



THE PUSHKIN
STATE MUSEUM
OF FINE ARTS

HOUSE OF IMPRESSIONS
CLASSIC AND
CONTEMPORARY
MEDIA ART

IN THE FRAMEWORK OF THE SUMMER
PROGRAM OF THE PUSHKIN MUSEUM
QUARTER AND MY.COM

EXHIBITION HOUSE OF IMPRESSIONS. CLASSIC AND CONTEMPORARY MEDIA ART.

IN THE FRAMEWORK OF THE SUMMER PROGRAM OF THE PUSHKIN
MUSEUM QUARTER AND MY.COM

CHANTAL AKERMAN (BELGIUM / FRANCE),
TATIANA AKHMETGALIEVA (RUSSIA), MONA
HATOUM (USA), MARIANNE HESKE (NORWAY),
NAN HOOVER (NL), YURI KALENDAREV
(ITALY / RUSSIA), DINA KARAMAN (RUSSIA),
ELENA KOPTYAEVA (RUSSIA), IVAN LUNGIN
(RUSSIA), MEREL MIRAGE (NL), IRINA
NAKHOVA (RUSSIA), BRUCE NAUMAN
(USA), MARNIX DE NIJS (NL), ADRIAN PACI
(ALBANIA / ITALY), KSENIA PERETRUKHINA
(RUSSIA), MARIANO SARDÓN (ARGENTINA),
CHRISTA SOMMERER & LAURENT
MIGNONNEAU (AUSTRIA), STEINA AND
WOODY VASULKA (USA), BILL VIOLA (USA)

▶▶ The exhibition 'House of impressions — classic and contemporary media art' at Golitsyn Manor is a collection of nineteen works by outstanding 20th and 21st century video and media artists. The project is dedicated to the collision of the past and present, to the innovative processes that took place in the 20th century connected to the 'liberation' of artistic tools and mediums.

▶▶ Today's art strives to go beyond not only the picture frame, but beyond the space of the screen. Amongst all the features of the works in 'House of impressions — classic and contemporary media art', this is one of the most

important ones. Moreover, in the 21st century a museum does not need to be absolutely quiet — our sight, hearing and movement through the museum display are the means of our perception; from the retina of the eye to a tactile sensation — such is the process of immersion in the image.

▶▶ The future of Golitsyn Manor is now linked with the Pushkin Museum. Reconstruction of the Manor will commence in a few months' time, and upon its completion, the site will operate as a Museum of Impressionism, which will include a significant portion of the Pushkin Museum's collection.

▶▶ The exhibition 'House of impressions — classic and contemporary media art' is the first museum project to be held within these walls. It has been organized by the Pushkin Museum's new Department of Film and Media Arts to study the development of a new visual language — of new classics, being born before our eyes.

▶▶ Despite the fact that the word 'impression', has a clear link to the same French word and the experiences of the Impressionist painters, a direct dialogue with them is not the main goal of this project. Rather, their experience is important as a starting point of a journey — a journey towards comprehension of a new experience of perception of the human world, in which visual images plus tactile and auditory experiences are inextricably linked with the process of learning.

▶▶ Thus, the Austrian artists Christa Sommerer and Laurent Mignonneau's installation 'Water Garden' (2014), is reminiscent of Claude Monet's famous painting 'Water Lilies', but at the same time, suggests we consider how the immediate visual impression that was so important for the Impressionists has changed.

If Monet previously 'dissolved' the boundary between the surfaces of air and water, then Christa Sommerer and Laurent Mignonneau cast doubt on the border between the image on the screen and the flowers in reality. The water lilies in their installation react to the approach of the audience, responding like living beings. Today's art also appreciates the fleeting moment and invites the viewer to experience its transience and integrity, combining optical, mental and tactile images and creating a valuable experience

▶▶ The twentieth century has inherited from the Impressionists the ability to appreciate inner experience, a taste for the immediacy of impressions, for changing, dynamic, plastic forms, for fragmentation of vision, and a concurrent yearning for Eastern meditateness, plus a refusal of the didactic narrative of the 20th century. However the next generation of artists progressed further with these ideas, and Marcel Duchamp and his ilk were not inclined to be grateful for 'retinal art' — Duchamp's terminology for the art of the Impressionists. In his film 'Anemic Cinema', just as in his controversial painting 'Nude Descending a Staircase', Duchamp worked with movement and with 'inner' vision, referring to a rational and intuitive perception of the world.

▶▶ The interest in the inner world of man, the appeal to the Eastern tradition, the ability to see eternity in an instant unites the art of the masters of the early 20th century and artists that explore effects of media on our perception. In 'Reflecting Pool', Bill Viola explores themes of time, the transience of human existence, duality: life and death, light and darkness, fire and water. He draws inspiration from Chinese Taoism, Buddhism and Greek philosophy.

▶▶ The theme of 'new sight' or 'new vision' was one of the central concerns of the art of the avantgarde of the 20th century. It was associated not only with artistic discoveries, but perhaps above all, with the rapidly changing environment around an individual person. Art in the age of modernity, rejecting the rational, geometrically accurate perspective of Renaissance invention, attempted to return to the 'natural' model of vision, discovering it again in archaic or naïve works of art, or experiments, such as those of Michael Matyushin, with their 'extended looking'.

▶▶ There is no longer a place for linear narrative. Spatial and temporal bonding which exist in the mind of the artist now affects the image itself, become part of the perception of the image. A linear and consistent way of perceiving the world is changing simultaneously, and we begin to understand the image as something multisensory, that acts upon all the senses.

▶▶ The renowned French director Chantal Akerman filmed the scenes flitting past her train window while traveling in Eastern Europe and Russia. The curator of the Venice Biennale viewed these meditative, mesmerising sequences, and suggested creating not a film, but an on-screen installation. In this way the work 'From the East' (1993) was created. For the Venice Biennale in 2015, Chantal Akerman created her piece 'Now' specially for the event. At the Moscow exhibition, audiences will see Akerman's 2007 'Women of Antwerp in November' installation.

▶▶ The 21st century has brought a new experience of existence in spaces where the boundary between reality and virtual forms and between the observer and the object of his observation melt away. Moreover, the 'fairground attraction' we are invited to ride on can be very uncomfortable — as with Bruce Nauman's various

‘Corridor’ pieces. The spectator, located in a narrow corridor, moves forward to a mirror, expecting to see themselves. But the camera, shooting their movement from behind, transfers the image to the screen ahead. Approaching the ‘mirror’, one only sees oneself, retreating away. Before us is a perfect metaphor for the elusive, changeable ‘I’, but also a metaphor for aloof, remote surveillance.

