that put his body to the test, most often in public: for Circle-wise, 2008, he walked round and round in a tray of fresh cement until he could go on no longer. All Ahead of You!, 2011, marked a move – always ambiguous in Kuzkin – from performance to the production of objects: having packed up his entire studio, including his work, in boxes, Kuzkin presented at the Open Gallery a pile of steel cases not to be opened until 15 March 2040. During the opening, he rid himself of the last of his belongings – his hair and clothes – and sealed them in a last case.

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## 3. LIST OF EXHIBITED ARTISTS

Group Paper Architects  
Vagrigh Bakhchanian  
Blue Noses  
Eric Boulatov  
Sergueï Bratkov  
Chto Delat  
Dmitri Gutov  
Francisco Infante-Arana  
Vitaly Komar & Alexander Melamid  
Lev Kropivnitsky  
Oleg Kulik  
Andrey Kuzkin  
Rostislav Lebedev  
Evgeny Mikhnov-Voitenko  
Lydia Masterkova  
Viatcheslav Mizin  
Vladimir Nemukhin  
Boris Orlov  
Vadim Ovchinnikov  
Viktor Pivovarov  
Dmitri Prigov  
Alexander Shaburov  
Leonid Sokov  
Ivan Sotnikov  
Dmitri Vruble et Victoria Timofeeva  
Alexander Yulikov

## 4. LIST OF DONORS

### COLLECTORS

Nadezhda Agisheva  
Ruwim Besser  
Ronald Feldman  
Wladimir and Larissa Fudim  
Marat Guelman  
Mikhail Ovcharenko  
Vladislav Shevelenko  
Natalia Tamruchi  
Tsukanov Family Foundation  
Wayne F. Yakes  
Elena Zhukova

### ARTISTS AND THEIR FAMILIES [DONORS]

Yuri Avvakumov  
Irene Bakhchanian  
Blue Noses  
Nadejda Bourova et Andreï Prigov  
Dmitry Bush  
Vera Chuklova  
Sergey Chuklov  
Chto Delat  
Francisco Infante-Arana  
Alexander Khomyakov  
Liudmila Khozikova  
Yury Kuzin  
Andreï Kuzkin  
Rostislav Lebedev  
Galina Nemoukhina  
Boris Orlov  
Arkady Petrov  
Viktor Pivovarov  
Dmitry Podiapolsky  
Tatiana fon Shtakelberg  
Dmitri Vruble et Victoria Timofeeva  
Alexander Zossimov  
Alexander Yulikov

## 5. CATALOGUE OF THE EXHIBITION

Published with support from

**VLADIMIR POTANIN  
FOUNDATION**



Under the guidance of Nicolas Liucci-Goutnikov, curator, Musée national d'art moderne, Paris and Olga Sviblova, director, Multimedia Art Museum, Moscow

Co-published by the Centre Pompidou / Éditions Xavier Barral  
24 x 30 cm, 360 pages, 300 photographs  
€ 45

The Centre Pompidou is exhibiting the extraordinary donation of the Vladimir Potanin Foundation – more than 250 works of Soviet and Russian art from the years between 1950 and 2000. These offer an unprecedented panorama of a very diverse production, grouped under four main categories : the non-conformist art of the 1960s, the Sots Art of the 1970s, Conceptualism, and the post-perestroika art movements that flourished in Moscow and Leningrad in the 1990s. This survey of the history of art and ideas in the USSR and today's Russia offers an unprecedented look at a scene still relatively unfamiliar in France. Paintings, sculptures, photographs, albums, drawings and more by leading artists such as Ilya Kabakov, Oleg Kulik and others less well known offer a picture of an often astonishing Russian art that is political, poetic, and artistic in its reference.

Enriching the collection of the Musée National d'Art Moderne, the new additions will offer the public a chance to discover a particularly dynamic art scene.



## 6. “RUSSIE XX<sup>E</sup> SIÈCLE” [RUSSIA, 20TH CENTURY] RESEARCH PROGRAMME

With the support of the Vladimir Potanin Foundation, the Centre Pompidou has embarked on a three-year research project entitled “Russie XX<sup>e</sup> siècle” [Russia, 20th Century]. This aims to take a fresh look at Russian art from 1910 until today, including the Soviet period. Intended to bring out the neglected riches of Russian 20th-century art, it falls into two parts.

On the one hand, a varied programme of events will be staged at the Centre Pompidou. Held one Wednesday every month over the three years, the “Chroniques russes” [Russian chronicles] lecture series will offer the general public an introduction to the key moments in the history of Russian and Soviet art. Resolutely multi-disciplinary in scope, the series will cover the visual arts, film, architecture, theatre and literature across the different periods: revolutionary Russia, Stalinism, Thaw, Perestroika and contemporary Russia. Three screenings a year will complement the talks.

