M A N I F E S T A 10

The European Biennial of Contemporary Art

St. Petersburg, Russia
The State Hermitage Museum

Curated by Kasper König

MANIFESTA 10

28 June — 31 October, 2014

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Contents

6 List of Artists

8 INTRODUCTIONS

Mikhail Piotrovsky
Viktor Misiano
Dimitri Ozerkov
Hedwig Fijen

24 CURATOR"S INTRODUCTION

"Manifesta without a Manifesto," Kasper König with Emily Joyce Evans
"Incidents of Contemporary Art and the Hermitage," Ekaterina Andreyeva
"Alienation through History: The Partiality of Contemporary Art," Helmut Draxler
"The Force of Art. 7 Theses," Christoph Menke

EXHIBITION

46 Winter Palace and New Hermitage

(1st floor)
Susan Philipsz, Lara Favaretto, Louise Bourgeois, Giovanni Battista Piranesi

(2nd floor)
Tatzu Nishi, Katharina Fritsch, Gerhard Richter, Karla Black, Yasumasa Morimura

(3rd floor)
"Disturbing the Universe", Silvia Eiblmayr
Marlene Dumas, Nicole Eisenman, Maria Lassnig, Joseph Beuys

112 General Staff Building

(2nd floor)
Juan Muñoz
"Timur Novikov's Horizons at Manifesta 10", Ekaterina Andreyeva
Timur Novikov, Thomas Hirschhorn, Erik van Lieshout, Elena Kovylina,
Dominique Gonzales-Foerster

(3rd floor)
Ann Veronica Janssens, Bruce Nauman, Marc Camille Chaimowicz, Vadim Fishkin,
Alexandra Sukhareva, Pavel Pepperstein, Joëlle Tuerlinckx, Henrik Olesen,
Wael Shawky, Francis Alÿs

(4th floor)
Olivier Mosset, Wolfgang Tillmans
"A Thousand Words about Vladislav Mamyshev-Monroe", Ekaterina Andreyeva
Vladislav Mamyshev-Monroe, Otto Zitko, Rineke Dijkstra,
Boris Mikhailov, Josef Dabernig, Klara Liden

218 In the city

Guy Ben-Ner, Jordi Colomer, Paola Pivi

PUBLIC PROGRAM

226 "Turning Unpublic Into Public, " Joanna Warsza
Pavel Braila, Lado Darakhvelidze, Alevtina Kakhidze, Ragnar Kjartansson,
Deimantas Narkevicus, Kristina Norman, Olya Orlov and Natasha Kraevskaya,
Alexandra Pirci, Slavs and Tatars, Apartment Art exhibition

Public Program Events

FILM PROGRAM

248 "UNLOOPED — KINO at Manifesta 10",
Nathalie Hoyos and Rainald Schumacher

262 Biographies of Artists and Contributors

278 List of Exhibition Works

288 Copyright and Photography Credits

290 List of Lenders

293 Logos

300 Thanks and Colophon

List of Artists

A

Alÿs, Francis — 49, 174–177
Apartment Art
as Domestic Resistance — 244–245

B

Beuys, Joseph — 108–111
Ben-Ner, Guy — 210–211
Black, Karla — 72–73
Bourgeois, Louise — 60–63
Braila, Pavel — 226–227

C

Chaimowicz, Marc Camille — 154–156
Colomer, Jordi — 116–121

D

Dabernig, Josef — 202–203
Darakhvelidze, Lado — 228–229
Dijkstra, Rineke — 196–197
Dumas, Marlene — 90–95

E

Eisenman, Nicole — 96–101

F

Favaretto, Lara — 56–59
Filonov, Pavel Nikolayevich — 131
Fishkin, Vadim — 158–159
Fritsch, Katharina — 68–69

G

Gonzalez-Foerster, Dominique — 144–145

J

Janssens, Ann Veronica — 148–151

H

Hirschhorn, Thomas — 130–135

K

Kakhidze, Alevtina — 230–231
Kjartansson, Ragnar — 232–233
Kovylina, Elena — 142–143

L

Lassnig, Maria — 102–107
Lidén, Klara — 204–205
Lieshout, Erik van — 136–141

M

Malevich, Kazimir Severinovich — 131
Mamyshev-Monroe, Vladislav — 186–191
Mikhailov, Boris — 198–201
Morimura, Yasumasa — 74–79
Mosset, Olivier — 180–181
Muñoz, Juan — 124–125

N

Narkevičius, Deimantas — 234–235
Nauman, Bruce — 152–153
Nishi, Tatzu — 66–67
Norman, Kristina — 236–237
Novikov, Timur — 126–129

O

Olesen, Henrik — 166–169
Orlov, Ilya and Kraevskaya, Natasha — 238–239

P

Pepperstein, Pavel — 162–163
Philipsz, Susan — 52–55
Piranesi, Giovanni Battista — 60–63
Pirici, Alexandra — 240–241
Pivi, Paola — 212–217

R

Richter, Gerhard — 70–71
Rozanova, Olga Vladimirovna — 131

S

Shawky, Wael — 170–173
Slavs and Tatars — 242–243
Sukhareva, Alexandra — 160–161

T

Tillmans, Wolfgang — 182–185
Tuerlinckx, Joëlle — 164–165

Z

Zitko, Otto — 192–195

Crosses Over Manifesta

Mikhail Piotrovsky
Director of the State Hermitage Museum

Fifty years ago the Hermitage hosted an exhibition of contemporary artists not intended for the eyes of outsiders. It was organized by employees of the Hermitage, for employees of the Hermitage. It was not open to the public. But a handful of young artists who were working as art handlers for the exhibition—and whose work provocatively went beyond the official rules, and only later won fame and success—invited others. Delighted by the unexpected "crack in the wall" of the official control of art, the artists and their friends made it a sensation around the city. Hundreds of representatives of the middle class of the time queued up at the Hermitage's service entrance. People talked about the exhibition, they discussed it, they circulated manuscripts with handwritten reviews. It was a political scandal. The authorities ordered that the exhibition be closed. The director of the Hermitage was fired, and for the next few years the museum's activity was strictly controlled.

In 2013 the Chapman brothers once again caused a scandal, but this time it wasn't the authorities who were scandalized, it was the public. Masses of people, provoked by an online news source, wrote letters of protest claiming that their feelings had been insulted, that they identified political extremism in the dark jokes about Nazism and violence, especially in the crucified figure of Ronald McDonald. Complaints were sent to the prosecutor's office. The prosecutor examined the exhibition but did not find any extremism. More visitors came, and the director of the Hermitage brought bodyguards to his lectures.

In the late 1950s the Hermitage was visited by a special commission of the Academy of Fine Arts of the USSR. Its task was to shut down the permanent exhibition that had just opened—a gallery of Impressionists, Matisse, Picasso, and the like. At the time, the art of early modernism was considered extremely reactionary and provocative. The ban did not hold, however. Part of what stopped it was an order signed by Lenin about the nationalization of the famous collections that these paintings had come from.

A particular cultural phenomenon thus appeared—the third floor of the Hermitage. In the 1950s and 1960s the temporary and permanent exhibitions constantly drew crowds of people—students, artists, young physicists and engineers, poets and architects. Everyone fought about art. New ideas were born, and new acquaintances were struck up. Today, the crowds of argumentative viewers have been replaced by crowds of tourists. There's nothing to argue about now. All the "revolutionaries" have become classics.

In 1920 the Hermitage celebrated the return of the museum collections that had been evacuated to Moscow during the Civil War and then held there too long by the new authorities. The commissar who spoke that evening, a fierce proponent of the avant-garde, said that he sincerely wished that young artists would visit the Hermitage as little as possible; they should reject the old in order to build a new bright future. Back then, the Hermitage did not have a third floor. It did not show Kabakov's *Red Wagon* and there were no plans for a Manifesta.

Even before that, in 1919, the Winter Palace hosted the first state-sponsored free exhibition of works of art. The ceremonial halls displayed paintings of artists working in various genres, including twenty-three paintings by Pavel Filonov under the collective title *Entry into World Flowering*. The exhibition was moderately successful. Some of the paintings were purchased by the state.

In 1987, during an exhibition of Yves Saint-Laurent, activists marched on Palace Square to protest the profanation of the museum's sanctuary with commercial art.

Today, displaying contemporary art alongside the classics is a common occurrence. What Manifesta offers is significantly more complex. On the one hand, it continues the story about the evolution of art, the transformation of a novelty into a classic, of the diminishing of social conflict and scandal as they are absorbed by anthologies and history books. In this sense it was important for Manifesta to include names that combine contemporaneity with past stages of international art history.

Furthermore, Manifesta establishes connections not only between contemporary art and the museum's collection, but also to the whole environment of the Hermitage—its buildings, the sculptures on the facades, the square, the rivers, the staircases, the Alexander Column, and all of St. Petersburg with its imperial, revolutionary, and military history.

Around each art object the context of the Hermitage creates a set of the most unexpected allusions, which are perhaps characteristic of an encyclopedic museum with a grand history. Marlene Dumas's portraits of ten men may seem like a

revolutionary provocation. Yet even today in Russia (and imagine, thirty years ago) their scandalous energy is far less than the ten portraits of famous Jews by Andy Warhol. Boris Mikhailov's photo installation of Kyiv's Maidan reminds us of the Arabic origins of the Ukrainian *maidan* ("square"), its typological link to Tahrir in Cairo, and the transformation of southern Europe into Lebanon or Libya. Manifesta's attention to women artists takes on new resonance in a world created by the empress Catherine the Great, and is a complement to the Hermitage's holdings of women painters: Elisabeth Vigee Le Brun, Angelica Kaufman, Rosalba Carriera, and Marie Laurencin, among others.

To conceive of new art in the broadest context possible is an old tradition for the Hermitage. It began with the collecting practices of Catherine the Great and Nicholas I, and continues today with the project Hermitage 20/21. We are thrilled to have Manifesta as a guest of the Hermitage and to reinvigorate the memory of our walls as part of a new artistic phenomenon that is equally addressed to the future as to the past. The memory of these walls carries the tradition of defending the territory of art from wars and revolutions, from the whims of rulers and the destructive force of the mob, from forced evacuations, auctions and private sales. Today this territory is impinged on one side by the proponents of censorship and political control, and on the other by adherents of political activism and provocation. Art has its own, special tasks, which can be seen with the help of the broad context of the Hermitage, both as a collection and as a monument to Russian culture.

In these difficult times (and there have been many such times over the course of the museum's history) the territory of art is both a fortress that defends its independence and a bridge for communication and mutual understanding. In an era when many bridges are falling, ours takes on special significance.

We have the experience of struggle and defense (albeit not always positive). Throughout the entire twentieth century, when almost all the crosses on buildings were torn down by militant atheists or knocked off by bombs, an angel defeating his foe with a cross proudly soared on the Alexander Column over Palace Square, and the golden cross on the dome of the Great Church of Winter Palace shone. This is a symbol and a lesson. They remind us of the background for today's seemingly urgent and yet ultimately ephemeral conflicts. In their shadow a beautiful new art is born.

Manifesta 10, or 20 Years Later

Viktor Misiano
Chair of the Manifesta Foundation, Amsterdam, the Netherlands

In the spring of 1994 a lengthy fax came to the newly formed Moscow Center for Contemporary Art. The print quality was far from perfect, and the number of pages coming from the device made us worry that we would run out of fax paper—and the non-profit center's budget, of course, had no money for more. After thorough examination of the faint text, I learned that a European cultural bureaucracy had established a new biennial in the Netherlands, and I was invited to join the curatorial committee of its first edition. So began my work on the first Manifesta in Rotterdam, and my relationship with this now-legendary initiative. And though the names on Manifesta's founding documents, like those of the agencies behind it, carried quite a bit of weight, I soon realized that the creation of this new institution was a complex affair, constantly at risk of collapse, requiring just as much heroic enthusiasm and blind faith in success as creating a Center for Contemporary Art in the midst of Russia's dramatic transitional period.

Manifesta, of course, is itself a child of a transitional period. It was born in response to the fall of the Berlin Wall, to new possibilities of mobility and communication, to the globalization of societal and artistic trends. The young biennial therefore placed its stakes on young artists and curators, on curatorial experimentation, and on artistic radicalism. The first Manifesta was developed by a committee of curators and unfolded across a number of venues in Rotterdam; it rejected the traditional identification of the exhibition with one space and one curator. What's more, the very process of Manifesta's creation became an object of display. In a series of open discussions in European cities—Antwerp, Lisbon, Moscow, Rotterdam—curators discussed the project's concept and methodology with various art communities. Even then Manifesta staged an encounter with an academic museum; one of its venues was Rotterdam's Museum Boijmans Van Beuningen. But the works of contemporary artists were invisible there, hidden inside the permanent exhibition and in places where art is rarely found in museums, such as the courtyard leading to the bathrooms.

Nearly twenty years have passed since then, and Manifesta's development seems to have taken an unlikely U-turn. After sustained experimentation with exhibition formats, it has returned to a conception of the exhibition as a spatial and temporal unity. After staging exhibitions in former factories, post offices, and even prisons, Manifesta has returned to the museum. And what a museum! Moving beyond its near-canonical model of collective curatorship, Manifesta has assigned its tenth edition to a single curator. And what a curator! One of the founding fathers of the profession, so to speak.

But Manifesta in the Hermitage is about more than the changing status of a once-young biennial. It is also about the status of contemporary art in Russia. I can remember how, two decades ago, contemporary art nestled in a narrow circle of friends as it initiated a tentative social dialogue through small art centers that, for the most part, have not survived to this day. Now it appears to viewers in the galleries of a great museum, and it does not hide in the display; unburdened by proximity to Rubens and Rembrandt, artists present works with dignity and flair. One might see in this signs of the conservatism of these times. Many of the artists who participated in the first Manifesta in Rotterdam have been invited back for the tenth. But today they are no longer young radicals; they are mature artists at the peak of their powers. One might say that once art is let into an academic museum, it acquires status but inevitably loses something else—a freshness of perception, perhaps, or creative spontaneity and radicalism. But it took courage and a strong will to self-determination for Manifesta 10 to reject the qualities that once differentiated it as an institution and were already hardening into dogma. If it takes a bit of courage for living artists to show their work in the galleries of the Hermitage, then it takes extraordinary courage for the Hermitage to begin a new life on the 250th anniversary of its founding. It seems that we will never run out of transitional periods...

An Open Window

Dimitri Ozerkov
Director of the Contemporary Art Department at the State Hermitage Museum
Commissioner of Manifesta 10

Manifesta 10 celebrates the 250th anniversary of the Hermitage. It is the central project of the museum's contemporary art department, which is celebrating an anniversary of its own this year: five years since the day it was founded. In this years we have organized more than 32 exhibitions, including solo shows of Chuck Close, Wim Delvoye, Timur Novikov, and Boris Smelov in the Hermitage. We have presented group exhibitions of American, British, French, and Japanese artists and have started to assemble a collection that includes works by sculptors Louise Bourgeois and Antony Gormley, installations by Ilya Kabakov and Dmitry Prigov, and an encyclopedic collection of drawings by Moscow Conceptualists on envelopes, as well as many other works.

Manifesta at the Hermitage is the logical next step of the contemporary art department's growth. After participating in ARCO in Madrid and the Venice Biennale, we've dreamed of organizing a biennial of contemporary art in St. Petersburg. Manifesta was this event.

Every native of St. Petersburg has felt the pressure of art since childhood. It exerts itself from the facades of buildings and in the proportions of streets, from the walls of museums and stages of theaters. The force of art in St. Petersburg, as in Rome or Venice, sets expectations for moral norms and personal dignity. The center of art's force is the Hermitage, the source of the most decisive moments for the history of art in Russia. The Hermitage's position is authoritative, but it is this "authoritarianism" in questions of aesthetics, as in questions of morals, that saves society from impoverishment of the soul and degeneration. In St. Petersburg we say that the Hermitage grafts a taste for art to the city's people. The same word is used in horticulture, when speaking of grafting a tree to optimize its fruits.

Artistic cultivation was a part of the process of St. Petersburg's construction from the beginning. The mandatory shaving of beards for nobles, the linear, clean canals in place of dirty, spontaneously winding streets, the duty for stones when entering the city—all of these authoritarian instances of compulsory artistic grafting assisted Russia in the creation of a new European capital. The provocatively nude Venus of Tauris in Letny Sad park was guarded day and night by an armed soldier so the peasants would not pelt it with rocks, and now the marble statue is the jewel in the Hermitage collection's crown. Peter I's line was continued by Catherine the Great, whose correspondence with Voltaire and Diderot, Reiffenstein and Grimm brought her the latest news about the art of Europe, which came to life in the Hermitage's buildings and in the palaces of Tsarskoye Selo. It was she who started collecting new art, acquiring canvasses of her contemporaries, Joshua Reynolds and Anton Raphael Mengs.

The Hermitage never stopped showing contemporary art. After the fall of the Soviet Union the museum could show the new classics of the twentieth century—Jackson Pollock and Andy Warhol. The Central Nicholas Hall of the Winter Palace has hosted exhibitions of Fernando Botero and Pierre Soulages. The return of Ilya and Emilia Kabakov to Russia in 2004 heralded the beginning of a new wave of contemporary art at the museum, culminating in the Hermitage 20/21 Project for Contemporary Art in 2007. And Kabakov's Red Wagon in the permanent collection of the General Staff Building has come to symbolize the contemporary art collection.

Today Manifesta 10 in St. Petersburg enters history as a new phase in the role of contemporary art at the Hermitage and as the first international event in Russia on this scale. Built by Italian, French, and German architects, St. Petersburg is a slice of Europe in Russia—a window through which Russia looks at Europe, as Pushkin wrote, citing Francesco Algarotti. For Manifesta 10 we chose a European curator and asked him to show us his vision of art today. This event will undoubtedly allow St. Petersburg to experience a new turn in art's development and once again feel like a part of Europe. Perhaps only as a window, but an open one.

"What has to be done?" Manifesta 10, Two Decades of a European Biennial

Hedwig Fijen
Director Manifesta, Chair of the Manifesta 10 Foundation, St. Petersburg

"...As Director of the International Foundation Manifesta and Manifesta 10 in St. Petersburg, Russian Federation it is important for me to share my reflections and share our position with you on the escalating current crisis [in Crimea]. Manifesta thinks that there are alternatives to calling for calling for a boycott. We are open to all critical statements at large. We would like to offer the opportunity of debating the different positions in an open discussion, now and during the biennial in St. Petersburg. This we offer to artists, art critics, opinion makers, of both Russian origin or international background, who, like ourselves, struggle with the dilemma of how a contemporary art biennial with an artistic message should itself engage openly in contested areas where human rights are shattered and so-called criticism is not allowed..."

This was the introduction I read during the press conference for Manifesta 10, the European Biennial of Contemporary Art, on March 25, 2014, in the State Hermitage Museum of St. Petersburg. It was one of the most complex periods Manifesta has ever faced, with our presence in the host city of St. Petersburg criticized due to the Russian Federation's annexation of Crimea.

It has been 25 years since the fall of the Iron Curtain, and it was then that I began researching and speaking with my European colleagues about a biennial model that would travel around the newly opened continent. Manifesta was born out of a historical moment of shifting geopolitical plates. The Cold War era created a gap within Europe with global political implications. It created skepticism, suspicion and, for others, curiosity.

Our decision to host the tenth Manifesta in St. Petersburg also has deep roots.

Manifesta 10 in St. Petersburg

St. Petersburg may be understood historically as Russia's most Western-minded city, as well as one of the most Eastern of European cities from the West's perspective. Positioned geographically and culturally between Asia and Europe and with deep intellectual ties dating back to the European Enlightenment, St. Petersburg has always held an attraction for both Russian and international artists, writers, and thinkers. Manifesta 10 considers St. Petersburg's westerly view and its intellectual relationship with Europe at large while serving to intensify the artistic exchange made possible in the wake of 1989. Hosting this edition of the Biennial in the State Hermitage Museum and St. Petersburg offers a new opportunity to use the traditional museum's collection to investigate the historical institution's changing role and concept within a rapidly shifting and complex society. Linking Manifesta 10 to a traditional museum enables the exhibition to explore the evolution of various artistic movements and practices in the context of this famous historical art collection, while also offering a context for recent developments in contemporary art. The challenge of engaging a large audience with contemporary art and its ideas is great. Manifesta 10 in the State Hermitage Museum aims to address the Russian public at large under the belief that contemporary artists and their ideas can offer a Russian audience new insights into their everyday life.

Manifesta 10 hopes to generate a sustainable dialogue among other existing St. Petersburg cultural initiatives. We hope Manifesta's presence in St. Petersburg will act as a catalyst for the city's protagonists of local and regional artistic life and for those circles looking to participate in an ongoing discursive platform for international exchange. At the same time, Manifesta 10 equally hopes to inspire local professionals in the field to investigate alternative models for their own cultural events and expressions. Before Manifesta decided to engage with St. Petersburg, it sought support from an independent, critical, internationally oriented group of Russian artists and thinkers. Manifesta's presence in the city was welcomed, not only in Russian artistic circles but also by professionals in neighboring countries such as Finland and Estonia.

Our legacy with the Russian intelligentsia dates back to the early 1990s. When Manifesta 1 opened its doors on June 6, 1996 in Rotterdam, it included many Russian artists such as Oleg Kulik, Mila Bredikhina, Valeri Podoroga, Alexey N. Isaev, Vadim Fishkin, Dmitri Gutov, as well as Ukrainian artists Arsen Savadov, Yuri Senchenko and Yuri Leiderman. Since then, nearly every Manifesta edition has included works of Russian contemporary artists, and through Victor Misiano (Moscow), who curated Manifesta 1, was chief editor of the *Manifesta Journal* 2003–2011, and chairs the International Foundation Manifesta, Manifesta has enjoyed strong ties to the Russian intelligentsia throughout its twenty years of existence.

For this tenth edition we selected the independent German curator Kasper König to curate the show in St. Petersburg. In so doing Manifesta departs from the general expectation of appointing an up-and-coming curator and deviates from its own tradition of a collective curatorial model. The choice to work with an experienced museum curator who brings a deep knowledge of working with museum collections and a reputation of excelling in both the public sphere and academic contexts was deliberate. König's idea was to link the historical Winter Palace with the General Staff Building, two wings of the State Hermitage Museum separated by the paved expanse of Palace Square. The General

Staff Building, the newly established gallery spaces dedicated to modern and contemporary art, will be fully open for the first time with Manifesta 10, and we are deeply honored to be inaugurating this new wing. König will activate the entire State Hermitage complex, relocating parts of the Winter Palace's modern collection to the General Staff Building and creating a dialogue between several objects in the Winter Palace's collection. In doing so, König does not pretend to give an all-encompassing overview of international contemporary art; instead he aims to open a meaningful dialogue between the richness of the historical and encyclopedic State Hermitage collection and contemporary art.

Dialogue

Education, discursive projects, and public programs are an important and integrated part of each Manifesta Biennial. In St. Petersburg, these programs will be presented across the city in order to enable direct encounters with interdisciplinary contemporary culture outside the main venues of the State Hermitage Museum. The Public Program, curated by Polish curator Joanna Warsza, in collaboration with a team of young experts and the Manifesta 10 Education Program, curated by British curator Sepake Angiama, works toward staging open conversations between the city's informal and formal culture. Presented in a range of public spaces such as parks, stations, cinemas, and other locations, these programs intend to embed themselves in the cultural, social, and political structure of the city in the hope of implementing the Manifesta 10 project in a more diversified, urban subculture.

Many international emerging curators have embarked on their careers with Manifesta, while more than 650 interdisciplinary artists from across the world have been invited to conceive newly commissioned works, freed somewhat from the constraints of the art market. These projects have been enjoyed by tens of thousands of people, and over the course of Manifesta's history more than one million people have attended our events—although this has never been our primary aim. Our priorities have been introducing contemporary art to new audiences and establishing sustainable links in the regions where Manifesta has been held.

Legacy of Manifesta

Manifesta's legacy took root in the politically turbulent era around the fall of the Berlin Wall. Manifesta was formed in the early 1990s by fifteen European countries and their national arts councils who no longer accepted the detachment of artistic practices from different parts of Europe. They asked the Netherlands to conceive of a new type of biennial different from existing formats. Manifesta was established as the only event of its kind, partnering with different host cities across Europe and rejecting the idea of an art biennial as a representative,

set-format event. Manifesta continually re-examines its original mandate. Its itinerancy has allowed it to go further than site-specific museums and institutions but has required it to respond to the ever-changing dimensions in the artistic, social, cultural, and political frameworks in which it has operated. It reassesses the possible role that a biennial can play in peripheral or contested areas in Europe that are defined mostly by their history. While the central office in Amsterdam guarantees a certain continuity, Manifesta maintains a flexible structure, constantly adapting to the changing realities in Europe.

In considering how Manifesta as an exhibition format has dealt with the major issues of Europe, the natural question is: which Europe? Europe as a geographical, political, and historical construction will never be entirely defined. The redefinition of Europe after the dissolution of Cold War divisions was largely undertaken by Western Europe and those places that served to benefit from European unification. Manifesta was, in many senses, a cultural response to this political collision that optimistically valued the potential of cultural and intellectual mobilization of ideas and people, exchange, and conversation—an idealistic attempt to open up new channels of artistic, cultural, and political life beyond the cultural capitals and other multilateral European events of that time. Manifesta's modest successes and occasional failures prove just how fragile transformative processes in Europe are—and how Europe's multiple identities and diverse cultures are more vibrant than the concept of a homogenized, monolithic Europe.

Reflecting on the successes and challenges of Manifesta

A crucial part of the Manifesta discourse is how, where, and when its curators have succeeded or failed in successive attempts to address Europe's role in staging an open channel for dialogue to create an inclusive society. From the very beginning Manifesta has employed a system of critical self-assessment to investigate the role and significance of its artistic and social practices and impact. Through critical workshops, summer schools, and publications like the *Manifesta Journal* and the *Manifesta Decade Book*, the organization has endeavored to undertake serious peer-reviewing and gain interactive feedback. It has always been willing to change its components in the face of prevailing and authoritarian consumerist models of the blockbuster show and its methodologies. Manifesta commits significant resources to commissioning site-specific works and to engaging and developing young professionals. At the same time, it has acted as a proponent of and a stimulus for regional artistic life, engendering synergies among local administrations, cities, and the Biennial itself, so that the latter can function as a catalyst for change. A lack of prototype dictating how Manifesta should address what is relevant to the local community or at the European level allows it to shift to accommodate the multitude of differing conditions, expectations, and production processes.

In the summer of 2013 some artistic circles in Europe raised concerns about of holding Manifesta 10 in St. Petersburg in light of the recent introduction of draconian "gay propaganda" legislation in Russia. Some organizations asked for Manifesta 10 to be boycotted or relocated. We emphasize again that Manifesta shares the concerns of these groups and that we, too, find the recent legislation outlawing "the propaganda of non-traditional sexual relations among minors" objectionable. Our stated belief is that it is vital to play an active role and to advocate the stance of agreeing to disagree in order to keep the dialogue with local communities alive and to promote the exchange of ideas and raise awareness across borders. Manifesta advocates mutual respect between people regardless of sex, race, color, ethnic or social origin, disability, age, or sexual orientation. The Manifesta Foundation endorses the UN Universal Declaration of Human Rights, the European Convention of Human Rights, Council of Europe Recommendations, and other decrees by international organizations of which Russia is a member. Over the past two years we have established an ongoing conversation with LGBT representative organizations and individuals in Russia as well as with the contemporary arts communities in St. Petersburg and Moscow. In doing so, we have listened to and engaged with their expectations and hopes.

Manifesta 10 will not shy away from addressing these issues as well as other pressing questions in Russia, including the question of censorship. All artists have made site-specific visits to St. Petersburg in order to research the local context for themselves. Furthermore, Manifesta 10 presents a 120-day Public Program of talks, seminars, lectures, and other activities. This program will not only engage with the communities in St. Petersburg but also especially address critical issues in contemporary Russia, as well as the world at large.

Having initiated and directed Manifesta Biennials in nine different European geopolitical and socioeconomic contexts, I can confirm that the organization often finds itself in a place of political non-alignment. The dilemma of engagement or disengagement is not only an issue in the current context of the Russian Federation; our critical engagement should also be proved in West European venues like Zurich in 2016 and future Manifesta host cities. We fight for artistic freedom; we encourage curators and artists to investigate the sites of the biennial and discuss the importance, sensitivities, and relevance of the proposed projects. We engage in a dialogue with the public, and we discuss not only the relevance of the Biennial to the artistic community but also how this affects the daily lives of the general public. We offer training opportunities for those who are eager to be involved in a project like Manifesta so that the legacy of our work can continue after the Biennial has ended. We engage with communities that are stigmatized and need solidarity.

With regards to the complex situation in Ukraine and Crimea, Manifesta supports all groups that fight for peaceful and non-violent solutions, whether in Europe or in the Russian Federation. Manifesta cannot and will not accept

censorship and self-censorship or unlawful intervention from any government in our activities. Our work is one of contestation, negotiation, mediation, and diplomacy (without shying away from the conflicts of our time). We are neither a political party nor an NGO and do not operate under the aegis of any governmental authority. We work autonomously and critically embedded in the complexities of each host city, and we are aware that our intentions can be manipulated to legitimize both the ruling powers and the work of reactionary forces. What Manifesta can support is ethical curatorial and artistic independence while trying to strengthen the communities who fight for freedom of expression and against any government that bases it power on censorship.

Manifesta chooses to immerse itself within contested areas because we believe art provides an ulterior perspective and reflection on society. The biennial format offers a chorus of many voices; we choose to engage with a critical, pluralistic view within a specific context. Manifesta has a responsibility to art and artists and those who wish to engage with the specific contexts of the exhibitions' locations. We hope that Manifesta 10 has offered local and international people the opportunity to come to St. Petersburg, to engage with the program, and to have discussions that reverberate within their daily lives.

Biennials like Manifesta should play a fundamental role in helping us better understand our place in this complex world. To be relevant to today's society, issues, biennials need to engage an audience in a critical dialogue about not just what we do but also why we do it.

Special Thanks

In this extraordinary enterprise, I would first like to thank Dr. Mikhail Piotrovsky, Director of the State Hermitage Museum in St. Petersburg and the first person with whom I discussed the possibility of hosting Manifesta 10 at the Hermitage, for his generous support and unceasing belief in the project. Dr. Piotrovsky had the strong vision that the Hermitage's 250th anniversary should be celebrated in the context of contemporary art, in a nod to the museum's founder, Catherine the Great, who collected the contemporary art of her time. Secondly, this Biennial would not have taken place without the support of the deputy director of the Hermitage Amsterdam, Paul Mosterd, who helped greatly in creating constructive links between Manifesta and the Hermitage. Dutch architect Rem Koolhaas, former Manifesta Board member Ole Bouman, and Russian artist Ilya Kabakov were also decisive voices in making this edition happen.

We are endlessly thankful to Manifesta 10 curator Kasper König, who was the right person at the right time. Although he was not previously familiar with Russia and St. Petersburg, his knowledge of international modern and contemporary art after World War II and the Russian avant-garde, as well as his enormous respect for artists, has created a critical jubilee show in the face of significant challenges.

I thank the participating artists who trusted both our colleagues at the State Hermitage Museum and curator Kasper König to create an extraordinary context for their works. Fifty-five artists have contributed to the exhibition, of whom thirty-five have created newly commissioned and site-specific works. We are also deeply grateful for their trust in the project and their engagement with Russian audiences. We thank the constructive hard work of Joanna Warsza, curator of Manifesta 10's Public Programs, for her wholehearted commitment to the public program and its artists. We also would like to thank the many institutions worldwide that gave their generous support by lending exclusive works for Manifesta 10.

We thank the many international grants and organizations that have supported Manifesta over the past twenty years for their unending trust in and support of our endeavors. We especially thank Moscow-based Teresa Mavica, Director of the V-A-C Foundation, who stood behind us from the very first day with moral help and genuine support.

We thank our colleagues, the staff members, and curators of all the various departments of the State Hermitage Museum who have so helpfully guided us at different points throughout the process, especially Dr. Vilinbakhov. We are equally grateful to our colleagues and Board members at the Foundation Manifesta 10 St. Petersburg, who stepped in to solve problems and provide guidance. They succeeded in creating an atmosphere of real intercultural communication between Russian, Italian, English, and Dutch-speaking Board members, striving to produce the best possible structure for the anniversaries of both the State Hermitage Museum and Manifesta. We thank Swetlana Datsenko, Victoria Dokuchaeva, Olga Vysotskaya, Peter Paul Kainrath, and Paul Domela for their financial, administrative, and logistical organization of Manifesta 10. Special thanks must also go to the members of the team of the XXI Century Hermitage Foundation for believing in the project. We thank the members of the Supervisory Board for their constructive and valuable moral and practical support.

Various departments of the City Authorities of St. Petersburg joined in at all stages of the project with the right momentum, assisting in securing venues within the city and offering logistical and financial support.

The Russian, Berlin-based, and international Manifesta 10 staff members and the permanent specialists in Amsterdam receive my thanks and generous affection for creating a productive working environment in which we were able to establish this tenth show in a unique and productive manner, sometimes under volatile circumstances. A special mention of thanks goes to Maria Isserlis, General Coordinator of Manifesta 10, who acted as my eyes and ears over the last two years, finding solutions for every challenge that came our way. Thank you for your commitment and support.

Manifesta without a Manifesto

Kasper König
with Emily Joyce Evans

The office of Hermitage Director Mikhail Piotrovsky is reached through a downstairs corridor near the bank of the Neva River. It is simultaneously in a prominent location in central St. Petersburg and well hidden at the end of the museum's maze-like paths. Upon entering the museum from this hushed and exclusive hallway, the first thing I encountered was an artwork by Louise Bourgeois among Antique sculptures (pages 62–63). *Nature Study* sat on its haunches behind a Piranesi bric-a-brac and serious busts, keeping watch over the room even in its headless state. It is both animal and perversely unreal. The matte gray-green color is somehow uncanny; the rubber material seems both hard and flexible at once; the teats are both breast-like—almost anthropomorphic—and repeated in an unsettling second row.

Louise Bourgeois was like a stumbling block—a *Stolperstein*, but in the positive sense—to the museum as a whole. In these opulent, decorative, historic halls there are moments and objects that trip you up, interrupting the awed looking that seems to be our natural mode when taking in the Hermitage for the first time.

This encounter with Bourgeois at the Hermitage took place during a visit in April 2013, when I was invited to visit St. Petersburg and submit an exhibition proposal as one of three potential curators of Manifesta 10. I also visited Erich Mendelsohn's Red Flag Factory and New Holland Island, both of which were potential venues at that point. I was already taken with the Hermitage when I wrote the exhibition proposal with Emily Evans. By then it was also clear that New Holland Island may not be available after all and that the Red Flag Factory's current condition had removed it far from its original state. So drawing on our fascination with the Hermitage, we made the conscious decision to limit the scope of the proposal and focus on the Hermitage. We wrote the proposal without attempting to maneuver ourselves into a winning position; it was just an honest suggestion for how to make the exhibition.

That—Bourgeois and the unforced feeling—was the start of a playful approach. There were never-ending possibilities for placing modern interventions into specific spaces and thus creating a dialogue with collection's history and visual strategies and ideas. The interventions are ways of exploring the phenomenon of the Winter Palace, the Old Hermitage, and the New Hermitage. I call the Hermitage Museum a phenomenon because it seems to be a hybrid creature, part royal palace (even today some observers compare it to a royal court, not to other museums), part art collection, part backdrop for the imaginations and social buzz of its visitors.

The General Staff Building, on the other hand, will try in and of itself to create a bridge between historical significance and contemporary space. As we prepared this edition of Manifesta, my colleagues and I observed the progress of renovations as floors, walls, and ceilings were restored in the former rooms of the Finance and Foreign Ministries. Upstairs the simpler rooms recall more typical white-cube spaces.

As a model for showing art, the older buildings of the Hermitage are oriented toward the past by their very nature. The major question for Manifesta 10 thus became, how can we fit a future-orientated perspective into this constellation? This question demanded that we not simply choose artworks that comment on the past or suggest selective affinities (*Wahlverwandschaften*). Instead, many decisions were intuitive, made through a critical filter. It became a criterion to find works that are plausible both in the space and in the cultural context—a context that rarely sees or experiences this up-close confrontation of heritage and the contemporary. An exhibition for Western insiders would be fatal, a denial of the possibilities. It may sound like a platitude to say that an exhibition is made with its visitors in mind, but in this case the whole curatorial team was aware that for some audience members, Manifesta 10 could be their first extended encounter with contemporary art. Reliance on insider references might have played to a segment of the art public in the West while excluding the audience at the door. In order to speak to the audience with some knowledge of their own standpoint, it was crucial to gain knowledge of, or at least a feel for, the Hermitage to the greatest extent possible during exhibition preparations.

In all the Hermitage's buildings, where the artists had the opportunity to choose the spaces where their work would be shown, I expect that their projects will have a calm denseness and beauty. Some of the intuitive associations informing the choice of artists and spaces were impossible to realize in a natural and relatively plausible way, but we could not force it. Some spaces, however, seemed to me so crucial and beautiful that we investigated inviting particular artists we believed could use a space not to occupy it but to transform it, emphasizing its own particular quality. One example of this perfect synergy was the Atlas Portico and Leo von Klenze's Main Stairway in the New Hermitage, where a sound installation by Susan Philipsz can transform a visitor's experience of the space without any visual intervention at all.

There is now a second grand entry staircase, the newly constructed one in the General Staff Building: I hope that it and the fortress-like wall before the enfilade can provide a grandiose yet still very light beginning. In the procession of rooms beyond I decided upon a series of artists' positions that will culminate at the other end of the enfilade, where Dominique Gonzalez-Foerster anchors the presentation in the General Staff Building. She has Thomas Mann's character Gustav von Aschenbach from *Death in Venice* visit the Hermitage and fall in love with a figure from the Antique collection. Gonzalez-Foerster offers an entire opera set in the exhibition itself.

After Gonzalez-Foerster come more atriums (former outdoor courtyards) and more artists, including a mini-retrospective of Timur Novikov, Thomas Hirschhorn's *Abschlag*, and work by Ilya and Emilia Kabakov from the Hermitage collection. Dmitri Prigov, also from the Hermitage collection, likewise complements Manifesta 10's exhibition artworks.

Two great masters of photography, Wolfgang Tillmans and Boris Mikhailov, may seem counterpoints to each other. Tillmans's work captures a whole lifestyle, including its sexual aspects, and delights in shocking. In his work, the private is political. Mikhailov captures theatricality and the political in a different, but equally visceral way. There are more pairings of artists, though in many cases it was serendipitous that their new works seem to engage in dialogue with one another. For example, Klara Lidén and Rineke Dijkstra independently decided to make films on classical ballet and gymnastics in reference to Russia's long traditions of dance and athletic skill.

I felt that the relative lack of explorative abstract and formal positions in the current Russian art scene demanded the invitation of artists like Joëlle Tuerlinckx and Ann Veronica Janssens, both of whose work is solidly anchored in investigations of color, light, and space. Each independently chose to work on the top floor of the General Staff Building in the modern spaces. Olivier Mosset—a very subtle punk dandy painter of large-scale monochrome canvases—shall specially produce three large-scale paintings, and Otto Zitko will make a colored linear wall painting in two interconnected rooms, a tectonic painting to surround the visitors.

Wael Shawky and Josef Dabernig are each showing one film in one room, and together they offer a counterpoint to the film program. Thomas Hirschhorn and Erik van Lieshout, on the other hand, are counterpoints to each other: moralism versus the grotesque.

Another instance of playing with artists' interrelationships took shape in the early decision to exchange Henri Matisse for Maria Lassnig, Marlene Dumas, and Nicole Eisenman in the Winter Palace. The Hermitage collection not only of Matisse but also of Claude Monet, Vincent van Gogh, Paul Gauguin, and Pablo Picasso is based on the pre-revolutionary collections amassed by industrialists Sergei Shchukin (1854–1936) and Ivan Morozov (1871–1921). Their private collections were transferred to state ownership after 1917. Many of these paintings will be displayed in the General Staff Building after Manifesta 10 closes, but for now Matisse's place in the Winter Palace is occupied by three living women artists, all of whom deal in various ways with the body, the individual, and sexuality. It is a great pleasure to include an essay by Silvia Eiblmayr on these three painters and what it means to display them in this context.

Back in the Hermitage's older palatial spaces, Lara Favaretto's concrete blocks are embedded among Roman Antiquity. In the Twelve Column Room, we are opening up the space in a way that has not happened for nearly half a century by clearing out all exhibition walls and cases and opening the curtains on the windows. It is one of the few instances in which an artist was invited specifically to have her work inhabit a particular space.

Visitors to the Hermitage normally approach an entrance located in the courtyard of the Winter Palace, where the czars once entered their residence. For the duration of Manifesta 10 they will be greeted by a Lada that Francis Alÿs and his brother drove from Brussels to St. Petersburg. Alÿs has made a road movie that ends in slapstick—which draws a startling connection to Juan Muñoz's *Waiting for Jerry* (1991) and even to the slang and colloquial humor of Bruce Nauman's *Mapping the Studio I (Fat Chance John Cage)* (2001).