▶▶ Art helps us to understand the ‘invasion’ of electronic media in the most familiar, basic relationship between the body and the visible world — our notion of this world and the language used to describe it. Not surprisingly, this transformation of relationships requires a transformation of art spaces, the emergence of ‘hybrid media’, if you recall Lev Manovich’s term.

▶▶ Yuri Kalendarev’s sound sculpture ‘Silent Action in Blue’ is one of these type of works. A heart — the favourite symbol of romantics and lovebirds, and an object of attention for cardiologists — appears in Kalendarev’s work as a ‘generous heart’, embracing the viewer. The beating heart of the artist, recorded with the help of Doppler systems at the Institute of Physiology of the National Research Center (Italy, Pisa) and Dr. Alessandro Pingitore, is broadcast through the speakers. The hall space begins to breathe, pulsate, directly — without words and visible images — communicating with the audience.

▶▶ Golitsyn Manor is a site in which at least three centuries and very different cultural spaces intersect. Built in the 18th century as a Moscow manor for heirs of an old family lineage, Golitsyn Manor was later transformed into the first public museum of curiosities and fine art — even before the existence of the Museum of Fine Arts, founded by Ivan Vladimirovich Tsvetaev. Throughout

the 19th century, the Manor was home to several organisations: for example, the Shanyavsky Moscow City People’s University, plus classes for the Moscow Conservatory took place here. In addition, in the Soviet era, the Institute of Philosophy was also located on-site.

▶▶ ‘House of impressions — classic and contemporary media art’ invites visitors not only to the space of the old Manor, but also into the space of installations — work created by taking into account the *genio loci*. Among these are the works of Irina Nakhova, Tatiana Akhmetgalieva, Dina Karaman, Elena Koptyaeva, Ksenia Peretruchina, and Dmitry Vlasik.

▶▶ The logic of a space dictates the logic of not only the installation, but also the whole exhibition. Given that among the works is a classic video art, such as the work of Mona Hatoum, Bruce Nauman, Marianne Heske, the exhibition is not laid out in chronological order. Rather, we suggest to the audience routes which they may choose for themselves. The educational program will be devoted to changes in the history of mankind thanks to the technological progress of the 20th century. However, perhaps the expression ‘thanks to’ is not the most appropriate one. Many of the artists exhibiting consider these changes with a critical eye. However ‘House of impressions’ does not promise to answer all these questions, rather, we aim to ask questions and to consider the possible answers together.

Olga Shishko, curator

▶▶ In *Evolution*, the authors play with the conventional technique, when horizontal movement of an image represents the passing of time. The film is constructed from the cliché image — the scale of human evolution, which aligns all the specimens from the oldest primates to us. Manipulation of the video signal produces the slipping effect, when the scale seems to go back in time.

▶▶ In *Golden Voyage* the image consists of backdrops, static and moving objects. In their ironic interpretation of Rene Magritte's surrealist painting *The Golden Legend* (1958), authors make baguette the main character. Loaves of French bread travel across different backdrops and take on all sorts of metaphorical roles.

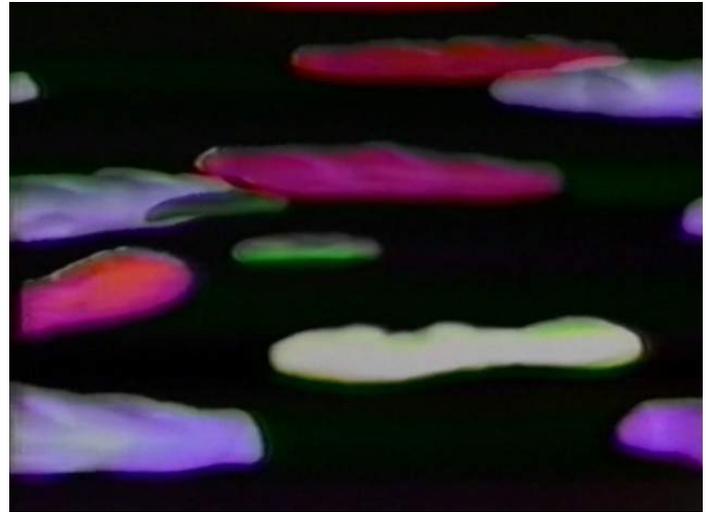
▶▶ Road trip *In Search of the Castle* starts with landscapes taped through mirrored globe and gradually image-processed. Finally, artists arrive at an abstract electronic environment, a synthetic space transformed by technology.

▶▶ Videos from the *Time / Journey Series* are an example of using drift — a constant horizontal slipping movement of the image, as if it were escaping from the frame, by modifying the speed of the video signal. Their other experiments lie in the field of sound and image manipulation, as well as exploring environmental, mechanical, and physical relationships between body, video, and camera.

STEINA VASULKA and **WOODY VASULKA**

(b. 1940, Reykjavik), (b. 1937, Brno), are the pioneers of video art working in the field of electronic media since 1969.

In 1971, they founded The Kitchen, a multi-use media theater in New York. In 1993 they curated the exhibition *Pioneers of Electronic Art* in Linz (Austria). In 1996, Steina Vasulka served as artistic director of STEIM, Studio of Electro Instrumental Music in Amsterdam. Woody Vasulka has been a professor at the Fine Arts Department of the Brno University of Technology (Czech Republic) since 1993; in 1999, he founded the Art & Science Laboratory in Santa Fe, currently works on *The Vasulkas* electronic archive.



Golden Voyage, 1973. 28'00", color



Golden Voyage, 1973. 28'00'', color



In Search of the Castle, 1981. 12'00'', color
From the Time / Journey series, 1970-81
Video, total: 56'00''

2. MARIANO SARDÓN (ARGENTINA) IN COLLABORATION WITH MARIANO SIGMAN (ARGENTINA)

► *The Wall of Gazes* is a six-screen installation, where visitors can see how portrait images are gradually built of trajectories of human gazes. During an experiment at the Neuroscience Laboratory in Buenos Aires (Argentina), the gaze movements of participants were captured by an eye-tracking device. A portrait image was displayed in front of them during 8 sec., and the eye-tracking device recorded the movement of their eyes around the face image. All the paths of gazes were superimposed, and an HD video was generated of the resulting images.

► *The Wall of Gazes* aims at revealing those parts of the face that remain unseen while attention is focused elsewhere on the portrait. It appeals to the roots of knowledge of others, their faces, and our perception of them.