On the other hand, this programme of events will run in parallel with a programme of research. In collaboration with a number of universities in France and abroad who are partners in the project, the Centre Pompidou plans to translate and publish Russian writings on art unavailable in French, among them most of the articles in the journals LEF (1923-1925) and Novyi LEF (1927-1929), still unknown to French readers despite the important historical contributions they represent. The writings of contemporary artists and critics will also be translated, from Ilya Kabakov and Erik Bulatov to theoreticians such as Mikhail Lifshitz and Boris Groys. Alongside this programme of publication, indispensable to a wider awareness of critical thinking about art in Russia and the USSR, the Centre Pompidou and its partners will systematically study the community of artists who immigrated to France from the late 1970s on: Bulatov, Shelkovsky, Kabakov, Rabin, Roginsky, Steinberg, Tselkov and Yankilevsky, all major figures in unofficial Soviet art who came to live in Paris. The circumstances of their work in France and their French reception will be examined, notably through filmed oral interviews and the production of a full-length book, available in late 2019. Particular attention will be paid to the celebrated magazine A-YA, published between 1979 and 1986 by Igor Shelkovsky in Paris and Alexander Sidorov (under a pseudonym) in Moscow, which offered Soviet artists, deprived of public venues for exhibition and debate, a place where their work could be afforded critical attention.

The “Russie XX<sup>e</sup> siècle” [Russia, 20th Century] project will be serviced by a dedicated website, hosted on the Centre Pompidou’s site and due to go live in 2017.

**Project leader:** Nicolas Liucci-Goutnikov, conservateur, musée national d’art moderne, Centre Pompidou.

**Academic coordinator:** Natacha Milovzorova

**Academic partners (a non-exhaustive list):**

François Albéra, Lausanne University

Faina Balakhovskaya, Galerie Tretyakov

Olivier Cinqualbre, Architecture département, Musée national d’art moderne, Centre Pompidou

Catherine Depretto, Paris-Sorbonne University

Catherine Géry, Inalco

Boris Groys, New York University

Mikhail Lampolski, New York University

Galina Kabakova, Paris 1 University

Alicia Knock, curator, Musée national d’art moderne, Centre Pompidou

Angela Lampe, curator, Musée national d’art moderne, Centre Pompidou



Karolina Lewandowska, curator, Musée national d'art moderne, Centre Pompidou  
Olga Makhroff, Musée national d'art moderne, Centre Pompidou  
Philippe-Alain Michaud, Cinema departement, Musée national d'art moderne, Centre Pompidou  
Valérie Pozner, CNRS  
Jean-Robert Raviot, Paris-Ouest University  
Eugénie Zvonkine, Paris 8 University

**CYCLE «CHRONIQUES RUSSES»**

18 January 2017 : Mikhaïl Iampolski, « Prigov, un conceptualiste au-delà du conceptualisme ».  
22 February 2017 : Conversation between Vitaly Komar and Andreï Erofeev  
22 March 2017  
19 April 2017  
17 May 2017  
14 June 2017

## 7. PRESS VISUALS



Boris Orlov  
Portrait of Pushkin, 1982  
Photomontage, 59 x 44 cm  
Gift of Wladimir and Larissa Fudim



Vitaly Komar, Alexander Melamid  
Catalogue of Super-Objects:  
Super-Comfort for Super-People,  
1976-1977  
Colour photographs  
Gift of the Ronald Feldman Gallery





Leonid Sokov  
Meeting of Two Sculptures, 1989  
Plaster, 49 x 38 x 14 cm  
Gift of Ruwim Besser



Dmitri Prigov  
Portrait of Albert, from the series «Bestiary»,  
1996  
Pencil, pen, acrylic on paper,  
29,5 x 21 cm  
Gift of Nadejda Bourova and Andrey Prigov



Blue Noses  
New God's Fools, 1999  
C-print  
Gift of the artists



Blue Noses  
Era of Mercy, 2005  
C-print  
Gift of the artists



Chto Delat Collective  
Perestroika Songspiel. Victory over the Coup,  
2008  
Video, colour, sound, 26'15''  
Gift of the artists



Andrey Kuzkin  
In Circle, 2008  
Video, colour, sound  
Gift of the artist



Erik Bulatov  
Landscape, 1961  
Oil on canvas, 79 x 54 cm  
Gift of the Tsukanov Family Foundation



## 8. 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.

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**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.

# 9. PRACTICAL INFORMATION

## PRactical INFORMATION

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**Opening hours**  
Exhibition open every day  
from 11 am to 9 pm except on Tuesday  
Closed on May 1<sup>st</sup>

**Price**  
€ 14, € 11

[www.centrepompidou.fr](http://www.centrepompidou.fr)

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## MUTATIONS / CRÉATIONS

**IMPRIMER LE MONDE**  
15 MARCH - 3 JULY

**ROSS LOVEGROVE**  
**CONVERGENCE**  
12 APRIL - 23 JULY 2017

**VERTIGO**  
15 - 17 MARCH  
FORUM, IRCAM

**AU MUSÉE:**  
**COLLECTIONS MODERNES**  
**1905-1965**  
**POLITIQUES DE L'ART**  
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**WAGNER ET ETHAN WAGNER**  
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**Curator (Russia) :**  
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director, Multimedia Art Museum,  
Moscow

**Curator (France) :**  
Nicolas Liucci-Goutnikov,  
curator, Musée National  
d'Art Moderne, Paris

## On social networks :



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