Two of the works in this exhibition are ones that I have shown before. Joseph Beuys's *Wirtschaftswerte* (Economic Values) (1980) was included in *von hier aus* in Düsseldorf in 1984, and Nauman's *Fat Chance John Cage* was shown at the Museum Ludwig in Cologne in 2003. Both were a part of my thinking about Manifesta 10 from a very early stage, though they are very different: Beuys addresses the relationship between wares and ideology while Nauman uses the physical (but not metaphysical) emptiness of his studio to question—and ultimately make a claim about—what constitutes artistic activity.

One artist, Marc Camille Chaimowicz, is showing work that can maintain its playful effect in either the Winter Palace or the General Staff Building's unadorned modern galleries. For example, his *Desk… on Decline* (1981) or *A set of seats* (2011), both suggested by the artist as part of the project *Ways by Which to Live*, offer a tongue-in-cheek approach to refurnishing the space. In the Winter Palace, they would return a music salon to its original purpose and refer to how notions of splendor and stateliness have changed. In the General Staff Building, their Pop and design characteristics take the foreground.

This description of how certain artists have been positioned in the constellation of the exhibition is not intended as a list of highlights or to indicate who the "best" artists might be. It is better understood as a series of examples of how the exhibition developed and took shape, of how certain ideas led to certain decisions.

To better illustrate how the playful approach could have been implemented, I invite the reader to imagine other, unrealized possibilities. One of my first ideas was to commission Tatzu Nishi to work with the Alexander Column (1830–1834), making it possible for everyday visitors to visit the angel 47 meters above the middle of St. Petersburg's Palace Square. In the end there were prohibitive technical difficulties to this and to other proposals, but, as a first step, it approached tradition and grandeur without hesitation and without iconoclasm, and it represented an attitude that I sought in artists and sought to maintain. (A project of Nishi's will be produced in another location instead.)

Another early idea was to install Nam Jun Paik's *Brandenburger Tor* (1992), a version of Berlin's iconic Brandenburg Gate made of stacked tube televisions, as an entry point to the exhibition in the General Staff Building. The screens arepopulated by artists who tried to instigate fundamental change, such as Merce Cunningham, Marcel Duchamp and John Cage but with a row of empty screens along the top. There are many ways in which this work stands for the past quarter century—chief among them, Berlin's and the Gate's prominence in images of November 9, 1989 and the

subsequent shift in global politics. It would have been a counterpart to the famous photograph of a Red Army soldier raising the Soviet flag over the Brandenburg Gate in May 1945, which was an image of victory in the USSR and of liberation, but also occupation, in the West. Yet for all their power, these images and their associations would have struggled to assert themselves in the context of the General Staff Building, becoming mere flashing images that compete for attention at the grandiose main staircase. Thus I ultimately decided against the possibility—danger, even—of having a powerful statement reduced to infotainment, or history as entertainment.

Another possibility was to build three of Absalon's *Cells* (circa 1990) in the context of the Winter Palace. They are white constructions made to resemble model-scale houses from the outside but are a little too short for an adult to stand up in. During the show, visitors would have been allowed inside to use the *Cells*' bed, table, and so on, but after a show they are always destroyed. The *Cells* are not modernist models for mass production; rather, they are variations on a possibility for existential retreat, one person at a time. In the Concert Hall of the Winter Palace stands the dark *Reliquary of Saint Alexander Nevsky* (1747–1752), the thirteenth-century Russian prince and founding historical and mythological figure for the Russian nation. In considering how the room's large and open space before the shrine could be used, I thought that Absalon's *Cells* could be quite impressive, standing in an utterly contrasting scale and color. While it was impossible to realize the *Cells* in our preferred space, thinking through this possibility proved a significant part of the curatorial process.

In some cases, the institutional character of the Hermitage meant that we could not realize certain ideas. As guests in a museum, my colleagues and I learned how our hosts operate and saw that certain things were not possible in these circumstances the way we might have imagined them in other contexts. As institutions with their own mentalities, the differences between the Manifesta and the Hermitage were often vast: on one side an organization based in Western Europe that imitates the culture of business management and, on the other, a classic Russian apparatus with a huge staff and processes that can remain unclear to outsiders.

This is a Manifesta without a manifesto. Its goal is not to make a claim or pronounce a truth. It is contra-cyclical, refusing to be swept away by the times. It is perhaps a bit old-fashioned, defining itself vis-a-vis traditions and not in concert with social media. It is intuitive, not conceptual. I have seen myself as less of a curator than an exhibition maker, in the old sense of somebody who practices a craft. As a result, this Manifesta attempts to exhibit heterogeneous attitudes and positions, to point out possibilities and explore them. In many ways this edition of Manifesta is a seemingly conventional art exhibition, not a revolutionary storming of the (Winter) palace, and it is this aspect that allows its serious side to come forward.

Some artists, Timur Novikov and Vladislav Mamyshev-Monroe in particular, are represented in the classic retrospective mode but with mini-retrospectives of select groups of works. They are mainstays of Leningrad's and St. Petersburg's recent art history, famous at home and yet hardly known abroad, and they are our homage to

the city of St. Petersburg. Moreover, Mamyshev-Monroe and Novikov run contrary to Moscow Conceptualism, which is already well known in the West, and offer a totally new kind of vitality. This project benefitted from the expertise of Ekaterina Andreyeva from the State Russian Museum, as she has become a guest curator for this segment of the exhibition. Her work offers viewers from the West a St. Petersburg perspective, and her contributions to this catalog provide our non-Russian readers with much-needed background. For Russian viewers and readers it offers a sustained examination embedded in an international context.

The question of art's relationship to politics has dogged this edition of Manifesta from the outset. The Russian government passed laws banning "homosexual propaganda" in 2013, after the International Manifesta Foundation made the decision to hold Manifesta 10 in St. Petersburg. There were immediate calls for a boycott of international events to be held in Russia, most famously the 2014 Winter Olympics. Then at the end of February 2014, political protests that had started in Kiev, Ukraine, led to a conflict between Ukraine and Russia about the ownership of the Crimean Peninsula. As this text goes to press, it is not yet clear what trajectory the conflict may take. In the meantime, calls for Manifesta's withdrawal from Russia have grown louder, and some participants have withdrawn for political reasons while others applaud Manifesta's decision to stay.

Not only does Manifesta 10's location and timing make its execution delicate, but an exhibition of contemporary art on the occasion of the Hermitage's 250th anniversary is also a political matter in and of itself. As the exhibition maker bearing responsibility for the results, I have the main goal of mounting (together with all the participants) an interesting and surprising art exhibition. It remains unresolved how vulnerable an exhibition can be when it is held in a repressive and authoritarian country despite my guarantees of full artistic freedom. There are many skeptics. It remains a fact that Manifesta 10 is not a protest exhibition, though it does not exclude protest from art. Manifesta 10 is not a political exhibition, but it does not exclude politics. All of the living artists whose work is being exhibited had the opportunity to agree to, or refuse, their inclusion.

I decided to take part in the curatorial competition with full knowledge that Russia's regime is authoritarian and that nationalist voices seem to grow ever louder. On one hand, there appears to be little room for civil society. On the other hand, I have met such partners as Mikhail Piotrovsky, who says with conviction and some power, not to mention decades of experience and local wisdom, that the Hermitage defends the territory of art.

Despite demands for a particular political stance, which have come from both Russia and abroad, Manifesta has maintained its position that the exhibition must be primarily about art. Russia is more than a government—it is also a society, and the exhibition is for the whole public. By leaving St. Petersburg, we would reject the public and end the dialogue that happens at an individual level. At the same time, it is not my belief that art will change the world, at least not directly. Art is a parallel world that does not exclude politics, but where daily politics does not come first.

The decision to reprint Christoph Menke's "The Force of Art: Seven Theses" stems from this belief in the role of art. While art is surely often political (and successfully so), as Menke claims, "The force of art does not lie in being knowledge, politics, or critique." This is not a backdoor escape from making political statements during politically difficult times; it is a reflection on when and where their place is. Of course, different contributors and Manifesta team members held different opinions. It is more important to include a conflicting viewpoint than it is to insist on our partners' toeing a (government, or politically correct) line. In times of conflict it is of utmost importance to keep your voice and raise it, not insist on the silence of a boycott.

In the midst of international diplomatic (and military) maneuvers and calls for boycotts, Helmut Draxler provides further angles on what Manifesta can mean at this historical moment. Manifesta was founded in a hopeful moment of European integration and unification, but, lest we forget, the conflict between Ukraine and Russia began with the question of whether Ukraine would sign an agreement of association with the European Union. Draxler, as though to expand on these difficulties by addressing the field of art specifically, writes, "Modern and contemporary art do not only come up against specific historical, cultural, and political conditions; they are themselves an expression of such conditionality." The contemporary is irrevocably intertwined with the historical, and thus historical divisions will persist.

Billy Wilder's film *One, Two, Three* (1961) spontaneously became a motto for this project. The quick-paced film is set in West Berlin before the Wall was erected, where an American Coca-Cola executive must host his boss's daughter while he attempts to convince the USSR to import Coke. When it turns out that the daughter has secretly married an East German Communist and wishes to move to Moscow, the executive has the husband framed for spying and imprisoned. But the secret marriage had already led to a secret pregnancy, and so the executive must reverse course, rescuing the East German husband and converting him into a capitalist. Wilder's film is full of both politics and slapstick but had the misfortune to be released just after the Berlin Wall was built on August 13, 1961, when nobody was in the mood to laugh about Communism any more. I have kept *One, Two, Three* in mind because it maintains humor within a highly polarized setting. Once the executive starts to maneuver and scheme, the situation snowballs, and, in the end, he himself loses. When you try to be too correct, the joke might be on you.

I owe thanks to Joanna Warsza (Warsaw / Berlin) for organizing the Manifesta 10 Public Program and to Rainald Schumacher and Nathalie Hoyos of office for art (Berlin) for organizing the Manifesta 10 Film Program. Joanna deals with post-Soviet developments in Eastern Europe, and so she offers an extension that I think greatly enriches the exhibition as a whole and helped make up for gaps in my own knowledge. Rainald and Nathalie have not only offered a panorama of artists' films from the last twenty years but also organized the program such that it considers questions of distribution and ownership, the infrastructure of collecting and viewing. I sincerely thank the private and institutional lenders to this section for their extraordinary engagement and cooperation with this project.

Manifesta 10 has been developed and built by a large international team made up of dedicated people. It would be impossible to mention here all the names and departments who are deserving of thanks, and so I limit my list to very few.

When Emily Evans and I wrote the initial exhibition proposal, we valued the symbolic gesture of presenting it to the jury in English and in Russian translation. Sergey Fofanov translated it for us, and I then had the great luck to win him as a curatorial assistant for the project. He knows St. Petersburg and the Hermitage well, and our work profited from his insights. My second curatorial assistant, Elena Yushina, found us through Viktor Misiano of the International Foundation Manifesta and is well connected in the local young, independent art scene, which offered yet another crucial perspective on our work and audience. Furthermore, this exhibition benefitted from the experience of all of Manifesta's department heads and the General Coordinator Maria Isserlis. At home in the "Berlin back office," Imke Itzen maintained oversight over the exhibition's progress and provided crucial assistance in organizing our work, thinking over decisions, and opening lines of communication. At the Hermitage, we had the good fortune to "borrow" Anastasia Lesnikova from the department for contemporary art for the duration of our work. Ekaterina Andreyeva also deserves special thanks for her curatorial and written contributions, which I feel make up a very special part of the whole.

Most importantly of all, I thank the artists for their dedication and commitment, and for their belief in the exhibition. I am also grateful to Hedwig Fijen for her trust in me throughout this project and for her tireless work, and Mikhail Piotrovsky for accompanying us through the process, for keeping an open ear for our concerns, and for opening his museum to this exhibition.

Incidents of Contemporary Art and the Hermitage

Ekaterina Andreyeva



Timur Novikov and Ivan Sotnikov, *Zero Object* (detail), 1982. Archive Timur Novikov.

On October 22, 1982, several young people came to the Hermitage with a quite unusual purpose. Two of them were the artists Timur Novikov and Ivan Sotnikov, who exactly ten days earlier had presented the so-called Zero Object, a rectangular aperture in an exhibition stand they had happened upon by chance at the first authorized show of Leningrad nonconformist artists in many years, at the Kirov Palace of Culture. Novikov and Sotnikov's "empty" work immediately triggered a prolonged scandal: The show's organizers were worried the undocumented piece would cause the highest ideological authority in the city, the General Directorate for Culture, to shut the show down. Novikov and Sotnikov responded by setting up their own General Directorate for Zero Culture (abbreviated "GUNK," in Russian), whose first decree alerted the public that "everything [was] permitted." The men likewise announced that all objects containing holes were "working models" of the Zero Object; they secretly took one such model, a narrow slide frame, to the Hermitage. The chronicle of the Zero Object's adventures reports the following episode: "On October 22, the artists, accompanied by bodyguards and Zero Culture workers from the GUNK, headed to the Hermitage to exhibit a working model of the Zero Object."[1] The "bodyguards and Zero Culture workers" in question were violinist Tatyana Korneeva, artist and musician Yuri Gurjanov (soon to gain fame as Georgy Gurjanov aka Gustav, star drummer for the pop band Kino), and Kirill Khazanovich, a visual poet and friend of Novikov and Gurjanov. The Zero Object's "working model" thus functioned as a work of contemporary art, one that was literally snuck into the museum, where, at least for a brief instant, it was part of the permanent display.

1
Timur Novikov and Ivan Sotnikov, "Nol' ob'ekt" [The zero object], in *Novye khudozhniki*. 1982–1987: *Antologiia* [The New Artists, 1982–1987: an anthology], ed. Ekaterina Andreyeva and Elena Kolovskaya, Saint Petersburg, p. 20.

The process of introducing contemporary art to the Hermitage gained momentum at the beginning of the twenty-first century. In this respect, the principal artist was been Ilya Kabakov, who has had three shows at the museum and whose work is in the permanent exhibition at the General Staff Building. In the Hermitage's astral plane (to borrow the parlance of the 1970s and early 1980s, when the Zero Object and Kabakov's total installations were conceived), the Zero Object's working model interacts with the working images of Kabakov's *Red Wagon*, ZhEK pictures, and any Soviet old household junk suitable for a garage sale and treasured by eccentric lovers of art-house design, which Kabakov brought to the Winter Palace's sacred third-floor display in 2013 and set up next door to paintings by the pillars of modernism. At Manifesta, two models for displaying and conceiving emptiness, two "empty canons" (to borrow Pavel Pepperstein's concept), will converge in adjoining rooms. Timur Novikov's *Horizons* (nearly blank pieces of cloth dotted with tiny icons) will be displayed in the Transformer Hall, next door to Kabakov's installation *Red Wagon*, an embodiment of the Soviet project's futility.

We should note how the word "everything" emerges practically "from nothing" in the story of the Zero Object. Everything is permitted, everything is possible: That was the revelation of the Zero Object, a revelation made in the oppressive, heavily regulated atmosphere of the late Soviet period. As framed by the Zero Object, empty space itself witnessed to the original freedom of space as such. Possibility had always existed in the place where the word "forbidden" had stood. There was a spirit there and air to breathe. One place where the artists wanted to breathe was a place where, according to many people, one could not catch one's breath, what with all the surrounding

magnificence—the Hermitage. The palace-cum-museum appears in the story of the Zero Object, lending it an utterly new—historical—rhythm. We understand this now, after thirty years have passed, and Timur Novikov's works are exhibited here, and costumes made by his friend the fashion designer Konstantin Goncharov are part of the collection. It is only now that we can appreciate the spunkiness of this trip to the museum by Novikov and his friends, a slide frame stuffed in their pocket: For the spirited artists, it was a supremely important ritual event. They had come to the "sacred grove" of masterpieces with their own viewfinder and verified that contact was possible between themselves, a bunch of unknown, budding twentysomething artists, and a collection of artworks from all ages and nations.

Commenting on his installation *Red Wagon* on June 17, 1990, Kabakov argued just the opposite: its viewers should feel the impossibility and absurdity of "climbing the stairway to heaven." According to Kabakov, the installation represents three periods in the evolution of the Soviet state and three stages in the history of Soviet art: the upward trend of the first fifteen years of Soviet power, the period of the avant-garde; the horizontal movement of the Stalin and Khrushchev years, which gave birth to socialist realism; and the downward turn of the Brezhnev stagnation and the anti-Soviet nonconformism that opposed it. "The installation *Red Wagon*," writes Kabakov, "visualizes the path the viewer must take, so to speak, physically experiencing the beginning, middle, and end. Sensing the impossibility of climbing the stairway to heaven, going through the painful boredom of 'perpetual expectation,' and finding himself in a pile of dirt, debris, and rubbish."[2]



Ilya and Emilia Kabakov, *The Red Wagon*, 2011. State Hermitage Museum, St. Petersburg, a gift of Ilya and Emilia Kabakov.

2
Ilya Kabakov, "Proekt 'Krasnyi vagon'" [The Red Wagon project], in *Sovetksoe iskusstvo okolo 1990 goda* [Soviet art around 1990], ed. Jürgen Harten, Cologne, 1991, p. 105 (catalogue).

The word "forbidden" had seemingly been the destiny of Timur and his friends, whose first decades, except for early childhood, coincided with the Brezhnev stagnation. But they behaved as if there were no Soviet restrictions and nothing was impossible. Their will to create quickly transformed the piles of debris and rubbish around them: cardboard packaging, shower curtains, upholstery from old sofas, rugs, and playpen walls were put to use as painterly media. It was life itself that suggested the possibility of such miraculous transformations to Novikov and his comrades. They could not even buy canvases and paints, because artistic media were considered tools of ideological propaganda and were sold in stores accessible only to members of the official Union of Artists. When Novikov's mentor Boris Koshelokhov produced a work from garbage he had picked up on Nevsky Prospect, he was motivated less by the urge to shock than by the desire not to let such vivid readymades go to waste. Creative issues were thus decided not in museums and exhibition halls, but in apartments and courtyards, and on the streets. Still, the Hermitage likewise preserved the possibility of another life, and this was possibly its most vital historical function during the Soviet period. In the 1970s, visitors could immediately feel themselves removed from the background noise of daily Soviet life and amidst the flow of centuries of creative energy, surrounded by amazing phenomena that had survived the vicissitudes of their makers' lives and all manner of dictatorships. As the only established political reference point, Soviet ideology did not operate in the museum, although it made its presence felt frequently and destructively.



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1. **Timur Novikov,** *Draft of Leonardo's Square,* 1990. Acrylic on textile, 275 x 189 cm. Timur Novikov's Family Collection.

2. **Timur Novikov,** *A Passage to India,* 1988. Acrylic on textile, 177.8 x 155 cm. Foundation Nasledie.

3. **Timur Novikov,** *Penguins*, 1989. Acrylic on textile, 219 x 221.5 cm. Museum Art4.ru collection.

The Hermitage has played a supreme role in shaping the self-awareness of artists living and working in Petrograd/Leningrad/Petersburg. It is no accident that the Hermitage, renamed the Palace of the Arts in 1918–1919, was the venue for the first free and uncensored exhibition of artists from all schools and tendencies in Russia. Nikolai Punin opened the show on April 13, 1919, in seventeen rooms in the Winter Palace, and it ran until late June 1919. (Coincidentally, Manifesta 10 opens exactly ninety-five years from the date of its closing.) The main event of this unique, depoliticized exhibition, which took place during the ferocious years of War Communism, was a showing of paintings by Pavel Filonov from the series *Entry into Universal Flowering*. As we know, a "universal flowering," as the people who took part in the sociocultural revolution of the 1920s imagined it, did not take place. The state also quickly nipped in the bud the freewheeling work of the Petrograd branch of the IZO Narkompros (the visual arts section of the Ministry of Enlightenment), headed by Punin, at first simply by not subsidizing this untimely manifestation of liberalism. When it came to light that its enthusiasts had gone on working even without money, the branch was put under the direct control of Grigory Zinoviev, Petrograd's political dictator, to settle the matter once and for all. But a rare combination of avant-garde radicalism and classicism, the search for an open, universal creative horizon, an "entry into universal flowering," suddenly began to manifest itself in the works of all the avant-garde artists working in Petrograd/Leningrad, even those of such absurdist debunkers as Malevich.

Daniil Kharms, a creator of the literature of the absurd, dubbed his circle of young friends the Academy of Left Classics. Still a quite young man, at the turn of the 1920s and 1930s Kharms provided a balance to Malevich's radical advance into the realm of the transfinite, i.e., Suprematist infinite being, which swept away all previous culture and civilization. Kharms coined the term *cisfinite*, referring to things this side of the finite (and, perhaps, by analogy with the Cisalpine and Transalpine Gauls, who sadly figured in the Latin lessons of Petrograd schoolboys and, later, Leningrad university students). In Kharms's work, the finite was thus a paradoxical barrier, permeable in both directions, like a cell membrane. He was able in this way to rescue the avant-garde impulse and mundane reality from cosmic abstraction while simultaneously uniting everyday life with being. Almost sixty-five years later, in December 1985, Timur Novikov launched the Academy of All Sorts of Arts at the Leningrad Rock Club. Even the names of both these Leningrad "academies," conceived in communal flats in old Petersburg residential buildings, sound absurd. It is a joyous thing to imagine the marginal young bohemians (Daniil Kharms and Alexander Vvedensky, Timur Novikov and Oleg Kotelnikov, respectively) who posed as "academicians," but in fact they really did create works of art destined for posterity.

The work of Ilya Kabakov was marked by absurdist gestures in a different key. At the exhibition *Utopia and Reality: El Lissitsky, Ilya and Emilia Kabakov*, the attentive viewer could not have helped noticing a sculpturally crumpled white paper ball, around fifteen centimeters in diameter, "tossed" in a corner of the room. The wall signage featured Kabakov's account of how he feels like someone living in the corner of someone else's room, abandoned and obscure. He tries to persuade us that this *kolobok* (Little Round Bun, Russia's roly-poly equivalent of the Gingerbread Man) lying in the corner, crafted with accentuated plasticity, in the shape of a perfect white ball, but fashioned as it were from wastepaper, is not only his artwork but also his alter ego. When we recall that Kabakov is the most famous living artist from the former Soviet Union, the mostly highly praised Russian-speaking artist in the West after Malevich and Kandinsky, this claim appears to be a gloomy, absurd joke. Like Little Round Bun, Kabakov seems to say, fate brought him to the Hermitage, where he rolled into a corner of a room next door to paintings by Cezanne, Matisse, and Picasso.







Timur Novikov, Andrey Khlobistin, Vladislav Mamyshev and Sergey Bugaev-Afrika in the Pirate TV show "Meeting of Anti-Coup Committee," 1991.
Camera: Yuris Lesnik.
Archive Timur Novikov.

So we are confronted with a curious company of artists at the museum: young chancers who preferred calling themselves academicians of all sorts of arts and the great maestro who fancies himself a Little Round Bun. No less curious are the objects of their creative practices: a cardboard pocket viewfinder and a wad of paper—absolutely minimalist sculpture. What can these two stories or, rather, two incidents tell us? First, of course, that the artists come to grips with their own actions and relationships with the museum in such images of randomness. One of Kabakov's pieces in fact bore the non-accidental title *Incident in the Museum*. There is the non-accidental, deliberate aspect of life at the museum: the magnificent permanent displays, the kilometers of ancient vases and statues, floor after floor of paintings by Rubens and Rembrandt. It is this life that living artists, the creators of contemporary art, invade tangentially, as it were. Of course they cannot climb right into the middle, into the Gold Rooms, filled with treasures, if they have taste and a sense of proportion. But who said that this is not what they aspire to? What motivates them in their quest?

Kabakov denotes the "accidence" of his presence in the museum in different ways. His installations have featured fake leaks, for example. The toilet from an ordinary 1950s apartment was recreated in a room in the General Staff Building, and Stalin- and Khrushchev-era communal kitchens were installed between Kandinsky and the Fauvists, all by way of finally showing everyone where guttural savagery held sway and culture never showed its face. We see these works and are persuaded that the convergence of life and creativity is a random occasion, an accident. It is not merely rare; when realized, it is profoundly absurd. But Kabakov wants to emphasize this absurdity in the stronghold of Apollo and the muses, where even Picasso's demonic young ladies are perceived in terms of painterly technique, composition, etc. Kabakov's randomness is a variation on accidentally winding up in a warehouse meant for other things. In this case, the creative thrill has to do with finding oneself on the upper floors of cultural memory's permanent storage, of infiltrating them. The museum is the warehouse, the storage of this cultural memory. Essentially, it is an ossuary of great artists, where paintings and sculptures are like skulls and tibias, the things needed, according to magical practices, for future resurrection.

The focus of Novikov and his friends was different. Their randomness was that of the fresh gaze, the necessary randomness of the quest, which had no material connotations: Their search was undertaken using a nearly ethereal cardboard rectangle that fit into the palm of the hand. Armed with a viewfinder like this, the creative gaze wanders through the museum not as if it were a holding station before the "stairway

to heaven," but as if it were an energized field of events. Museum masterpieces are just such events or phenomena. Their presence alone confirms that the stairway to heaven is a quite concrete metaphor, involving spiritual know-how to which one can aspire and which one can master. Novikov thought deeply about how the material basis of modern art making had expanded to include any and all accidents. He saw the meaning of this expansion in the way it pointed up art's spiritual aspect, because, according to the Gospel of John, "The wind blows where it wills." (This verse was quoted by Vladimir Sterligov, a successor to Malevich and Kharms who painted Gospel-inspired murals on the walls of his tiny flat in Peterhof.)

Novikov imagined his series of textile panels *Horizons* as Suprematist manifestations that had survived the death of classical painting. "These paintings have already lost a significant portion of the properties inherent in conventional pictures, such as the frame and the paint layer. Incorporeality is a consequence of death. Art's immortal soul has become ever more naked. The fig leaf has shrunk."[3] Note that in Novikov's representation spiritual nature is, paradoxically, not disembodied, since it possesses a nakedness that has no need of fig leaves, an ultimate, ravishing nakedness. It is art that is at stake here, meaning that morality is not responsible for the outcome, but aesthetics. Novikov focuses on what was most vital about art for him: the teleological fusion of inspired beautiful flesh and immortality. Therefore, he did not in any way see the museum as a centralized place for storing all specimens of human creativity. In his mind, there were two Hermitages: the actual museum and Apollo's perfect temple, where Rembrandt's magnificent *Return of the Prodigal Son* would not have to hang side by side with an ethnographically interesting fragment of a comb or a "non-aestheticized" ancient pottery shard, although the museum inventory contained all these things. Museum-based immortality is not incremental in nature. It is vouchsafed only by constant spiritual flight, by an endless succession of events within the energy field it generates. The people and things involved in these events are transfigured. People change their views of the world and the lives of things, just as Novikov miraculously changed the fabrics he worked with, not by altering anything about them, but by transforming them from ordinary stuff into windows on the world, into worldviews.

It is a matter, therefore, of two fundamentally different approaches to creativity, artworks, and the museum. Whereas for Kabakov all these notions orbit around the image of the Institute for Material Artistic Culture, for Novikov, such institutions as the General Directorate for Zero Culture were primarily enactments that certified the presence of the creative spirit, which transforms everything in its radius. The existence of such institutions outside transformative events is a lowly bureaucratic absurdity. We see two examples of creative concepts that are quite close in terms of historical period and, thus, in terms of material principles (pluralism or multimedia), but that are completely different in how they understand art's objectives. *Red Wagon* is about the historic triumph of entropy. Its value lies in the details and persuasiveness of the artist's account of life's transience and in the power of the hopes he places on the museum, where the effects of entropy are delayed for at least a few thousand years. *Horizons* shows us the effect of another, opposite property of life, what we might call its pre-established harmony.

3
Timur Novikov, *Gorizonty* [Horizons]. Saint Petersburg, 2000, p. 17.

The series tell us, as Novikov's teacher Boris Koshelokhov has been fond of repeating (following Sartre), that our freedom was born before we were, because the world's harmony makes possible universal connectedness and thus the capacity for understanding things in our own time, as well as in the past and future. This means there is a highly absurd, paradoxical chance of avoiding entropy here and now by climbing the stairway to heaven. That is, by creating a celestially harmonious work of art that accumulates precious creative energy in a manner unknown to science. And maybe this work will have the cumulative effect of transforming the world, if only for a single person, and that person will be able to transmit this re-creative impulse further through time.

In his consideration of the laws of social and historical life, the late philosopher Merab Mamardashvili focused on this paradoxical quality of our societal existence (which in one case culminates in the art museum):

> With historical laws we are in the realm of correspondences (not causal relationships, but harmonic correspondences), almost in the symbolic sense (i.e., in the sense present in symbolic theory of literature and poetry). [...] How does coordination at certain points of space and time happen, that is, a coordination not guaranteed by the self-generated, natural course of events? Decay, rather, is guaranteed by the natural course of events. [...] It was for understanding or intuiting such strange things in the world that the problem of pre-established harmony existed in the history of philosophy. [...] We must assume (and this is an interesting and unexplored line of research) that the sources of coherence over long distances and times are the objects or organisms I have called either bodies of reference or artefacts, attributing the property of life to them. [...] These structures are able to generate further structural conditions within themselves.[4]

Manifesta's show in the *Red Wagon* room and Transformer Hall at the General Staff Building really does manifest two different worldviews. Ilya Kabakov's installation shows us the inexorable effect of the law of entropy. Despite everything (especially the fact that Timur Novikov tragically lost his sight at the age of thirty-nine but inexplicably continued making art for the remaining five years of his life), *Horizons* was inspired by the intuition of the world's pre-established harmony. Like the entire Leningrad modern art tradition and the entire history of the city during the twentieth century, Novikov was a living embodiment of the verb "to hold on" (in Russian, *derzhat'sia*). The verb's meaning is paradoxical in the sense that, if understood literally, it suggests holding on to something. But it has another meaning: holding on without support, generating structure through sheer creative will, persisting in creative being. When they cross the threshold of these two rooms at the Hermitage, viewers will encounter an existential paradox. The two mutually exclusive positions presented there are convincing, and the principles of life underpinning them are valid. Viewers will be free to choose. From which position should we view the world and the museum, our world's working model?

Translated from the Russian by Thomas Campbell.

4
Merab Mamardashvili, *Vil'niusskie lektsii po sotsial'noi filosoffi (Opyt fizicheskoi metafiziki)* [Vilnius lectures on social philosophy (the experience of physical metaphysics)], Saint Petersburg, 2012, pp. 184, 191–192.

Alienation through History: The Partiality of Contemporary Art

Helmut Draxler

Today contemporary art is considered a global phenomenon that is, however, also tied to the highly variable local conditions of specific contexts. The same artwork or artistic action can be acclaimed as heroic in one corner of the world and punished with imprisonment in another. Political conflicts emerge from behind culturally embedded forms of articulation that still appear to be fed by the classic ideological differences of the Cold War era but are no longer completely absorbed in them. The zones of power, ideology, and collective mobilization no longer form complexes of fixed identity but rather constitute multiple overlapping and intersecting fields in which politics, economics, and culture collide in multifarious ways. The expectation, for example, that art—in the sense of individual expressiveness and its institutional safeguarding within a liberal democratic understanding of freedom and individual property—has the power to effect change and inspire unity is imposed on contemporary art almost everywhere in the world. This expectation, however, varies greatly in the way it is accentuated, interpreted, and adjusted to local circumstances. This adjustment does not represent the watering down of originally pure ideals free of ideology that belong exclusively to the West. Rather, it attests to the inherently conflicting nature of these ideals.

The symbolic horizon that is opened up by works, exhibitions, and collections of contemporary art can mean very different things—from the display of (in most cases newly acquired) wealth, a promise of modernity, youth, and secularism, and corresponding lifestyles, to the claim to be the bearer of specific values or even of critical potentiality. These different symbolic functions cannot be strictly separated from one another. They overlap in many ways, shedding light on one another's individual facets. The "free" forms of contemporary art do not merely encounter traditional, constrained forms of culture, morality and religion; rather, they are highly fissured—internally, as well as in relation to their respective claims as art and to the political norms that are to be transported or transferred in their names.

Particularly when it is serving the enforcement of Western norms, contemporary art shows itself to be anything but "free," and its "critical" stance is always already marked as the expression of specific social relations, regardless of the position from which they are claimed. This means that clear political messages are not to be expected from art itself, not even where it waves the banner of such messages as propaganda.

Conflicts that are sparked by art, however, can very well yield political effects—not in the sense of the direct implementation of ideals, but nonetheless in relation to the institutionalization of a particular culture of conflict.

It would thus be a mistake to understand contemporary art as a faceless articulation of a "broad" present, into which all cultures ultimately flow and in which they are in a sense freed from their historical contingencies and fed into a true order. This was the precise nature of the ideological moment of Modern art, which could only be encountered when its own historicity was brought into play. Modern and contemporary art do not only come up against specific historical, cultural, and political conditions; they are themselves an expression of such conditionality. Their specific historicity and cultural partiality are precisely what distinguish them; they are far more ambiguous than their own historical narratives (of the overcoming of all conditionality) may have them appear.

The clash of different historical conditions, then, does not denote an insurmountable "clash of civilizations," and differences must not be entirely denied in the name of an ideal generality. Rather, this clash is the prerequisite for contemplating the conditions of the historical itself. In this spirit, history would be understood as the symbolic horizon within which differences can be made visible and conflicts can be played out. History concerns not only the failure of utopian dreams of its own abolition but also the failure of reactive dreams, of the restoration of history as the genuinely real. But history does not recur. As a form of the symbolic it simply stakes out an intelligible space within which it can only be realized fragmentarily. It is thus categorically unable to succeed; a "real," or in any sense realized, history can only be had as a transgression.

History, as it appears to be embodied in such particular sites as the Winter Palace / Hermitage complex in St. Petersburg, is thus unavoidably a phantasmic quantity. Neither history's end nor its recurrence can be documented at such sites. The more authentically the places, the testimonials of material culture, and the works appear to speak, the more they reveal their historical distance—alienation not *from* but *through* history. Only the emphatic nature of their assertion, their insistence on claims once raised, affects the present as the presence of the uncanny, not as the perceptible blowing of the winds of history but rather as a visitation by the distance that it symbolizes. As a phantasmic frame for differences and conflict, however, it does create its own realities, not as a truly potent principle but rather as the drift of the claims asserted in its name.

"True" history, then, is purely that which *nonetheless* realizes itself even though it can neither end nor recur. It is the unwanted, unfelt, and unknown dimension of the historical, which is usually experienced only as a crisis. History is the symbolic form of this crisis rather than its abolishment. It can, however, be addressed as such. Manfredo Tafuri's threefold crisis of modernity or of capital—taken from his hero Giovanni Battista Piranesi as a crisis of place, centrality, and meaning—can be interpreted as a specific and immanent crisis of history.[1] The crisis of meaning concerns the dissolution of traditional architectural language through permanent dynamization of its individual

1
Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s* (Cambridge, Mass., and London: MIT Press, 1990), p. 27.

elements. The crisis of centrality concerns the resultant multiplicity of perspectives. And, finally, the crisis of place concerns the impossibility of still relating the rampant fragmentation of signs and objects to a unified spatial notion.

What strikes me as crucial, however, is to see in this not omens of the "end of perspective" but rather one or more of its possibilities. It is through precisely this art of perspective that Piranesi avoids a one-dimensional Modernist narrative figure, rather understanding his methods of arranging a fragmentarily perceived reality to evoke a labyrinth, a montage, or the pull of the historical concept itself. Like Walter Benjamin after him, Piranesi understands consciousness of history to be what imbues ruins with significance and enables them to be experienced as pressing and oppressive. But Piranesi offers no trace of messianic abolition of any kind whatsoever, nor of a renovated and restored re-staging of a totalized context. This lack of idealism is what still provokes and compels us to fundamentally apprehend the present as a labyrinth, a montage, or the pull of historical conceptions.

Contemporary art can be articulated only within the framework of such an understanding of the historical and is therefore always thrown back on its own historicity. It is only to be grasped through a revision of the stories that are indebted to the rhetoric of the Cold War, that is, to the triumphalist legends that would like to see in contemporary art a direct "successor" to Modern art on a global scale, as well as to the condemnations of it as a symptom of "bourgeois decadence"—in updated form as the pastime of oligarchical elites—that blocks genuine access to "cultural heritage" or historical duty. Both of these variations, described by Boris Groys as the two interrelated alternatives of Socialist Realism and the avant-garde, remain related to the act of a voluntary availability of history in which subjective volition corresponds to the objective tendency of history itself.[2] But the present as a category of the historical calls into question precisely this correlation; it gains its significance through the problematic presence of history as a form of the symbolic, which cannot merge into its objects and narrative forms and thus eludes both subjective volition and an internal objective "tendency" of history, however conceived.

Precisely because history represents the horizon of the symbolic of a categorical transgression, which enables us to conceptualize a break with tradition—which is thus not identical with it—the present becomes a significant point of rupture at which distance from tradition and the differences between subjective volition and the objective conditions of the historical first become visible and tangible.

Modernism, the avant-garde, and Realism can be understood as various attempts to negate or gloss over the fundamental problem in the relationship between history and the present that has been perceptible since Piranesi's era. By no means must contemporary art be conceived as a narrative of the decline of such attempts or even accomplishments, which were once considered heroic. On the contrary, one can delineate a specific form of problematizing history arising from it, in which the irreconcilability and uncontrollability of history appear as conditions of its uncanny presence in the here and now. This of course also requires that its claim to be art be set in relation to the problem of history and the present; from this perspective there can no longer be any objective site, comparable to Theodor Adorno's material status, out of the internal logic of which an artistic decision can be derived.[3] Every concrete form, every conceptual or tactical consideration, every design presupposes the necessity of grappling with the concrete conditions of its particular forms of appearance. In other words, contemporary art must take sides in terms of the conditions of its structure and content—not in the sense of having a fundamental right in relation to human generality but rather in the sense that only through partiality can it live up to its claim to be art and to be a historical form of the present.

In this context one could outline the contours of a history of contemporary art that does not posit a seamlessly interlaced "art history" but rather renders visible the tensions in the interplay between the categories of art and history, taking into account both the insistent symbolic potency of both concepts and their drifting in concrete, ever-ambivalent forms and practices. Their ultimately and irrevocably unwieldy mediality and materiality saves them from becoming absorbed into—and foundering with—great narratives. Art's productive moment lies precisely in the irreconcilable contradictions between idealized claims and concrete forms of realization; neither of the two sides can be reduced to the other in the interest of a pure art-in-general or a purely medium-specific approach to art.

It is precisely in this contradictoriness that the problem of history, which is itself marked by a similar ambivalence regarding its ideal claims and the always labyrinthine, montage-related, and pull-exerting modes of representation, is posed to contemporary art. The challenge of grasping the "presence and present" of contemporary art[4] lies in this "double contingency" (to use Talcott Parsons's term). Locality and historicity are to be understood not as limitations on the "freedom" of art, but rather as the necessary conditions of its ability to carry out not only the external clash of positions but also the internal, specifically artistic conflicts between assertion and criticism, expression and contemplation, depiction and representation—and in turn, for a moment, to suspend these battles.

Translated by Brian Droitcour. The original title is "Entfremdung durch die Geschichte. Die Parteilichkeit der zeitgenössischen Kunst."

2
Boris Groys, *Gesamtkunstwerk Stalin* (1988), translated by Charles Rougle as *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond* (London and New York: Verso, 1992).

3
Theodor W. Adorno, *Philosophie der Neuen Musik* (1949), translated by Robert Hullot-Kentor as *Philosophy of New Music* (Minneapolis and London: University of Minnesota Press, 2003).

4
"Gegenwart der Gegenwartskunst" is the title of a series of lectures given in 2014 by Juliane Rebentisch at the Hochschule für Gestaltung, Offenbach am Main.

The Force of Art: Seven Theses

Christoph Menke

1. At no point during the modern era has there been more art—has art been more visible, more present, and more influential—in society than today. At the same time, art has never been so thoroughly integrated into the societal process as today; it is simply a further element in one of many forms of communication that make up society: a commodity, an opinion, an act of knowledge, a judgment, an activity. At no point during the modern era has the category of the aesthetic been so pivotal for cultural identity as in the present epoch, which in its initial enthusiasm called itself "postmodern" and is now increasingly moving toward its conception of a post-disciplinary "society of control" (Gilles Deleuze). Never has the aesthetic at the same time so strongly reflected a simple means of enhancing productivity.

The ubiquitous presence of art and the central meaning of the aesthetic within society go hand in hand with the loss of that which I propose to call its *force*—with the loss of art and of the aesthetic as force.

2. The way out of this situation cannot involve an attempt to position art and the aesthetic as mediums of knowledge, of politics, or of critique against their absorption into society. The conception of art or of the aesthetic *as* knowledge, *as* politics, or *as* critique only serves to further contribute to turning these into a mere segment of communication within society. The force of art does not lie in being knowledge, politics, or critique.