► Mariano Sardón works in the field of generative interactive technologies. Currently he collaborates with the neuroscientist Mariano Sigman of the Neuroscience Laboratory at the University Tucuató Di Tella in Buenos Aires developing research at the intersection of neuroscience and art.

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), 11th Havana Biennial (2012, Cuba).



The Wall of Gazes, 2012
Video installation



▶▶ A man emerges from the forest and stands before a pool of water. He jumps, and his body freezes, suspended in the air. All the following movements in the otherwise still scene are limited to the reflections on the surface of the pool. Finally he bursts out of the depths and vanishes in the forest. The work is a metaphor of the cycle in our lives; it describes the emergence of the individual into the natural world, a baptism into a world of virtual images and indirect perceptions. Using video as his material, Bill Viola sculpts time and explores the border between existence and nonexistence.

▶▶ In his work, Bill Viola examines time, transience of human existence, and dualism: life and death, light and dark, fire and water. He draws his inspiration from Chinese Taoism, Buddhism and Greek philosophers. European Renaissance and religious art also influence his aesthetics. A constant motive of his work is water as a metaphorical border between realities.

BILL VIOLA

(b. 1951, New York) — one of the most influential American video artists living today. He has been creating installations, films, sound environments, video pieces and works for concerts, opera and sacred spaces for over four decades. Viola represented the USA at the Venice Biennale in 1995, and had solo exhibitions at The Whitney Museum of American Art (1997), at the J. Paul Getty Museum (2003), at the Mori Art Museum in Tokyo (2006), at Grand Palais, Paris (2014).

KIRA PEROV

is executive director of Bill Viola Studio. She has worked closely with Bill Viola since 1979, managing, creatively guiding and assisting with the production of all of his videotapes and installations. She edits all Bill Viola publications and organizes and coordinates exhibitions of the work worldwide.



The Reflecting Pool, 1977-1979

Single-channel video installation, 6'58"

Produced at *WNET/Thirteen Television Laboratory*,
New York, and *WXXI-TV Workshop*, Rochester, NY

▶▶ Since the late 1960s, Bruce Nauman produced a number of corridors. He started with the performance *Walk with Contrapposto* (1968), where he walks up and down a narrow passageway, in an exaggerated imitation of the pose of classical sculpture. The makeshift structure, which served a prop for the Walk, was transferred to a public exhibition space under the title *Performance Corridor* (1969), thus making the viewer enter the piece.

▶▶ In the installation *Live-Taped Video Corridor* he goes further in developing means of manipulating the viewer's experience. The work features two stacked television monitors, both linked to a camera mounted at the corridor's entrance: the top monitor plays live feed from the camera, while the bottom plays pretaped footage of the empty passageway from the identical angle. Walking down the corridor, one views oneself from behind in the top monitor, diminishing in size, as one gets closer to it, meanwhile, entirely absent from the lower monitor. The overall result is an unsettling experience of doubling and displacement.

▶▶ The work of Nauman can be described as a constant experiment on himself, the viewer and the material. His sculptural works are concerned with the notion of hiddenness and inaccessibility; neon pieces reflect his interest towards forms of language's presence in everyday life, and his corridors and installations involving a limited degree of spectator's participation explore effects of parallax, audio-tactile separation, and disorientation.

BRUCE NAUMAN

(b. 1941, Fort Wayne) is a conceptual artist. He works with video, performance, sculpture, prints and photography. After studying mathematics at the University of Wisconsin-Madison, he graduated in art from the University of California, Davis. He participated in numerous international exhibitions including Documenta and Venice Biennale. He has been awarded the Golden Lion of the Venice Biennale twice.

Live-Taped Video Corridor,
1970

Wallboard, video camera, two video monitors, video recording, and video playback device
365.8×975.4×50.8
Solomon R. Guggenheim Museum, New York. *Panza Collection*, Gift.
92.4165



Imagine a circular room, the dado below the wall molding entirely filled with a plane of water scattered with these plants, transparent screens sometimes green, sometimes mauve. The calm, silent, still waters reflecting the scattered flowers, the colors evanescent, with delicious nuances of a dream — like delicacy.

Claude Monet

▶▶ Interactive installation transports visitors into the imaginary world of water gardens, inspired by Monet's later *Water Lilies* paintings and their panoramic setting at the Musée de l'Orangerie in Paris. The wide horizontal screens show the picture of a water garden; amphorae with live plants are in front of them. When visitors approach the amphorae, live plants recognize their presence, causing virtual plants to grow on the screens. Live plants capture their electrical potential difference with human body and interpret it as electrical signal. It determines growth of the virtual 3D plants on projection screen.

▶▶ Just as Monet succeeded in creating two layers of reality by blurring the borders between images of plants and their reflections on the water surface, *Eau de Jardin* creates several layers of virtuality by blurring the borders between real plants, virtual plants on the screen and their reflected virtual image on the virtual water surface.

▶▶ Interactive works by Sommerer and Mignonneau have been called “epoch making” for developing natural and intuitive interfaces and for often applying scientific principles such as artificial life, complexity and generative systems to their innovative interface designs.



CHRISTA SOMMERER and LAURENT MIGNONNEAU

are media artists and researchers. They are professors and heads of the Department for Interface Cultures at the University of Art and Design in Linz (Austria). They have worked as researchers and professors at ATR Research Labs (Kyoto, Japan) and at IAMAS (Gifu, Japan). They have won mayor international media awards, among others the “Golden Nica” Prix Ars Electronica Award for Interactive Art (1994).



Eau de Jardin, 2004

Interactive installation (p. 21, 22)

6. ELENA KOPTYAEVA (RUSSIA)

►► The Impressionists created new methods and techniques for working with an image — with a transitory, flowing mood, with dependence on perception, with the angle of falling light and with the direction of the viewer’s gaze. Their idea of departing from realism emerged in the era of steam engines and the achievements of the industrial revolution, when the primary condition of perception — light — is decomposed into components, passing through the veil of smog steam of industrial cities.

►► Elena Koptyaeva operates using light as an original signal, as the primary form of communication between points in time. The artist’s etched light spots that form on the surfaces of the estate appear in a dark stairwell of the house. The light installation is filled with silhouettes, flowing slowly in real time or replaced by chaotically flashing speeding cars. Form is separated from matter. But what is the matter light? When does it appear? When passing through the glass window as a beam, or in the way it falls on an object like a trail? The light penetrates the space and changes it beyond recognition; it reveals an invisible connection of internal and external, past and present.