3. In dialogue with the orator Ion, Socrates described art as an arousal and transfer of force: the force of excitement, of enthusiasm. This force first arouses the Muse in the artists, who then transfer it through their works to the viewers and critics—like a magnet "not only pulls those rings, if they're iron, it also puts power in the rings, so that they in turn can do just what the stone does—pull other rings." "In the same way, the Muse makes some people inspired herself, and then through those who are inspired a chain of other enthusiasts is suspended." The context of art is a context of the transfer of force. Being transferred to the artists, viewers, and critics is the force of excitement, of rapture, "until he becomes inspired and goes out of his mind and his intellect is no longer in him."

4. From this insight into the force of art, Socrates drew the conclusion that art must be banned from the city to be built of reason. From the very beginning there have been two opposite ways of defending art against this conclusion. The first line of defense declares art to be a social practice. It asserts, in contrast to Socrates, that the idea of a force inhering within art that enthuses to the point of unconsciousness is not applicable. Rather, in art—in its creation, perception, and evaluation—there is a socially acquired capacity at play; art is an act of practical subjectivity. This is the meaning of the "Poetics" contrived by Aristotle, as "Poïétique" (Paul Valéry): the doctrine of art as action, as the exercising of a capacity that the subject has acquired through education, meaning his socialization (or disciplining), and has now chosen to consciously practice. By contrast, there has always been another conception of art, which the eighteenth century would come to label "aesthetic." This "aesthetic" conception of art is founded upon the experience of a force burgeoning within art that entices the subject to emerge from within, or likewise to go behind or beyond; a force, therefore, that is unconscious—a "dark" force (Johann Gottfried Herder).

5. What is force? Force is the aesthetic opposite of ("poietic") capacity. "Force" and "capacity" are the names of two antithetical notions of the agency of art. Agency is the realization of a principle. Force and capacity are two antithetical notions of the *principle* and its *realization*.

Having a *capacity* implies being a subject; being a subject implies having ability. What a subject is capable of is making something succeed, accomplishing something. Having capacities or being a subject implies being capable of making an action succeed through practice and study. Making an action succeed in turn implies being capable of repeating a general form in a new, always unique situation. Capacity is the ability to repeat the general. The general form is the form of a social practice. Therefore, understanding artistic agency as the exercising of a capacity implies understanding this agency as an action in which a subject realizes the general form that reflects a social practice; this means understanding art as a social practice and the subject as its participant.

Forces, like capacities, are principles that become realized through agency. But forces are the counterpoints of capacities:

—While capacities are acquired through social practice, people already possess forces *before* they have become subjects. Forces are human, but pre-subjective.

—While capacities are purposefully enacted by subjects through conscious self-control, forces effectuate *of their own accord*; their effectuation is not guided by the subject and is therefore not conscious to the subject.

—While capacities realize a socially predefined general form, forces are *formative*, and thus *formless*. Forces shape forms, and they shape all forms that they have shaped back again.

—While capacities are geared to success, forces lack objectives and dimensions.

The effectuation of forces involves *play*, the creation of something that they have really already surpassed.

Capacities turn us into subjects who can successfully participate in social practices by reproducing their general form. In the play of *forces* we are pre- and super-subjective—agents who are not subjects; active without self-consciousness; inventive without reason.

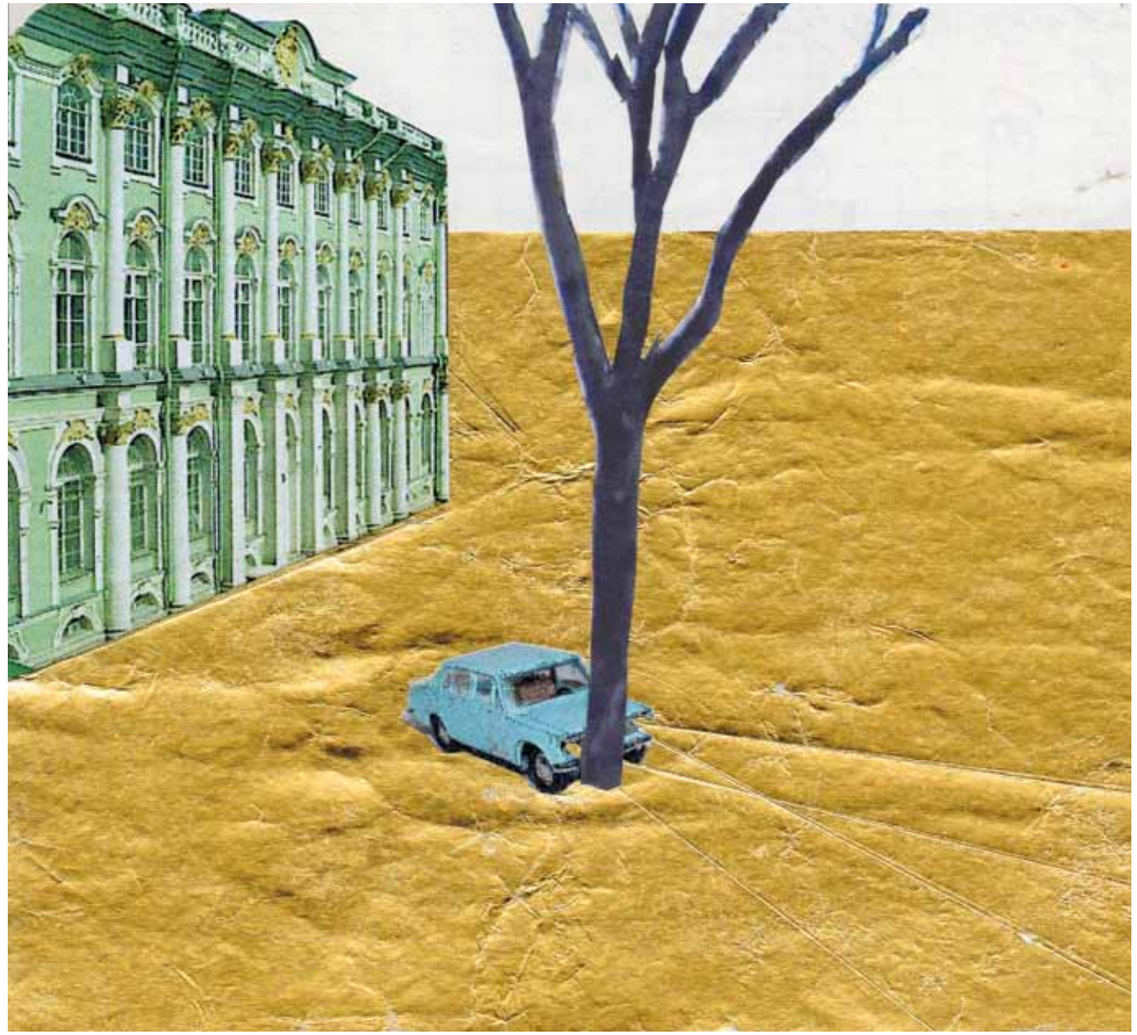
6. The aesthetic conception describes art, as per Socrates, as a field of the emergence and transfer of force. Yet the aesthetic conception not only assesses this in a way that differs from Socrates; it understands it differently as well. According to Socrates, art is *merely* the arousal and transfer of force. But art does not exist in this way. Art is rather the art of transition *between* capacity *and* force, between force and capacity. Art is created through the diremption of force and capacity. Art is created through a paradoxical capability: being capable of being incapable; being able to be unable. Art is neither merely reason (*Vernunft*) of capacity nor merely play of force. Art is the time and the place for the reversion from capacity to force, for the generation of capacity from force.

7. For this reason art is not part of society, is not a social practice; for the participation in a social practice evinces the structure of action, of the realization of a general form. And this is why we are not subjects in art, in the creation or perception of art; for being a subject means realizing the form of a social practice. Art is rather the sphere of liberation, not within the social but from the social—the liberation of the social within the social. When the aesthetic becomes a productive force in post-disciplinary capitalism, it is divested of its force; for the aesthetic is active and produces effects, but it is not productive. And likewise, the aesthetic is divested of its force when it is supposed to shape social practice, which allows a focus against the unleashed productivity of capitalism; for the aesthetic is liberating and altering, but it is not practical. The aesthetic as "total unleashing of all symbolic powers" (Friedrich Nietzsche) is neither productive nor practical, neither capitalistic nor critical.

The force of art pertains to our force. It pertains to the liberation of the social gestalt of subjectivity, be it productive or practical subjectivity. The force of art pertains to liberty.

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Winter Palace
and New Hermitage



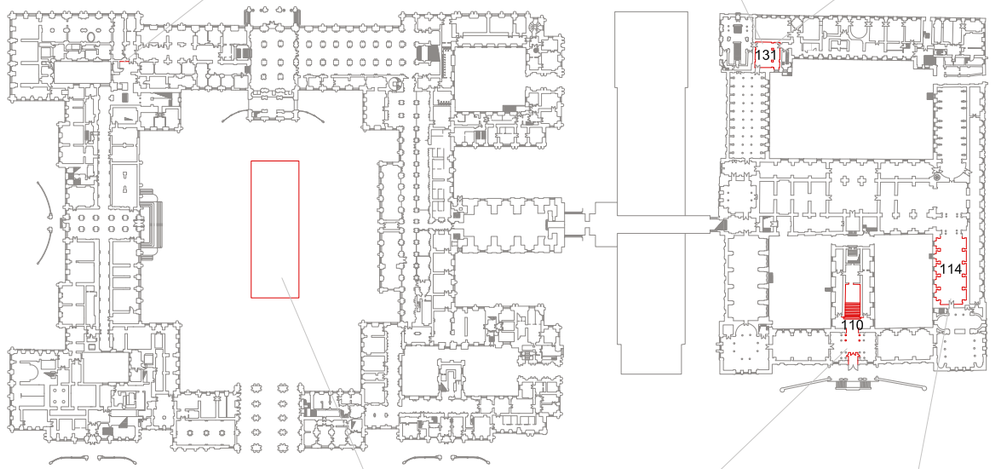
Francis Alÿs, *Study for Lada Kopeika Project,* 2014. Collage with gold leaf, 11.5 × 13 cm.


Pavel Pepperstein


Piranesi


Louise Bourgeois






Francis Alÿs


Susan Philipzs


Lara Favaretto

Francis Alÿs
Susan Philipsz
Lara Favaretto
Louise Bourgeois &
Giovanni Battista Piranesi
Pavel Pepperstein

Susan Philipsz

Born in 1965 in Glasgow, Scotland
Lives and works in Berlin, Germany

Floods are commonplace in St. Petersburg. The river Neva has flooded almost every year since the city was founded in 1703. Storm surges from the Neva estuary push against the bloated river. The tide rises and the floodwaters pour through the city. The image of the flood is a powerful one full of associations and metaphors. When I was first invited to visit the Hermitage my immediate thought was of the role of the river in the October Revolution of 1917 and the storming of the Winter Palace. The floodgates opened and the proletariat came streaming in. The Main Staircase was the entrance to the New Hermitage until the 1917 October Revolution; since then it has only opened for foreign dignitaries and VIP guests. During Manifesta 10 the doors will open intermittently, and the entrance will again be used for ordinary members of the public to access the New Hermitage.

The River Cycle (Neva) (2014) is a twelve-channel piano recording that will be heard throughout the Main Staircase of the New Hermitage. The sound work is based upon the character Anna Livia Plurabelle from James Joyce's *Finnegans Wake*, described in one chapter by hundreds of interwoven river names, including the Neva. At the end of the book the female character takes the form of the river Liffey and flows out to where the fresh water of the river merges with the saltwater of the ocean. The river names and the sounds of water lend a flow to the passage that is both poetic and musical—so much so that James Joyce recorded this text for a vinyl record. Inspired by this recording the composer Hazel Felman set the recital to music. I have recorded a pianist playing this composition, and each tone will come from its own speaker, which are placed around the top of the stairwell. Visitors will become immersed in the sound as they ascend and descend the staircase. The effect suggests that the waters have risen to the upper levels of the New Hermitage; the outside has permeated the inside in a catastrophic flooding of the Imperial Museum.

Directly outside the Main Staircase on the facade of the New Hermitage, an impressive portico with granite figures supports a balcony. Here I have installed the typical horn speakers found throughout St Petersburg for a two-channel audio work that connects the inside with the streetscape surrounding the New Hermitage.

Susan Philipsz

→ Public speakers mounted at Kazanskaya street 16/39.





Portico with stone atlantes by Alexander Terebenev. Entrance by Leo van Klenze, New Hermitage.

→ Location of **Susan Philipsz**, *The River Cycle (Neva)*, 2014.
Main Staircase by Leo van Klenze, New Hermitage.



Lara Favaretto

Born in 1973 in Treviso, Italy

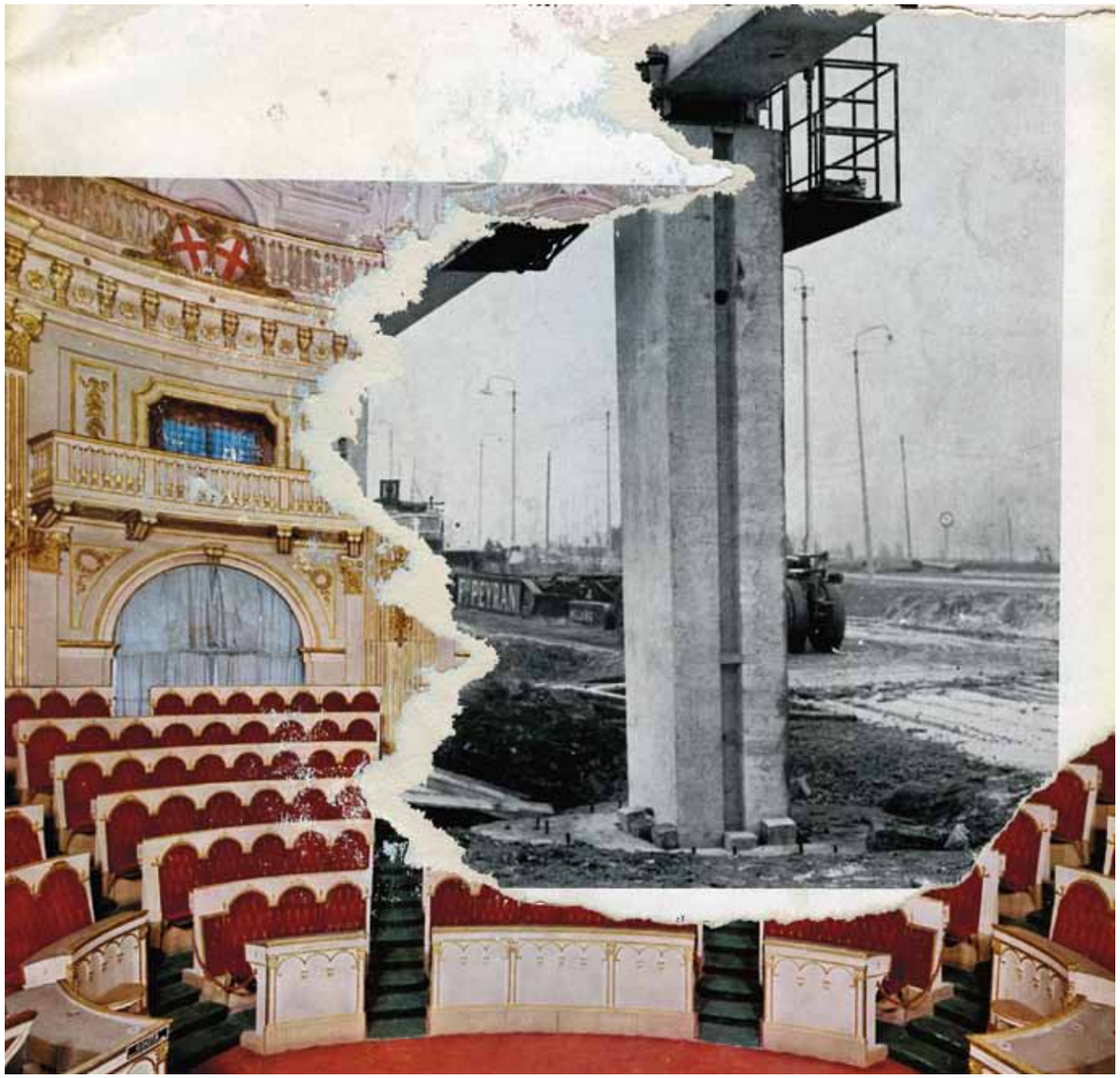
Lara Favaretto's work ranges from site-specific installations and performances to paintings, found objects, large-scale compositions made from post-industrial elements, and new forms poured in concrete. She lets machines run, sets things up in order for them to fall apart, and invites (or performs) seemingly pointless actions. Her work carries a strong theme of transience—over several years she made the series "momentary monuments"—and uses the misappropriation of machines to create humor or make a point.

For Manifesta 10 Favaretto has made an installation for the Hercules Room of the New Hermitage, which now holds Ancient Greek sculptures from the fourth century B.C. In this context her concrete shapes stand in bold and blunt contrast to the time-honored traditional forms of sculpture and the human body. In light of the artist's earlier work with things that decay during an exhibition, or have decayed before she even uses them, this choice of space invites pointed reflections on what has permanence and what is considered valuable. The smooth, shiny plinths of the Ancient sculptures have character in their color and moldings but now stand alongside concrete blocks whose surfaces alternate between smooth and neutral, and rough and gestural. They are their Ancient counterparts' equals in complexity but their material has the potential to disrupt or seem rough in this context. Yet the gesture is not an aggressive one. The concrete blocks are distributed through the space according to a different rhythm, one that perhaps follows a less familiar logic. Despite the seeming permanence of their material and their almost visible weight, Favaretto's works are visitors passing through.

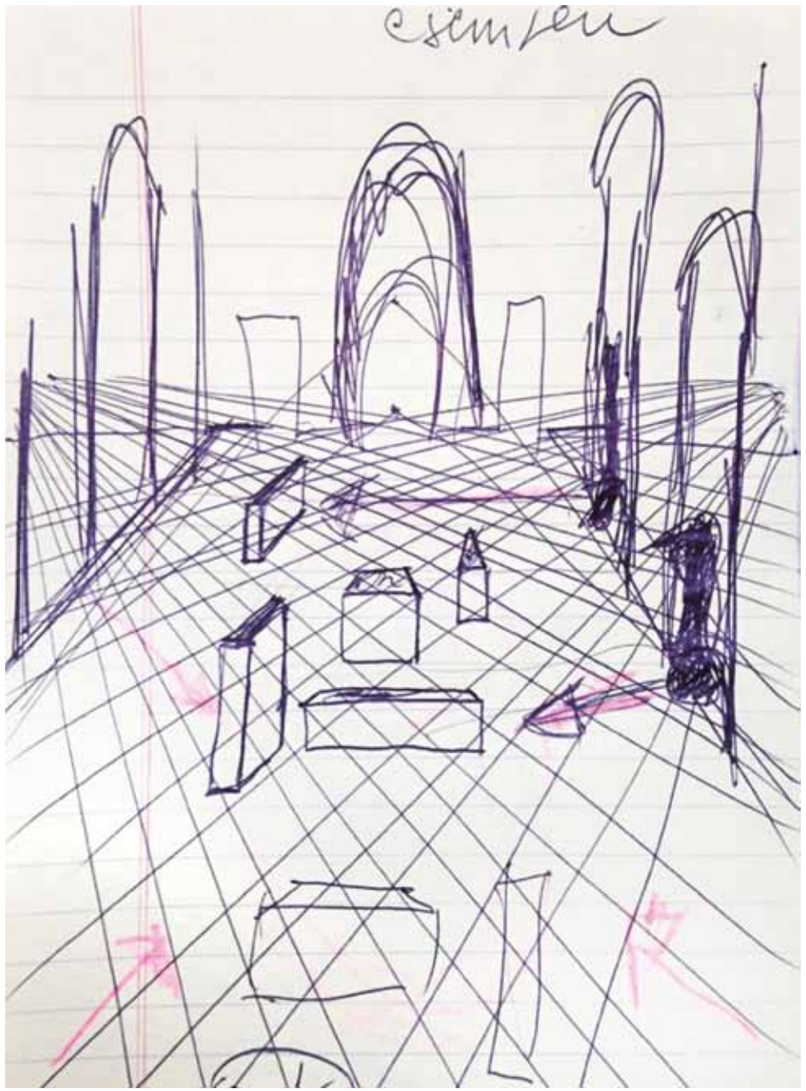


Hercules Room, New Hermitage.

→ **Lara Favaretto,** *Kicking* (detail), 2012. Concrete, iron, 6 parts, overall dimensions approx. 105 × 500 × 20 cm. Rocío and Boris Hirmas Collection.



Lara Favaretto, Digital image from the artist's archive, 2014.



Lara Favaretto, Preparatory sketch for Manifesta 10, 2014.

Louise Bourgeois

Born in 1911 in Paris, France
Died in 2010 in New York City, USA

Giovanni Battista Piranesi

Born in 1720 in Mogliano, Veneto, Italy
Died in 1778 in Rome, Italy



Antique Department with Giovanni Battista Piranesi
and Louise Bourgeois, New Hermitage.









1 2
3 4

1. **Giovanni Battista Piranesi**, *The Tomb of Nero*, from the *Grotteschi*, ca. 1748. Etching with engraving, drypoint, second state, 38.8 × 54.2 cm. State Hermitage Museum, St. Petersburg.

2. **Giovanni Battista Piranesi,** *The Monumental Tablet*, from the *Grotteschi*, ca. 1748. Etching with engraving, drypoint, second state, 39.4 × 54 cm. State Hermitage Museum, St. Petersburg.

3. **Giovanni Battista Piranesi,** *The Skeletons*, from the *Grotteschi*, ca. 1748. Etching with engraving, drypoint, second state, 39.5 cm × 55.5 cm. State Hermitage Museum, St. Petersburg.

4. **Giovanni Battista Piranesi,** *The Triumphal Arch,* from the *Grotteschi*, ca. 1748. Etching with engraving, drypoint, second state, 39.4 × 55.3 cm. State Hermitage Museum, St. Petersburg.

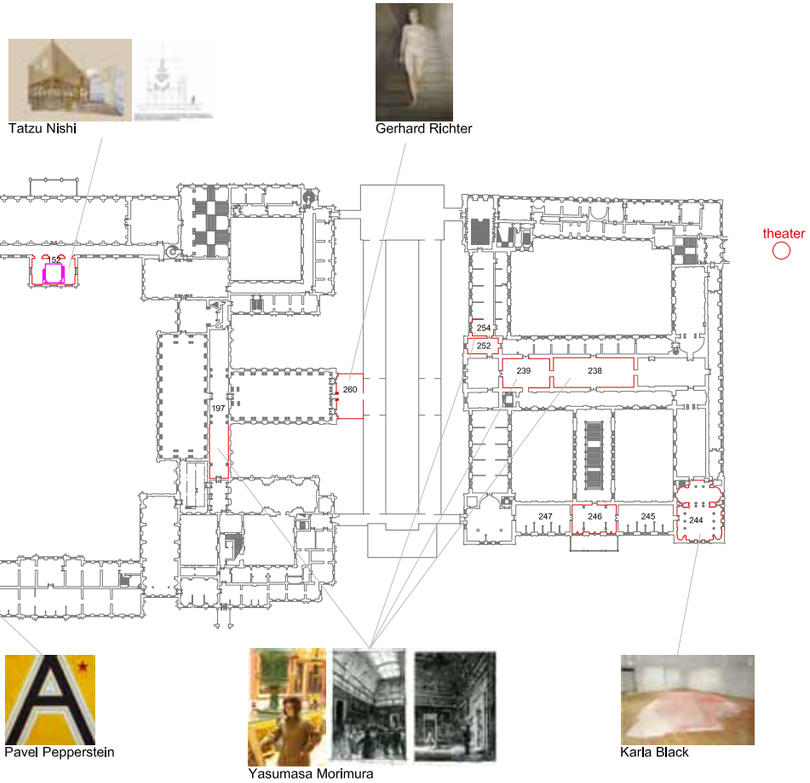
→ **Louise Bourgeois,** *The Institute,* 2002. Silver, 30.5 x 70.5 x 46.4 cm. Steel, glass, mirrors and wood vitrine, 177.8 x 101.6 x 60.9 cm. The Easton Foundation.

Louise Bourgeois & Giovanni Battista Piranesi



Photo: Christopher Burke, © The Easton Foundation and © Louise Bourgeois, The Institute, c/o Pictoright Amsterdam 2014.

WINTER PALACE AND NEW HERMITAGE
2ND FLOOR



Tatzu Nishi
Katharina Fritsch
Gerhard Richter
Karla Black
Yasumasa Morimura

Tatzu Nishi

Born in 1960 in Nagoya, Japan
Lives and works in Berlin and Tokyo

Situated prosperously at the crossroads of the world's sea routes, St. Petersburg has long seen historical personas come and go. I have condensed into the form of a hotel the idea of a place where people from far away briefly meet, spend some time, and then disappear.

Throughout my 17-year artistic career, I have chosen to exhibit my work not in closed art spaces such as museums or galleries but in outdoor, public locations readily accessible to those less familiar with art. At a large-scale international art exhibition like Manifesta, these people are exactly the intended audience. Once their interest in art has been triggered, the audience's imagination begins to stir, rich with inspiration, and they can appreciate their daily lives differently. Such moments must be one of the central goals of an exhibition like this.

I believe contemporary art is about changing everyday life through the artist's unique point of view and about suggesting different aspects of the world. In contemporary art, the work's foremost factor is its originality, not its imitation of existing objects, as was previously the case. Contemporary artworks should express their uniqueness, pose questions, and pursue communication.

Seeing artworks they had never experienced before enables the audience to re-realize or discover essences of daily life that had become too familiar to notice, allowing them to distance themselves from their ingrained ways of thinking and encouraging them to perceive things more actively and freely. In other words, art broadens the imagination. Stimulation should take place not only in books and museums but also in everyone's daily life. Artwork should not be reserved for the elected reviewers and collectors because imagination is the only proof of human experience, and it is with imagination alone that mankind can move forward.

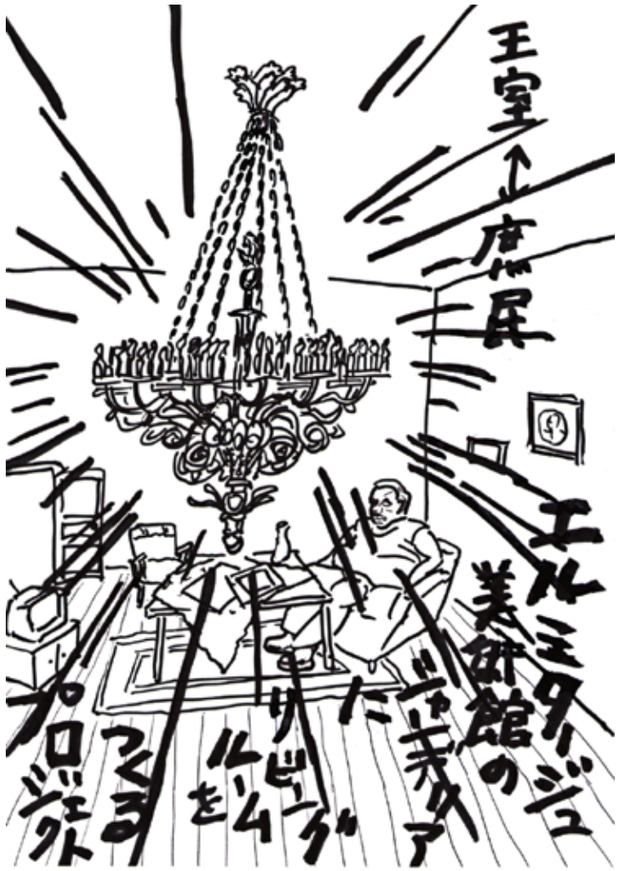
The idea for my project *Hotel Nicholas I* derived from these thoughts on contemporary art. This artwork utilizes a monument dedicated to a major figure—Czar Nicholas I—and will therefore attract a number of people unfamiliar to the art scene, expanding its reach by word of mouth and hopefully simultaneously generating more general interest in Manifesta.

In placing a famous outdoor monument inside a room and constructing a scene around it, the conditions of inside and outside are reversed. Even for just one night, private and public become confused, allowing the public hotel guests to have a public monument privately to themselves. The contradictory nature of an outdoor statue in an interior, a public monument in a private space, aims to expand people's imaginations beyond their ordinary bounds.

The conversion of the grand equestrian statue—made in 1859—into contemporary art will allow visitors to witness and verify the difference between art from an earlier era and the contemporary and to see the significance of this difference.

Tatzu Nishi





Tatzu Nishi, Drawing of *So I Only Want to Love Yours,* 2014.
Felt pen on paper, 21 x 29.7 cm (A4). Photomontage: Tatzu Nishi in collaboration with malinche.eu.

Tatzu Nishi, Drawing of *So I Only Want to Love Yours*, 2014.
Felt pen on paper, 21 × 29.7 cm (A4).

Katharina Fritsch

Born in 1956 in Essen, Germany
Lives and works in Dusseldorf, Germany

Katharina Fritsch has become well-known for her sculptures, which are made at the intersection of pop art and hyperrealism. Born into an Essen architect's family, she first studied art history and then fine art. International recognition came to Fritsch in 1984 when her work was selected for the famous exhibition *von hier aus: Zwei Monate neue deutsche Kunst in Düsseldorf* (From Here: Two Months of New German Art). In 1987 Fritsch exhibited her sculpture Elephant, a life-size sculpture of an elephant painted green, at the Kaiser Wilhelm Museum in Krefeld. The work had broad resonance and become a calling card of sorts for the artist.

Fritsch's works tend to be figures of animals or people, represented either life-sized or on a greatly exaggerated scale. Her monochromatic sculptures create a surreal, hallucinatory, even sinister impression: the yellow *Cook* (2008), a purple *St. Nicholas* (2001), *Rat King*, and so on. Fritsch has created a gallery of images that at first glance seen familiar, even banal. But her choice of color and material, as well as the distorted scale, transform the characters or things we know.

The sculptural ensemble *Woman with Dog* is presented in the historical interior of the Winter Palace, in the room known as the "boudoir," which was part of the emperor's private quarters. The luxurious Rococo-revival interior furnishings were designed by architect Harold Bosse especially for the Russian empress Maria Alexandrovna in 1853. Furniture, mirrors, and the wall and ceiling ornaments overwhelm with their variety and opulence. *Woman with Dog* fits perfectly in this boudoir. It resembles a decorative souvenir made from seashells, but they are magnified in size many times over in order to depict a life-sized woman with a dog. The corseted pink lady holding an umbrella and her decorative lapdog almost seem to take on characteristics of animated beings. The sculptural ensemble alludes to the courtly life of Petersburg society in the eighteenth and nineteenth centuries. Rocaille in both the literal and figurative sense, assembled from shells and painted a sumptuous pink, the woman with the dog appears to be an integral part of a mid-nineteenth-century aristocratic boudoir. The work's title echoes Anton Chekhov's short story "The Lady with the Dog" (1899), set in Yalta on the Crimean shore of the Black Sea. It is easy to imagine how Dmitri Dmitrich Gurov, the story's protagonist, gives his beloved Anna Sergeyevna von Dideritz a similarly charming bauble made of shells in memory of their affair.



The Boudoir, Winter Palace.

→ **Katharina Frisch,** *Frau mit Hund (Woman with Dog)*, 2004.
Polyester, iron, wood and paint, 175 x 175 x 107 cm. Stefan T. Edlis Collection.

Gerhard Richter

Born in 1932 in Dresden, Germany
Lives and works in Cologne, Germany

Gerhard Richter spent his youth in the Third Reich and East Germany and studied monumental painting in Dresden, but a 1959 visit to the Documenta 2 in Kassel led to his decision to move to West Germany. In 1961 Richter fled to Dusseldorf. He is widely considered to be one of the leading artists working today and in 2012 a retrospective marking his eightieth birthday toured museums around the world.

Richter considers himself first and foremost a painter. In the mid 1960s he started painting on black-and-white photographs from his family album, as well as on illustrations from magazines and newspapers. Richter's "translation" of photography into painting yielded indistinct images, as if his pictures were taken by an out-of-focus camera. To achieve this effect, the artist would apply a dry brush to the surface of the canvas while the paint was still drying, to blur the image's contours. As Richter himself has described it, this process equalizes all the details of the painting, bringing all the elements of the canvas's surface to a common denominator. In 1964 Richter described his new style as follows: "Replicating a photograph seems like a foolish and inartistic activity to me.... A photograph has no style, composition, no characteristics that would free me from personal experiences; everything in it is pure image."

To create *Ema (Nude on a Staircase)* Richter used a color photograph as his basis for the first time, this one a Polaroid taken by the artist himself. The Polaroid itself was slightly fuzzy, a fact that complicates the idea of photography's mechanical sharpness changed by the hand of the artist. It captures Mariana Eufinger, his wife at the time. Ema is commonly considered a retort to Marcel Duchamp's famous painting *Nude Descending a Staircase* (1912), but Richter has said that he was not thinking of it when working on his painting, and the allusion to Duchamp is a happy coincidence.

By returning to the kind of realist painting that Duchamp had put an end to, Richter offers his viewers an intellectual game worthy of Duchamp himself. A scene from daily life, captured on camera, is transformed into easel painting. In Richter's ironic twist, an amateur photograph—a readymade, to use the language of Duchamp—is deemed worthy enough to "sit" for a portrait. In 1992 Richter released a limited edition of a dozen prints of a reproduction of *Ema* in its original dimensions, thus completing the cycle of "photograph-painting-photograph."

In 2004 the State Hermitage Museum initiated the series "Masterpieces from the World's Museums at the Hermitage", showing significant paintings from the largest museums worldwide in the Apollo Room. Richter's *Ema* is the first twentieth-century painting to be shown in the "Masterpieces" series and the first by a German artist.



Apollo Hall, Winter Palace.

→ **Gerhard Richter,** *Ema, Akt auf einer Treppe (Ema, Nude on a Staircase)*, 1966.
Oil on canvas , 200 × 130 cm. Museum Ludwig (ML 01116, Cologne).



Karla Black

Born in 1972 in Alexandria, Scotland
Lives and works in Glasgow, Scotland

Karla Black graduated from the Glasgow School of Art in 1999 with a Bachelor's degree in sculpture and went on to earn two Master's degrees, in Fine Arts and in Philosophy (Art in Organizational Contexts). Her major exhibition activity began in 2000 and she has shown her work at the Venice Biennial and was nominated for the Turner Prize, both in 2011.

Black makes her sculptures from natural and synthetic powders, cosmetics, paints, plaster, or paper. Some hang from ceilings as diaphanous, seemingly ephemeral constructions that play with light and color. Others are spread out on the floor, creating expanses of color, texture, and material. They retain elements of other mediums like painting, installation, and performance. Many of them share an element of precariousness and instability, as though a mere touch could disrupt their balance and even their presence.

Black is clear that her work is not representational or metaphorical; rather, she focuses on material and physical experience. Visitors walk around her sculpture, see it, and smell it. Black intends for the sensory experience of her work to impact viewers' responses. Critics have compared this work to various traditions, from impressionism to performance and land art, and to such major figures as Joseph Beuys and Eva Hesse. Black's theoretical roots are in psychoanalysis and feminism.

At Manifesta 10 Black's sculpture is situated in the Twelve Column Hall of the Winter Palace, where columns of Karelian granite, the mosaic floor, and decorated walls and ceiling are intended to refer to Classical Antiquity. This space presents a context for Black's sculpture that differs very much from the white cube-type spaces more common in modern art museums, thus raising new questions about the relationships between material, value, decoration, and the ways that these things change the visitors' experience.



Karla Black, *Nature Does The Easiest Thing*, 2011. Plaster powder, powder paint, cellophane, sellotape, paint, polythene, thread, 210 × 1,580 × 500 cm. Installation view of *Before the Law* (group exhibition), Museum Ludwig, Cologne, 2011.

→ Twelve Column Hall, New Hermitage.

Yasumasa Morimura

Born in 1951 in Osaka, Japan
Lives and works in Osaka

Hermitage 1941–2014

1. Outline

This time I have taken as my subject drawings done by the artists Vera Miliutina and Vasily Kuchumov. During the World War II some one-and-a-half-million artworks were removed from the Hermitage for safekeeping; through the drawings of Vera and Vasily we have a record of what the museum looked like without any of its art on display. I have selected six of these drawings, which I have tried to reproduce through photography.

Of course, this isn't simply a matter of converting their drawings into photographs.

My project team and I first went to the rooms in the museum that Vera and Vasily had drawn. We spared no effort in trying to find angles that were as close as possible to their original compositions, and then we set up the camera.

After that, I dressed up as a wartime artist (lending Vera and Vasily an impression of anonymity), posed in the rooms of the Hermitage and had myself photographed. Visitors who just happened to be at the museum at the same time also appear in the photograph.

After the photo shoot I manipulated the image, erasing the paintings from their frames to make the photograph appear to have been taken during the war.

In this way, my photograph simultaneously captures both the present-day museum and the wartime museum, rendering the image a complex mix of present and past.

2. The "visible" and the "invisible"

After the war, the artworks were returned from safekeeping. This was a massive endeavor that was carried out over many years. In the modern reconstructed Hermitage it is difficult to grasp the "art crisis" that the museum faced in the early 1940s. However, my idea was to daringly reinvoke, in the present Hermitage, the painful memory of the tragedy that occurred there in the past.

One thing that is crucially important to appreciating the artworks in the Hermitage, and which laid the foundations of the modern Hermitage, is the "art crisis" that happened here. By crisis, I mean the time when the artworks were removed from the museum. In appreciating the artworks today, we can become acutely aware of what happened here.

And so, when we are in the modern museum, we can imagine ourselves to have slipped back in time to the old museum, where the paintings have disappeared, leaving only their empty frames hanging before us on the walls. Although this happened in the past, we feel as if the paintings were still missing in the present.

Within what is visible (that is, the Hermitage of 2014), we can discern the invisible (that is, the wartime Hermitage), as though we were looking at an X-ray image. And at the same time, in the invisible — by which I mean the wartime Hermitage where empty frames hang on the walls — the missing paintings float into view like a hallucination. This is like a dream of a future when the artworks will once again be returned to the museum for exhibition.

Through these photographs I have sought to pose a philosophical question about the relationship between the "visible" and the "invisible."

3. The art crisis

What exactly was the art crisis? I have used the expression "art crisis" several times when talking about the state of the Hermitage during the war. Nevertheless, while the artworks were gone from 1941 to 1944, becoming the "invisible," a genuine struggle between life and death was going on in the Hermitage. People were able to believe in the power of art more than ever before, and there were more artistic discoveries. In this sense, could we not say that the arts gave strength to many people?

We can definitely say that this crisis period shows just how resilient the arts are. According to my research into the history of the Hermitage in the period from 1941 to 1944, there is a paradoxical relationship between crises in the arts and those in wider society.

But what was that period actually like?

Seeing as I didn't experience that time myself, I'm not qualified to answer this question...

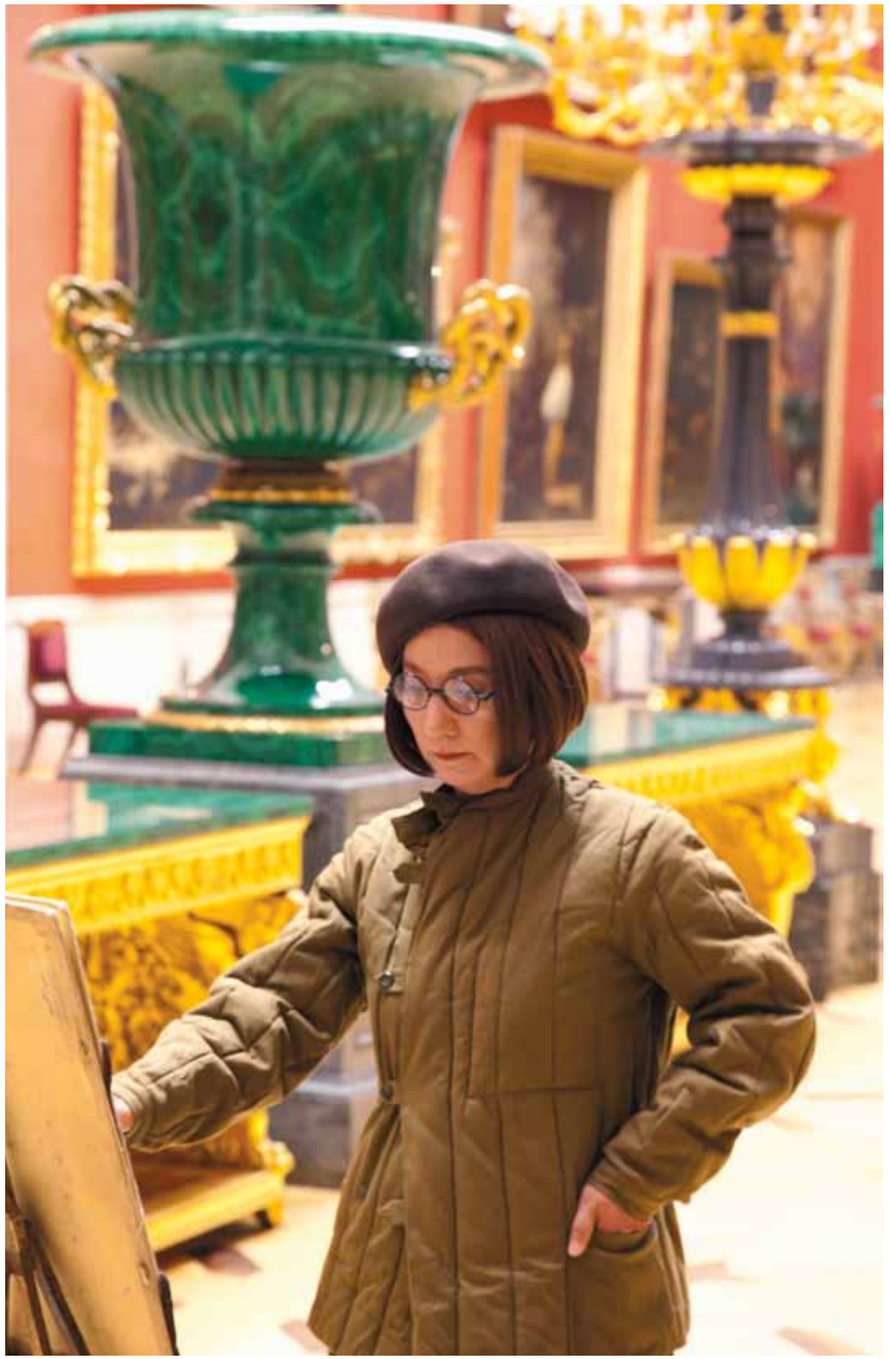
Yasumasa Morimura

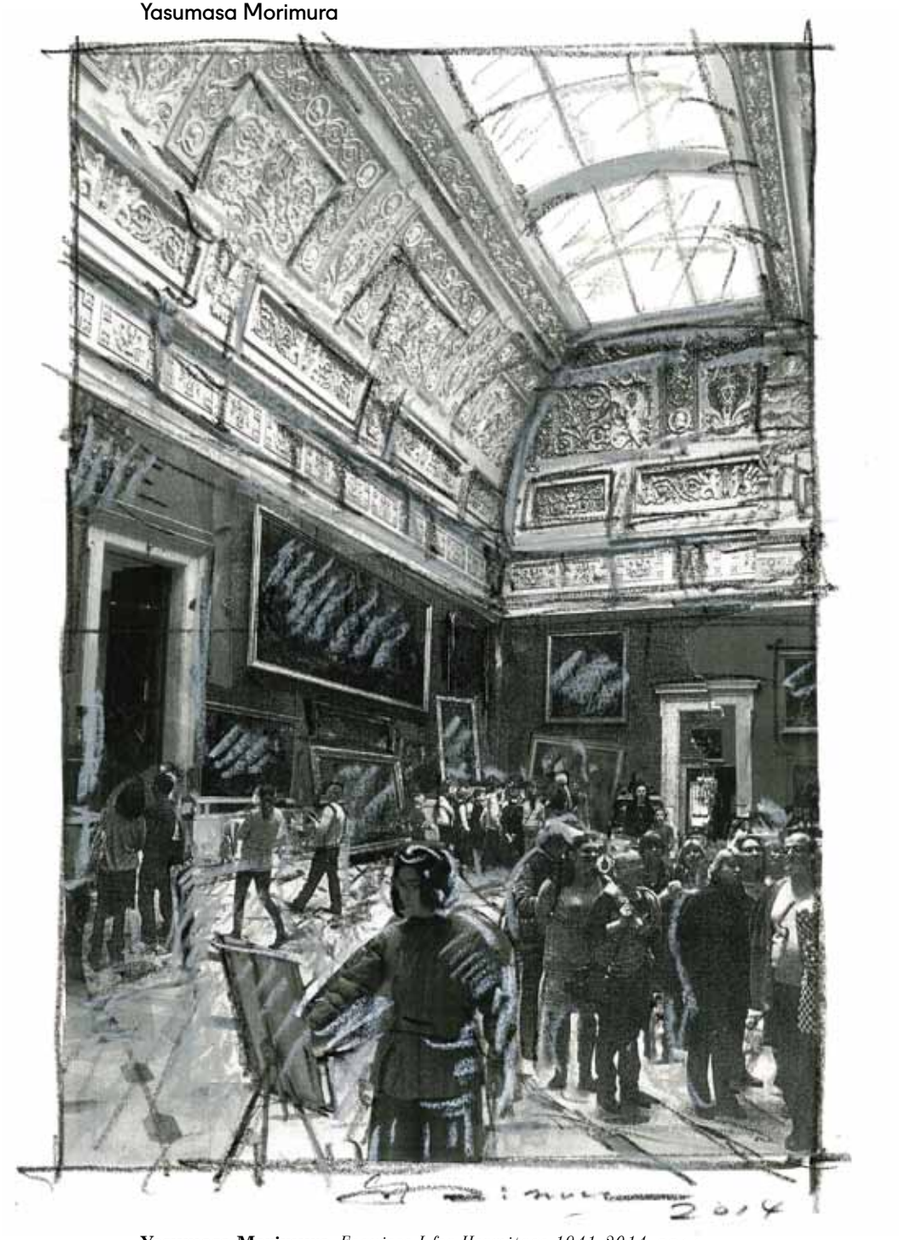
Translated from the Japanese by Darren Craig



Vera Milutina, *Clearing Up the Hermitage Halls,* 1942. Drawing.
State Hermitage Museum, St. Petersburg.

→ **Yasumasa Morimura,** *Self-portrait for Hermitage 1941–2014*, 2014.





Yasumasa Morimura, *Esquisse I for Hermitage 1941-2014,* 2014.
Mixed media on paper, 27 x 18 cm.



Yasumasa Morimura, *Esquisse II for Hermitage 1941–2014,* 2014.
Mixed media on paper, 27 x 18 cm.

Disturbing the "Universe": Maria Lassnig, Marlene Dumas, Nicole Eisenman on show at the Hermitage

Silvia Eiblmayr

The works of Maria Lassnig, Marlene Dumas, and Nicole Eisenman, who all share a critical and radical focus on the representation of the body, have been "smuggled in" to the Hermitage for the duration of Manifesta 10, occupying the very two rooms dedicated to Henri Matisse. This curatorial strategy evokes an entire range of discourses that are by necessity gender-specific, ones related not just to art but also to the museum as an institutional repository. What does such a switch actually imply—one that moves an almost mystical master painter of Western modernism to a different place to make room for female artists of successive generations? What discursive spaces are opened up in the process, and what historical and what contemporary topoi emerge here? How are concepts of painting conflated with discursive constructs of both Western and Eastern modernism and postmodernism and how, by extension, do these become conflated with the discursive practice of the museum?

What is crucial about the setting in which Lassnig's, Dumas's, and Nicole Eisenman's works are being shown is the historical structural role that the representation of the body—one primarily symbolized by the female nude—has played in Western modernism and its avant-garde movements, all of which stood under the sway of a distinctly male orientation. At the same time, questions as to the very different concepts of the body in the Russian avant-garde and in the socialist realism of the Soviet Union also arise. In the pre- and post-revolutionary Russian avant-garde where women figured first and foremost as artists, nudity was considered a "relic of bourgeois society" and was insignificant as such. The Soviet project of socialist realism in turn propagated the emancipatory equality of the sexes, which found expression in the "Soviet iconography of labor"—represented by the purportedly androgynous body—while at the same time women artists vanished from the official art scene.[1] Keti Chukhrov elaborates, "nudity" was "becoming a norm within an otherwise puritanical Stalinist aesthetics: Sexuality was forbidden, but the visual canon of Eros was indispensable since it was needed to recharge the ecstasies of labor, producing labor's hilarious sublime."[2] That this "Salon Nudity" (Alexander Borovsky), permitted within a certain canon, was primarily the "Soviet Venus"—a female nudity—testifies here, no less than in Western art, to the patriarchal asymmetry in the representation of the sexes.

1
Keti Chukhrov, "In the Trap of Utopia's Sublime. Between Ideology and Subversion," in *Gender Check. Femininity and Masculinity in the Art of Eastern Europe,* exh. cat., eds. Bojana Pejić, et al. (Cologne: Walter König, 2009), p. 33. Exceptional artists such as Vera Mukhina confirm the rule in the male-coded discipline.

2
Chukhrov, "In the Trap of Utopia's Sublime," p. 32. Also see: Alexander Borovski, "Soviet Venus," in *Venus Sovietica*, exh. cat. (St. Petersburg: State Russian Museum St. Petersburg, St. Petersburg Palace Editions, 2007), pp. 9–26.

At the Hermitage, Lassnig, Dumas, and Eisenman temporarily "occupy" the rooms of Henri Matisse (1869–1954), in whose art the female nude was *the* main motif. "The figure," Matisse said, interested him the most, since it allowed him to express "a sort of religious feeling" that he sensed "toward life."[3] The strategy underlying his art is clearly deployed in the paintings he created during his Fauvist period between 1908 and 1914, now at the Hermitage and stemming from the collections of Sergei Shchukin, Ivan Morozov and Lydia Delectorskaya.[4] Matisse sought to do away with oppositions and to attain a harmony that is condensed in painting. "My dream is an art full of harmony, purity, tranquility without unsettling motifs or ones that demand attention, that provide relief to every intellectual, artist, something like a good armchair that allows him to recover from his physical exertion," he wrote in 1908.[5] The artist as someone "languishing" in a role that was traditionally associated with femininity is typical for modernism. It is about a male who has assimilated, become, as it were, the "female Other" so as to appropriate it for himself as creative potential.[6] Matisse creates for himself a private, idealized cosmos of the sublime in which inside and outside, human beings, interior and nature interlock ornamentally and all polarities appear resolved in a highly subtle, formal, painterly synthesis. In this in(tro)verted relation, the human figure—which for Matisse was primarily a female one—assumes an instrumental function. It is the inspiring muse, one that also embodies the artistic principle: "I am not primarily creating a woman, I am painting an image," Matisse remarked.[7]

The apparatus (*dispositif*) that ascribes to "the woman" the function of the Other, of the represented, the image, is paradigmatic of Western art (the goddess Venus as the symbol of beauty) and assumed its extreme form in Western modernism. The intended break with the conventions of representational depiction, which were intrinsically being called into question by the new technical modes of production and reproduction, were manifested in the obsessive way that male artists dealt with the female nude as symbolic of a meanwhile obsolete aesthetic ideal. This process stylized the female nude as the irrational other of an increasingly rationalized, technology-driven society and thus also embodied in her its contradictions. It stood both for erotic-sensual passivity and for destructive and demonized productivity. For part of the (predominantly male) Western avant-garde movement it became a symptomatic figure par excellence—the projection surface and experimental medium of the voyeuristic and fetishistic potential of modern pictorial media and their pictorial regimes manifested in ever-new compositions.[8] Within the logic of this power dispositive, which had ascribed to "the woman" the function or the status of the image, female artists who had begun asserting themselves in the course of the twentieth century focused primarily on the representation of the body. With the performative expansion of painting into space—a hallmark of art (by both men and women) since the 1950s—artists deployed a number of strategies to critically examine this space, to grasp it as symbolic, cultural, social, and political and, with this space inscribed in these categories, also to see it as one defined by gender. Significantly, the female nude began losing significance for male artists in this postmodern development but not in everyday aesthetics, as can be seen in Pop art.

3
Gilles Néret, *Matisse*, 25th Anniversary Edition (Cologne: Taschen, 2006; orig. 1997), 42. Citations are to the 2006 edition. Cited from Henri Matisse, *Gesammelte Schriften*, ed. Hans Purrmann (Zurich: Arche, 1955) [translation from the German by Nielsen].

4
Sergei Shchukin (1854–1936) was a Moscow textile industrialist and art collector who between 1908 and 1914 amassed works by Matisse and Picasso that were considered revolutionary at the time. Shchukin's extensive collection of French painting was expropriated in 1917 and, together with Ivan Morosov's collection, which had also been confiscated, was shown at the former Moscow Palais Morosov, which had been installed as the State Museum of Western Art. The museum remained open during the Stalin era, though Western art was increasingly disparaged. The museum closed in 1941 and was never reopened after the war. It was not until 1953, one year after Stalin's death, that the paintings were once again accessible to the public, albeit only gradually, in the Hermitage and the Pushkin Museums. See: Hilary Spurling, "Incarceration, Obliteration & Eventual Survival of the French Paintings in Soviet Russia," *RA Magazine*, Nov. 2007 (http://www.morozov-shchukin.com/html/fromrussia.html).

5
Werner Hofmann, *Von der Nachahmung zur Erfindung der Wirklichkeit. Die schöpferische Befreiung der Kunst 1890–1917* (Cologne: DuMont, 1970), p. 19. Cited from H. Matisse, "Notizen eines Malers" (1908), in *Gesammelte Schriften*, 43 and 48 [translation from the German by Nielsen].

6
Christina von Braun, "Männliche Hysterie — Weibliche Askese. Zum Paradigmenwechsel der Geschlechterrollen," in *Das Sexuelle, die Frauen und die Kunst,* ed. Karin Rick (Tübingen: Konkursbuch-Verlag, 1987), pp. 11–24. Cristina von Braun refers to the nineteenth-century (re)valuation of the ostracized →

Lassnig, Dumas, and Eisenman, who belong to different generations (born in 1919, 1953, and 1964) and whose artistic biographies have been informed by their individual backgrounds (Austria, South Africa/Netherlands, USA), all exemplify these themes in their work. Typical of all three artists is a radical way of dealing not only with the nude body but also the portrait, and each implicitly and explicitly uses her respective means to formulate a critique of the systems of visual representation—a critique that has, by necessity, always also implied the question of gender. This means that the achievements of actionist and performative art, which presented the body not just as sexual but also as one of suffering and included the real injury as well as the abject so as to make the so-called private public, have also found reflection in the works of these artists. Lassnig, Dumas, and Eisenman have directed their focus on the human body, lending expression to the existential conditions of human life, sexuality, gender relations, vulnerability, and death in the transformational processes to which their subjects are subjected in their painting. A central aspect here is the gaze, which is staged as the "object that cannot be grasped" (Lacan) so as to reveal its sadistic and voyeuristic destructivity as an effect on the real body. The structure of the gaze manifests the hidden structural violence of heteronormative politics of the body, and it has been the aim of postmodern art since the 1960s to make this violence visible. In this gender-specific field, which has marked not just the figural art of Western modernism and its avant-garde movements but also to an equal degree the mass media, the everyday aesthetic production of pictures, the representation of the body, assumes unique, new, and taboo-breaking dimensions in the works of Lassnig, Dumas, and Eisenman.

Since her art's informal beginnings in the late 1940s Maria Lassnig has made herself and her body the productive starting point and object of her painting, and it was only later (apart from her important animation films in the 1970s) that she turned to focusing more intensively on other "models" and motifs. She addresses



Marlene Dumas, *The Eyes of the Night Creatures,* 1985.
Exhibition catalogue, Galerie Paul Andriesse, Amsterdam.

witch in Carmen who, as a woman, then became stylized as a "source of pleasure" and as an "embodiment of real life." The male figure, by contrast, was represented by a feminized Don Juan, a lofty ascetic and decadent who bears all the traits of the male hysteric. Von Braun, however, underscores that this modern gender apparatus (*dispositif*), the self-feminization of the male, does not signal his devotion to a woman but rather a co-optation of femininity for himself. The man envisions an ideal female image, a "female you which is part of his ego." Poets like Baudelaire, Flaubert, Huysmans, and Mallarmé also directly associated hysteria with their art.

7
Néret, *Matisse*, p.156 [translation from the German by Nielsen].

8
Cf. Silvia Eiblmayr, "The Wounded Diva. Body, Hysteria, Technology in 20th Century Art," in *The Wounded Diva. Body, Hysteria, Technology in 20th Century Art*, eds. S. Eiblmayr, Dirk Snauwaert, Ulrich Wilmes, Matthias Winzen (Cologne: Oktagon Verlag, 2000), pp. 11–28.

the relationship between man and woman with her subtle and tragicomic humor, also giving expression to the psychic and physical vulnerability of her figures with her spine-chilling, subtle, painterly interpretation. The carnal, expressively contoured bodies bespeak the ambiguity of the relationship between man and woman, and Lassnig also ironically subverts this drama by adding a third element to this togetherness: an animal in *Man Woman and the Dog* (2010), a narcissistically charged object such as the mirror in *Adam and Eve with the Mirror* (2007), or a figure that recalls a transmogrified cubist sculpture, reappearing like a phantom from the artist's more recent past, in *The Inspiration* (2012). In *The Three Graces* (2011) Lassnig also quotes the male sculptural gaze of postwar modernism: Her "graces" throw themselves into sculptural poses, while the pedestal on which they stand is created by a non-distinct, seemingly tormented body. In her brilliant and witty way, Lassnig characterizes specific male and female types such as the scientist (*The Biologist*, 2003), who displays his fleshy nudity while watching the "Egg of Columbus," or the portly matron in *Madonna of the Pastries* (2001), who, also nude, presents her output with a reserved, proud gaze. Sensual corporeality and oral pleasure are elevated here to a higher, visual level.

Lassnig, who coined the notion of "body awareness" as a conceptual category for her painting, is interested in an interaction, in arousing a distancing coenesthesia in an image that transforms the body. At the same time, the image is linked with a notion that is highly symbolic in both linguistic and visual terms. Lassnig speaks of a "realism" of what can be seen with the eye, which she juxtaposes with the "real" of what is felt with the body. This dialectic of affect and effect is best illustrated with an early work, *Self-portrait on the Green Table* (1968) (Ill. 1). The painting's perspectival shortening truncates the artist's body in a sexual pose on a green pool table, the frame of which self-references painting and the easel painting as a symbolic form. Her head, with its recognizable physiognomy, is detached, affixed with pegs on the sides of the flat pictorial ground. Her gaze is blinded by the over-painting of the eyes with a horrific scenario, one that deliberately draws the viewer into this pictorial apparatus. As in many of her paintings that deal with deformation, pain, constraint, and the shrouding and transformation of the body, Lassnig reflects here, in a highly condensed form, on a conflict that cannot be separated from the representative constitution of the female body. The painter entirely exposes herself, mobilizing her inner tensions, her unconscious, to express the suppressed and also transcend the bounds of shame: "When I'm painting, almost everything is allowed. Embarrassment is a challenge; I want to paint things that are uncomfortable."[9]

Marlene Dumas takes the models for her figural paintings from photographs found across the entire spectrum of commercial mass media, film, newspapers, advertising, and porn magazines as well as from the pages of children's fairy tales and art history. She also considers the inherently violent aspect of this context decisive: "My people were all shot, by a camera, framed, before I painted them," read the first lines of the much-cited poem that opens her catalogue *The Eyes of the Night Creatures* (1985).[10] She uses a photograph of nocturnal lemurs with their penetrating, black-rimmed

9
Helmut Friedel and Matthias Mühling, eds, *Maria Lassnig*, exh. cat. (Berlin: Distanz, 2010), p. 31.

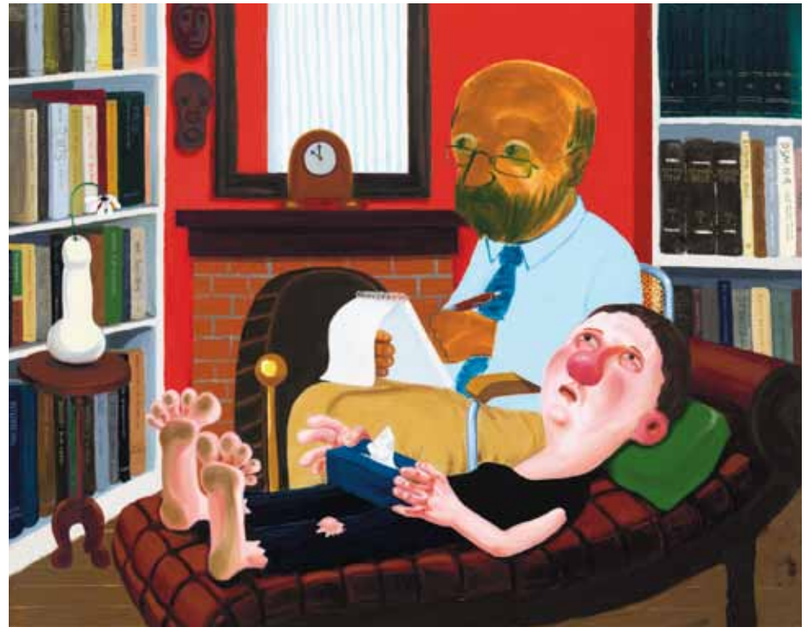
10
Marlene Dumas. The Eyes of the Night Creatures, exh. cat. (Amsterdam: Galerie Paul Andriesse, 1985); Marlene Dumas. Man Kind, exh. cat. (Amsterdam, Galerie Paul Andriesse, 2006), p. 6.

eyes to symbolize the "eyes of night creatures." They are a poetic metaphor for the authority of the gaze, encompassing its untamable character and ambivalence, punishment and reward, revolt and control, disdain and recognition (Ill. 2). Dumas takes recourse to the iconic pictorial material of the mass media; she also makes targeted use of its techniques, such as close-up shots, blow-ups, cropping, and the voyeuristic perspective of the camera—but then also makes use of her own critical authority as a painter, entering into a new emphatic relationship with the subject of her painting. This relationship is expressed in the mentally but also physically sensitive process of transferring the paint onto the paper or canvas, as Dumas herself notes: "I am intimately involved with my subject matter in this painting. I am not disengaged from the subject of my gaze. With photographic activities it is possible that they who take the picture leave no trace of their presence, and are absent from the pictures. Paintings exist as traces of their makers and by the grace of these traces. You can't TAKE a painting, you MAKE a painting."[11] Dumas strips her "models" and their poses of what is ostensibly photographic reality in order to let the suppressed reality emerge, something that lies beyond images and language and is experienced in pain, shock, and shame. In this subtraction and abstraction she succeeds in allowing the excessive, abject, and threatening aspects of human existence to appear. This is just as true for the children that she paints as for the adults; to the former, however, she lends dignity and grace precisely in their state of vulnerability. Dumas takes a political stance for her figures, evidenced not only in her frequent references to discriminated individuals—blacks, homosexuals, or, to cite a historical example, representative here of the theme of the "female model," the biblical Magdalena branded as a sinner—but in the mode of transformation through painting. The tripartite work *The Blonde, the Brunette and the Black Woman* (1992) depicts three women lying on a bed in the same position and identically cropped, showing only hair, face, and nude breasts. The point of departure for all three paintings was a photograph of Dumas herself. The reclining woman was shot from an extreme rear perspective so that she was fully exposed to the camera's gaze without being able to see it. Dumas heightens the sense of being completely at the voyeur's mercy, reflected in the women's sleepy, absent gaze, but she also simultaneously introduces an aspect of deep confusion into this voyeuristic situation. The fragility of the identities of these women corresponds to the painterly sensitivity of their corporeality, which merges with an almost grimacing distortion in their physiognomies and moves the vulnerability of these three figures into the vicinity of death. "These paintings were not inspired by political correctness but by the loss of identity and shifts in identity by which almost everything and we all are affected everywhere," the artist remarks.[12] The crucial political factor in Dumas's art thus lies less in the motif itself than in the way she ambivalently addresses the beholder on an emotional, unconscious level and demands that he or she take sides.

Nicole Eisenman draws from the pictorial atlas of historical and contemporary art as much as from Pop art and culture and their diverse products. She takes her motifs and stylistic elements from all epochs and genres, be it the Renaissance, Impressionism, Expressionism, New Objectivity, socialist realism, or comics and cartoons,

11
Marlene Dumas. Miss Interpreted, exh. cat. (Eindhoven: Van Abbemuseum, 1992), 43.

12
Kasper König and Hans-Ulrich Obrist, eds., *Der zerbrochene Spiegel. Positionen zur Malerei*, exh. cat. (Hamburg: Hamburg Deichtorhallen, 1993), p. 154 [translation from the German by Nielsen].



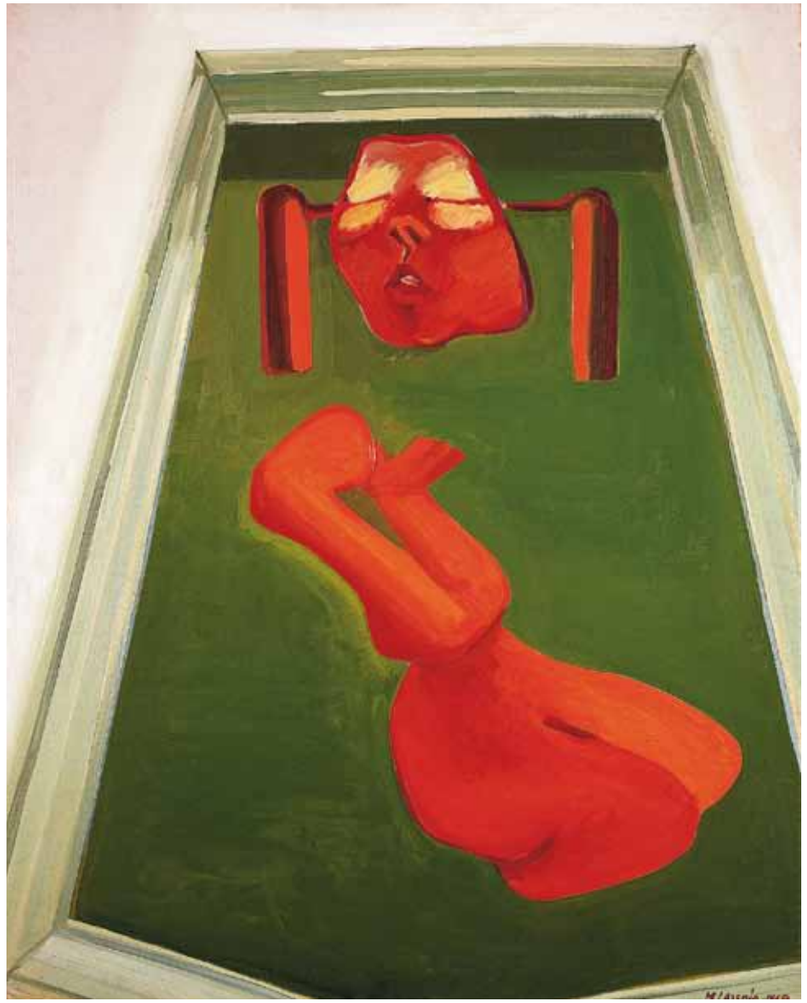
Nicole Eisenman, *The Session*, 2008. Oil on canvas, 127.5 x 155 cm. NE/M 16.

tapping these sources to develop her very own rebellious iconography in which lesbian sexuality, which Eisenman highlights in provocative, often aggressive imagery, is a significant factor. "Eisenman," writes Beatrix Ruf, "demolishes with pleasure the unspoken agreements and conventions of art and society—and calls into question models for society, especially by inverting clichés of male and female roles."[13] For Eisenman the use of various stylistic devices can be seen as analogous to her targeted transgression and transcendence of seemingly fixed gender identity. As she notes, "Just the word 'gender' makes me tired," and describes the way she sees herself: "I'm like a developer building high-rise condos on the ruins of art history."[14] Eisenman appropriates the role of the male-coded "Bad Painter," confidently implementing his characteristic repertoire of anti-modernism, kitsch, parody, irony, humor, citation, and pastiche.[15] She shocks with her bizarre, horrific paintings of sadistic, sexually charged masses or persons with dismembered body parts and attacks the idyllic world of the nuclear family. She paints the abject (something actually practiced in action art) but succeeds in keeping this shock effect in a precarious and fascinating balance

13
Beatrix Ruf, Introduction, in *Nicole Eisenman*, exh. cat. (Zurich: jrp/ringier, 2008).

14
Nicole Eisenman in "Conversation with Lynne Tillman" in *Nicole Eisenman*, exh. cat., p. 15.

15
Susanne Neuburger, "The First and the Last Painting? An experimental set-up for Bad Painting," in *Bad Painting Good Art*, eds. mumok/Museum Moderner Kunst Stiftung Ludwig Wien, Eva Badura-Triska, Susanne Neuburger (Cologne: DuMont, 2008), p. 16.



Maria Lassnig, *Herzselbstporträt im grünen Zimmer (Self-Portrait of the Heart in the Green Room),* 1968. Oil on canvas, 127 x 92 cm. Sammlung Klewan, München / Klewan Collection, Munich.

with the grotesque and comic, again undermining the high-pitched moment of violence of her paintings while the feelings of anxiety and death still remain intensely present. In her multilayered representations and interpretations of the world and its (mythic) stories, which she continually reinvents in excessive, wild, crazy, and perverse images, Eisenman evokes a sort of endless dream sequence, which she uses to provoke her audience, stimulating it to analyze these images. In *The Session* (2008), a child-like, comic figure without any distinct gender and with an over-sized head, red hammer nose, and tear-stained face lies on the couch of a bearded psychoanalyst whose concerned gaze spills over the rim of his glasses. To this desperate yet comic scene, Eisenman has added an extensive series of scientific books on the shrink's shelf, meticulously labeling the book spines. One of them bears the title *Disturbing the Universe*—a reference to scientific and politically rebellious positions, with which Eisenman most likely aligns herself.[16]

Maria Lassnig's, Marlene Dumas's, and Nicole Eisenman's presence in the Matisse rooms of the Hermitage challenges several "universes," first and foremost the ideal of classical Western modernism, whose hidden underside is the hierarchical apparatus of the sexes, within which the female nude was assigned a structural role. In modernism's agenda, which claimed to be able to improve or radically change the world through art, the female nude stands for the artist's ambivalent desire and his experimental search for the form that would guarantee the success of this "mission."[17] This assumed its specific, unique artistic form in Matisse's "idealized private universe." With the Surrealists, the desire for this Other—"the woman"—was radicalized and erotically mystified. In the context of the former Soviet Union there was, however, yet another "universe." As Boris Groys showed in *The Total Art of Stalinism*, it was Stalin who was able, in socialist realism, to realize with totalitarian means and in the sense of a political system what the avant-garde had demanded, namely the "new organization of the world on the basis of aesthetic principles."[18] The image of the "new human being" who had created the Stalin "universe," in which no inequality officially existed between the sexes, also had an authoritarian, patriarchic underbelly. Lyudmilla Bredkhina writes: "The myth of the Soviet woman kept her in the deep trench of 'truly equal rights.'"[19] The third "universe" that Lassnig, Dumas, and Eisenman penetrate as a "disturbing" factor is the museum itself, which here constitutes the interface in the perception of Western and Eastern traditions of representation of the body. Contradicting all principles of universality, Lassnig, Dumas, and Eisenman conceive the human figure with its conflicting differences and differentiations. They do not conceal anything but rather reveal something. And it is here that the politically emancipatory potential of their art is to be found.

Translated from the German by Camilla Nielsen.

16
Freeman J. Dyson, *Disturbing the Universe* (New York: Harper & Row, 1979). Scientist Freeman Dyson opposes the notion of a universal science and advocates the rebellion against limitations and prohibitions of local dominant cultures. See also Freeman J. Dyson, "The Scientist as Rebel, *New York Review of Books*, May 25, 1995; and the Wikipedia entry on William Kunstler (http://en.wikipedia.org/wiki/William_Kunstler:_Disturbing_the_Universe).

17
Referring to the "curvilinearity" of Jugendstil W. Hofmann speaks of an "expressive chiffre," which in Matisse's *Joie de Vivre* he describes as a "soft hedonist line." "This expressive chiffre enables the artists to exemplify their belief in a more beautiful world, an unobscured future of mankind and the fortuitous mission of art." Hofmann, *Von der Nachahmung zur Erfindung der Wirklichkeit,* p. 19 [translation from the German by Nielsen].

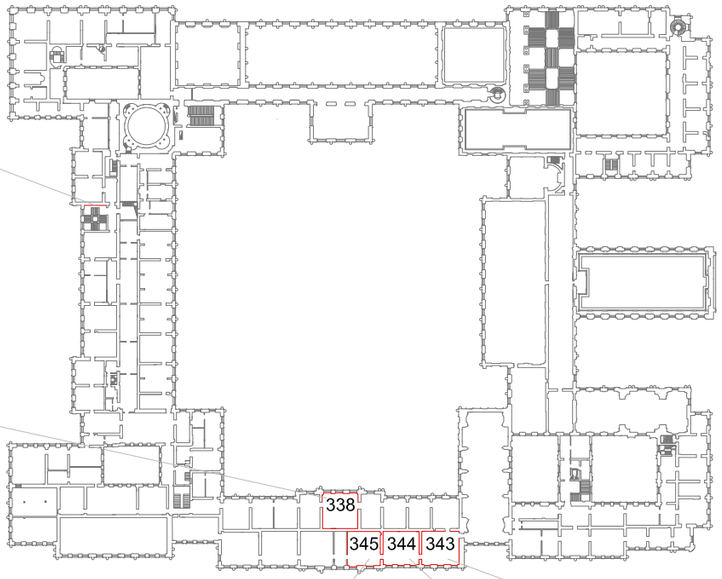
18
Boris Groys, *The Total Art of Stalinism: Avant-garde, Aesthetic Dictatorship, and Beyond* (Princeton, N.J.: The Princeton University Press, 1992).

19
Lyudmilla Bredkhina, "Creatures of the Feminine. On the Specifics of Feminine Identity in Russia," (2002) in *Gender Check: a Reader. Art & Theory in Eastern Europe,* eds. Bojana Pejić, et al. (Cologne: Walter König, 2010), p. 304.

WINTER PALACE
3RD FLOOR


Pavel Pepperstein


Joseph Beuys




Maria Lassnig


Marlene Dumas


Nicole Eisenman

Marlene Dumas
Nicole Eisenman
Maria Lassnig

Joseph Beuys
Pavel Pepperstein

Marlene Dumas

Born in 1953 in Cape Town, South Africa
Lives and works in Amsterdam, the Netherlands

Marlene Dumas uses a traditional set of materials in her work—canvas, oil paint, watercolors, and drawing—in order to embody unexpected and bold images with a virtuosic painterly technique. Many of her works are large figurative canvasses, often based on magazine illustrations or snapshots made by the artist herself. As she translates them into painterly form, Dumas removes many of the contradictions and taboos related to the unabashed depiction of the human body.

For Manifesta 10 Dumas created a series of works on paper. They comprise a portrait gallery of famous gay men who made major contributions to the development of world culture. Dedicating her series to St. Petersburg, the artist includes representatives of Russian culture who lived and worked in the city: Piotr Ilyich Tchaikovsky, Sergei Diaghilev, and Rudolf Nureyev.

The new cycle of works on paper complements a retrospective of Dumas's paintings, presented to acquaint the viewer with the evolution of her art.

Non-Traditional Relationships
Modern art is by its very nature
a non-traditional activity.
Or rather it aims to expand our notions
of the traditional and the normal.
Art is there to help us to see more
and not less.
Laws are there to help us to love more
and not less.
Laws should protect us from hatred
and not from love.

Marlene Dumas



Henri Matisse, Exhibition view in the Winter Palace of
Still Life with a Blue Tablecloth, 1909. Oil on canvas, 88.5 x 116 cm.
Study of a Foot, c. 1909. Bronze, height 30 cm.
Dance, 1910. Oil on canvas, 290 x 391 cm.



Marlene Dumas, *Pjotr Tsjaikofski*, 2014. Ink and pencil on paper, 44 × 35 cm.



Marlene Dumas, *Great Men*, 2014. Ink and pencil on paper, 44 x 35 cm.



Marlene Dumas, *The Blonde, the Brunette and the Black Woman,* 1992.
Oil on canvas, 3 parts, 25 × 30 cm, 25 × 30 cm, 30 × 40 cm. Collection S.M.A.K., Ghent.

Nicole Eisenman

Born in 1965 in Verdun, France
Lives and works in New York, USA

Nicole Eisenman graduated from the Rhode Island School of Design (RISD) in 1987. She works in a style best described as neo-realist, mixing elements of classical painting, comics, advertising, and pornography with her own impressions from childhood. Her art contains multiple allusions to such American twentieth-century cultural phenomena as Disney cartoons and realistic painting and photography of the 1930s. In paintings, drawings, montages, painting installations, murals, and objects, Eisenman broaches many topics—from social conflicts and gender theory to the state of the art world today. Her frank treatment of her subject matter is often provocative and shocking to the public. This provocation is steeped in irony, however, and it is thanks to her humor that the artist manages to avoid the dogmatism of political art.

Manifest 10 presents a short retrospective of Eisenman's work of the past ten years, united under the general theme of big-city life and the city's many types of inhabitants. These are in many ways sketches of everyday city life—played out in the streets, cafes, at the family dinner table, at the doctor's office, or at the bar after work. In these works we discover the city's many faces; each painting tells a hidden story of a particular event and an experience.



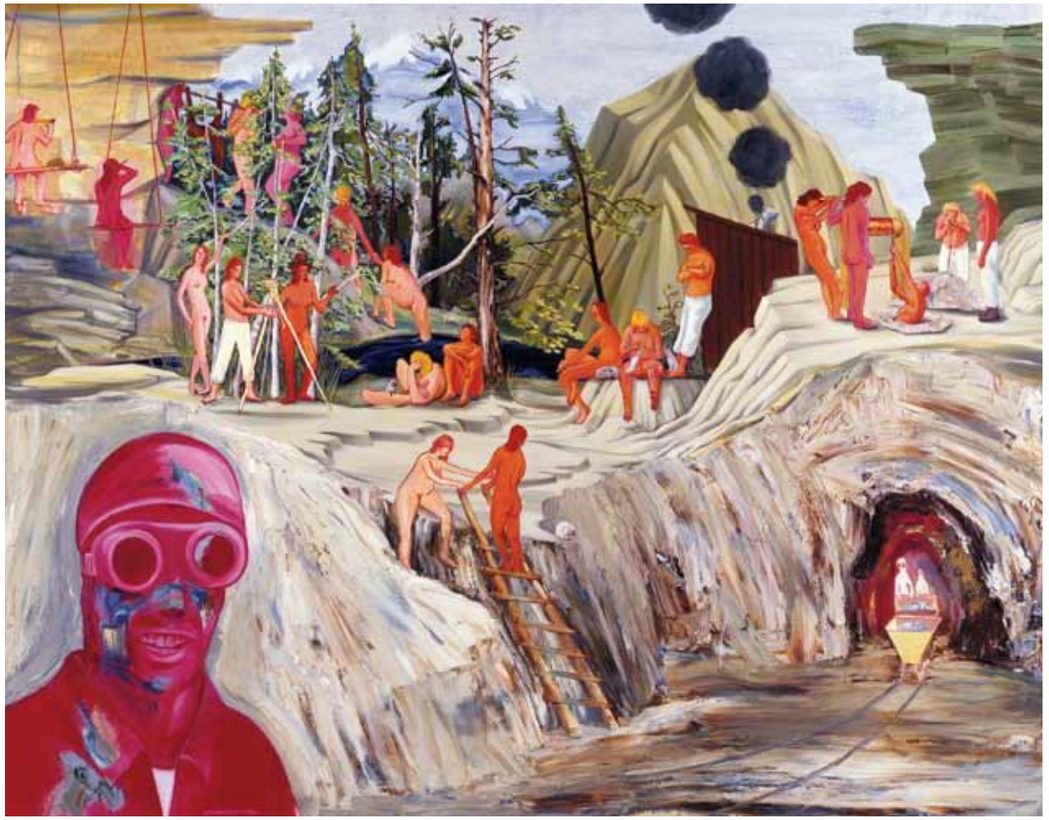
Henri Matisse, Exhibition view in the Winter Palace of
Bouquet of Flowers. Callas, 1912. Oil on Canvas, 146 x 97 cm.
Henriette I, 1925. Bronze.
Conversation, 1909–1912. Oil on canvas, 177 x 217 cm.
Henriette III (Large Head), 1929. Bronze, height 40 cm.
Standing Moroccan in Green (Standing Riffian), 1912. Oil on canvas, 146.6 x 97.7 cm.



Nicole Eisenman, *Coping*, 2008. Oil on canvas, 165 x 208.5 cm. NE/M 17.
Collection of Igor DaCosta.