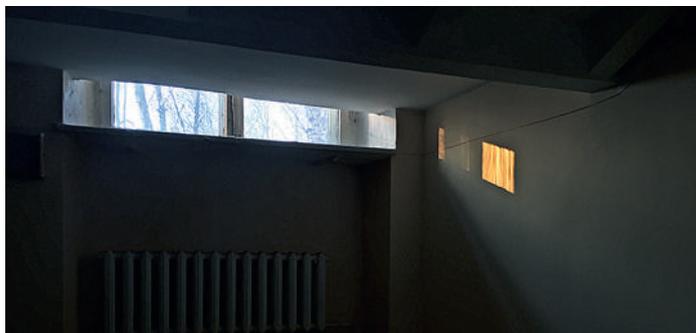
►► In her video art, Elena Koptyaeva first of all refers to the possibilities of the digital image, rather than to video-narration or fixation. Her experimental works flirt with reality: by manipulating the image, the artist intrudes into the familiar landscape and creates a kind of a digital add-on.

ELENA KOPTYAEVA

Koptyaeva (b. 1989, Severodvinsk.) is an artist who first studied at the Plekhanov Russian University of Economics, then later graduated from Rodchenko School of Photography and Multimedia and MediaArtLab Open School. Selected exhibitions include: 'Insight & Foresight' (Garage Museum of Contemporary Art, Moscow, 2011), Show and Tell (EK ArtBureau, Moscow, 2012), The happy end (Multimedia Art Museum, Moscow, 2013), 'Great Expectations' (Central Exhibition Hall, Manege, Moscow, 2014), 'An expanded space' (Central Exhibition Hall" Manege ", Moscow, 2015).

Premature whole, 2016

Video installation. 15'00"



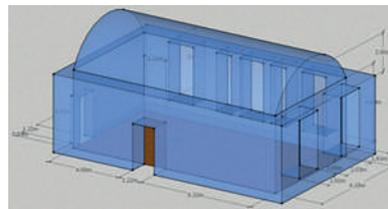
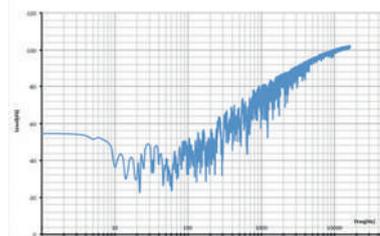
►► Yuri Kalendarev 's sound sculpture consists of two parts. *'The Standing Wave_16'* is a work performed by the artist on five sound screens. The screens — made of bronze alloy — generate a large range of frequency fluctuations, including low-range frequencies that we cannot hear, but can feel on the diaphragm and the skin. *'Cardio_2'* is composed using the sound of the artist's heartbeat, which was recorded using the Doppler systems in the Institute of Clinical Physiology at the National Research Centre (Pisa, Italy). The heart is a metaphor for romance, love, and at the same time, an object of attention for cardiologists. It appears here as a source of the secret, internal sounds of a human being — inaudible and invisible.

►► The hall space begins to pulsate, to breathe — without words or visual images, it interacts with the audience — directly and physiologically. In the center there is a standing wave — an unseen, but vibrating sound 'cocoon' sensed by the body, which in this case is the sound sculpture — *'The Standing Wave_16'*. The sound from the ceiling speakers (that acousticians sometimes call 'the voice of God') echoes from the speakers to the floor and dissolves in the bluish twilight.

►► Yuri Kalendarev reinvents the concept of sculpture in his work. Having initially worked with granite and land art, the artist was later drawn to the use of light, and then to the sound as a medium. His work in the field of sound sculptures opens and expands new auditory experiences that go beyond sound itself, turning into a research field of pure acoustics.

YURI KALENDAREV

(b. 1946, Leningrad.) is a sculptor. He studied at the Leningrad Institute of Aviation and at the V.I. Mukhina Higher School of Industrial Art. In the 1970s, his work was close to Leningrad non-conformism. From 1978–1979, Kalendaryov taught sculpture at the University of Haifa (Israel). Since 1980, he has lived and worked in Italy. His solo exhibitions have taken place in museums and galleries in Switzerland, Russia, Germany and Israel.



Silent Action in Blue_16, 2011–2016
Sound sculpture (consisting of two sound works:
The Standing Wave_16 and Cardio_2)

►► The installation consists of specific ‘landscapes’: photographs of walls in the extreme conditions of the Arctic, upon which time and erosion have left their mark. Like photo paper, the walls seem to absorb the surrounding minimalist landscape of the tundra, with its sparse traces of human intervention. The visible marks, which appeared in a natural way, seem repeat the familiar components of a landscape composition: land, skyline and sky.

►► From one exhibition to another, Ivan Lungin changes techniques and genres. But even when he puts aside his brush and takes up a camera or a drill, he produces objects that exhibit balanced proportions and colour relations which could easily compete with paintings. From a diverse, unstructured reality he extracts fleeting, yet precise impressions, and presents them in cursory sketches, photographs, or simply in any media that interests him. Lungin has always remained true to his own theme: his works are a reflection on urban space — on its diversity and monotony, on the anonymity and loneliness contained within it.

IVAN LUNGIN

(b. 1979, Moscow) is a painter. He works in painting, installation and video. He studied at the School of Fine Arts Rueil-Malmaison (France). His solo exhibitions include: Espace Pierre Cardin (Paris, 2006), ‘Residential zone’ (Museum of Architecture named Shchusev, Moscow, 2007.), ‘Arte Contro’ (Museum of Contemporary Art of

Trento and Rovereto, Italy, 2008), Ex Barricades (ARTStrelka-projects, Moscow, 2009), ‘Nothing personal’ (Multimedia Art Museum, Moscow, 2015).



Walls, 2011
Photos, lightboxes.
16×21×9 (8 pieces)
Courtesy of Open Gallery

►► The moving image on the screen draws the viewer into a temporary stream, forcing them to submit to the assembled rhythms, dynamic picture and sound. Conversely, the installation 'Trees in the Golitsyn Manor square', invites the viewer to experience their own perception of the passage of time.

►► The mise en scène is initially frozen in space, but comes to life when the viewer takes one of the three suggested observation points for the visual images and listens to the sound. Views of the square from the three windows are reflected in the mirror-frames as an unfixated, constantly vibrating and changing reality. As we observe this reality in the reflections, we see another visual flow — archival video footage; the succession of frames is connected to sound that immerses us in the recent past of this place. Going from chair to chair, the viewer becomes an observer in whose consciousness a unique assemblage of impressions takes place.

►► Dina Karaman uses mostly archival material, newsreels and personal video recordings shot using a small hand-held camera, addressing the figurative-associative potential of documentary material. By moving away from sequential editing in her films and installations, Karaman creates a cyclical, meditative narrative based on the structure of myths or fairy tales that focuses the viewer's attention not on specific events or historical facts, but rather on the specifics of a subjective, sensory perception of reality.