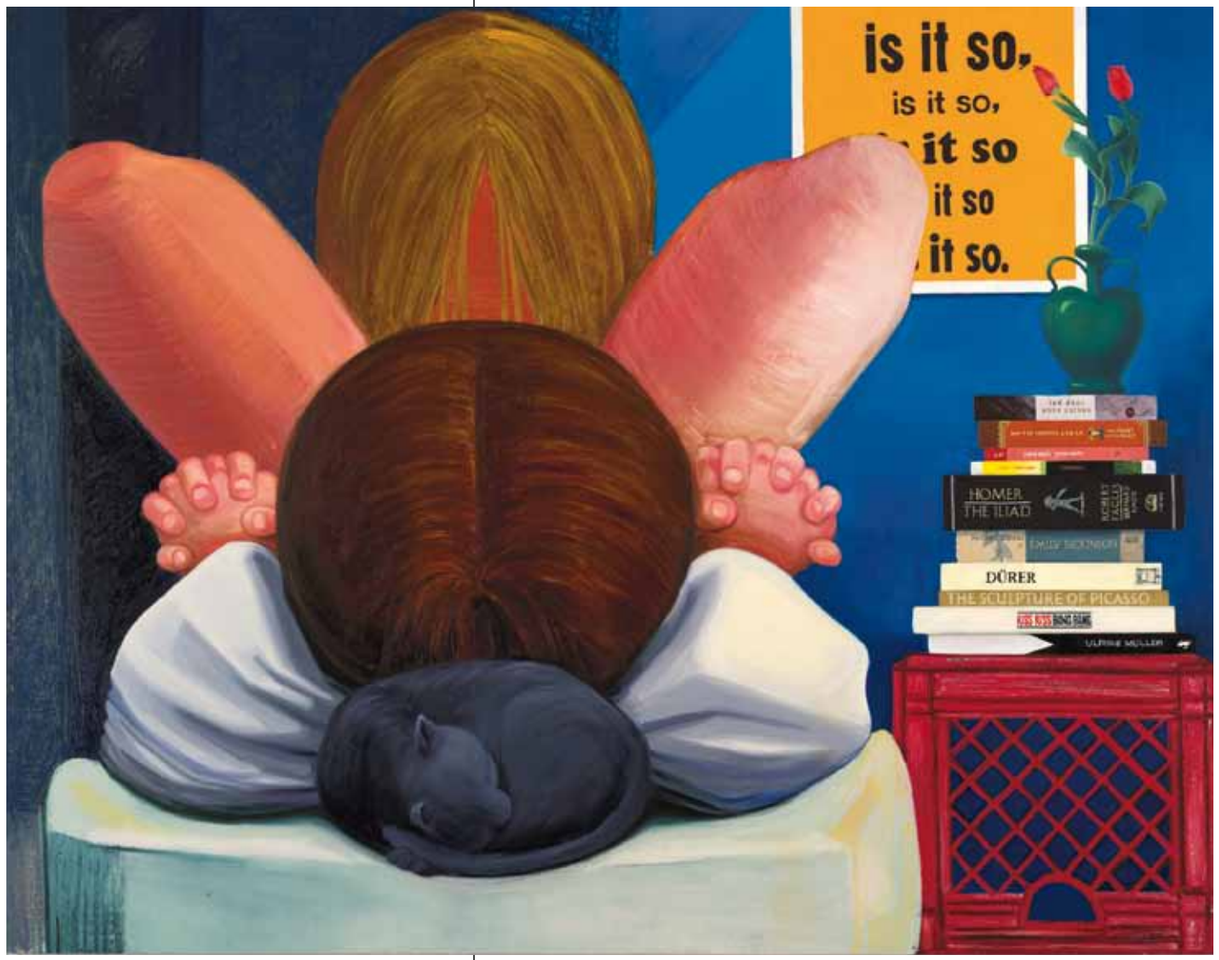


Nicole Eisenman, *The Fagend,* 2008. Oil on canvas, 165 x 208.5 cm.
Collection of Rodica Seward, Paris.



Nicole Eisenman, *Mining II*, 2005. Oil on canvas, 153 × 198 cm. Olbricht Collection.

Nicole Eisenman



Nicole Eisenman, *It Is So*, **2014.** Oil on canvas, 165.1 × 208.3 cm. Collection of the artist.

Maria Lassnig

Born in 1919 in Carinthia, Austria
Died in 2014 in Vienna, Austria

Maria Lassnig began studying painting during the Third Reich, with no opportunity to experience art deemed unacceptable by the Nazi regime. In the post-World War II period she soon developed "body awareness" painting (*Körperbilder*) and continued her studies in Paris. Her work was never limited to this subject, however. In the 1950s she also produced abstract works, and in New York City in the 1960s and 1970s she made animated films in addition to the portraits and self-portraits that dominate her work. Her examination of the (usually nude) body is ruthless. She does not gloss out colors, wrinkles, or sags, but it is also not her goal to catalogue all imperfections, as though to attempt realism in the traditional sense. She insists that body awareness is direct and honest; it is also emphatically subjective. Limbs are sometimes missing or misplaced, and facial or bodily distortions are both unsettling and have the potential to expose deep vulnerabilities, inherently revealing of the subject's inner condition. Lassnig's work was slow to find reception, but in 1980 she became the first female professor of art in Austria and has since enjoyed prominence (mainly in Europe and recently in the US as well). While she generally refuses to describe herself as such, many viewers perceive a feminist stance in Lassnig's work and life.



Henri Matisse, Exhibition view in the Winter Palace of
Moroccan Amido, 1912. Oil on canvas, 146.5 × 61.3 cm.
Arab Coffee-House, 1913. Glue color on canvas, 176 × 210 cm.
Zorah Standing, 1912. Oil on canvas, 146.5 × 61.7 cm.

→

Maria Lassnig, *Die Inspiration (The Inspiration)*, 2012. Oil on canvas, 203 × 150 cm. ML 13/008.

next page

Maria Lassnig, *Adam und Eva mit Spiegel (Adam and Eve with Mirror)*, 2007.
Oil on canvas, 205 × 126 cm.





Photo: Jens Ziehe, courtesy Capitain Petzel, Berlin. © the artist.



Maria Lassnig, *Der Weltzertrümmerer (The World Destroyer)*, 2001.
Oil on canvas, 100 x 125 cm. Defares Collection.

Joseph Beuys

Born in 1921 in Krefeld, Germany
Died in 1986 in Dusseldorf, Germany



Winter Palace, Room 338 with nineteenth-century paintings.

Economic Values between Planned Economy and Economic Miracle

Sergey Fofanov

Joseph Beuys's installation *Wirtschaftswerte* (Economic Values) was created in 1980 for the exhibition *The Art of Europe after 1968* held at the Stedelijk Museum voor Actuele Kunst in Ghent. The exhibition was curated by the museum's director, Jan Hoet, who participated directly in the process of the work's creation, which was then acquired by the museum. In 1990 Hoet collaborated with Bart de Baere to publish the album *Das Wirtschaftswertprinzip* (The Principle of Economic Evaluation) devoted entirely to the installation.[1] The next time *Wirtschaftswerte* was presented to the public was at the famous *von hier aus — Zwei Monate neue deutsche Kunst* (From Here: Two Months of New German Art) in Dusseldorf. Documenta 9 (1992) followed—the first after the fall of the Berlin Wall—curated by Hoet. Beuys's *Wirtschaftswerte* and Ilya Kabakov's *Toilet* were both shown at Documenta, and they resonated as striking metaphors for the Soviet Union and East Germany and their passage into history. In 2011 curator Massimiliano Gioni selected *Wirtschaftswerte* for inclusion in *Ostalgia*, an exhibition at the New Museum of Contemporary Art in New York. Manifesta 10, dedicated to the 250th anniversary of the State Hermitage, marks *Wirtschaftswerte*'s first appearance in Russia.

1
Joseph Beuys, *Das Wirtschaftswertprinzip*, ed. Klaus Staeck and Gerhard Steidl (Heidelberg: Edition Staeck, 1990).

The installation consists of six iron shelves installed in an L-shape on which various products from the inventory of a standard East German department store are distributed. When the work was made, products from the Eastern Bloc were considered rare oddities in the West; travelers to socialist countries often purchased them as souvenirs. In order to collect material for the installation, Beuys took several short trips to East Germany and also asked his friends who went there to bring him products from local stores, from which he selected the things that best suited his concept.[2]

2
"Charity Scribner, Object, Relic, Fetish, Thing: Joseph Beuys and the Museum Author(s)," in *Critical Inquiry,* Vol. 29, No. 4 (Summer 2003), pp. 634–649.

The German word *Lebensmittel* (groceries) could be literally translated as "means of life." Beuys saw food as a source of the energy that a person needs for any activity, and oils and fats occupied a special place in his theory. In addition to the six shelves he included in his installation his early work *Plaster Block* (1962), which had never before left his studio. Since plaster is an extremely fragile material, the block had acquired numerous fractures and cracks, which Beuys sealed with lard from East German stores. Over time the rancid fat was absorbed into the spongy

consistency of the plaster and dissolved there, thus conserving the piece. Beuys's installation brings to mind a strategic storage of food and other necessary items in case of an emergency, such as a nuclear disaster.

East German, Soviet, and Polish products tended to have simple, coarse packaging, which sharply distinguished them from products in countries with a market economy. What particularly impressed Beuys was that most products did not have a brand name: coffee was simply labeled "Coffee," peas were "Peas," and grits were "Grits." All the objects exhibited on the shelves are marked with Beuys' signature, which transforms them into an array of readymades.

Beuys was not the only artist inspired by products produced in the countries of the Eastern Bloc. Several years after the fall of the Berlin Wall and the reunification of Germany, many residents of former East Germany were overcome by "*ostalgia,*" nostalgia for a "happy socialist past." The individual experiences of middle-aged people soon turned into a real, profitable business, a kind of socialist Disneyland. Recall the Trabi Safaris around Berlin or the endless stream of visitors to the East Germany Museum, whose popularity equals that of the city zoo, the TV tower on Alexanderplatz, or the Salvador Dali Museum. The protagonist of the film *Goodbye Lenin* repeats, like a mantra, the cherished names "Tempo Beans," "Globus Peas," and "Mocha Fix Gold." He roots around in dumpsters trying to find them, after they had been displaced from store shelves by the stream of Western goods that broke through the ruined fortress of the Berlin Wall. The character could very well have been one of Beuys's studio assistants, gathering material for *Wirtschaftswerte*. Products from East Germany were perceived as artifacts of a past civilization, and the most appropriate place for them is the museum, where they are akin to discoveries from Egyptian pyramids or Altai burial mounds.

Beuys created *Wirtschaftswerte* especially for a museum; the museum environment is an integral part of its complex theatrics. According to Beuys's instructions, the paintings on the walls around the installation should be part of the host museum's collection. Most importantly, these paintings should be made between 1813 and 1883, the period corresponding to the life of Karl Marx.

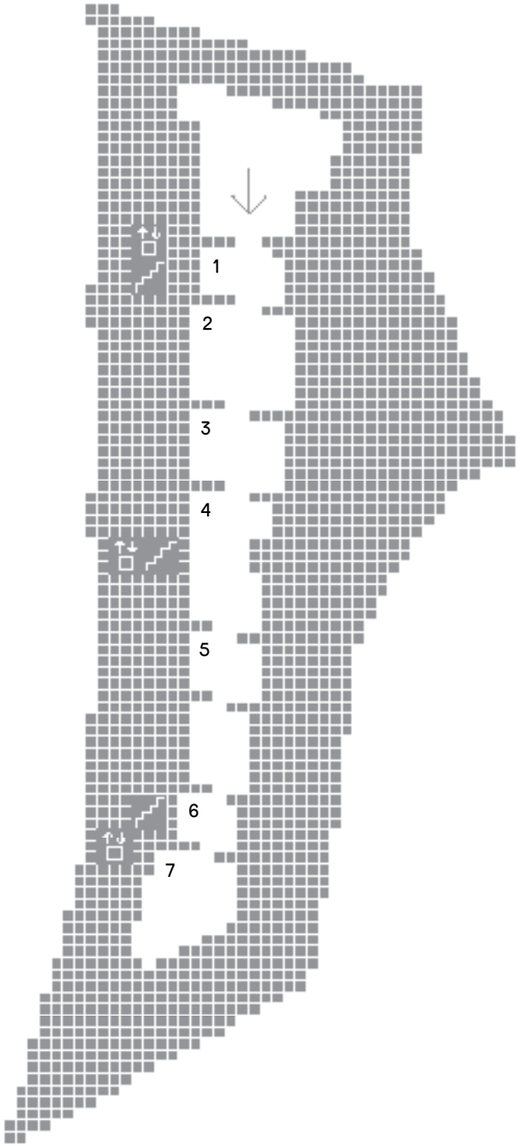
Beuys repeatedly said that what happens to a work after its completion is an integral part of its concept. The inexorable course of history has not only brought about nostalgia; it has also changed the installation's meaning. It is no longer merely a display of socialist curiosities, like those once collected by Western tourists as souvenirs. The installation has become a monumental still life in the *vanitas* tradition, where objects slowly die, disintegrate, and disappear. The paper yellows, the packaging tears, the grits trickle out. The process of decomposition is irreversible, and the *Lebensmittel* are now a metaphor of death in the spirit of Dutch and Flemish emblem paintings of the seventeenth century.



Joseph Beuys, *Wirtschaftswerte (Economic Values),* 1980.
Various implements and foodstuffs from East Germany, metal shelving, a solid beam in plaster, ca. 300 × 400 × 265 cm. Collection S.M.A.K., Ghent.

General Staff Building

GENERAL STAFF BUILDING
2ND FLOOR



1 Pavel Pepperstein
2 Juan Muñoz
3 Timur Novikov
4 Thomas Hirschhorn
5 Erik van Lieshout
6 Elena Kovylina
7 Dominique Gonzales-Foerster

Juan Muñoz

Born in 1953 in Madrid, Spain
Died in 2001 in Ibiza, Spain

Tom and Jerry embody what I most admire in art: an exact technique added to an arcane symbolism in such a balance that is rendered invisible for the spectator. The story is always the same, the storyteller is the one who really changes. A mouse (or a cat) crashes against a door or is squashed by a falling wardrobe. Suddenly, its body is flattened and adopts the shape of a piece of paper. A window is opened and the breeze rocks it like a leaf falling from a tree. It reaches the floor and we confront an epiphany, a compression of life's meaning.

A hole, just like Jerry's, through which to disappear from this race, these narrow escapes from an endless amount of things falling, this running away from all kinds of objects. Maybe they are not exactly objects, but emotions, but they certainly seem to be collapsing all around! Yes, to have a hole to disappear.

Waiting for Jerry was built in 1991 as a gift for my daughter Lucia, who felt an unconditional solidarity with Jerry's need to defend himself from Tom's menacing presence. Nowadays, her younger brother Diego insists that this small and nervous mouse is a nightmare for the quiet and peaceful cat, who like Diego and myself, only wants to lay down and do nothing but watch cartoons.

Waiting for Jerry was constructed in the Van Abbemuseum, Eindhoven, in 1991, as a humorous comment on what I thought at the time was an increasing amount of darkrooms in exhibitions.

Seen with the added distance of time, I feel the piece has lost its social criticism but gained something else entirely.

Juan Muñoz
reprinted with permission from the Juan Muñoz Estate from *Animations* (New York: MoMA PS1, 2001), p. 174.



Juan Muñoz, *Waiting for Jerry*, 1991. Wall, light, and audio soundtrack, dimensions variable. Installation view at the Van Abbemuseum, Eindhoven, The Netherlands, 1991.

Timur Novikov

Born in 1958 in Leningrad, USSR
Died in 2002 in St. Petersburg, Russia



Timur Novikov, *The Pyramids*, 1989. Acrylic on textile. 270 × 274 cm.
The Estate of Timur Novikov, St. Petersburg

Timur Novikov's *Horizons* at Manifesta 10

Ekaterina Andreyeva

While perusing Timur Novikov's show *Horizons*, you do not feel like a typical visitor to a contemporary art museum. For some time now, it has seemed impossible to surprise connoisseurs of contemporary art, even though artists continually ponder how they can give us a fiercer shock. In the midst of *Horizons*, however, the viewer feels amazed over and over again at these "paintings" and "landscapes" on cloth. For example, when you look at the thick-ribbed, gray corduroy of *A Deer*, you think how amazing it was that Novikov detected the boundless expanse of the northern tundra on a foggy day in this unassuming piece of fabric. He caught sight of the chance to turn this half-meter length of cloth, doomed in ordinary life to oblivion, into a window on the world. As an artist, Novikov remains incomparable. The Soviet avant-garde shared his desire to make the patterns in textiles speak, but the language they spoke was the language of ideological propaganda and class struggle. Fabric was supposed to serve that end, not to lead a free existence. Novikov's fabrics, while preserving themselves entirely and without altering the idioms of their patterns, enter into the elevating synthesis of art, acquiring the ability to evolve over time and live independently of their maker and the social conditions of future times.

The first trial pieces in the *Horizons* series appeared in 1986, but by 1987 it already functioned as a genuine figurative canon. By the time he was thirty, not only had Novikov passed his "qualifying exams" in modernism and postmodernism by creating an unprecedented art, but he had also constructed a universally comprehensible, viewer-friendly, and accessible picture of life. The words "universal" and "comprehensive" are usually associated with complexity, with things laden with meaning. For Novikov, "universal" always meant "common," something suitable for everyone, easily digested and not subject to transient fads, something meant to last for a long time to come, to last forever, as classical art had been. This was the idea he expressed in "A Few Words about My Working Method," written on April 22, 1990:

> Contemporary art is becoming increasingly temporary in nature. The demand that art be "fresh" generates an escalating sense of obsolescence: The duration of an artwork's relevance is rapidly approaching the shelf life of food products.

> [...] In this situation, artists rarely have to worry about their viewers: dialogue with the viewer is reduced (in the best case) to a dialogue with critics, and this conversation takes place in a constantly evolving jargon completely inaccessible to outsiders. An attempt to return clarity to the visual idiom might seem like a naïve way of resisting a process analogous to the biblical confusion of tongues at the Tower of Babel.[1]

To overcome the distance separating viewers from contemporary artworks, Novikov turned to the modern "technical" visual idioms we use in ordinary life, to traffic signs and the symbols guiding movement in airports, for example. Anticipating by several years the new perceptual experience furnished by the multiscreen environment, which is saturated with various "icons," he writes:

> Computerization, which enables us to obtain images in any imaginary system, has played a decisive role in this process. These factors are shaping a fundamentally new viewer. [...] It was with this putative viewer (a viewer whose perception has shifted into the semiotic sphere) in mind that I attempted to develop the semiotic system for the construction of space that I have used in my work over the past five years. [...] The essence of the method consists in how the viewer's consciousness defines the nature of a visualized space depending on the presence therein of a sign that dictates the basic characteristics of that space. For example, any surface containing the sign of a ship will be read as "water." [...] In conclusion, I would like to add that, in my opinion, language in art (as in life) must primarily serve to transmit information and generate sensations, rather than be shown off to others.[2]

1
Timur Novikov, "A Few Words about My Working Method," in *The New Artists*, exh. cat., ed. Ekaterina Andreyeva and Nelly Podgorskaya (Moscow: Maier, 2012), p. 76.

2
Ibid., 77.

Horizons conveys information about the world in its most significant features. We learn first about different corners of the world, about their inhabitants and cultures. Novikov shows us the northern seas, which he knew well. He shows us penguins, which inhabit the latitudes around the South Pole; Egyptian pyramids in the desert heat; a ship approaching the shores of the Indian subcontinent; a sunrise and a white night; steppes and cities. The second subject of *Horizons* is the world of human practices, of various kinds of creativity, both technical and artistic. The results can be beautiful and tragic: They can send us into outer space (*Liftoff*) and lead to the devastation of seas and lands (*Aral Sea*). Like all futurists, Novikov loved depicting means of communication and transportation. As we travel through *Horizons*, we fly in airplanes, descend on parachutes, lift off in rockets, and, of course, sail on ships. We might encounter a UFO and follow the movements of a lunar rover, while back on earth tractors plow fields, kayakers paddle up mountain streams, and cars and trucks scurry along city streets. In this same material reality, a gondola ascends into the air, realizing the dream of a creative universe. The gondola carries aloft this universe's most perfect symbolic form, the square, into which the circle and the human body fit perfectly (*Draft of Leonardo's Square*). Novikov behaved like a Renaissance man: overcoming boundaries of specialization, he strived to create the fullness of life, to populate the world with archetypal, mostly harmonious images. It was no wonder he immediately turned all his friends into artists, poets, actors, and musicians, something he did so that there would be plenty of everyone and everything in life. While he was producing *Horizons*, he was the leader of the New Artists group, which was linked to the Leningrad Rock Club and the parallel cinema movement. He founded the New Academy of All Sorts of Arts. In 1989, he redubbed it the New Academy of Fine Arts, thus launching the new Russian classicism.

But there is one trick to *Horizons* and Novikov's neoacademic panels of the 1990s. Unlike the vast majority of contemporary fine art, the works in *Horizons* are revealed to us only through personal contact. As a twentieth-century artist, Novikov produced series of images based on serially stenciled signs and fashioned from serially produced industrial materials. In an age of amazingly advanced mechanical reproduction, it turns out these series are impossible to reproduce. Novikov's works can be viewed and understood only in the original. This radical artistic act coincided with a time when viewers were being persuaded from all quarters that originals had only monetary significance and that it made little difference what you looked at; timeless originality and authenticity were, allegedly, relative notions. But the camera cannot show us *Penguins* the way we see it when standing face to face with the work. The lens catches either the overall design or discrete details. In *Horizons*, Novikov presents a profound, lucid, modern understanding of the world. According to Heisenberg's uncertainty principle, we can always know only one side of a constantly shifting, mercurial reality. And only art (and, most important, only during physical contact with the original) miraculously generates in our souls, at the moment of revelation, the most important feeling, the feeling of the world's true integrity and fullness.

Translated from Russian by Thomas Campbell

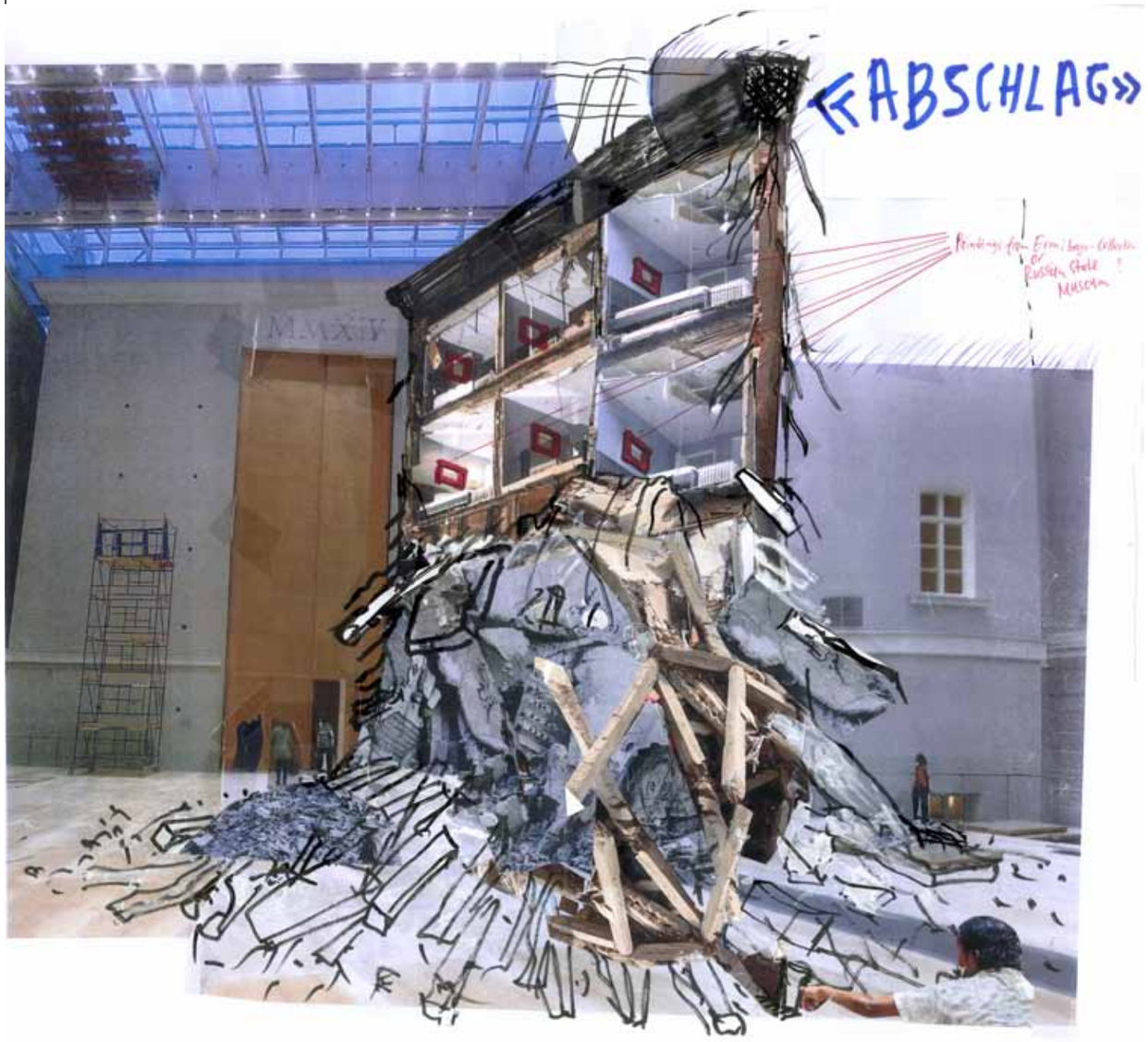
Thomas Hirschhorn

Born in 1957 in Bern, Switzerland
Lives and works in Paris, France

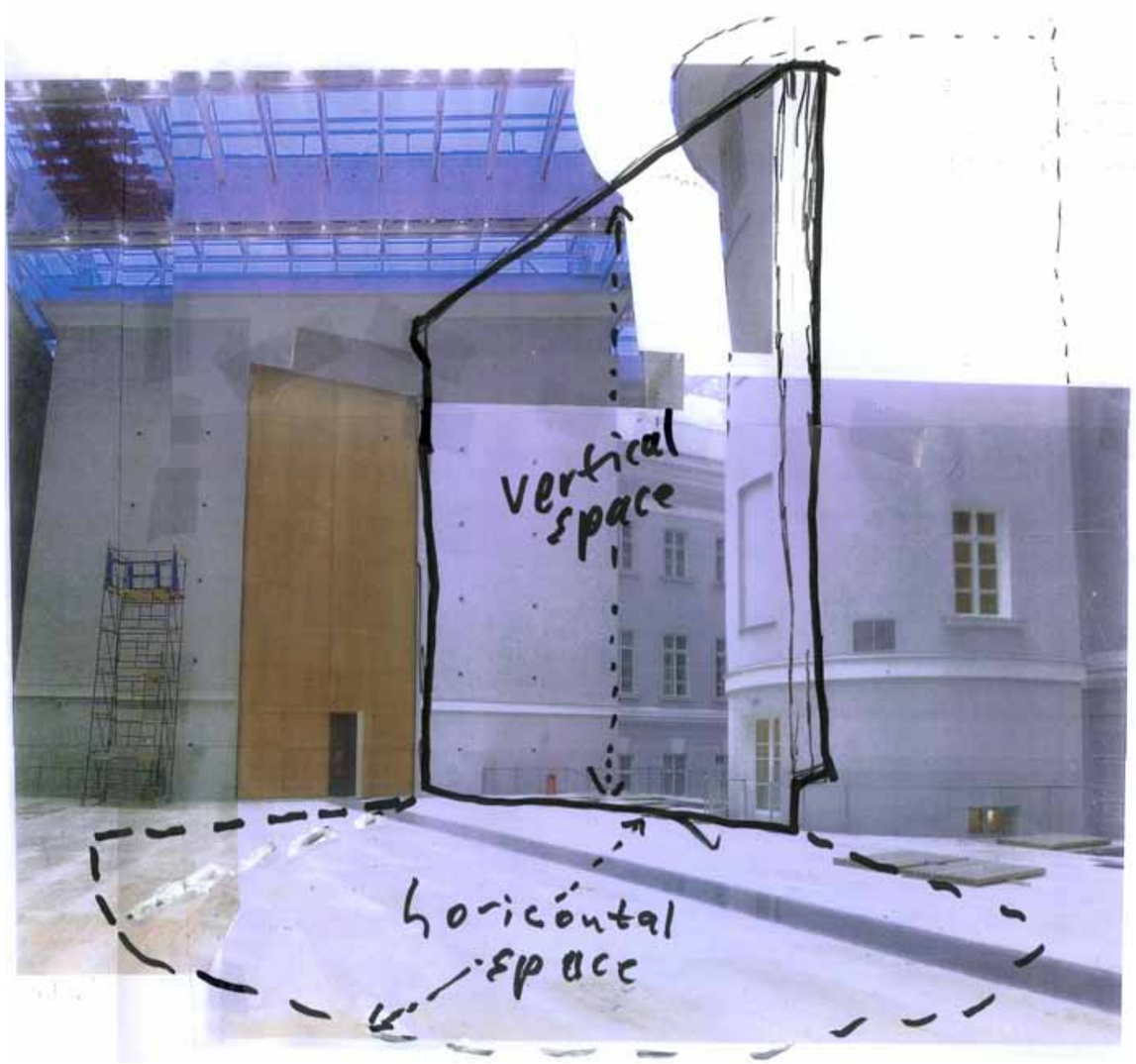
ABSCHLAG is the title but also the form of my project at Manifesta 10, St. Petersburg. As a form, it means and shows that a part—an important part of a whole—has been cut off, as for example, when facades of entire history were obliterated. If something is cut off, that is huge damage, even if the whole building or history did not collapse. ABSCHLAG means exactly this: An entirety, building or history, remains standing but is faceless, and behind the structure it offers a new view, making the inside parts obvious. "Hidden spaces" become visible, and the normally hidden connections shine brightly. The past breaks through; forgotten parts of history come to light again.

ABSCHLAG has two plastic dimensions: the vertical one—the still-standing building, the history—with its spaces cut open and its inside now visible; and the horizontal one—collapsed walls, floors, fallen bricks and stones—with obstacles on the ground which have to be bypassed. I have in mind those striking images of destroyed buildings where leftovers of living spaces are discovered through parts of standing walls, remnants of wallpaper, paintings that are still hanging, empty window frames, and dangling lamps. ABSCHLAG asserts its own form in the incredibly post-trans-meta-architectonical new inner courtyard, between the old walls of the new General Staff Building of the Hermitage Museum.

Forgotten history—now visible—is represented in ABSCHLAG by a homage to revolutionary Russian constructivist artists such as Kazimir Malevich, Lyubov Popova, Varvara Stepanova, Alexander Rodchenko, Aleksandra Ekster, Natalia Goncharova, El Lissitzky, Vladimir Tatlin, Olga Rozanova, and others. All their works are works I love above all. They are a testimony of the utopian and dystopian fight they engaged with in the time they were conceived. This fight—visible forever—gives form to the truthfulness of an artist's commitment. This artistic truthfulness reaches beyond historical facts and beyond the conjuncture of aesthetic opinions and political dogmas, and thanks to a "cut-off," it becomes—today—visible again and obvious to everyone. This is the message. ABSCHLAG is its form.



Thomas Hirschhorn, Preparatory sketch for *Abschlag*, 2014.



Thomas Hirschhorn, Preparatory sketch for *Abschlag*, 2014.



Thomas Hirschhorn, Reference picture for *Abschlag*, 2014.



Thomas Hirschhorn, Choice of paintings by Russian artists integrated in *Abschlag*, 2014.



Erik van Lieshout

Born in 1968 in Deurne, the Netherlands
Lives and works in Rotterdam, the Netherlands

Erik van Lieshout's work lends a grassroots element to the exhibition, revealing a hidden aspect of the Hermitage to a wider audience while clearly framing it in terms of artistic perception. In the past he has looked at things from the inside out rather than the outside in, and in the Hermitage he continues this practice.

Van Lieshout reflects on the social-political aspects of museum life and Russian history in seemingly contradictory ways, by means of both the ridiculous and deeper historical references. The Winter Palace's first cats were brought in during the reign of Empress Elizabeth, who was annoyed by the number of mice and rats in the residence—a constant and important problem. Until the October Revolution of 1917, the Hermitage cats were looked after by special servants because it was considered to be the czar's will and were even granted a monthly food allowance from the empire's treasury. In the Soviet period, state finances changed and suddenly there were no more resources available for these Hermitage "guards." The cats had to be fed and cared for by volunteers. All of the Hermitage cats perished during the siege of Leningrad in World War II, but two railway cars of new cats arrived in Leningrad after the war's end. Today, to be a Hermitage cat is to hold a social position with all the corresponding consequences.

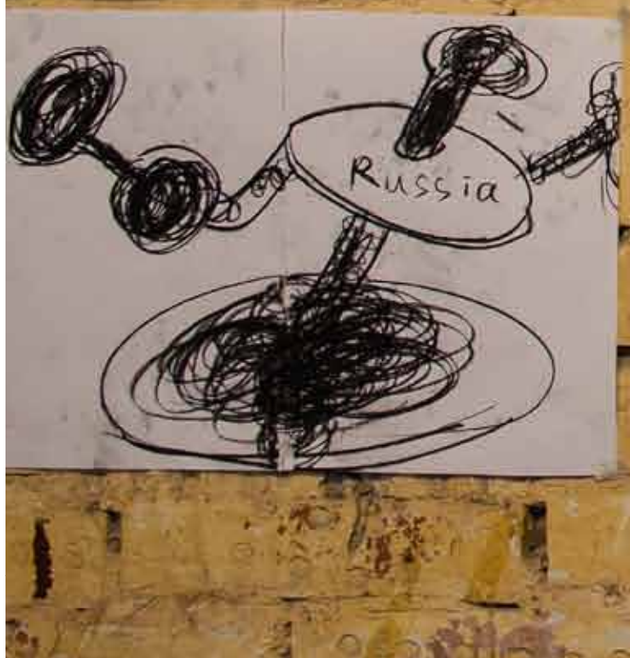


Erik van Lieshout, *Basement* (working title), 2014.
Mixed media installation. HD, color, sound.




CONFER
ENCE

ДВЕ КРУПНЫХ ВИНОГРАДИНЫ
НА УЗЕНЬКОМ ЛИЦЕ,
НА ХВОСТИКЕ
ПУШИСТЕНЬКОМ
КОЛЕЧКИ ИЗ БИЗЕ,
ЧЕТЫРЕ СТРОЙНЫХ ЛАПОЧКИ,
В СМЕТАНЕ СПОЛОСНУВ,
ЯВИЛСЯ НА СВИДАНИЕ УСЫ-
-УШАСТЫЙ ДРУГ!



Elena Kovylina

Born in 1971 in Moscow, USSR
Lives and works in Moscow and Paris, France

The works of Russian artist Elena Kovylina are distinguished not only by their vividly individual character but also by a clearly articulated political position that can be traced through all of her actions since the 1990s. In 2001, while studying at the Universität der Künste Berlin under German artist Rebecca Horn, Kovylina gave a series of radical performances. Without pity for herself or the viewer, Kovylina drank two liters of pure vodka in one hour. She danced with viewers while in pain, challenged everyone to a match in a boxing ring, pinned photographs of nude figures to her body and let viewers tear them off, and much more. Inspired by Luis Buñuel's film *The Discrete Charm of the Bourgeoisie*, Kovylina gave a series of eponymous performances, in which she invited viewers to tea and then lit the tablecloth on fire while continuing to calmly enjoy her drink. Throughout her career Kovylina has never lost her thirst for hardship, physical pain, and the suffering that purifies the soul. A firm and carefully attuned pattern of behavior can be traced throughout her work.

For Manifesta 10 in St. Petersburg, Kovylina will give a performance on Palace Square that was previously shown in Paris and Moscow, in 2007 and 2009 respectively. In St. Petersburg volunteers will be invited to stand on stools with legs sawed down according to each person's height, so that the resulting row of heads forms a straight line opposite the Winter Palace, a site embodying political power. (In Moscow the performance was held facing the Kremlin.) Equality is a satirical statement about contemporary democratic society, characterized by double standards in political, social, and cultural spheres, the impossibility of struggling against social inequality, and the absence of free speech.

Video documentation of two of Kovylina's performances in Moscow and St. Petersburg dealing with symbols of political and state power will be on view in the General Staff Building.

→ **Elena Kovylina,** *Egalite, Paris / Moscow / St. Petersburg,* 2007–2014. Performance.



Dominique Gonzalez-Foerster

Born in 1965 in Strasbourg, France
Lives and works in Paris, France

The story of *The Handkerchief's Opera* requires that we jump back in time. In 1986, in a little room that was part of the art school library in Grenoble, I did a small exhibition called *mouchoirs abstraits* (abstract handkerchiefs), which was both a playful reaction to the new wave of abstraction, neo-geo, and such and a way to approach an exhibition as a whole. A dozen real handkerchiefs with abstract or monochrome prints were pinned on the walls only for the duration of the opening, which had been announced with a printed invitation. There were drinks, and I also gave a long interview in which I said that the truth of mouchoirs abstraits is one of the moment, but also of all the themes and structures which compose it: abstraction, exhibition, readymade, opening, participation. These things were fully part of mouchoirs abstraits. The library was run by a fantastic librarian, Jean-Pierre Note, whom I had already met much earlier in my life at the library in the neighborhood where I grew up. His library was the most important part of art school for me, and holding mouchoirs abstraits there was a kind of homage to him and the books. It turned out that he knew Andrei Erofeev and so a few years later—in 1989—together with gallerist Esther Schipper and Jean Pierre Nouet, we curated a small show of multiples and editions in Moscow. We brought all the works in suitcases, and that was my first real contact with Russia or the USSR.

In 1987, shortly after *mouchoirs abstraits*, I went to Dusseldorf and met Kasper König for the first time. It was also a year when the Skulptur Projekte Münster was taking place. (At that time I couldn't imagine that in 2007 something like my own project, *Roman de Münster*, would happen and that it could generate such an interesting situation—something between meta-curating, palimpsesting, and a park.) When Le Magasin, the National Center of Contemporary Art in Grenoble, started a curatorial training program in 1987, Kasper was the one who said that it might be interesting to integrate an artist into a group of curators, and I became involved. To make a long story short, I followed him almost everywhere, so when he called last summer about Manifesta in St. Petersburg, I was excited and so curious to finally experience a city I had read about in so many books. As a matter of fact, it actually looked familiar and had a very operatic atmosphere. Several ideas came to mind, and one of them was how this very early handkerchief ensemble could become giant in an Alice in Wonderland way: It would become the size of opera backdrops, like giant floating curtains and images rather than small square pieces of textile or soft paintings. It would be an opera reduced to floating sets and some fragments of music and layers of art. The relation between art and opera can be experienced completely differently here from what one experiences in a three-hour seated situation. I'm also completely obsessed at the moment with the role of textiles in our lives, how clothing can be biographical, the emotional power of an old shirt like a lizard skin, the textile in which we sleep. Anything that comes close to painting through textiles is a kind of natural canvas, like t-shirts or handkerchiefs.

The Handkerchief's Opera takes up the issues of metabolization, context, palimpsest, narration, immersion, heterogeneity, and tropicalization. I'm also fascinated by dystopia, which has become a dominant genre in Hollywood lately. I recently started reading Sigizmund Krzhizhanovsky's stories; one of my favorites is the one in which his small room starts to grow endlessly. It gets so large that he can't find the walls anymore. Again, it is a kind of Alice in Wonderland-syndrome of things being too big or too small and scale playing with us.

Dominique Gonzales-Foerster







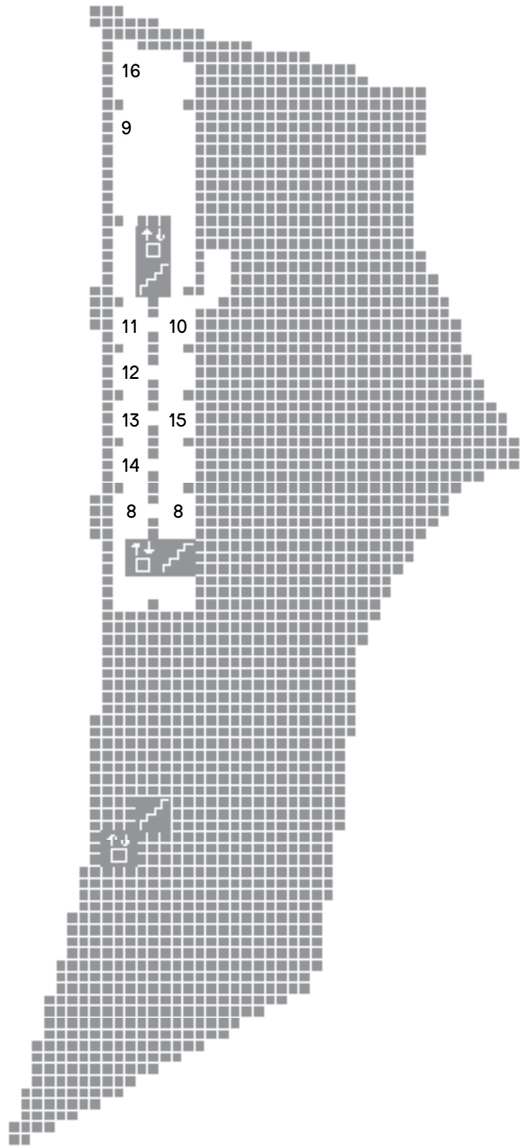


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1, 2. **Dominique Gonzalez-Foerster,** *Splendide Hotel*, 2014.
Wood, glass, plaster, paint, carpet, and shoes. Palacio de Cristal, Madrid.

3, 4. **Dominique Gonzalez-Foerster,** *M.2062 (Scarlett)*, 2013. Staged apparition.
The Museum of Kyoto, Japan.