DINA KARAMAN

(b. 1986, Leningrad) works primarily with the architecture of exhibition spaces, installations, film and sound. Karaman

is a graduate of the Institute of Decorative and Applied Arts, the Institute of Contemporary Art, MediaArtLab School and the Moscow School of New Cinema. In 2012, she received a grant from the Victoria V-A-C Foundation for an artist in residence programme with UNIDEE Cittadellarte-Fondazione Pistoletto, (Biella, Italy).



Trees in the Golitsyn Manor square, 2016
Three-channel audio-video installation

►► The same scene is captured in three different techniques: painting, video and photography. Irina Nakhova does not draw a border between them, but weaves in a single tangle of the senses, and invites the viewer to understand what is paramount in the creation of an artistic image — a pictorial, impressionistic imprint, a photographic snapshot, or expanded video space. The answer is hidden in the work itself: we cannot separate one element from another, without sacrificing other components of the artistic whole.

►► Irina Nakhova possesses an intrinsic understanding of space, which is created in her work with the help of colours and textures. In the 1980s she created the first total installation in the history of Moscow conceptualism in her own apartment. Nakhova experiments with form, using different artistic mediums and objects — from parachute silk to video — and explores the possibilities of each technique.

IRINA NAKHOVA

(b. 1955, Moscow.) is a painter, and representative of Moscow Conceptualism. She works in the genres of painting and installation. Nakhova graduated from the Moscow Polygraphic Institute. Since 1989 she has held over 30 solo exhibitions in London, Moscow, Barcelona, Salzburg, New York, Chicago and other cities in Europe and the United States. she was a winner in the category 'Project of the year' Kandinsky Prize (2013). In 2015, she also represented Russia at the 56th Venice Biennale.

Degas, or a glimmer,

2012–2016

Video projection,
117×183; Photo,
117×183

Video editing and
printing: John Tormey



Dialogue

Canvas, oil. 117×183

►► 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 an innovative 3D scanning technology that creates a surreal and dreamlike atmosphere. The content for 3D city landscape is provided by users of social media platforms. The work analyses GPS tags of all the pictures available on photo-sharing community websites and reconstructs the top 400 most photographed locations into 3D. The work represents the world according to the way it is photographically represented on the web.

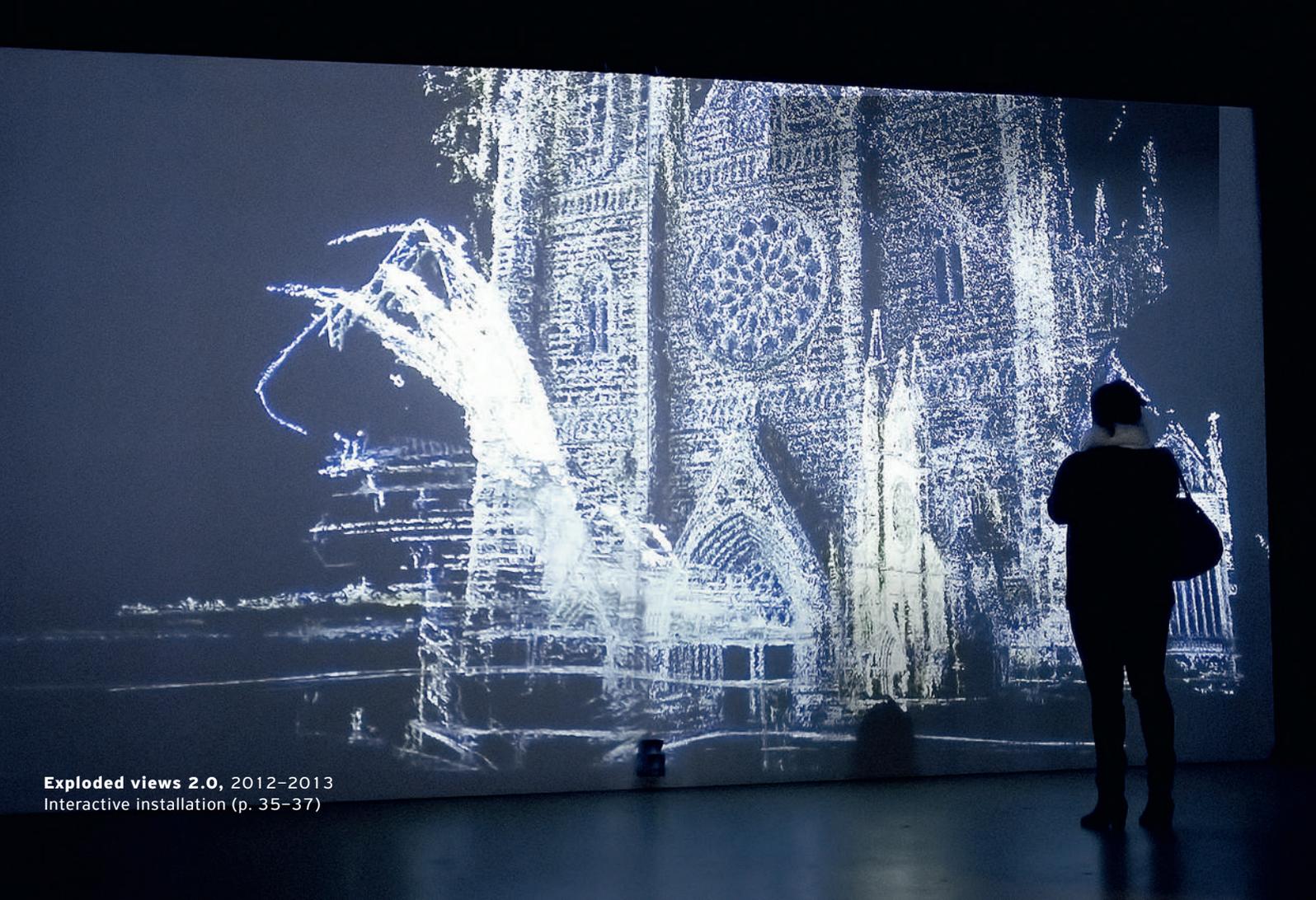
►► Playing with the possibilities offered by the combination of movement and 3D interactive imagery, this installation purposefully places the viewer in an intensely absorptive experience. However, what is actually offered contradicts the reality of the physical and illustrative perception by mediating a juxtaposed dreamlike encounter.