GENERAL STAFF BUILDING
3RD FLOOR



[8] Ann Veronica Janssens
[9] Bruce Nauman
[10] Marc Camille Chaimowicz
[11] Vadim Fishkin
[12] Alexandra Sukhareva
[13] Joëlle Tuerlinckx
[14] Henrik Olesen
[15] ~~Wael Shawky~~ Rineke Dijkstra
[16] Francis Alÿs

Ann Veronica Janssens

Born in 1956 in Folkestone, UK
Lives and works in Brussels, Belgium

I always experiment with the possibilities of rendering fluid the perception of matter or architecture that I see as an obstacle to movement and sculpture. My use of light to infiltrate matter and architecture hopes to provoke a perceptual experience that makes this materiality unstable, its resistance dissolved. This movement is often provoked by the brain itself. I'm interested in what escapes me, not in order to arrest it but, on the contrary, in order to experiment with the "ungraspable."

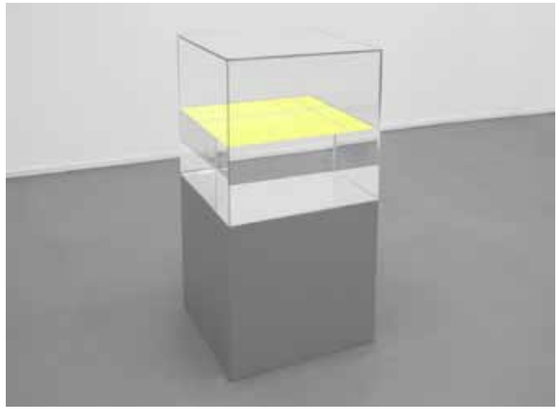
My works involve few objects. Engaged gestures, the loss of control that is fully assumed and proposed as an active experience: My way of proceeding consists of such a loss of control, the absence of overbearing materiality, the attempt to escape from the tyranny of objects. The spatiotemporal experience is, in fact, more similar to hypnosis but with the will, nevertheless, to return to reality rather than to escape from it. Cognition, reflexes, meanings, and psychology lie at the heart of these experimentations. By pushing back the limits of perceptions, by rendering visible the invisible, these experiences act as passages from one reality to another. It is a question of thresholds between two states of perception, between shadow and light, the defined and the undefined, silence and explosion—the threshold where the image reabsorbs itself.

For Manifesta 10, several "aquarium" sculptures have been placed in the space. Just like the showcase, the aquariums allow me to experiment on smaller-scale issues such as perception, movement, elusiveness, and abstraction, with which I have also experimented in large, immersive installations such as colored mist or programmed light projections. Some are filled with transparent paraffin oil, others with demineralized water and transparent paraffin oil or with water, methanol, and oil. The organization of these liquids generates phenomena of light diffraction, refraction, and surface tension. The effect of certain compositions generates the appearance of an intense color on the surface of the liquid although it is actually absent. In other cases, it is a superposition of transparent or colored liquids that create a kind of prism on the surface of the liquid or a translucent and liquid lens in suspension in the middle of the liquid, created by the effect of surface tension. In the adjoining room, a double projection of colored light covers the wall, where the light spreads into chromatic halos, as it also does in the space, without defined limits.

The colors are saturated and shimmer in a range of hues.

Parts of this text have been adapted from an interview between Ann Veronica Janssens and Michel François, 2003.

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1. **Ann Veronica Janssens,** *yellow yellow*, 2010. Glass, wood, silkscreen, and paraffin oil, 50 x 50 x 50 cm, base 50 x 50 x 65 cm. Private collection.

2. **Ann Veronica Janssens,** *cocktail sculpture*, 2008. Glass, wood, paraffin oil, and water, 60 x 60 x 60 cm, base 60 x 60 x 60 cm.

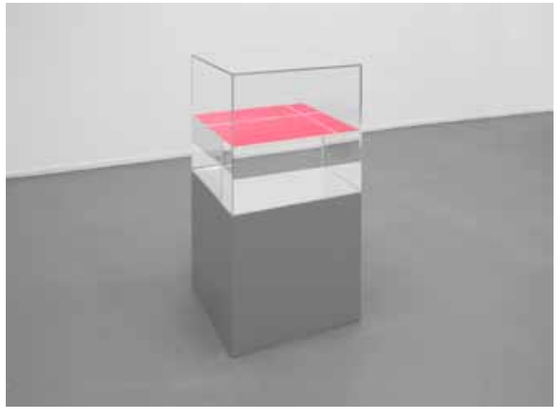
3. **Ann Veronica Janssens,** *sweet blue*, 2010. Glass, wood, paraffin oil, and silkscreen, 50 x 50 x 50 cm, base 50 x 50 x 65 cm. Private collection.

4. **Ann Veronica Janssens,** *pink coco lopez*, 2010. Glass, wood, paraffin oil, and silkscreen, 50 x 50 x 50 cm, base 50 x 50 x 65 cm.

next page

Ann Veronica Janssens, *purple — turquoise*, 2005. Stactic, halogen lamps, and dicroïc filters.





Bruce Nauman

Born in 1941 in Fort Wayne, IN, USA
Lives and works in Galisteo, NM, USA

Bruce Nauman's *Mapping the Studio I (Fat Chance John Cage)* is a seven-part, large-scale DVD installation. It shows an interior view of his studio in Galisteo, New Mexico, recorded at night using an infrared camera.

The filming begins as Nauman leaves his studio in the evening. You see the artist—or more precisely the artist's back—very briefly when at the end of his working day he starts the camera and disappears into the world outside the studio, the place of artistic creation. This was the appearance of the artist: a fleeting, shadowy, almost ghostly figure. Scarcely perceptible. From now on he abandons his studio to nocturnal events. Immediately, mice, moths, and Toonsis, the domestic cat, enter the scene.

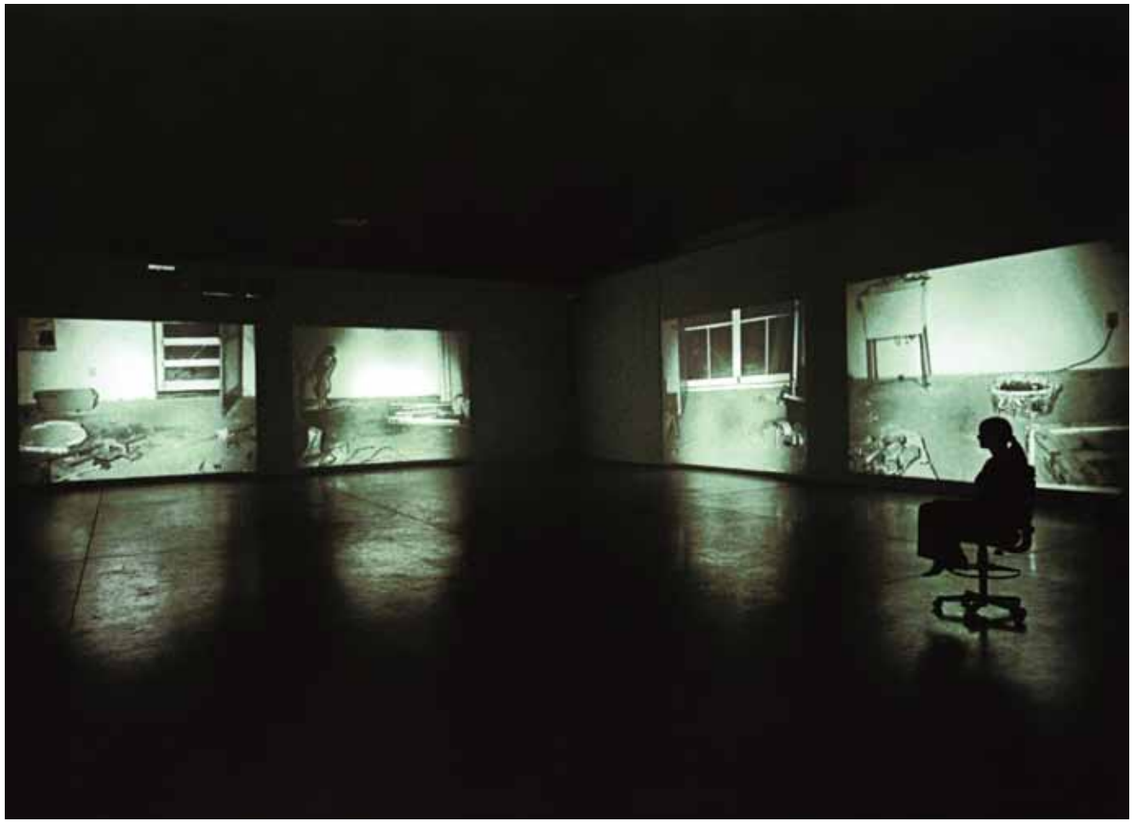
The apparent totality of the room and the equally apparent synchronicity of the images projected prove in reality to be produced of a finely differentiated, manipulative fragmentation. The installation is piecemeal in two senses, both as far as the synchronicity of the events and the unified spatial perspective are concerned. Nauman succeeds in producing these discontinuities by using only one single camera and videotapes whose capacity is limited to slightly less than an hour. Filming the seven sections of the studio with a total length of roughly five hours and forty-five minutes required forty-two different sequences at different times. The shot of *Mapping the Studio I (Fat Chance John Cage)*, which at first glance looks as though seven different perspectives of Nauman's studio were filmed in a single night, in reality came into being over a period of roughly four months.

Like many film producing artists, Nauman is interested in a reduction of the narrative element, i.e. he endeavors to introduce a different dimension into the medium of film constituted by the narration of stories: the dramaturgical dimension of time. In *Mapping the Studio I (Fat Chance John Cage)* the narrative element is abandoned in favor of a score without a beginning or an end. Each projection has its own sound and functions like spatially arranged polyphonic music.

Through the medium of film Nauman presents art as a permanent state of artistic activity. He formulates this position in radical terms at an early stage in his career when he recognizes himself as a producer of art through his body and therefore does not require any traditional artistic means of production. Thus any act that he produces as an artist in his studio is an artistic activity.

How far can a reduction of this kind go? Does the studio as a functional space produce art? According to Nauman, producing art is not a question of adding something to a collection of things considered art but rather of investigating what art might be. This concept implies that art as a product is of less importance than its production.

A version of this excerpt originally appeared in Christine Litz, "At night all cats are grey? Mysterious elements in Bruce Nauman's work," in *AC: Bruce Nauman, Mapping the Studio I (Fat Chance John Cage)*, eds. Christine Litz and Kasper König (Cologne: Verlag der Buchhandlung Walter König, 2003), pp. 21–27. Translation from the German by Ulrich Boltz.



Bruce Nauman, *Mapping the Studio I (Fat Chance John Cage)*, 2001.
Dia Art Foundation, partial gift of the Lannan Foundation, 2013.

Marc Camille Chaimowicz

Born in 1946 in Paris, France
Lives and works in London, England

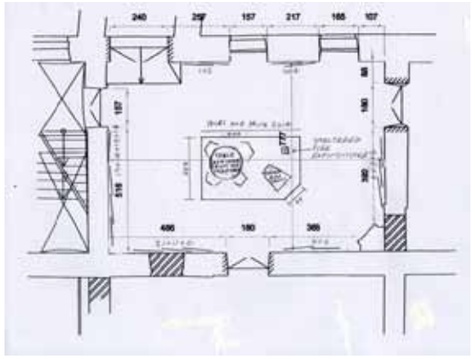
Marc Camille Chaimowicz's work has been associated with performance and installation since he began showing his art in the United Kingdom in the 1960s. He has created complex interior spaces for his viewers to navigate, using music, light effects, objects associated with parties (mirror balls or masks), found objects, furniture, and more. Other projects take the form of wallpaper, book illustrations, fabrics, or painting.

Chaimowicz's project in Manifesta 10 was inspired by the idea of taking a historical space in the Hermitage and creating a new environment there by using pieces of furniture he made himself. He writes:

"When wandering in the labyrinthian galleries and rooms of the Hermitage Museum, and drifting into the apartments of Empress Maria Alexandrovna, I was reminded of childhood visits to various historic palaces and stately homes... when we are then inexorably caught up in a web of inherent contradictions... We are on the one hand bombarded (and seduced?) by a surfeit of cultural detritus — not generally of our choosing — and made manifest as excess, which is the curiously countered by its opposite, by an inherent feeling of emptiness or sense of void, as an equally potent force... one now free of visibility or meaning.

"We are, in these apartments of state, offered vestiges of the domestic and on occasion of the intimate... yet there is, as such, no visible trace of any human activity... We thus find ourselves complicit... when we are asked to believe — through the authenticity of things — in an implied narrative for which we nonetheless have little evidence...

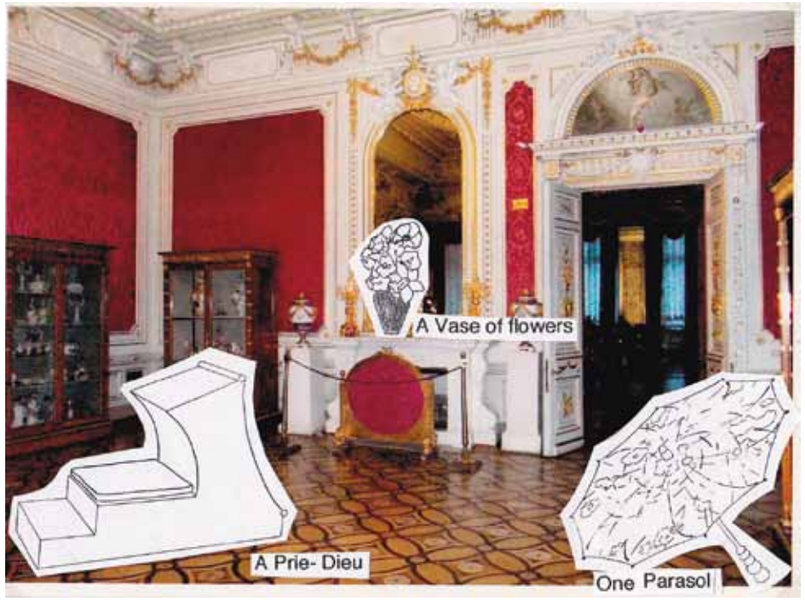
"Might we not therefore, say in the now faded splendor of the Crimson Drawing-Room, offer the possibility not merely of refurnishing this space by means of the contemporary but in so doing propose (other) Ways by Which to Live?"



1

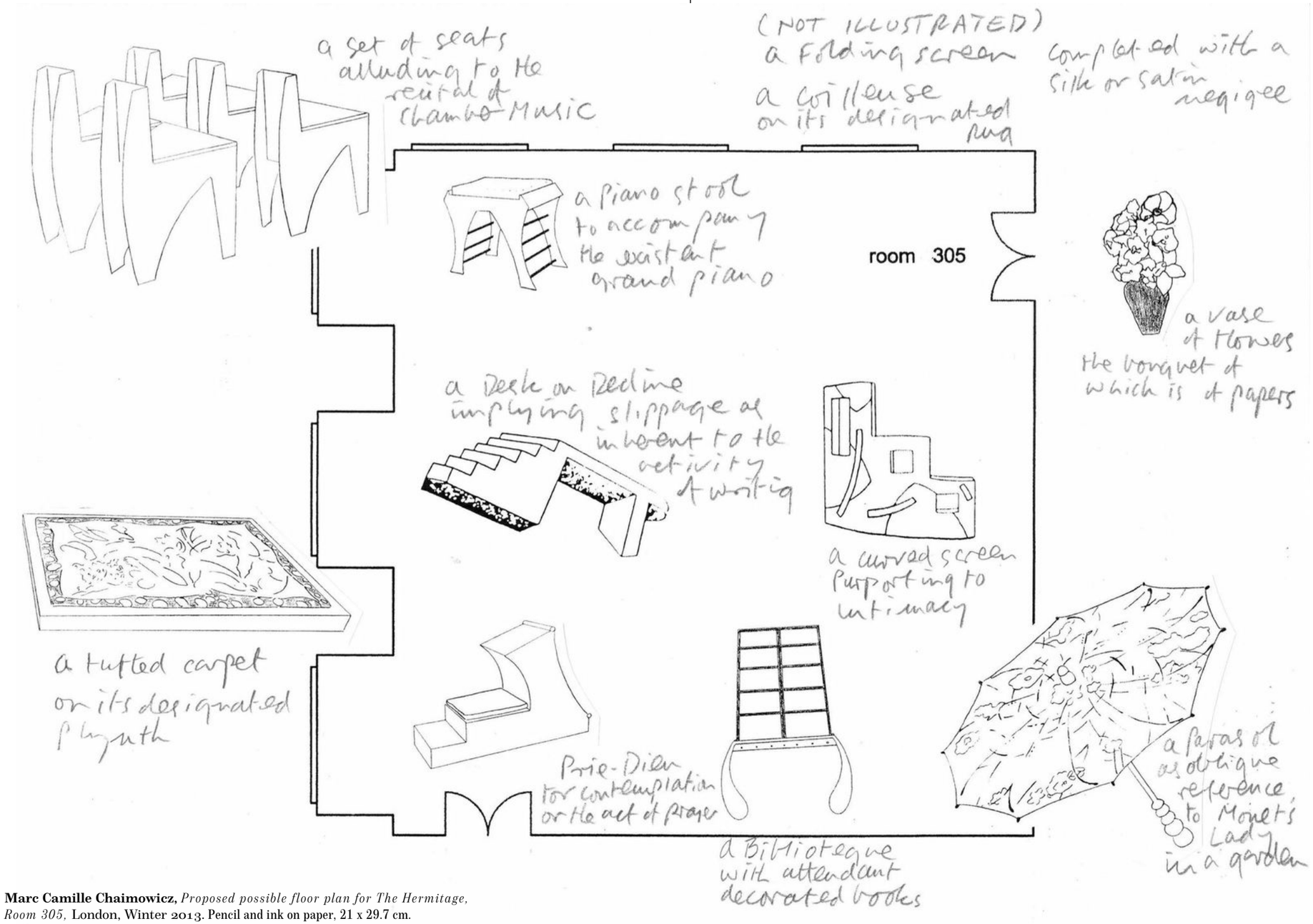
1. **Marc Camille Chaimowicz,** *Proposed possible floor plan for The Hermitage, Room 305,* London, winter 2013. Pencil and ink on paper, 21 x 29.7 cm.

2, 3. **Marc Camille Chaimowicz,** *Photomontage No. 1 and 2 for The Hermitage, Room 305*, winter 2013. Photomontage on paper, 21 x 29.7 cm.





2
3



Marc Camille Chaimowicz, *Proposed possible floor plan for The Hermitage, Room 305,* London, Winter 2013. Pencil and ink on paper, 21 x 29.7 cm.

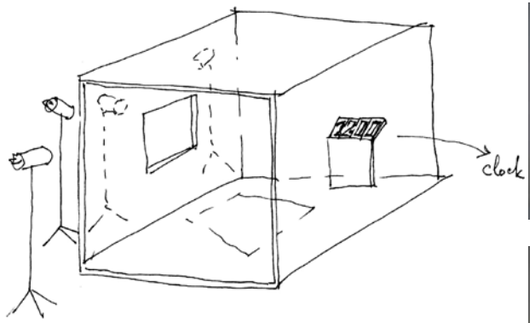
Vadim Fishkin

Born in 1965 in Penza, USSR
Lives and works in Ljubljana, Slovenia

This installation consists of a room with a window of artificially manipulated light, whose transformation, according to the theory of relativity, simulates the evolution of a 24-hour cycle of light on earth, accelerating and compressing it to 2.5 minutes. This compression can also be the by-product of traveling through space at a velocity slightly less than the speed of light. Not only a simple science experiment, or perhaps better yet, an illustration of a scientific principle, this installation also functions as a stunningly poignant and experientially effective *memento mori.* Indeed, in this chamber a day could be said to pass by in not much more than the blink of an eye. According to Wikipedia, the average current global lifespan is 67.2 years, which comes out to approximately 24,528 days—which is 588,672 hours—hence, 35,320,320 minutes. Translated into Fishkin's acceleration chamber, this means an entire lifetime can be experienced in forty-six days—a breathtakingly bewildering prospect. Here science and technology do the exact opposite of what we have come to expect them to do: Rather than prolong life, they shorten it. And in doing so, if the measure they give for it is not literally accurate (which is impossible), it nevertheless attains a certain symbolic and even psychological accuracy. Which is to say that at the age of thirty-nine if I say that I feel like I was thirty yesterday, it's been about a week since I was eighteen and barely a month since I was ten. *A Speedy Day* offers the unique opportunity to experience a perfectly incommensurable truth about life.

To perceive this work as deflating, however, would be somewhat misleading. The sense of *vanitas* and the corresponding urgency I experience before such a testimony to the velocity of my own passage is oddly sobering—although "urgency" is perhaps not exactly the right word. There is nothing desperate about this urgency; if it is marked by anything, it would be a lucidity, a certain pace, even, to contradict myself, a measure. And it is in this sobriety, this ability to engender sobriety, that a certain redemption could be said to begin to take place.

A version of this text originally appeared in Chris Sharp, "Relief Fatalism," in *Light Matters / Vadim Fishkin* (Ljubljana: Galerija Gregor Podnar / gurgur editions / Association Dum, 2013).










Vadim Fishkin, *A Speedy Day,* 2003. Electronic clock, light, room construction. Light design by A. J. Weissbard. Exhibition view of Uchrony and Other Fictions, Frac Lorraine, Metz, 2006.

Using the principles of the theory of relativity, an entire day on earth (24 hours) is shortened in the exhibition to 2.5 minutes, similar to the effects of traveling at just under the speed of light.

Alexandra Sukhareva

Born in 1983 in Moscow
Lives and works in Moscow and Dubna, Russia

Can war photography ever be independent? It is doomed to be an ideological totem but loses its edge in bad shots. I am writing this text from the Russian National Archive. In the archive photographs seem enchanted. Unsuccessful shots are the only ones that disturb the paralytic slumber of the card catalogue. Unsuccessful photographs, taken by military correspondents of the Leningrad TASS—usually young men who failed to become cinematographers—stutter, unable to talk about the Siege of Leningrad in an ideologically "proper" or "improper" tone. At least, they don't until you turn them over. On the back, written in the archivist's hand: "stone bridge blown up by fascists." Turning the photos over and reading the back is the recommended viewing protocol. Each one should be turned over in a facedown pile. Before that gesture, each bad shot lives with a flawed ideological core. They make no judgment; they are uncertain as to whether they've recorded what was needed—whether the fact of war is murder and destruction or a heroic feat... Photography's remarkable capability to record what cannot be controlled by mind or vision is activated when the shutter doesn't coincide with the rhythms of attention, its concentration and distraction.

Perhaps the inhumanity of the technology corresponds to its potential for humanity? The record doesn't care about who makes it and often turns out to be shockingly cruel in its irony. Its format does not account for conceptual variability or changes or the possibility of redemption. And at the same time it is this instability that makes it possible for man alone to be a cynic.

They have a stylistically disrupted past. When the "narrator" doesn't speak, something else does. Or the images themselves emerge from the past. These are extremely rare in the archive, among the narrative, pathetic, and fearsome ones (often they are looking up from below, at the carcasses of ruined buildings, or from above, at corpses).

The next shot is of a broad, empty street, ringed to the left and right by austere facades. Judging by the shadows, it is about noon. Summer. It looks a lot like de Chirico. I turn the picture over and read: "On Zodchy Rossi street during an air raid, 1941." It's hard to imagine this shot as one taken from a distance.

We know that the Siege of Leningrad generated an internalized irregular rhythm in the sense of time. That helps us understand siege diaries. When newspapers and later radio broadcasts began to disappear from the daily routine, time became excessive even as it vanished entirely. People's attention dissipated in order to later adapt to new rhythms and new systems of rituals, despite the administrative attempts to protect reality. Former chains of cause and effect fell apart. And phenomena were defamiliarized; they had an alien newness, which wore people down harder than hunger, especially those who thought reflection was a strategy of resistance, a mental means of staying alive.

Disenchantment with reality comes with real grief—if signs don't crystallize as thoughts, then you're on the border of worlds. Today you forget about that, if you're a viewer. Strange. Again, it's like irony; if suffering is the reverse side of knowledge, where does it hide for the viewer today?

Alexandra Sukhareva



Alexandra Sukhareva, *Bronze Mirror, ca. 3400–3600 B.C. National Archeological Museum of Athens,* 2013. Photograph from the artist's archive.

I found this piece in 2013, and it initiated my interest in the production of silvered mirrors and my experiments with corrosion. This ancient mirror is covered with craters and markings, perhaps left by the people whose gazes fell on it or bounced off it thousands of years ago. Now it is dark, and it can be compared to a disfigured face. But it is an example of indifference to the archive. The experience of the everyday and the uncanny that every viewer ultimately has to deal with.

Pavel Pepperstein

Born in 1966 in Moscow, USSR
Lives and works in Moscow





Pavel Pepperstein, *The Convict,* 2013. Acrylic on canvas, 150 x 200 cm.





Pavel Pepperstein, *Matryoshka (Russian Nesting Doll),* 2010. Acrylic on canvas, 170 x 170 cm.

Joëlle Tuerlinckx

Born in 1958 in Brussels, Belgium
Lives and works in Brussels

I held this red string in my hands, I made a knot
and put it on the table.
This was both the beginning and the end
of something.
This thing, not having any sense of reality and
thus not having a name of reality
can hence be called an object of art.

Art and power have nothing to do with each other.

The field of art, I see exactly as this knotted string,
put on that table:
You could always fasten the knot to make
the field smaller or bigger.
You can also replace its string
or wind it, even roll it into a ball.
So, the territory of the string becomes at the same
time unlimited and free of form:
regardless of the way it falls on the floor,
it's convenient.
And supposing now it does not convene, you can
make it fall, admit its stillness again.
In doing so, the territory of the string obstructs
in no way the shaping and the existing of other
spaces of string.

Joëlle Tuerlinckx,
excerpt from "When the border is a passage...,"
in *Borderline Syndrome: Energies of Defence,*
exh. cat. Manifesta 3, (Ljubljana:
International Foundation Manifesta, 2000).



Joëlle Tuerlinckx, *Red Rope on Pink Table,* **1994–2014.** Table (found object), nylon rope, disposition variable. Original exhibition material 'Pas d'Histoire Pas d'Histoire', Witte de With, Rotterdam, The Netherlands, 1994; 'Actor 2' in *WOR(L)D(K) IN PROGRESS?*, Arnolfini, Bristol, UK, 2013–2014.

Henrik Olesen

Born in 1967 in Esberg, Denmark
Lives and works in Berlin, Germany

This picture looks at you with many eyes. It gives you many glances: attentive, curious, and calm. The simply-thereness of people, animals, and objects is self-evident, all of them separated from one another, but withstanding this separateness, their gazes hold the picture together, because they look out beyond the picture, catch the eye of the beholder, and move us further along. In keeping with the classic portrait genre, they are observing us out of a single moment of their existence: scrutinizing gazes, visual presence, spanning time. All of them—the people, the animals, and the objects—are at first simply there. In this picture they are arrayed in an unranked matrix, put in lines as if they were writing, sometimes doubled, quadrupled, multiplied, surfacing again and again like a mantra. Sometimes language emerges when they are observed, when the individual appellations, the words that we ascribe to things, push to the fore. *Schoe, schuh, schu, shoe*, it goes in your head, like a counting game; then it is interrupted again. There are people and there are animals—whose presence is more opaque to us, whose presence we notice in a different way than that of people, whose presence is not determined by people to start with and nonetheless has the capacity to enter into a rapport, a relationship, with us—and plants—an even more opaque subject, facing us with their own agenda—and objects, which we only render present by using them and assigning meaning to them. In Henrik Olesen's picture, the objects are more subjectivized, more individual and outside of us, separated from the hand that holds them. Some of these objects have, beyond their depiction in the picture, taken on a subject-like cast in the internal human landscape; they have acquired a gender—the razor, the man's shoe—or we have imbued them with sexuality—the boot—and our own sexuality has subjectivized them. Our wandering desires read them and place them in contexts. The image points their potentiality toward the imagination as a possible fetish, and at the same time they are still simply there.

Their arrangement gives them the self-evidence that is due to them as a counterpart with which we can enter into a relationship. We constantly do enter into such a relationship, even as we are departing from the picture, and their initially appraising self-evidence has nothing to do with us. They are not directly connected with us; they are of a different nature. We cannot reproduce with them; they are something different, but they are themselves not of the same nature. They exist in a juxtaposition that would at first not need to concern us, like a tooth that falls out or is pulled, removing itself from us and becoming something outside of us.

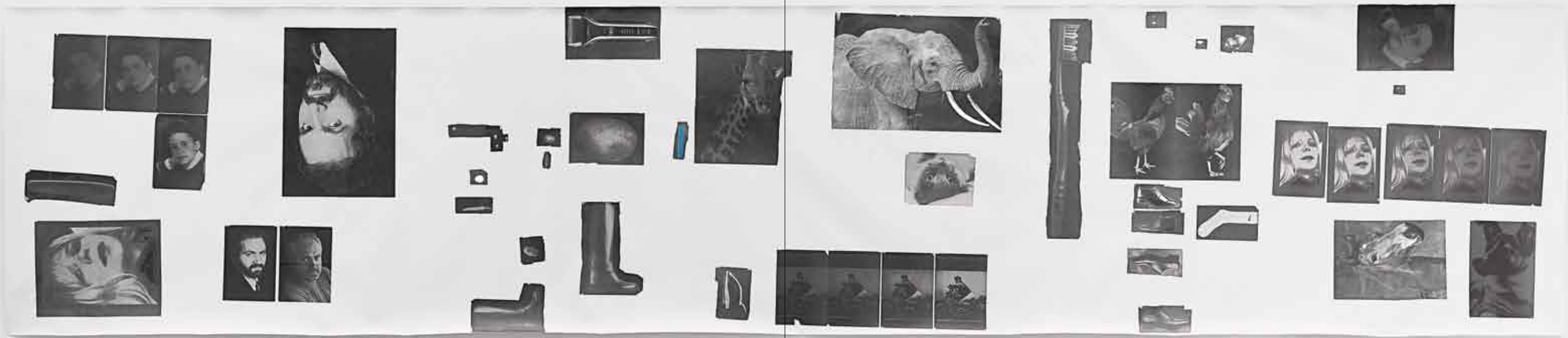
If this were the case, if the individual subjects that are counted and depicted here and exist outside of us were granted their self-evident nature, then some of them would be accorded their existential due. But if we know the history of these figures, we know the vulnerability of their simply-thereness. Brandon Teena looks out calmly at us from the picture in the form he found within himself, as a young man. And that was precisely what he could not be. This suchness was too much for those around him, it blew up somebody's conceptual world, it unleashed whole avalanches of ossified wishes, it toppled into chaos people whose world seemed still to be composed of objects, and so he was attacked and murdered. But that is not the defining image of this picture: It is just a gaping discrepancy between Olesen's utopian picture, in which everything can exist self-evidently, and societal reality. In Olesen's picture, Chelsea Manning's—and Bradley Manning's—loneliness in an American military prison is countered with the utopia of simply-thereness. We too encounter this utopia of a self-evident existence in the eyes of animals and people who are looking at us.

It is a large and encompassing picture, just as Olesen's world is a large and encompassing one where all those facing us have the potential to be the origin of manifold relationships, all of which are offers to take something differently, to see something differently, with the confidence that all of this exists out of itself, in the self-evidence of its own genre, not because it wants to be of the same nature as us, wants to mix itself with us, but because it constitutes the opposite, which represents an offer to us that extends beyond our own possibilities.

Ariane Müller

Henrik Olesen, *Hysterical Men 3* (detail), 2014. Canvas, inkjet print on proof paper ZP 55 (newspaper), 55 gouache/m2, Amsterdam gel medium matt glue, 210 × 1,000 cm.

Henrik Olesen



Henrik Olesen, *Hysterical Men 3*, 2014. Canvas, inkjet print on proof paper ZP 55 (newspaper), 55 gouache/m2, Amsterdam gel medium matt glue, 210 x 1,000 cm.

Wael Shawky

Born in 1971 in Alexandria, Egypt
Lives and works in Alexandria

Cabaret Crusades: The Horror Show File offers a view on the history of the Crusades, retracing events that unfolded over a period of four years (1096–1099) and played a key role in subsequent historical developments, shaking to the core the Arab world and its relations with the West.

The film is a translation of causes and effects of the religiously sanctioned military campaigns in the form of images based on a reconstruction of events seen through the eyes of those who had to confront the invasion. It provides a precise description of the places in the Middle East and Europe that formed the backdrop for the early Crusades. To bring these episodes alive, the production uses highly expressive two-hundred-year-old marionettes from the Lupi collection in Turin. This gem of local Piedmontese tradition is perfectly suited for a contemporary and international reinterpretation of events. The marionettes are moved by clearly visible strings and don the costumes of the characters who were present in the European Christian armies and in the Muslim armies during the conflicts. Though the subject is based on historical documents and facts, what emerges is a surreal and mythical atmosphere that blends drama and cynicism, telling a story of remote events that could hardly be more topical today.

The main source of inspiration for this work is *The Crusades Through Arab Eyes* by Amin Maalouf, written in 1986 and thus long before today's recrudescence of hatred. Maalouf, a Lebanese who lives in France, re-examines the history of the Crusades by going back to Arab historians and their writings, most of which have never been taken into consideration in the West, though he also draws upon some of the most acknowledged Western sources and studies. The historical picture that emerges is at once powerful and levelheaded, political and unbiased.

The book gives some insight into the historical cruelties perpetrated in the name of a vague feeling of religious humiliation, but more objectively into wars carried out for complex socioeconomic reasons, the most important of which was a reaction to the misery and desperation caused by the plague that struck the Byzantine Empire between 541 and 543.

Accustomed as we are to seeing the Crusades as a glorious race to free Jerusalem in the name of God, we may well be astonished by the events that actually took place. The aim was not the liberation of the Holy Sepulchre but rather conquest of the lands that had formerly been part of the Roman Empire, where for centuries the Catholic Church attempted to exert its control. This was to be the conquest of peoples and economic resources for a Europe that was barely managing to survive.



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Wael Shawky, *Cabaret Crusades: The Path to Cairo*, 2012.
Video still from HD video, color, sound, 60:53 min.

Wael Shawky



Francis Alÿs

Born in 1959 in Antwerp, Belgium
Lives and works in Mexico City, Mexico

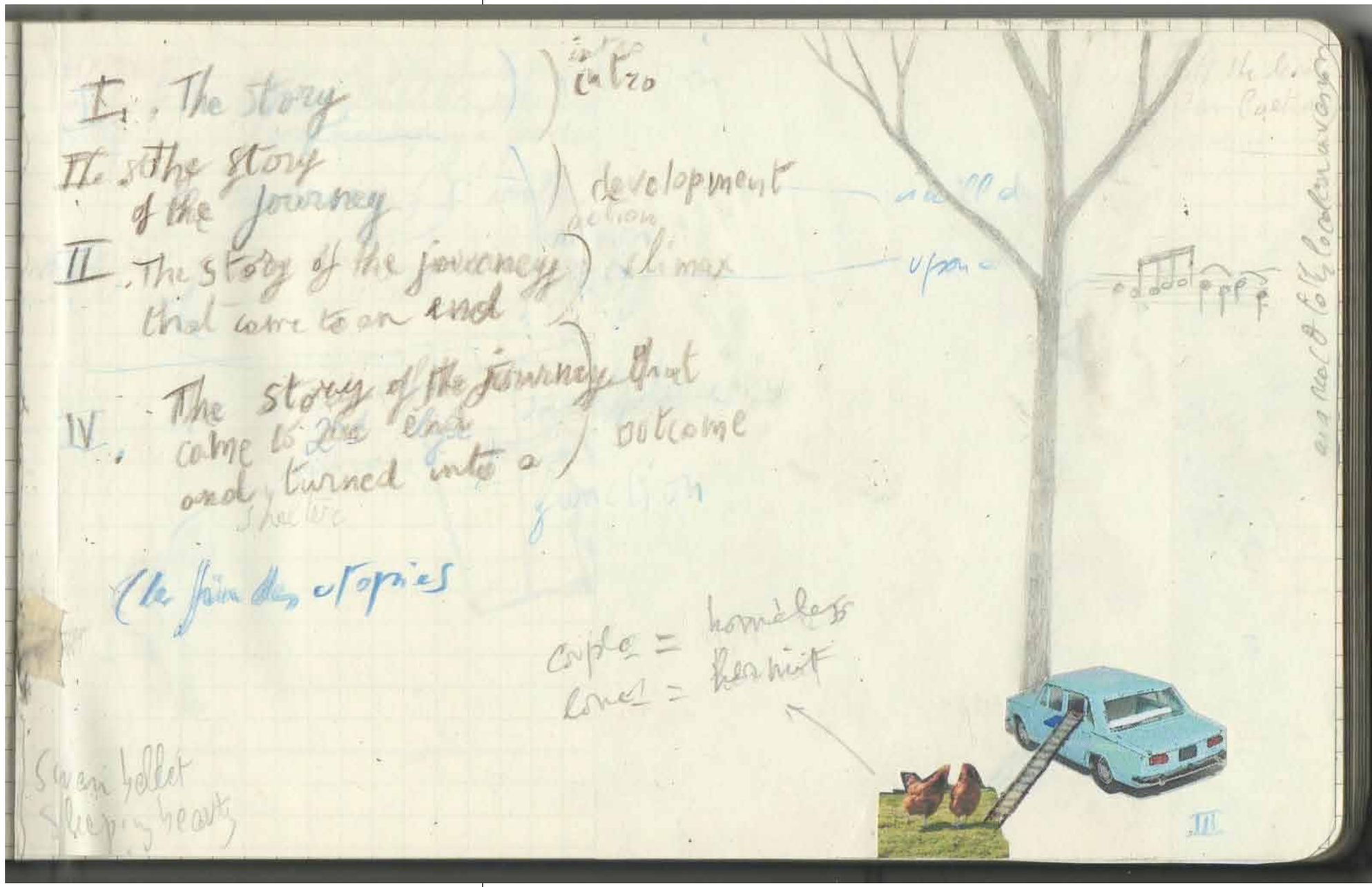
Brussels, April 16, 2014 —
St. Petersburg, April 21, 2014
In collaboration with Frédéric de Smedt
and Constantin Felker

Without an ending there is no beginning.

THE STORY
How did it all begin? When we were youngsters, my brother and I shared a boxy Lada Riva 1500. It had a nasty olive green color and proudly consumed 15 liters every hundred kilometers. In our country-boys' hungry minds it represented the other side of the Iron Curtain, the alternative way, the Cause, the Call—all that our parents feared. But most of all it was our escape. The car's large window casements framed the adult world like a movie screen and while we arrogantly cruised the countryside smoking Gitanes, we were knights and revolutionaries. When we were young life was simpler.
(the narrative)

THE STORY OF A JOURNEY
Once upon a lazy day my brother said: Let's get out of here and drive East—to Moscow. So off we went with six thousand francs (about two hundred dollars) in our pockets, the contents of the home fridge in the trunk, and last but not least, a generous provision of cigarettes on the car's dashboard. The sun was high and so was our morale; we were driving happily when, a few kilometers short of the German border, the overheated car pathetically died on us. And that was that. We turned back in silence, and life resumed a more predictable course.

Thirty-something years went by. I ain't no teenager no more, but even if I lack a Cause, I still can dream. On the occasion of Manifesta 10 I'd like to reactivate our aborted venture by inviting my brother to attempt a second journey—from Belgium



to St. Petersburg. Our trip will depart from our childhood village and take us from Belgium through Germany, Poland, Lithuania, and Latvia to finally enter Russia via the city of Ostrov.
(activate the narrative: the road movie)

THE STORY OF A JOURNEY THAT CAME TO A STOP
Upon arriving in St. Petersburg I will drive the Lada into the courtyard of the Winter Palace and crash it onto a tree (or one of the Hermitage's columns).
(crash the narrative; celebrate the End of Utopia)

THE STORY OF A JOURNEY THAT CAME TO A STOP AND CAUGHT UP WITH THE COURSE OF HISTORY
The crashed car is turned into a shelter for homeless animals.
(turn the action into a function; land in today's Russian reality)



Francis Alÿs

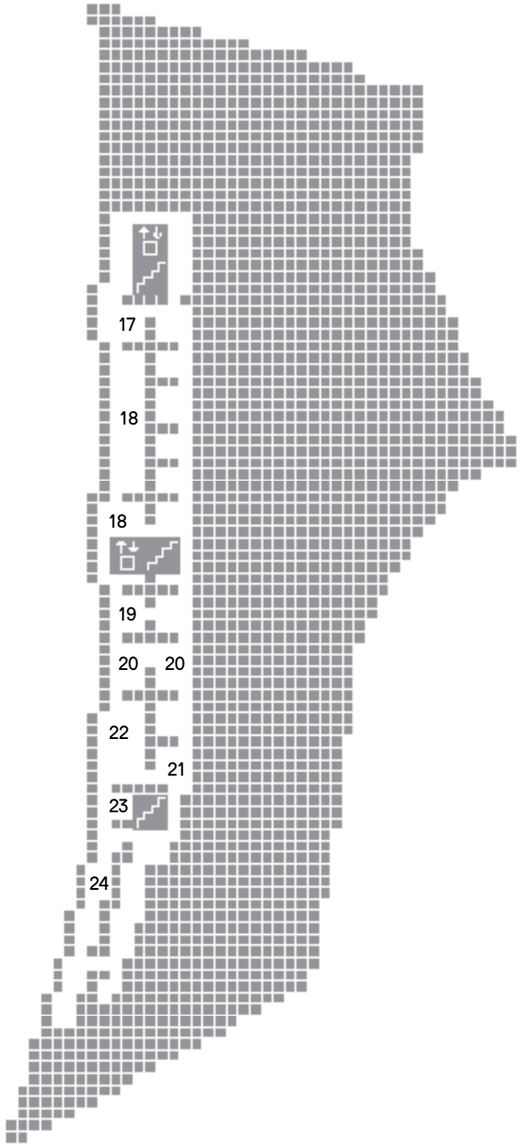
previous page

Francis Alÿs, Study for *Lada Kopeika Project*, 2014. 21 x 13 cm.

this page

Francis Alÿs, Study for *Lada Kopeika Project,* 2014. 21 × 29.7 cm.

GENERAL STAFF BUILDING
4TH FLOOR



17 Olivier Mosset
18 Wolfgang Tillmans
19 Vladislav Mamyshev-Monroe
20 Otto Zitko
21 ~~Rineke Dijkstra~~ Wael Shawky
22 Boris Mikhailov
23 Josef Dabernig
24 Klara Lidén

Olivier Mosset

Born in 1944 in Bern, Switzerland
Lives and works in New York and Tucson, AZ, USA

"But it is Mosset's color, with its own special cockiness, which displaces and upsets geometry," Donald Kuspit wrote in the magazine *Artscribe* in 1986.[1] Such was the second level of aberration in these new pictures: their *louche* color on the one hand and their upset geometry on the other. And more especially still, the way the strangeness of the colors and their contrasts undermines the geometrical precision, leaving both color and geometry similarly perverted.

Color is a readymade that is used to create other readymades. In this sense it is not only an object, it is an object impossible to dissociate from its co-opting in the covering of other objects. The problem in Mosset's case is that while confirming the co-optive nature of color and the way it overflows the framework of painterly activity and encompasses that of productive activity in general, the objects referred to by this co-option remain enigmatic. Glutinous green, praline, gasoline blue, bleached orange, mauve: this list does not set out to name them, because there's something not easily nameable about them; rather it seeks to indicate the extent of their difference, overall, from the boldness of industrial colors and how, lacking this "primariness," they reference no object from the extant world nor even from some past world. Mosset scrupulously avoids any trace of nostalgia. If his colors conjure anything up, most often it is improbably uses, objects we would not know what to do with, factory rejects, unsaleable stock. On the contrary, though, this does not stop him from putting in the midst of these difficult colors a cadmium green, lemon yellow, or ultramarine; thus the collapse of the whole is rendered all the more certain.

The association of these colors—there are two in most of the paintings—intensifies the strangeness of each. This is because each is treated as having "equal value." Here Mosset was following the inspiration of the early abstractions, which systematically put the emphasis on primary colors by avoiding contrasts, thus endowing the color relationship with a formalism devoid of all naturalness.

[...]

Mosset underscores the fact that in an entirely reified system, in which nothing is exchanged other than the signs of self-mutilation of subjects alienated from merchandize, in which nothing is to be seen and everything is to be bought, sight itself has become a tracking activity not only conventional (which it has always been) but above all artificial, for which colors by definition corrupted no longer serve as language but as prostheses.

This excerpt originally appeared in Catherine Perret, Olivier Mosset: Painting, Even, translated from the French by John Tittensor, New York Series (Paris: les presses du reel, 2013), 86f.

1 Donald Kuspit, "Neo Geo and Neo Geo," in *Artscribe* no. 59 (September-October 1986), 22-25. Here retranslated from the French.

→ **Olivier Mosset,** Exhibition views of *New Paintings*, Galerie Andrea Caratsch, Zurich, 2009.





Wolfgang Tillmans

Born in 1968 in Remscheid, Germany
Lives and works in Berlin and London, UK

Wolfgang Tillmans came to prominence in the early 1990s for his influential portraits and scenarios depicting the youth culture that he was a part of. He has re-imagined how photographs might be exhibited and has developed an exhibition style that is non-hierarchical. By showing works of different materiality, both unframed and framed and vastly varying in scale, he makes each exhibition a specific installation.

The political and aesthetic motivations for generating new types of imagery and ways of disseminating photographs has led Tillmans to create still lifes and to photograph people, contemporary landscapes, night skies, and the natural world in equal measure. Through his investigations into abstract photography, he has invented subtle pictures made without a camera that defy traditional media classification, resulting in the "Silver," "Lighter," and "Freischwimmer" series. More recently he has pioneered the use of advanced lens-based and digital-printing technology in his "Neue Welt" analysis of our life and times.

For Manifesta 10 Tillmans made a site-specific installation for two rooms in the General Staff Building of photographs from his *Faltenwurf* (drapery) series (1992–2012) suggesting the body present and absent, a new suite of pictures made in Russia (2009/2014) and a display of his print work.



Wolfgang Tillmans, *St. Petersburg Installation*, 2014.
Inkjet prints, c-type prints, various formats. Artist studio view, Berlin.



Wolfgang Tillmans, *Yet Untitled* (St Petersburg / Moscow), 2005 / 2009 / 2014.
Inkjet prints, c-type prints, various formats. Artist studio view, Berlin, 2014.



Wolfgang Tillmans, *Yet Untitled* (St Petersburg / Moscow), 2005 / 2009 / 2014.
Inkjet prints, c-type prints, various formats. Artist studio view, Berlin, 2014.

Vladislav Mamyshev-Monroe

Born in 1969 in Leningrad, USSR
Died in 2013 in Bali, Indonesia



Vladislav Mamyshev-Monroe, *Monroe* from the "StarZ" series, 2005.
Color photograph. Artist's estate.

A Thousand Words about Vladislav Mamyshev-Monroe

Ekaterina Andreyeva

People often quote Talleyrand's famous remark, "Those who did not know the years before 1789 do not know the true sweetness of life," implying that the French Revolution crushed life with all its joys. Our generation's experience has been the opposite of this senile lust. Many of us would be willing to second Fyodor Tyutchev instead: "Blessed is he who has visited this world in its fateful minutes." It was the years when the Soviet Union and, later, the new Russia were undergoing political breakdowns, perestroika, and the first post-Soviet reforms, the period from 1987 to 1995, that the star of Vladislav Mamyshev-Monroe (1969–2013) was ascendant. Everyone who witnessed this event sensed with the greatest force the sweetness of life in its most secret and free (that is, usually hidden) core. There is no way to explain now what things were really like back then. We must again wait for a "portal" to complete freedom in order to experience the temerity of Mamyshev, wearing his Marilyn Monroe get-up and a green velvet dress borrowed from artist Bella Matveeva, racing along the Neva in a motorboat on Navy Day. He flies past cruisers and submarines lined up for review, their crews standing solemnly on deck in anticipation of the Navy Commander-in-Chief. Mamyshev gaily waves at them, blowing kisses to rows of sailor's hats, jackets, and cutlasses. The beauty queen blesses with his love a thousand hearts beating, muffled, beneath navy uniforms. The actress Monroe also knew such minutes in her life, and they were as precious as most of her film roles.

Someday, there will be long chapters about Mamyshev in contemporary art textbooks' sections on performance and body art. We should immediately recall, however, that Mamyshev himself felt the genre was beneath his dignity: He quite rightly considered most so-called performances bureaucratic rituals intended to enliven public spaces at big art events. Mamyshev thought up his own term for anarchist art makers and party tricksters like himself: insinuationists. His own principal insinuation was, of course, the star known as Prince Vlad Mamyshev-Monroe. Marilyn Monroe, who suddenly appeared on Leningrad screens in the 1980s during perestroika's heyday, made a strong impression on high-school boy Mamyshev, becoming in his eyes the epitome of a benevolent deity. As he recounted, the "Monroe signal" was finally embedded in his brain at Baikonur Cosmodrome,

where he was doing his military service. It impelled him to immediately adopt the image of the Hollywood goddess using a wig made from hair torn from dolls and whatever other materials he could find in his capacity as staff artist at the cosmodrome's children's club. He paid for his artistic license with a summary trip to a psychiatric hospital. The times were changing, however; the leadership's iron grip on the country was loosening, and Marilyn Monroe safely returned home to Leningrad, where s/he made the acquaintance of underground artist Timur Novikov and launched a solo career as an alternative songstress. In 1989, Mamyshev gained fame as Russia's first drag queen. It was then that s/he soloed with the Pop Mechanics Orchestra in the role of Monroe, a sitar at the ready, adorned in frilly short skirts and white tights pulled over stick-straight legs. S/he was not lip-synching, so what the audience heard was not the sweet feminine "I wanna be loved by you, alone, poo poo bee doo," but a resounding masculine Soviet hit about love gone bad, "Forgive me, my love, for someone else's evil, that my wing could not rescue our happiness." Anyone can see this splendor for themselves by watching the Pirate Television programs he made with Novikov and company, many of which are available on the Internet.

In his person Mamyshev combined the "great martyr" Monroe with her adept impersonator, the artist who extolled her. He played Marilyn in the Pirate Television serial *Deaths of Famous Persons* (in the episode "John and Marilyn," shot by Andrius Venclova and produced by Novikov). He painted an enormous (self-)portrait of Monroe, entitled *Poisoned Herself? No: Hunted Down!* He made Monroe a Russian heroine in the first Russian music video, *January Blizzard* (shot by Andrius Venclova and arranged by Yuri Gasparyan), in which he performed the famous hit from the Leonid Gaidai film *Ivan Vasilievich Changes Profession* in his Marilyn make-up and wearing a Soviet housecoat. Theatrical parody became his life, and reincarnation began to impact his own fate, destructive passion nipping at his heels. In 1993, with help from his friend, *Stern* magazine photographer Hans-Jürgen Burkard, he shot the series *Unhappy Love*, in which he bid farewell to his "great martyr" by "jumping off" the roof of a house next to the Russian Museum.

Unhappy Love was Mamyshev's first picture story, a work in which he not only demonstrated his mastery of his role but also casually and merrily discussed the heights and abysses of love. From the perspective of art, which is always lofty, love's capacity to transfigure the world is especially vital. When Monroe writes a letter to her beloved, the then-fashionable book *Venus in Furs* is visible on her desk. The book suggests not only that Marilyn is a helpless masochist but also, more importantly, that she is an intellectual. To sense how different Mamyshev's treatment of his characters was from that of other artists, we might recall the wretched and wonderful revolutionary artist Frida Kahlo, whose shoulders served only as a hanger for a Louis Vuitton scarf in the hands of famous morphing master Yasumasa Morimura.

Prince Vlad did not have to say goodbye to Monroe forever. His goddess would be incarnated again on a number of occasions, for example in the series *Life of the Remarkable Monroes* and *Starz*, the 3-D photograph *Trinity* (Monroe, Mamyshev, and Hitler), in stained glass windows and retreated photographs, in wall newspapers,

and in a double self-portrait camouflaged as the self-portrait of Andy Warhol as himself and Marilyn Monroe. Monroe now shared the bodies and souls of Lenin and Buddha, Dostoevsky and Christ, Sherlock Holmes and Vladimir Putin, along with several dozen other characters who would sometimes possess the artist for a day or two and were thus never filmed or photographed. In the 1990s, Prince Vlad, like the entire country, was driven by the desire to try everything and experience life after decades of severe Soviet restrictions.

From the outset, Vlad Monroe accompanied his transformations with writings that unexpectedly revealed him as a moralist writer. Pulling out all the stops, he talked about himself in his own words; words, however, that resemble those uttered by the fictional characters of Dostoevsky and Tolstoy, who are just as naked and defenseless against the piercing rays of fate as Monroe. Although this literature achieved the heights of realism, it always relied solely on a miracle. For Dostoevsky, the realism of real life was, in fact, a miracle: the soul's rebirth amidst the passions and torments of the flesh. And what else could possibly come to mind besides a miracle as you watch defenseless Monroe in a synthetic tutu, a kerchief draped over fake breasts, strolling through the big, dangerous city of Leningrad at night and singing like a bird? The farther the fateful years of the Soviet Union's collapse fade into the past, the clearer it becomes that the country escaped the nightmare of civil war. There were no historical reasons for this, except, perhaps, one: Our rulers were not bloodthirsty. And there was probably one more reason. In high school, Vlad Mamyshev discovered his resemblance to Hitler and did a trial photo shoot, for which he was expelled from school and soon chose to become Marilyn Monroe. The redemptive power of love guided life and creative work in the circle of brilliant and bold artists who gathered around Timur Novikov. It was no wonder, then, that Novikov called Prince Vlad our crowd's principal biological weapon in the struggle for the idea of art-as-love.

Translated from the Russian by Thomas Campbell



Vladislav Mamyshev-Monroe, *Tragic Love,* 1993. Black-and-white photograph, hand colored. Artist's estate.



Vladislav Mamyshev-Monroe, *Tragic Love,* 1993. Black-and-white photograph, hand colored. Artist's estate.

Otto Zitko

Born in 1959 in Linz, Austria
Lives and works in Vienna, Austria

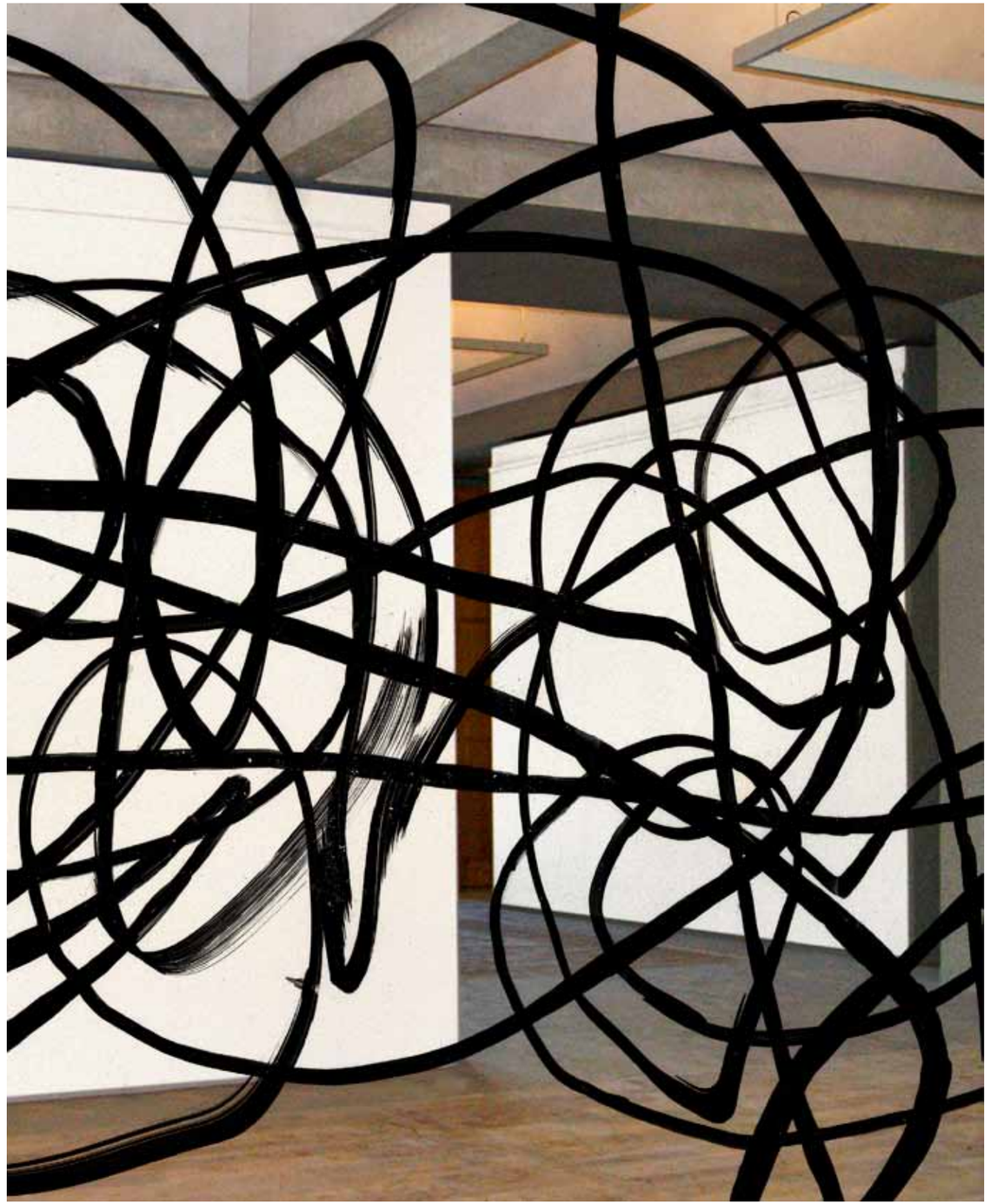
The line leaves a mark to which a story clings, a figure of time whose progress is linear, a lineature of past and present that feed on each other, forming the humus for the future and for what is yet to come, for the cadence of advances on a horizon of goals that writhe teleologically, shifting their ground, altering their perspectives without letting go of the linearity of the consequences, the effects that point to causes, to the original source that cannot help but go beyond itself in its efforts to follow a line that meanders, mutates, and modifies itself only to cross over and encounter itself, making corrections to its course, which is intrinsically provisional, spatializing spaces, leaping between dimensions, between times and the in-between times of a present that adheres to the line, to the ribbon, and to the knots, the sharp edges of a decision that looks like a narrative, that refuses to conform to time, a straightedge of history that pits the gesture of the line against linearity, that sees its progress proceeding in a maelstrom of recurrence, repetitions, an imaginary pathway that bows to interruptions, ignores the distance between here and there, between yesteryear and tomorrow, that has never been anyone's, as little as the arc, the parable that doubles over to tell a story, an example that means more than itself, more than a space can contain, that still separates an inside from an outside, squeezing an in-front-of and a behind out of the walls, registering, inscribing, signing a line, a gesture of giving as though this were a gift, an amorphous script of a promise.

Andreas Spiegl
Translated from the German by Fiona Elliott

next page

Otto Zitko, *Studie (Study),* 2014. Marker and photography, 21 x 17 cm each.





Rineke Dijkstra

Born in 1959 in Sittard, the Netherlands
Lives and works in Amsterdam, the Netherlands

Three children are standing on the beach. They're wearing clothes in exuberant patterns and dull colors, and look kindly but timidly into the camera—clearly, they'd rather be somewhere else. The girl in the middle, undeniably the youngest, takes the boy next to her by the arm, as though wanting to keep him from walking out of the picture. They seem to know: The three of them have ended up here, wrong time, wrong place, and now they've got to make the best of it.
—Rineke Dijkstra on *Yalta, Ukraine, July 30 1993*

When Rineke Dijkstra took this photograph, it was the first time she had traveled in the then Soviet Union. Dijkstra had started her now famous beach series in the United States the previous year, and although she had produced various photographs that pleased her, she did notice that American teenagers were very calculating about their appearance: All that television and advertising had largely taken away their spontaneity and replaced it with immense self-consciousness. They modeled themselves according to stars, hairdressers, make-up, fashion. Perhaps things would be different in Eastern Europe, Dijkstra thought, and less than a month later she produced one of her best works. *Kolobrzeg, Poland July 26 1992* came to be known as "the green bathing suit." The gaze of the girl in this photograph is shy and vulnerable; just as the three youngsters on the Ukrainian beach are reminiscent of Picasso's harlequins, the Polish damsel bears an uncanny likeness to Botticelli's Venus. It is as though Dijkstra found in the former Eastern Bloc countries a timeless purity, universal emotions, unguarded and available to anyone able to appreciate them.

That Dijkstra has now returned to Russia—more specifically to St. Petersburg—no doubt has everything to do with that longing for universal, authentic images. Whether Dijkstra is making photographs or videos , she always strives to show her portrait subjects in as true a manner as possible, peeling away the ulterior motives and borrowed facades. Dijkstra wishes to portray people in their subtleties, contradictions, and complexities, which leaves no room for idealized perceptions. Moreover, this is most likely the reason that her work is so often compared to that of the old masters. During the sixteenth and seventeenth centuries, people similarly had no public images to project; when their portraits were painted, they had little more than themselves to rely on.

The artist who wants to arrive at this lack of inhibition today must first remove a shell, and this is exactly Dijkstra's forte. In her much-praised video installation *The Krazy House*, for instance, she has five teenagers dance to their favorite music. Precisely because they become so engrossed in the cadence, the rhythm, they seem to forget their outward self-images and to offer the viewer a glimpse at the essence of their personalities.





When Dijkstra saw how nimble the talented young dancers and rhythmic gymnasts in St. Petersburg were, she was immediately intrigued. Because these youngsters already have a remarkable command of their skills, despite their ages, and have automatically learned to conceal their personal emotions, we wonder about how they will be when they are no longer able to hide behind the mask of technique. What sort of people do we see when these dancers hesitate, become tired, or fail, and how much does that say about their "true" selves? It was for this very reason that Dijkstra filmed Marianna, a young and exceptionally talented dancer, at her ballet school on Kazanskaya Ulitsa in the rehearsal studio that looks like the setting for a kid's dream with its pink walls and lace curtains. Because Marianna moves so perfectly, we're initially inclined to go along with that dream, even to believe that the girl herself believes in it—which makes the blow that much harder when she falls out of her role for a moment. Is she the real Marianna while dancing so perfectly, becoming one with her dream, or when cracks begin to appear in that perfection? The fact that Marianna also happens to look like the famous dancer portrayed by Edgar Degas can, of course, be nothing but a coincidence.

Hans den Hartog Jager
Translation from the Dutch by Beth O'Brien

Rineke Dijkstra, *Study with Marianna at Children's Ballet School of Ilya Kuznetsov*, **2014.**

Boris Mikhailov

Born in 1938 in Kharkiv, Ukrainian Soviet Socialist Republic
Lives and works in Berlin, Germany and Kharkiv

Late in December 2013, a month after people came to Maidan Nezalezhnosti and pitched their tents, Boris Mikhailov and his wife Vita went to Kiev and made a series of photographs recording the everyday life of the protesters' camp, as well as several large-format photo collages with panoramic views of the Maidan that recall the dramatic canvases made by Russian realist painters in the late nineteenth century, such as Ilya Repin's *Reply of the Zaporozhian Cossacks to the Turkish Sultan* or Grigory Miasoedov's *The Zemstvo Dines*.

Mikhailov's works are not photojournalistic ones, made to excite, irritate or entertain; they are life seen from within. People of differing social classes, political views, and convictions, mired in obscurity and anticipation. A time-out in a nation's history. The whole world watched with fascination as events unfolded on the Maidan, and no one, including the participants themselves, knew how it would end. No one expected that armed conflict with government security forces would prove fatal or that the bloodshed would fundamentally alter the essence of what happened in the eyes of Kiev, Ukraine, and the world. The faces of people extracted from the crowd by the photographer's lens express the dim sense of anxiety about an indefinite future.

Mikhailov's photographs convey the atmosphere of a fairground—not a Gogolian one, rollicking and phantasmic but rather the fairground's true significance as a site where people gather to exchange information and goods, to partake in feasts, celebrations, and squabbles. Mikhailov's Maidan is about more than political protests and battles on burning barricades; it is about the diverse characters and fates of the people who fill the square. Among their faces one can see romantic students, Ukrainian nationalists, provocateurs, homeless people who joined the general gathering... Every one of them found a place by the fire for warmth, free sandwiches, and tea. The only way to reach the square was through narrow passageways left in the barricades; this emphasized the particularity of the site, which was nearly impossible to leave. The human masses split into groups, and each one kept to the tents of the likeminded as forms of self-government and coordination of protest actions arose. Without knowing the events' political underpinnings, a viewer might mistake the photographs for scenes from an expo where delegates from various regions and districts came together, revealing all the diversity of contemporary Ukraine.



Boris Mikhailov, *The Theater of War, Second Act, Time Out*, December 2013. Photographs.

Boris Mikhailov



Boris Mikhailov, *The Theater of War, Second Act, Time Out*, December 2013. Photographs.

Josef Dabernig

Born in 1956 in Kötschach-Mauthen, Austria
Lives and works in Vienna, Austria

River Plate
2013 — 35mm film, b/w, 16:9, sound, 16 min. — Director, Script, Editing, and Production: Josef Dabernig — Camera: Christian Giesser — Sound design: Michael Palm — Cast: María Berríos, Josef Dabernig, Wolfgang Dabernig, Isabella Hollauf, Ingeburg Wurzer, Otto Zitko — Support: if innovative film Austria, ORF - Film and Television Agreement

Synopsis

River Plate displays a micro society in a fragmented body-narration. Knees, shoulders, feet, and bellies are signifiers of articulated human presence, revealing nothing else against a claustrophobic background of cement, stone, and water.

Flog style editing is accompanied by sound cascades of elementary noise from the river and the highway. Bodies are the antagonists of all compromising contextual frameworks. An existential plot is confronted by the bareness of body language, enclosed within itself and against everything else.

Concept for screenplay

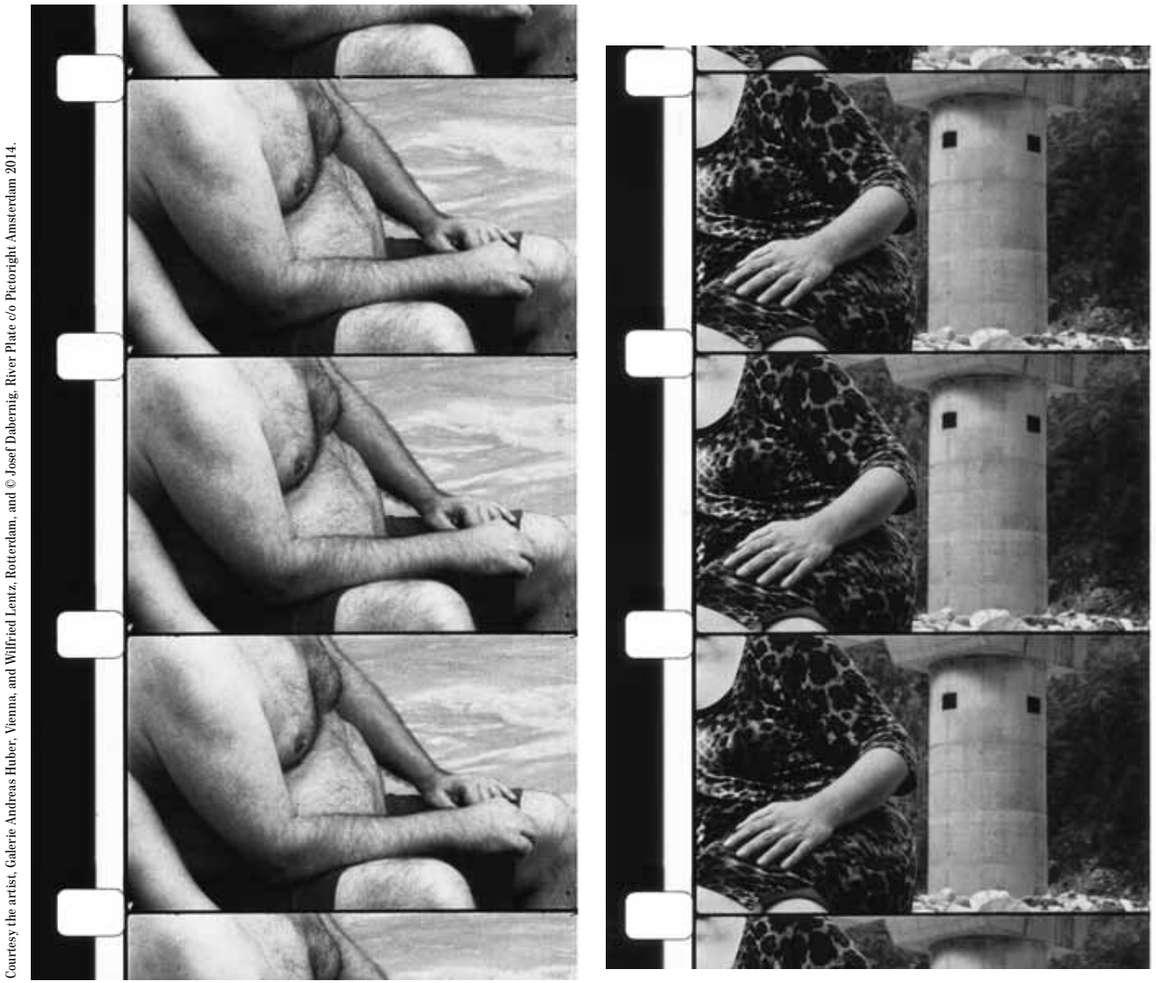
María Berríos (b) belly, shoulder, arm, pelvis — Josef Dabernig (c) knee, leg, shoulder, belly — Wolfgang Dabernig (a) pelvis, arm, leg, knee — Isabella Hollauf (d) leg, knee, belly, shoulder — Ingeburg Wurzer (f) arm, pelvis, knee, leg — Otto Zitko (e) shoulder, belly, pelvis, arm

knee of c (10 sec.) — pelvis of a (10 sec.) — arm of f (pan shot, 15 sec.) — belly of b (10 sec.) — shoulder of e (10 sec.) — leg of d (10 sec.) — bridge piers (10 sec.) — knee of d — leg of c — arm of a (pan shot) — pelvis of f — shoulder of b — belly of e — bridge piers — pelvis of e — belly of d — shoulder of c (pan shot) — leg of a — knee of f — arm of b — bridge piers — pelvis of b — arm of e — shoulder of d (pan shot) — belly of c — knee of a — leg of f — bridge piers — arm of f — belly of b — shoulder of e (pan shot) — leg of d — knee of c — pelvis of a — bridge piers — arm of a — pelvis of f — shoulder of b (pan shot) — belly of e — knee of d — leg of c — Whole group portraits a, b, c, d, e, f (60 sec.)

María Berríos (d) belly, shoulder, belly, shoulder — Josef Dabernig (f) knee, leg, knee, leg — Wolfgang Dabernig (a) leg, knee, leg, knee — Isabella Hollauf (b) arm, pelvis, arm, pelvis — Ingeburg Wurzer (e) pelvis, arm, pelvis, arm — Otto Zitko (c) shoulder, belly, shoulder, belly

belly of d — pelvis of e — arm of b — knee of f (pan shot) — leg of a — shoulder of c — highway — belly of c — shoulder of d — arm of e — pelvis of b (pan shot) — leg of f — knee of a — highway — leg of a — shoulder of c — belly of d — pelvis of e (pan shot) — arm of b — knee of f — highway — leg of f — knee of a — belly of c — shoulder of d (pan shot) — arm of e — pelvis of b — highway — arm of b — knee of f — leg of a — shoulder of c (pan shot) — belly of d — pelvis of e — highway — arm of e pelvis of b — leg of f — knee of a (pan shot) — belly of c — shoulder of d — Whole group from three sides (60 sec.)

65 + 10 + 65 + 10 + 65 + 10 + 65 + 10 + 65 + 10 + 65 + 60 + 65 + 10 + 65 + 10 + 65 + 10 + 65 + 10 + 65 + 100 = 1040 sec. = 17 min.



Courtesy the artist, Galerie Andreas Huber, Vienna, and Wilfried Lentz, Rotterdam, and © Josef Dabernig, River Plate c/o Pictoright Amsterdam 2014.

Josef Dabernig, *River Plate*, 2013. Still from 35mm film (16mm footage), b/w, sound, 16:00 min.

Klara Lidén

Born in 1979 in Stockholm, Sweden
Lives and works in Berlin, Germany

dear Sergey,
hope you are doing very well!
here is the little text a gallery person and I wrote.
all my best from sunny NYC,
K

For my participation at the Manifesta 10 curated by Kasper König in St. Petersburg. I would like to commission a new video work and a new sculptural installation, both specific to Russian culture, its history and the Hermitage Museum.

For the making of the video work, I would like to attend a dance class of the Mariinsky Ballet Company. The Mariinsky Ballet Company, originally known as the Imperial Russian Ballet, is based at the Mariinsky Theatre and is internationally recognized as one of the most important opera and ballet houses of the late 19th century. The Mariinsky Ballet Company itself was founded in the 18th century and holds one of the best academies for ballet dance in the world. The video will document the lesson, my interaction with the Russian ballet company, while openly showing the implications that the dilettante and the professional face while practicing together. Furthermore I am interested in the idea of Queer Bodies in relation to dance: In classical ballet male and female stereotypes are strictly replicated throughout the typical cast, but at the same time the physicality of their bodies are more and more equal in their appearance. Within a certain sensibility, it can be argued that ballet training retools the dancer's instrument to underplay assumed gender assignment based on sexual identity, which training precedes the regendering of that body in the service of narrative. Where more recent studies suggest that we reread the potential of ballet for a display of queer visibility this focus becomes more and more important regarding recent demonstrations about Russian anti-gay politics.

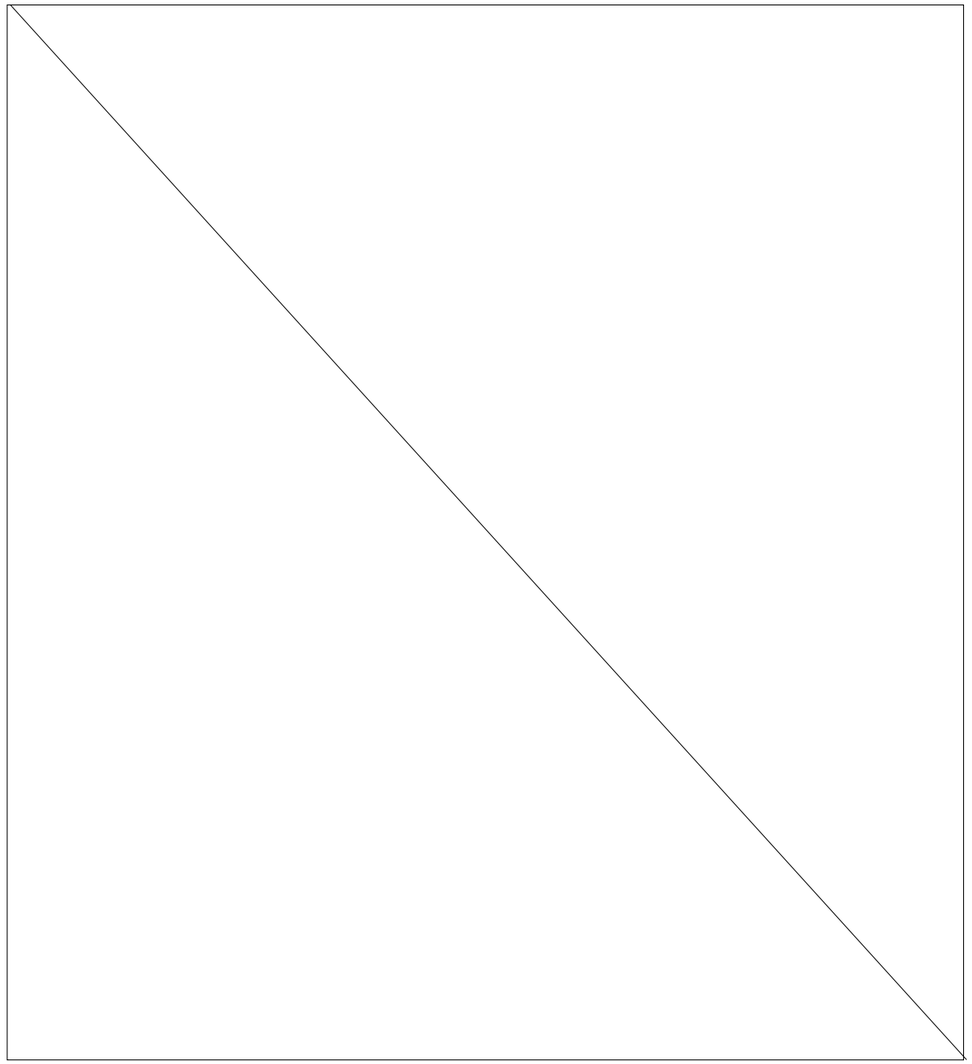
As a complement to the video, I would like to reproduce benches and seating devices which are displayed at the Hermitage Museum as permanent furniture. This relates to a previous and similar project, in which I have reproduced the permanent seating of an institution, while displaying it in its proximity. The sculptures will be made of material found, appropriated and sourced on site, or better said directly taken from the streets. I am interested in the opposition of mutual poles, in this case the one between Russian High Culture, represented through institutions like the Mariinsky Ballet and the Hermitage Museum, and the urban landscape surrounding these two world-renowned institutions. This site-specific installation shall be furthermore exploring the differences and tensions between private and public spheres, between a behind-the-scenes and an on-the-stage moment.

Klara Lidén, *Untitled*, 2013. Asphalt and wood, 56.5 x 70 x 31.5 cm.





In the City



MAP ST. PETERSBURG

Guy Ben-Ner
Jordi Colomer
Paola Pivi

Guy Ben-Ner

Born in 1969 in Ramat Gan, Israel
Lives and works in Tel Aviv, Israel

When you play the fiddle at the top floor what else is to be expected but that those down below dance?
—Karl Marx, "The 18th Brumaire of Louis Napoleon"

Marxism is about leisure, not labor. It is a project that should be eagerly supported by all those who dislike having to work.
—Terry Eagleton

I wasted time, and now doth time waste me.
—William Shakespeare, *Richard II*

Capital is dead labor which, vampire-like, lives only by sucking living labor.
—Karl Marx, *Capital*

Either he's dead or my watch has stopped.
—Groucho Marx

"What a simpleton I am!" he thought to himself. "Here am I looking about for my mittens when all the time I have got them tucked into my belt. Why, were I myself to buy up a few souls which are dead—to buy them before a new revision list shall have been made, the Council of Public Trust might pay me two hundred roubles apiece for them, and I might find myself with, say, a capital of two hundred thousand roubles! The present moment is particularly propitious, since in various parts of the country there has been an epidemic, and, glory be to God, a large number of souls have died of it."
—Nikolai Gogol, *Dead Souls*

I will connect the exercise equipment of a fitness studio to electricity cables, generating electricity from human movement. The basic principle is this: If a machine uses electricity to produce movement, here we will generate the opposite, and human movement will produce electricity. The cables connect to a 3D printer out in the street, which will print a bust of Karl Marx straight onto a pedestal ready to receive it.

Should the 3D printer present difficulties, the cables will be connected instead to an LCD screen, which is placed inside a trailer. The screen projects a speech by Arnold Schwarzenegger regarding body building and the merits of free market economy: "The economic race should not be arranged so that everyone ends at the finish line at the same time, but so that everyone starts at the starting line at the same time."

It is important that the people working out in the gym are not aware of their productivity, unconscious that their leisure time is being productively used. As far as they are concerned, they are just working out in the gym, while their work is in fact used as a productive force.

The piece will behave like a parasite, deriving power (electricity) from other people's "labor time." Like a thief, it steals from people who have enough time to spare (leisure) and hands it over to the public.

The title of the piece, *Surplus Leisure*, relates to Marx's concept of surplus *labor*, which explains capitalist accumulation and profit. According to Marx, capitalist accumulation can only be explained by supposing a special kind of commodity, human labor. Human labor, like any commodity, is bought by the capitalist at its price, which is determined by the time it takes to reproduce itself. In the case of a human worker this means food, accommodation, clothing—in short, the means of livelihood of the worker.

If labor power can be reproduced in the work of four hours per day, by which the workers "earned" the value of their work, these hours are called necessary labor. But in a regular eight-hour workday, the worker works four hours for himself and the next four hours are given free to his employer. Any labor performed in excess of the labor necessary to produce the means of livelihood of the worker is what Marx called surplus labor, and is regarded as unpaid labor, the source of capitalist surplus value.

Guy Ben-Ner



Guy Ben-Ner, Sketch model for *Surplus Leisure,* 2014. Photoshop collage.

Jordi Colomer

Born in 1962 in Barcelona, Spain
Lives and works in Barcelona and Paris, France

A black car is traveling along a motorway with a large neon sign (like a circus or a casino) on the roof endlessly blinking the question and answer *NO?FUTURE!* At daybreak, it stops in the city center. Dressed in a military jacket, the woman driving gets out of the car and heads down the main street beating a drum and incessantly ringing the doorbells on people's houses. The city is still asleep and despite all this racket only a few concerned neighbors peek out at her from their windows. The woman gets back behind the wheel and sets off for another city.

In the video, our heroine, Jeanne, resolves to wake up the people in the city, in this case Le Havre.[1] Strolling through the city streets, she beats out a rhythm on a drum and rings people's doorbells without getting any reply. Before we carried out this action, we had no idea how the neighbors would react. They could have been angry or might just as well have decided to join it. The question we asked ourselves afterwards was whether or not we would have had the same reaction in other cities, such as Naples or Saint Petersburg, for example. The other logical question was whether or not we would get the same reaction at different moments in time. Above all, it hinges on how fast asleep the neighbors are.