►► De Nijs' work explores how contemporary technological culture influences our senses and shapes our modes of perception. He makes use of high-concept mechanics, software and ever-evolving technologies to create interactive artworks that play with the viewer's perception of image, sound and movement. Although focused on technology, de Nijs' background as a sculptor is strongly visible in his work, both in the ambitious physical scale of his works and the craftsmanship he employs to command materials.

MARNIX DE NIJS

(b. 1970, Arnhem) 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 (p. 35–37)

▶▶ ‘Princess Nocturne’ is video installation in memory of Princess Avdotya Golitsina, who once lived in this Manor. After hearing a fortune teller’s prediction that she would die in her sleep, the princess refused to sleep at night, and for this she was nicknamed the Princess Nocturne. Wishing to avoid her fate, rather than sleeping, she spent the night doing household chores, receiving guests, arranging literary salons and engaging in heated discussions.

▶▶ This video installation was created specifically for this old ceiling, upon which Princess Nocturne might have gazed throughout her sleepless nights. The geometric lines of the ceiling echo the geometry of the fragments of garden projected upon it — the projected garden scene is a view visible from the balcony of the room. The Princess’s gaze — filled with an irrational fear of death — moves to the sky, rushes up to the ceiling, and lingers on it, revealing a composition of an orderly, regular garden. A kaleidoscope of poignant images of specific digital frescoes passes through time, submerging us in the depths of our own memories and feelings.

▶▶ In the works of Tatiana Akhmetgalieva the world appears distorted — as if it has been ruthlessly retransmitted through colour-filters. With her use of extremely bright colours, deformation and loss of pixels, Akhmetgalieva tells the story of the complex relationship of modern man with reality; of his estrangement from the surrounding world and himself.

TATIANA AKHMETGALIEVA

(b. 1983, Kemerovo) is a contemporary artist who works in video genres, installations and graphics. She graduated from the Saint Petersburg Stieglitz State Academy of Art and Design and the St Petersburg PRO ARTE Foundation for Culture and Arts. She has exhibited in the Russian Museum, the Moscow Museum of Modern Art, the Winzavod Contemporary Art Centre (Moscow), the Manege Museum and Exhibition Association (Moscow), the Calvert 22 Foundation (London), Galerie Forsblom (Helsinki), the Marina Gisich Gallery (St. Petersburg) and the Triumph Gallery (Moscow). She was a finalist in the 2010 Kandinsky Award in the category ‘Young artist. Project of the Year’. She was a winner of the 2015 Sergei Kuryokhin Award in the category ‘Best work of visual art’.

VIKTOR MAZIN

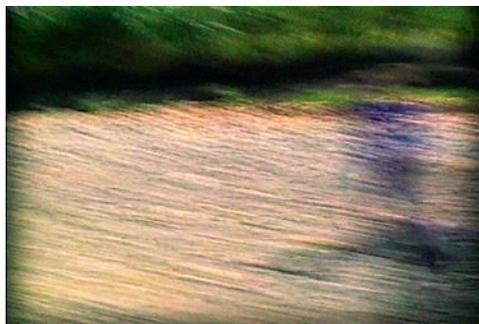
is a visual culture theorist and curator, psychoanalyst, teacher and founder of the Freud Museum of Dreams (1999). He is also an honorary member of the council of The Museum of Jurassic Technology (Los Angeles). In recent years, he has been occupied with the creation of inter-media lectures and with the composition of music.



Princess Nocturne,
2016
Sound: Viktor Mazin
Video installation.
6'00''

► In the single-channel video *Britma*, Paci takes one second of record footage and slows it down so that it stretches to 5 minutes and 18 seconds in length. The child, shown running toward the viewer, maintains at first an impenetrable expression that ever so slightly changes into an unavoidable scream, echoed in his slowly disfiguring face. Due to the video's slow movement and low-resolution the two children, who in real time are running after a car, become increasingly blurred until the screen appears like an abstract painting, which transforms the hectic circumstance to one that is poetic and mysterious.

► In his work Paci plays with the painterly possibility of video while also bringing a cinematographic approach to his paintings. Often he looks back on turbulent times of radical political shifts of his homeland (Albania) in the 1990s as it transitioned away from communism into a chaotic free market economy, and his subsequent experiences as an artist in exile. With a sense of immediacy and



Britma, 2009
Rear projection video installation. 5'18"
Courtesy the artist and *kaufmann repetto*
(Milan / New York)

irony he reflects upon the existential conditions of dislocation, loss and the rediscovery of one's origins. Paci often focuses on brief glimpses of everyday gestures that occur during ritualistic festivities and renders them ambiguous, abstract, and open to universal readings.

ADRIAN PACI

(b. 1969, Shkoder, Albania) is an artist who works in the fields of video, installation, painting and photography. He studied painting at the Academy of Art of Tirana, in 1997 moved to Milan, where he still lives and works. His works were exhibited at the 48th and 50th Venice Biennales, Biennale of Sydney (2006) and other large-scale international exhibitions. His solo shows were held at the MoMA PS1 (2005, New York), Montreal Museum of Contemporary Art (2014), Center for Contemporary Art Tel Aviv (2008).

▶▶ *Blood in Blossom* is a perceptual journey that takes us through the different layers of the micro-macro reality of our daily surroundings. Zooming in from a gaze of a girl holding blossoms, to the surface of her skin, into a microscopic image of her blood cells flowing. As we visit these various frames of reference, using the human eye, the microscopic eye, and the electronic sensor, we touch life with sensitivity and discover meditative and poetic images. Fleeting impressions evoke memories of our intimate observations and trigger private interpretations of reality hidden deep inside.

▶▶ Multilayered films by the artist explore the structure of memory and allocate poetic and deeply intimate images within it. The author creates a kind of card index of images, where indifference and detachment have no place. She works with memory by opening and closing the drawers of this card index cabinet.

MEREL MIRAGE

is a multimedia artist and producer. She works in diverse media including video and interactive installations, documentaries, websites, on-line softwares, and public art works. She studied at the Academy of Media Arts in Colon (Germany). Her art works have been screened and exhibited at festivals, galleries, and museums in more than 25 countries including the Stedelijk Museum (Amsterdam), the Reina Sofia Museum (Madrid), the ICA (London), the Rotterdam International Film Festival (Netherlands) and the Venice Biennale (Italy).



Blood in Blossom,
1995
Single-channel video
installation. 7'12''

▶▶ A long, narrow streak of light falls across the screen, a hand plays through it. The light is broken by the volume of the hand, then again remains intact. The spot of light becomes an object that can be lengthened by means of the index finger. One would think that the finger writes a ray of light.

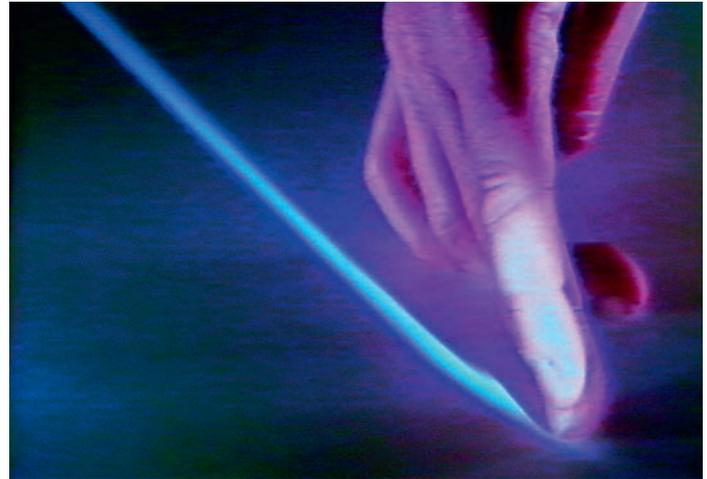
▶▶ An early tape that demonstrates how for Nan Hoover work in video is handicraft, in the literal sense, and the video camera no less basic a tool than the pencil. The hand drawing light and shadows on a surface is at the same time the hand being portrayed; the light is also a tool and a concept at the same time. Hoover elicits an evocative tension between abstraction and reality, fluidly manipulating light and shadow into sculptural form with slow, concentrated movements.

▶▶ Drawings by Rembrandt have had a decisive influence on Nan Hoover's work. It is therefore not surprising that light and the human body became important themes in her work. She wrote that her images "reflect quietness, using slow movement to catch the gradual changes in light, color, and form. I attempt to transport one into an area within ourselves where we can dream and explore our personal worlds."

NAN HOOVER

(b. 1931, Bay Shore – 2008, Berlin) was a Dutch American-expatriate artist who is known for her pioneering work in video art, photography and performance art. She taught art at the San Francisco Art Institute in 1986, was professor for video and film at the Düsseldorf Art Academy (1987–1997), taught mixed media at the Gerrit

Rietveld Academy Amsterdam (1998 – 1999), and held classes in video and performance at the International Summer Academy in Salzburg (1994 – 1996 and 2001). She participated in documenta 6 (1977) and documenta 8 (1987) in Kassel, and the Biennale in Venice (1984).





Impressions, 1978
Single-channel video installation, 10'17"
LIMA, Amsterdam (p. 47, 48)

►► *Changing Parts* is a personalized portrayal and a metaphor for two different realities existing side-by-side. One part refers to an organized, clearly defined, privileged and ordered reality and the other to a reality of disorder, chaos, war and destruction. But this opposition turns out to be full of contradictions as these two spaces become interchangeable and in the disorder can also be seen an expression of birth and the sensuousness of life.

►► The work has been constructed using shots taken inside the artist's family home in Beirut (Lebanon) and some footage from the documentation of a live performance entitled *Under Siege* shown in May 1982 at the London Film Makers' Co-op. The soundtrack uses Bach's Cello Suite no. 4 which fades into a multi layered track of noises, busy street sounds and two different layers of news reports.

►► Mona Hatoum became famous in the mid-1980s with a series of performances and videos focusing on human body. In the 1990s she turned to large-scale installations and sculpture. Hatoum has developed an approach that turns familiar objects into alien and frightening. Even a human being seems to be something unfamiliar in her work *Corps Etranger* (1994) — a video installation depicting an endoscopic journey through internal "landscape" of her own body.

MONA HATOUM

(b. 1952, Beirut) is a Lebanese — born Palestinian artist who lives and works in London since 1975. In her practice she combines video, performance and installation. She

attended Beirut University College (1970–1972), the Byam Shaw School of Art in London (1975–1979), and the Slade School of Art (1979–1981). She has taught at various art schools including the Ecole Nationale Supérieure des Beaux-Arts in Paris and the Chelsea College of Art and Design in London. Her solo exhibitions were held at the Centre Pompidou (1994, Paris), the Art Institute of Chicago (1997), Tate Gallery (2000) and other venues.



Changing Parts, 1984
Single-channel video
installation. 24'15"
Western Front Video
production, Vancouver

▶▶ Just like the old masters, Marianne Heske travels among her native landscapes in the mountains of Norway. But instead of their easel, brush and palette, she uses a tripod, a camera and a portable video monitor. She catches the shifting light of the forms and atmosphere of the mountains, composing the images on the monitor screen. Back in her studio, with a digital ink machine, she transfers these catches on canvas.

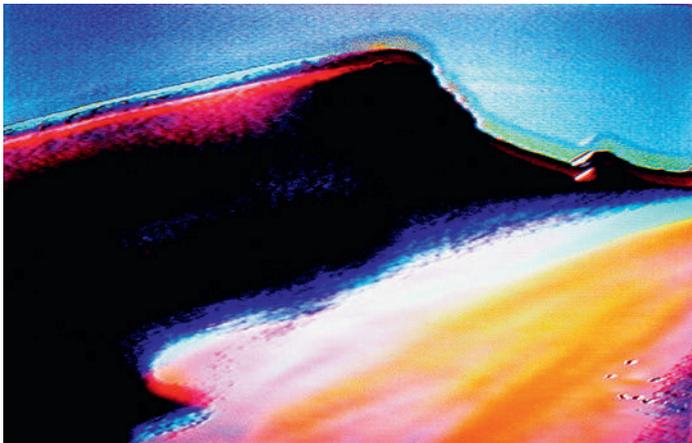
▶▶ Marianne Heske's work is concerned with aesthetic experience put in a conceptual structure. Development of high-tech systems of communications does not guarantee a better understanding of the diverse aspects of a global society. Heske attempts to merge electronics into the world of nature: her images of electronic mountains in all their breathtaking computerized color collide with a state of natural wonderment. Reality, for the past decade or so, has been a lost concept. With Heske's electronic mountains we are given a refreshing view of a necessary tension between nature and culture.

MARIANNE HESKE

(b. 1946, Ålesund) is a media artist. She studied at the National College of Art and Design, Bergen, at the Ecole Nationale Supérieure des Beaux-Arts, Paris, and the Royal College of Art, London. Since the 1970s her works have been exhibited all over the world, including the biggest international events such as the Venice Biennale (1986), and the Sao Paulo Biennial (1996). In 2005, she has been nominated for ZKM (Zentrum für Kunst und Medientechnologie) Media Prize (Karlsruhe).



Magic Mountain 1, 2009–2010
Video-painting. 100×200



Magic Mountain 2, 2009–2010
Video-painting. 100×200

I | **18. CHANTAL AKERMAN**
(BELGIUM / FRANCE)

- ▶▶ Twenty fictional sequences of different lengths, filmed from a variety of angles and distances, each depicting one or more women smoking at night, are looped in a twenty-minute projection. Each woman is clearly in a different mental state, ranging from boredom and loneliness to fear and distress. The viewer becomes attuned to subtle similarities and differences among the gestures, postures, and expressions. The prosaic act of smoking is thereby transformed into a multifaceted event rich in meanings and associations.
- ▶▶ The focus on the everyday activities of women is a recurring theme in much of Akerman's work. It displays the humanistic and epistemological faith in the observation of the commonplace. Yet this realist conviction is combined with the deep skepticism of vision endemic to modernism, as one is only left wondering about particular circumstances and fates of the women.
- ▶▶ Chantal Akerman's work can be considered as a meditation on the problematic nature of the representational abilities of cinema. Many of her works contain images that are presented in unbroken takes from a fixed perspective, and her films are often marked by the lack of conventional cinematic devices such as dialogue or plot. Often set in real time, they display a lack of hierarchy in the way in which the images are presented; the gradual accumulation of small details and everyday observations create a language of great emotional power.

CHANTAL AKERMAN

(1950, Brussels – 2015, Paris) was a filmmaker, screenwriter and actress. She made documentaries and feature films. Her solo exhibitions were held at the Centre Pompidou in Paris, museums of contemporary art of Antwerp and Tel Aviv, Massachusetts Institute of Technology, Princeton University Art Museum. She participated in the Venice Biennale (2001) and Documenta XI (2002). She was a member of the jury at the Venice and Berlin film festivals. She was a Commander of the Order of Leopold (2004) — Belgian honorary order of knighthood.





Femmes d'Anvers en Novembre

(Women from Antwerp in November), 2008

Two channel video installation: the landscape and the portrait. 20'00"

Direction: Chantal Akerman Editing: Claire Atherton

Courtesy of the Chantal Akerman Estate and *Marian Goodman Gallery*
(p. 56-58)

| **19. KSENIA PERETRUKHINA (RUSSIA)
TOGETHER WITH DMITRY VLASIK (RUSSIA)**

▶▶ The installation invites the viewer on a journey through time: ascending the narrow wooden stairs, we find ourselves in a space between floors, belonging to different periods: at the bottom — the Golitsyn Manor, at the top — a later addition built for the Institute of Philosophy. In the dimly lit maze of empty bookshelves dim bulbs above his the viewer's head respond to his motion, and flare up brightly, as if sinking into a dream. On the tables and cabinets sculptures are arranged. They are made from index cards from the books which once filled the now empty shelves. Arranged like a house of cards, the delicate paper sculptures emphasise the ephemeral nature of time.

▶▶ The ticking of the invisible hands of numerous clocks accompanies the viewer into the midst of the frozen, half-empty space. Their footsteps echo the invisible sound source and count the seconds of history.

KSENIA PERETRUKHIN

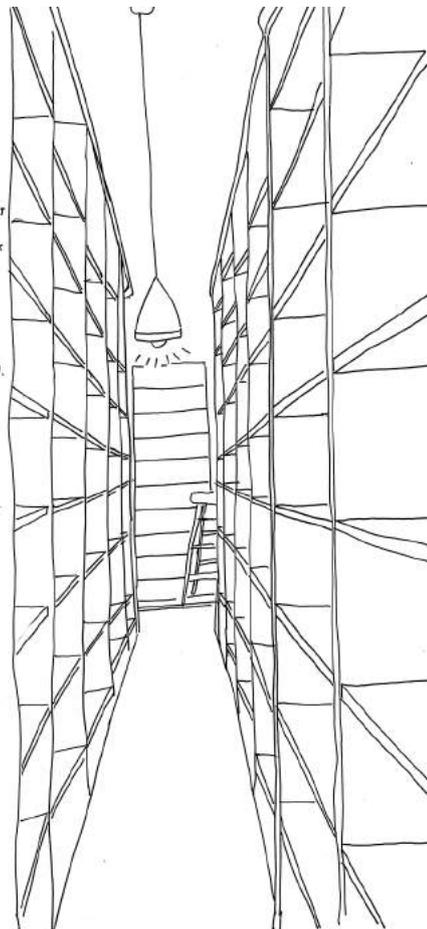
(b. 1972, Moscow.) is a theatre artist. She graduated from the VGIK film history faculty, the School of Modern Art at the Russian State Humanitarian University, the School of Modern Art at the George Soros Centre for Contemporary Art. From 2002 to 2009 she was the art director for the street festival of video art 'Empty'. She was also nominated for the 'Black Square' prize in Contemporary Art, and the winner of the 'Golden Mask' National Theatre Award.

DMITRY VLASIC

(b. 1981, Moscow.) is a composer and member of the Moscow Contemporary Music Ensemble. He graduated from the Tchaikovsky Moscow Conservatory of Music. For the first time in Russia he performed works for percussion by S. Shiarrino, B. Ferneyhough, P. Villon, J. Xenakis, G. Tsinstaga, DL Adams, K. Lang, D. Lang, M. Feldman, P. Ablinger, J. Cage. As a theatre composer, he has collaborated with A. Stadnikova, E. Gremina, D. Shapiro On A mighty, K. Serebrennikov and M. Gatsalovym.

КСЕНИЯ ПЕРЕТРУХИНА
ЭСКИЗ ДЛЯ ПРОЕКТА
В БИБЛИОТЕКЕ

ЗРИТЕЛЬ ДВИЖЕТСЯ ПО
ЛАБИРИНТУ ИЗ ПУСТЫХ
КНИЖНЫХ ПОЛОК. ШУРШАТ
СТРЕЛКИ МНОЖЕСТВА
НЕВИДИМЫХ ЗАЭТРОННЫХ
ЧАСОВ. ПОД ПОТОКОМ
ЛАМПОЧЕК В КАЗЕННЫХ
СОВЕТСКИХ ПЛАФОНАХ,
ОНИ РЕАГИРУЮТ НА
ДВИЖЕНИЕ ЗРИТЕЛЯ,
МЕДЛЕННО РАЗГОРАЯСЯ И
ТАКЖЕ МЕДЛЕННО ПОГАСАЯ.



**From shelf to shelf
(impermanence),**
2016
Interactive installation

The publication is prepared for the exhibition
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