Following the protocol for *NO?FUTURE!,* every night after the video has been screened the car roams the city streets and lights them up with its sign.

During the four months that Manifesta 10 will be in Saint Petersburg, the car will follow each day a different route through the city. There will be 122 different routes in total. These quick, short routes are being planned in collaboration with Dimka Vorobyev and the group V-Kafe from Saint Petersburg.[2] All the routes will be displayed on a large map.

The car and its neon sign should act as a mobile collage applied to the city—permanently questioning, free of charge—and as a comment on each individual part, each specific situation. The authorship is apparently anonymous and is highly suspicious. Its role is to spark a dialogue that comes from nowhere at a given moment in time. This collage should act as a firebrand.

Now that the car has reached Saint Petersburg, new questions have arisen, such as how it will be perceived in this context and whether or not the English slogan *NO?FUTURE!*[3] ought to be translated into Russian, without losing the blinking ambiguity that comes from the appearance and disappearance of each of its constituent parts. Advertising slogans in Russia are sometimes left in English (as in other countries), either transcribed into the Cyrillic alphabet or not. I can remember a big sign saying *SALE* on one of the main streets and *BUSINESS CENTRE* written in the Cyrillic alphabet. The *NO?FUTURE!* sign has a touch of a political proclamation, a religious sermon, a fairground pitch or a battle cry about it, but it isn't actually trying to sell anything—or perhaps it's trying to settle everything at once.

In the approximate translations, the literal translations and the vague reshapings, all the raw power of the original seems to get left behind. None of the people approached were very satisfied with any of the translations or equivalents. There were several suggestions: НЕТ ЗАВТРА, НЕТ БУДУЩЕГО, НЕТ? БУДУЩЕЕ!, ВЫХОДА НЕТ!, НАСТАНЕТ...ЗАВТРА... Another idea was double versions in Russian, with two sides to the sign: *нет? будущее!* on one side and *нет? будущего!* on the other. Soviet songs were also suggested:

А мы рукой на прошлое: вранье!
А мы с надеждой в будущее: свет!


СОВРЕМЕННАЯ БИБЛІОТЕКА
СОЧИНЕНІЯ
Н. ЧЕРНЫШЕВСКАГО
ЧТО ДѢЛАТЬ?
ВЕЧЕВЪ
Title page of Nikolai Chernyshevsky, *Что делать? (What Is to Be Done?)*, 1863 (edition 1867). Geneva.

[He waves goodbye to the past: all lies (all bullshit) and we're turning with hope to the future: light!][4]

To complement *NO?FUTURE!* one of the final ideas was to use the title of Nikolay Chernyshevsky's novel *Что делать?* [*What Is to Be Done?*] on the other side. Lenin took this title for his 1902 political pamphlet on organizing a political revolution. An exclamation mark could even be added to the end to emphasize *Что делать?!* [*What Is to Be Done?!*] However, this title is also the name of a well-known group of artists in Saint Petersburg that has turned down the invitation to take part in Manifesta 10 as they are concerned about the role this event might play in the present political context. In May 1901, though, Lenin wrote another article whose title, (*С чего начать?)* [*Where to Begin?*] could definitely be used in a loop to complement *NO?FUTURE!* in the form of a mirrored question lighting up the outskirts of Saint Petersburg and its more impressive streets, before heading off to another city. *Where to Begin? NO?FUTURE!* We'll see.

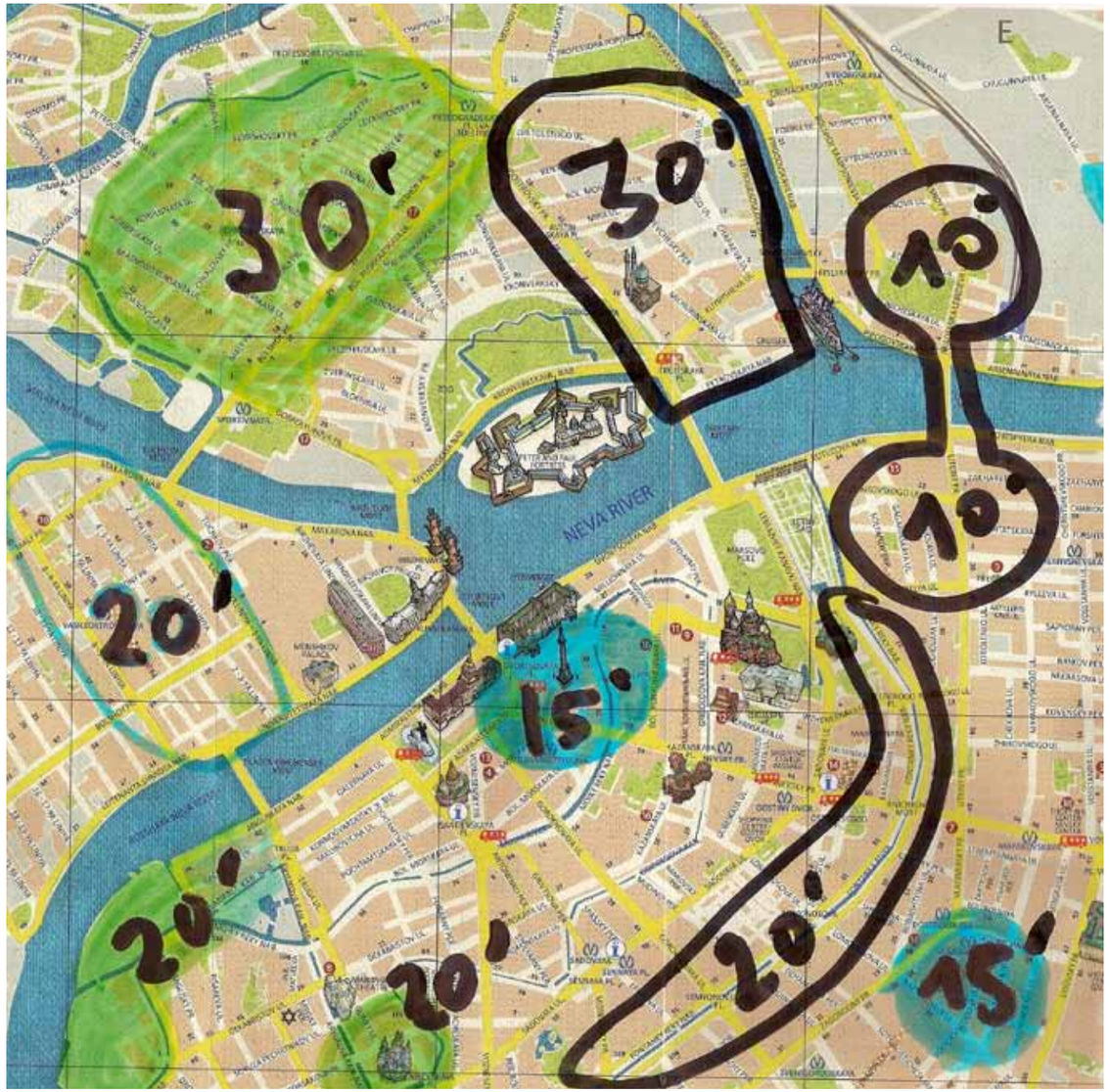
Jordi Colomer

1
This city in Normandy was flattened by bombs during the Second World War. Out of the ruins, architect Auguste Perret designed a new, austere, modern town built out of reinforced concrete, dominated by straight lines. Historically, Le Havre is a major port that linked France and America and there are several ferry lines to the nearby English coast. Aki Kaurismäki's 2012 film *Le Havre* tells one of the stories that take place in the port: A young illegal immigrant from Africa, Idrissa, manages to make it to England thanks to the help of Marcel Marx, who hides him in a shipping container.

2
Dmitry Vorobyev (1974), sociologist, artist, activist. Lives and works in St. Petersburg, in the field of urban sociology and artistic reflection on transformation of urban space. Author of more than 20 publications and co-organizer of a number of exhibitions: "100 Beautiful Dead" (2012), "Fragments of an Unknown City" (2011), "Underground Skyscraper" (2007).
V-kafe (Sunday Cafe), an informal group of St. Petersburg activists, sociologists, urbanists, local history buffs, and flaneurs that has been conducting walks (mostly to parts of the city usually ignored by tourists and residents alike) almost every Sunday for the past five years. During the walks, the documentation, studies, reflections and sometimes interventions take place before and after drinking coffee on the street on very unconventional points as a traditional culmination of every v-kafe.

3
The title *NO?FUTURE!* comes from the lyrics to the song *God Save the Queen* (1977) by the English punk rock band the Sex Pistols:
God save the queen, her fascist regime It made you a moron, a potential H-bomb ! God save the queen, she ain't no human being There is no future in England's dreaming
Don't be told what you want, don't be told what you need There's no future, no future, no future for you...

4
Thanks to Sasha Galitzine, Elena Yushina, Thomas Engelbert, Tatiana Tarragó, Stanislav Semenyuk and all the staff at Manifesta for their invaluable support in the form of suggestions and discussions for possible translations.



1





2
3

1, 2. **Jordi Colomer,** Project for *NOFUTURE*, St. Petersburg, 2014.
Car with neon sign roaming the city daily at sunset.

3. **Jordi Colomer,** *NOFUTURE,* 2006. Video projection, HD-CAM, 09:43 min.
Spot, Le Havre / arts Le Havre.

next page

Jordi Colomer, *NOFUTURE*, 2006. Video projection, HD-CAM, 09:43 min.
Spot, Le Havre / arts Le Havre.



Paola Pivi

Born in 1971 in Milan, Italy
Lives and works in Delhi, India



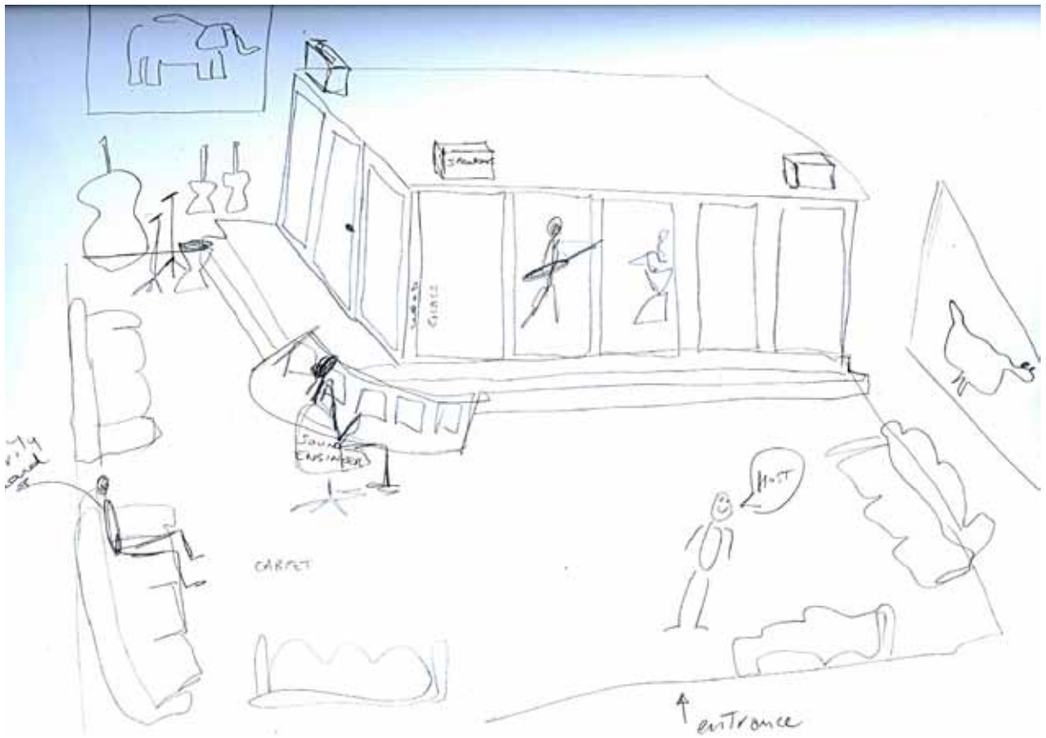


page: 212–217

Paola Pivi, *Grrr Jamming Squeak,* 2010–present. Participatory recording studio to make music with animal sounds (performing musician: Culture Brothers). Commissioned by Sculpture International Rotterdam, 2010–2011.

Grrr Jamming Squeak was originally commissioned in 2010 by Sculpture International Rotterdam, with the support of Vincent J. Musi for the photographs of animals and of the Cornell Lab of Ornithology for the animal sounds.

Grrr Jamming Squeak at Manifesta 10 St. Petersburg is presented with the support of Manifesta 10 St. Petersburg, Russia, the artist, Massimo De Carlo, Milano/London, and Galerie Perrotin, New York, Paris, Hong Kong.


CARPET
entrance



RECORDINGS OF ANIMAL SOUNDS



- American Alligator
- American Toad
- American Woodcock
- Apapane
- Bachman's Sparrow
- Banded Wren
- Barking Tree Frog
- Barred Owl
- Bearded Bellbird
- Bearded Seal
- Beaver
- Big Brown Bat
- Bison
- Black Tinamou
- Black-faced Antthrush
- Blanchard's Cricket
- Frog
- Boreal Owl
- Bottlenose Dolphin
- Bright-rumped Attila
- Canyon Treefrog
- Carpenter's Frog
- Cassin's Sparrow
- Cat
- Cat heartbeat
- Cat purring
- Chinstrap Penguin
- Common Loon
- Common Myna
- Common Yellowthroat
- Cow
- Coyote
- Crawfish Frog
- Dog
- Dog lapping water
- Domestic Horse
- Donkey
- Eastern Screech Owl
- Elephant Seal
- Fall Field Cricket
- Gentoo Penguin
- Grey Wolf
- Greater Prairie-Chicken
- Greater Sage Grouse
- Great-horned Owl
- Green Frog
- Hawaiian Crow
- Hermit Thrush
- Humpback Whale
- Iiwi
- Ivory-billed Woodcreeper
- Kokako
- Laughing Falcon
- Laysan Albatross
- Lincoln's Sparrow
- Little Nightjar
- Little Tinamou
- Mantled Holwer
- Monkey
- Maui Parrotbill
- Melodious Laughing Thrush
- Mexican Treefrog
- Mink Frog
- Musician Wren
- Narwhal
- Northern Leopard Frog
- Northern Mockingbird
- Northern Wheatear
- Omao
- Orca
- Peruvian Wren
- Red Junglefowl
- Red-handed Monkey
- Rhinocerus Auklet
- Ringed Seals
- Sage Thrasher
- Scaly-breasted Wren
- Southern Right Whale
- Spring Peeper
- Swallow-tailed Kite
- Tamaulipas Crow
- Thrush Nightingale
- Tinkling Ground Cricket
- Tui
- Tundra Swan
- Varied Thrush
- Walrus
- Wandering Albatross
- Weddel Seal
- Western Diamondback Rattlesnake
- Western Meadowlark
- White Bellbird
- White-faced Scops Owl
- White-rumped Sandpiper
- Wild Turkey
- Wilson's Snipe
- Winter Wren
- Wood Thrush
- Yellow-breasted Chat
- Yellow-lored Parrot

These sounds have been made available by the Macaulay Library at The Cornell Lab Of Ornithology, Ithaca, New York, the world's largest natural sound and video archive of animal behavior.
Its mission is to collect and preserve recordings of each species behavior and natural history and to make them available. Since 1930, recordists of all backgrounds have contributed their recordings, which now number to several hundred thousand in total.

The Cornell Lab of Ornithology







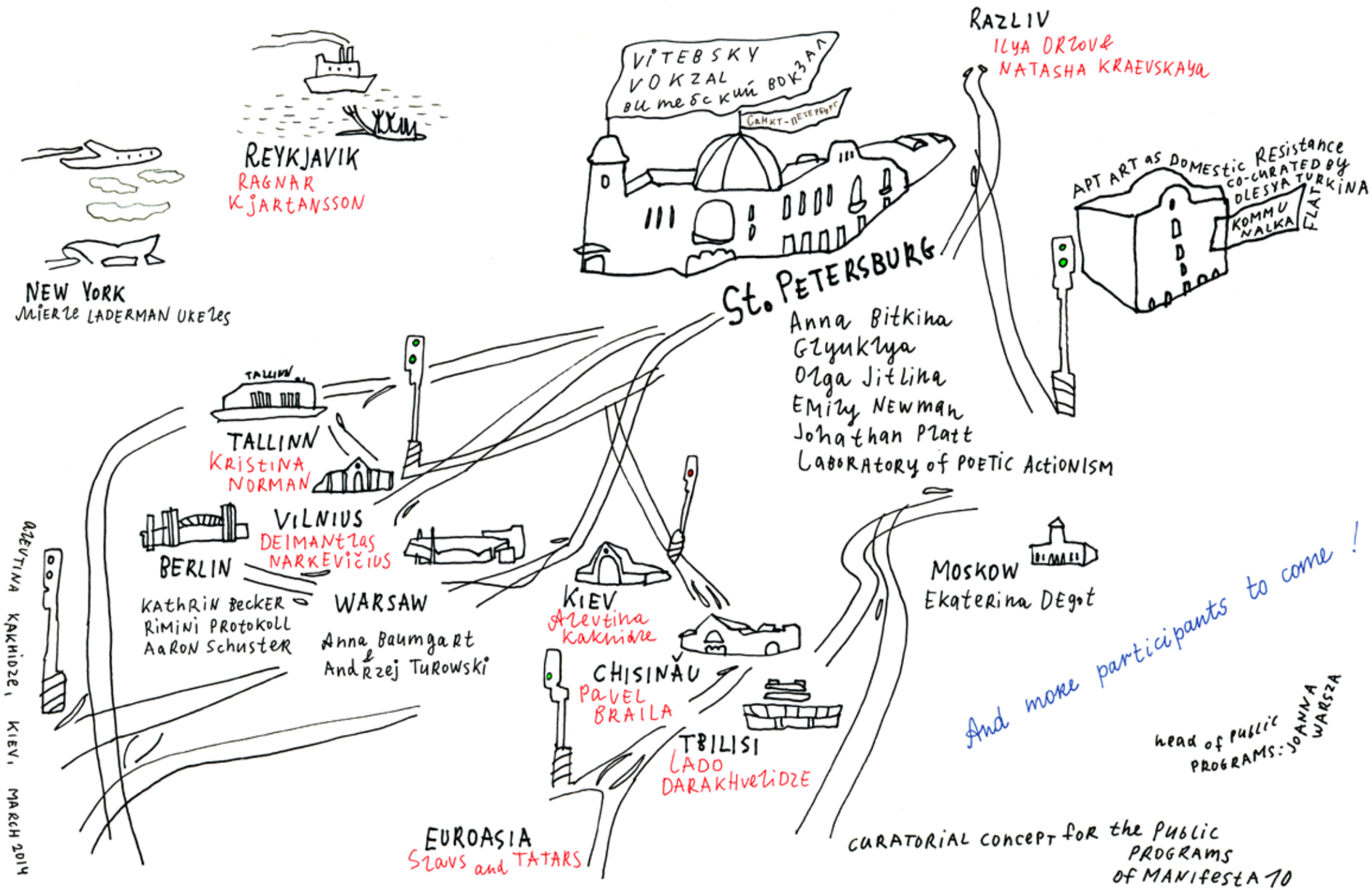
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Kuryokhin Modern Art Center, St. Petersburg.

Public Program

Most of the Public Program artists come from post-communist Eastern European cities like Vilnius, Tallinn, and Kiev, which can be reached by train from St. Petersburg's Vitebsk Station. It was the first train hub that connected Russia to the West, deriving its name from the fact that travelers were departing in the direction of Vitebsk (now Belarus), the famous city of the early twentieth-century Russian avant-garde.

View from the platform of Vitebsk Station.



Curatorial concept of the Public Program drawn by Alevtina Kakhidze, Kiev, March 2014.

Turning Unpublic Into Public

Joanna Warsza,
Head of the Public Program

Some of the most seminal ideas of the early avant-gardes—merging art and life, democratizing artistic production and reception, empowering the political and social resonance of art—had their genesis in a small wooden house in the Petrogradsky district of Saint Petersburg. Inhabited by the composer and artist Mikhail Matyushin and the painter and poet Elena Guro, in the 1910s the house saw the creation of *Victory Over the Sun*, Alexey Kruchenykh's and Mikhail Matyushin's famous futurist opera. It also hosted readings by Vladimir Mayakovsky and lectures introducing cubo-futurism, as well as an array of other artistic and political social gatherings. Today it is the site of the Museum of the Russian Avant-Garde, a place diligently and charmingly guarded by local babushkas who ask visitors to slip plastic coverings over their shoes before setting foot in this place of revolutionary ideas.

The particular public-private dichotomy that strongly shaped life and politics in the 1920 as well as throughout the Soviet era—and lingers today to a certain degree in Putin's Russia—assigned the critical exchange of free, unintimidated thoughts and positions almost exclusively to the realm of "home universities," kitchen gatherings, inner emigration and apartment exhibitions where unofficial, nonconformist, underground art was hosted as a form of resistance. Throughout the history of artistic and political engagement behind the Iron Curtain, what could be generally understood as public life—with its freedom of expression, moral courage and interest in social issues—took place predominantly in private spaces as a substitute for the public realm. According to the Polish sociologist Elżbieta Matynia, a professor at the New School, "*In societies living under dictatorships it could be a private apartment, where a seminar in history is held, a lecture, poetry reading, or theater performance is presented and discussed. This is where the distinction between private and public is actually blurred (something that classical liberals would be terrified by) and where the phenomenon of a 'publicized' private sphere emerges. Under dictatorships people cannot utilize what would otherwise be public spaces, because those spaces are not usable, as they are 'official spaces'. And the official, controlled by the regime, is not public.*" After Perestroika and the collapse of the Soviet Union in 1991, this clear distinction between the politicized private sphere and the silenced official sphere began to give way to more uses and understandings of the public sphere, such as the domestication of the official in urban performances, which began to develop a militant urban aesthetic in the 2000s, as seen in the work of Voina, Pussy Riot and St. Petersburg-based artist Pyotr Pavlensky. Such work opposed the growing use of art as oligarchical facadism as well as Putin's imperialism and enforced stabilization. The current oppressive climate in Russia has made the dichotomy that reverses the usual division of public and private and puts forward a "publicized" private sphere seem relevant once again.

Another place name in St. Petersburg that evokes the early twentieth-century Russian avant-garde is Vitebsk Station. As the first train station in Russia, it was a hub that connected the country to the West, deriving its name from the fact that travelers departed in the direction of Vitebsk, a city in what is now Belarus. The station's timetable, with nearer and further destinations such as Tallinn, Kyiv, Vilnius, Chişinău and Warsaw, gave me the idea of taking this geographical schedule as a base for a curatorial map. I used this network of train connections as a point of departure to invite artists from cities in the former Eastern Bloc or elsewhere in post-communist Eastern Europe that could be reached by train from Vitebsk Station: Pavel Braila from Moldova, Lado Darakhvelidze from Georgia and the Netherlands, Alevtina Kakhidze from Ukraine, Deimantas Narkevičius from Lithuania, Kristina Norman from Estonia, Ilya Orlov and Natasha Kraevskaya from Russia, Alexandra Pirici from Romania, and the Eurasian group Slavs and Tatars, as well as Ragnar Kjartansson from Iceland. These artists will contribute a series of time-based commissions—from concerts to lecture-based performances to urban interventions—in different venues across the city of Saint Petersburg.

All of these artists share an interest in the private, the public, and the political; their respective backgrounds have rendered them highly sensitive to the current post-Soviet condition and the geopolitical situation at large. They are unable and unwilling to romanticize Russia, but know it well enough to engage with the complexities and conflicts of our time in an artistically sensitive and critical manner. Pavel Braila's work explores the politics of Russia's time zones and of the concept of horology. Braila has negotiated with the city authorities to have the cannon on the bastion of the central Peter and Paul fortress fired an extra time, not only at noon as usual, but also at 1:00 p.m. He is symbolically placing St. Petersburg in an Eastern European time zone, where it belongs geographically rather than politically. Alevtina Kakhidze's piece examines the nature of her invitation—as a Ukrainian and as a Maidan activist and artist—to work in Russia today, as well as the historical and political meanings of boycotts. The dialogues and private situations provoked by her visits become elements upon which she builds her project with drawings, social media and gatherings. Lado Darakhvelidze investigates the bright and dark sides of Soviet multiculturalism, as well as the notions of self-organization, flexibility and inventiveness as a common *modus operandi* for the post-Soviet world. Lithuanian artist Deimantas Narkevičius has prepared a repertoire of *Sad War Songs* to be sung by the academic Cossack choirs. The Cossacks are a group of predominantly East Slavic people originally from the regions of Ukraine and South Russia; Cossack identity is now also associated with groups of self-proclaimed guardians of traditional values. Narkevičius engages with a distinction between a very open, international cultural tradition and its simplified current interpretation. Kristina Norman—who is half-Russian and half-Estonian—has studied the conflict

surrounding the Bronze Soldier monument in Tallinn in her long-term project *After-War*. For most Estonians the monument symbolized Soviet occupation, while for many Russians it became a positive signifier of their identity in Estonia after the collapse of the Soviet Union in 1991. Norman is repeating this approach with public sculptures as a cultural meme in St. Petersburg, erecting a Christmas tree outside the Winter Palace in the middle of the summer. Alexandra Pirici is also challenging the politics of remembrance and the ontology of city monuments. She has responded to her invitation to St. Petersburg by taking a sensitive look at the city's monuments, such as the central Lenin sculpture at Finland Station Square, and proposing a critical and poetic choreographic domestication of the sites. Her sculptural performances aim to recontextualize and disarm the stark, silent monumentality of the places and their embedded historical readings. St. Petersburg artists Ilya Orlov and Natasha Kraevskaya have interrogated the fate of revolutionary museums after the end of Soviet ideology, when revolutionary imagery became desacralized, the initial ideological function vanished into history and its political meaning became inflated. Their exhibition is hosted by the Razliv Museum Complex, which centers on a hut where Lenin hid at the end of his time underground, before arriving in the city in 1917. The Eurasian artists' collective Slavs and Tatars—"a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia"—is introducing the concepts of Soviet Orientalism and the ideological use of languages in the former Soviet sphere in a lecture-based performance hosted by the Institute of Oriental Manuscripts. Finally, during the opening, Ragnar Kjartansson is staging a twenty-four-hour concert at the beautifully restored art nouveau piano salon of Vitebsk Station. Formerly a waiting room for first-class passengers, this music and exhibition room is hosting a sorrow concert in a loop that will become what the artist calls an "accidentally political" moment.

Numerous additional events, one-day exhibitions, and talks are also taking place. American artist Mierle Laderman Ukeles is speaking about Maintenance Art, a practice she developed as artist-in-residence at the Sanitation Department of the City of New York. In St. Petersburg she is holding a public conversation with local cleaning department officials. The St. Petersburg art scene is represented through a series of pop-up exhibitions with projects such as Emily Newman's *Unveiling of the Chelyuskin Memorial*, a playground devoted to a Soviet expedition of experienced Arctic explorers and unseasoned enthusiasts that attempted to traverse the Northern Maritime Route in a conventional ship and failed. Olga Jitlina's *Hodja Nasreddin Contest* will investigate humor as the sole weapon in political turmoil, while the Laboratory of Poetic Actionism will engage in a series of acts of urban drifting, and Glyuklya and Anna Bitkina will lead a city procession. Many others will be staging one-day exhibitions, screenings and interventions. Jonathan Brooks Platt is curating a conference—with Yale University and the University of Pittsburgh—about the militant aesthetic in contemporary art after the end of socialism in Russia. Finally, an exhibition on St. Petersburg apartment art as domestic resistance, co-curated by art historian Olesya Turkina and artist Roman Osminkin, will take place in a former communal flat.

With these and many more projects, the Public Program—the more flexible and spontaneous part of the Manifesta Biennale—is on one hand bringing the exhibition out of the Hermitage into the city and on the other hand creating an opportunity for ongoing engagement with the unfolding political crises. A series of time-based commissions and numerous events is interacting with the cultural, historical and social complexity of the city of St. Petersburg through context-responsive commissions and debates, events, pop-up shows, and discursive platforms. However, in the wake of the annexation of Crimea in March 2014, ongoing political crises and calls to boycott the project (as we have been working with the artists) have confronted us with a classic political dilemma: engagement or disengagement? We have asked ourselves whether or not to continue and, if so, under what circumstances, facing what consequences and to what point? The decision to go forward was dictated by the strong belief that this is one of the rare moments when art is needed even more than usual—if that art is prepared to engage critically with the complexities and conflicts of our time, outside of the safe haven of the West. We believe that we will continue as long as we can work in as complex and context-responsive a manner as necessary, as long as we—artists and curators—are not exposed to censorship or self-censorship, are not intimidated or restricted. The Public Program, as an integral part of the exhibition, will continue "disturbed" by the existing political conflict, its agenda subtly adjusted to become—perhaps more than before—sophisticated and blunt in its attempts to make a point.

The Public Program, as a manifestation of contemporary critical art in the public sphere, aims to re-contextualize the status quo, shedding a different light on the state of things, the ability to disrupt the hegemonic order and produce arguments beyond simple moralistic positions. And when, if not now, is the right time to continue to do so? When if not now is the time to ask what it really means to work politically, to work with the system, what it means to be engaged? And what is in fact the post-Soviet condition that we until so recently considered to have been obliterated? How does one engage with audiences in a place of political non-alignment? How does art challenge the current oppressive political and aesthetic climate? How does it take a stance in the information war? Finally, how can art work performatively in today's Russia, where plutocracy, social insensitivity and the eradication of civil society are the visible legacy of Soviet regimes? In a context in which unwillingness to protest, abstention from politics and the fear of being part of the collective body are the phantoms of the past, art becomes an indispensable agent of the exciting possibility of coming together. It becomes a captivating agent of "soft power" creeping out from neoliberal brainwashing and silent apoliticization.

In staging a dialogue between the informal and the official, the Public Program will look into St. Petersburg's history and its present geopolitical situation, with artists' projects and events investigating the intricacies and contradictions of the city to reveal local idiosyncrasies while exploring notions of the private, the public, and the political. With a view to moving beyond simple divides, artists and art—with its uncompromised presence, idealism and witty complexity—are engaging in an exciting endeavor: turning the unpublic into the public.

Pavel Braila

Born in 1971 in Chişinău, Moldova
Lives and works in Chişinău

The cannon at the Peter and Paul Fortress has been announcing the beginning and end of the workday since the summer of 1704, and later it signaled the rise of the Neva's waters during the floods. The daily noon shot began in 1819 in Sevastopol in order to help set the clocks on ships, in churches and for the admiralty. St. Petersburg followed suit in improving early horology in nineteenth-century Russia. The tradition of the midday shot was cancelled after the October Revolution—as if adhering to the old saying that revolutionaries shoot the clocks—but restored again in 1957 for the city's 250th anniversary and missed only twice since then. On very rare occasions the cannon was also shot at special times, such as to celebrate the birth of St. Petersburg's five millionth inhabitant or to mark the restoration of Aurora. Pavel Braila negotiated an additional fired with the city authorities, which will be sounded at 1 p.m. Eastern European time. St. Petersburg is one of the places where the socioeconomic dimensions of the "politics of the clock" can be especially felt in the winter. Since 2011, according to Duma decree, the city is calibrated permanently to Moscow time, which creates a two-hour difference to neighboring Finland and Estonia. In March 2014 Sevastopol decreed that their clocks also be adjusted by two hours to adopt Moscow time. Philosophy has since long submitted clocks to a critique based on the understanding of human subjectivity and politics; revolutions not only change the world but also change time. *Another Noon*, shot once at 1 p.m., symbolizes another shift in time and will be heard and observed from the balconies on the opposite side of the Neva river.

The Railway Catering "Prietenia," in its St. Petersburg version, pleads for the cultural integration of Europe's different geographical spaces. Braila asked his family to send him traditional food and wine for his event in the Vitebsk train station, which will arrive by the daily train Prietenia (Friendship) from Chişinău via Ukraine. The gastronomy performance is a small demonstration of the fact that the frontiers between cultures and countries can be crossed more easily than international resolutions would suggest through the simple gesture of art.

The Cold Painting involves a midsummer action painting with snowballs outside the Winter Palace in conjunction with Kristina Norman's public program project.







The midday cannon shot from the Naryshkin bastion of the Peter and Paul Fortress, St. Petersburg.

← Arrival of the train Prietenia (Friendship) from Chişinău to Vitebsk Station, St. Petersburg.

Lado Darakhvelidze

Born in 1977 in Kutaisi, Georgia
Lives and works in Arnhem, the Netherlands

Lado Darakhvelidze is interested in urban informality and imperfection. He explores the past and present, the remaining shades of Soviet multiculturalism, and especially its modes of self-management, resourcefulness and originality as common denominators of what is left of the Soviet public realm. In Tbilisi he plotted and designed the *Marshrutka Map* (2007) of the network of local mini-buses, which uses second-hand minivans from Germany, and can be initiated by anybody as a means of public transportation. St. Petersburg enjoys yet another idiosyncratic transport system. Hitchhiking is widespread and many locals transform their cars into informal taxis. These amateur taxi drivers play a leading role in Darakhvelidze's project. The artist spent his time in the city taking one ride after another, basing his cartography on local advice.

Darakhvelidze is developing a map based on grassroots entrepreneurship, demonstrations of spontaneity and bottom-up knowledge, especially through the resourceful yet invisible labor force of migrants and illegal immigrants and their stories. The exhibition of the project will take place at one of the city's preserved food markets, the Maltsevsky Market. Over the course of a few days, the bazaar will become a case study displaying the history of the building, the origin of the vendors, their regional crops and dishes and their geopolitical contexts. Markets such as Maltsevsky are unique places where Armenians, Azeris, Georgians, Ossetians, Abkhazis and Central Asians work side-by-side selling regional dishes, while introducing something that could be called culinary diplomacy. Apparently after the occupation of South Ossetia in 2008, more Georgian restaurants appeared in the city in response.

The collective energy generated by market stalls is comparable to that of public assemblies such as street protests. The movement of buyers, sellers and observers creates a specific state of commotion—the excitement of social exchange. While Russian society shares a skepticism about any form of organized protest, its inclination toward self-organization, as explored by Darakhvelidze, can be revolutionary. An online version of the map will harbor the self-organized protest, appearing as a digital tribute to those who were harmed during non-cooperative actions.





Maltsevsky food market, St. Petersburg.

Lado Darakhvelidze, Research sketch, St. Petersburg, 2014.

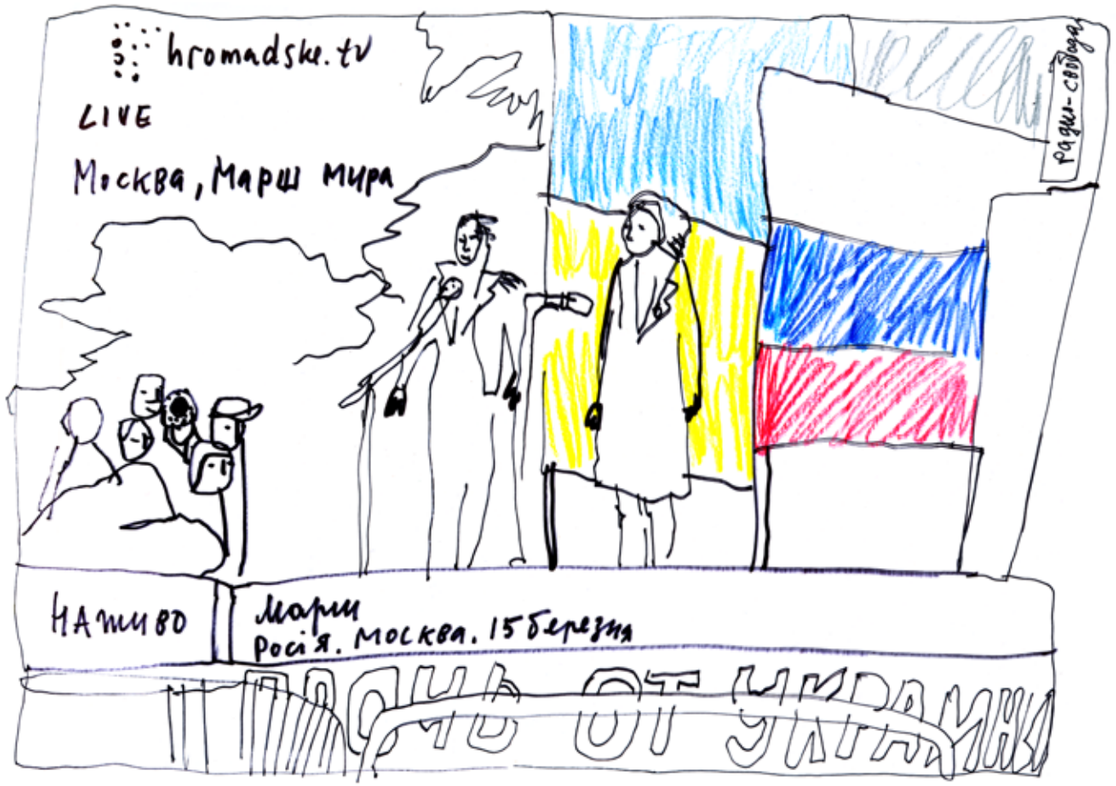
Alevtina Kakhidze

Born in 1973 in Zhdanivka, Ukraine
Lives and works in Muzychi, Ukraine

Alevtina Kakhidze was born in the eastern part of Ukraine, 10 kilometers from Viktor Yanukovych's hometown. She has a Georgian surname after her father and she is culturally Russian. While studying at the Jan Van Eyke Academy (2004–2006) she became acquainted with daily life in the EU. Since 1995 she has lived in Kiev and learned Ukrainian, which is now becoming her first language. In 2009 she founded an art residency in Muzychi, a Kiev suburb, in her own house. She has been a very active and visible supporter of Maidan, contributing with both civic and artistic engagement to the situation on the ground and supporting the *Documenting Maidan* book with postcards, maps, and drawings.

Oops... Getting phone calls from my EU friends, it looks like some of them did not get it... So I would like to say one more time that I am a strong supporter of Maidan and I recognize the new government as legal. I have always spoken Russian in Ukraine, including today, and nobody has ever forbidden or stopped me from doing so. I am ready to comment and answer any questions about what is happening in Ukraine. What is going on in Crimea is the russian intervention in Ukraine's domestic affairs and can even be considered an invasion.
—Alevtina Kakhidze's Facebook post, March 2, 2014

Kakhidze accepted an invitation to create a project for Manifesta 10's Public Program without hesitation and with the conviction to be present and contribute. She boarded a plane to St. Petersburg in late March, and, despite her fear, everything seemed to be business as usual as usual. Confronted in the meantime with pressure from her Ukrainian colleagues and friends, she started to investigate the political, moral, and ethical questions surrounding the calls to boycott Manifesta and the history, nature, and sense of boycotts in general. The current war of information between West and East, and especially between Russia and Ukraine, confirm her motivations about making art. The five stories of her biography form the complex basis for a project responsive to the context.



Alevtina Kakhidze, *Moscow Protests*, March 15, 2014.

Ragnar Kjartansson

Born in 1976 in Reykjavík, Iceland
Lives and works in Reykjavík

Vitebsk Station was one of the first train stations in Russia and a link between East and West. After the 1917 revolution it saw the departure of the agitprop revolutionary trains, carrying art and ideas. The station features an exhibition and a piano hall, now disused but wonderfully preserved. For the opening of Manifesta 10 the music salon will host an enduring, sorrowful, 12 hours of romantic singing, in which the artist, composer, and orchestra will obsessivly and interminably repeat in Russian the song *Sorrow Conquers Happiness.* The work, staged over a white night, is characteristic of Ragnar Kjartansson's interest in mixing hapiness with grief, tragedy with beauty, and misfortune with wit. The concert also echoes the Scandinavian and Slavic condition of sorrow and the unspoken and, under the current political circumstances, has the potential to become what the artist calls an accidental political act.



The Piano Salon at Vitebsk Station, formerly the waiting room for first-class passengers.

Deimantas Narkevičius

Born in 1964 in Utena, Lithuania
Lives and works in Vilnius, Lithuania

In collaboration with the St. Petersburg Academic Choirs, Deimantas Narkevičius will stage a concert of war songs based on the traditional repertoire of the Cossack cultures. The Cossacks are the groups of predominantly East Slavic people originally from the regions of Ukraine and South Russia who played a vital role in the historical and cultural development of both countries, which were constantly under the threat of war. The specially selected repertoire of poignant and sorrowful songs from the borders of the empire reflect on the concepts of freedom and of the right to expression and self-determination, engaging with a distinction between a very open, international cultural tradition and its simplified current interpretation. Staged as both a concert and live recording session, the performance will take place at the LenDoc—Leningrad Documentary Film and Recording Studio, which today serves as both archive and cinema.

1. Concert hall and recording studio, LenDoc, St. Petersburg.

2. Compounded ensemble of Tersk Cossacks from the Pyatigorsk region, late nineteenth / early twentieth century.





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Kristina Norman

Born in 1979 in Tallinn, Estonia
Lives and works in Tallinn

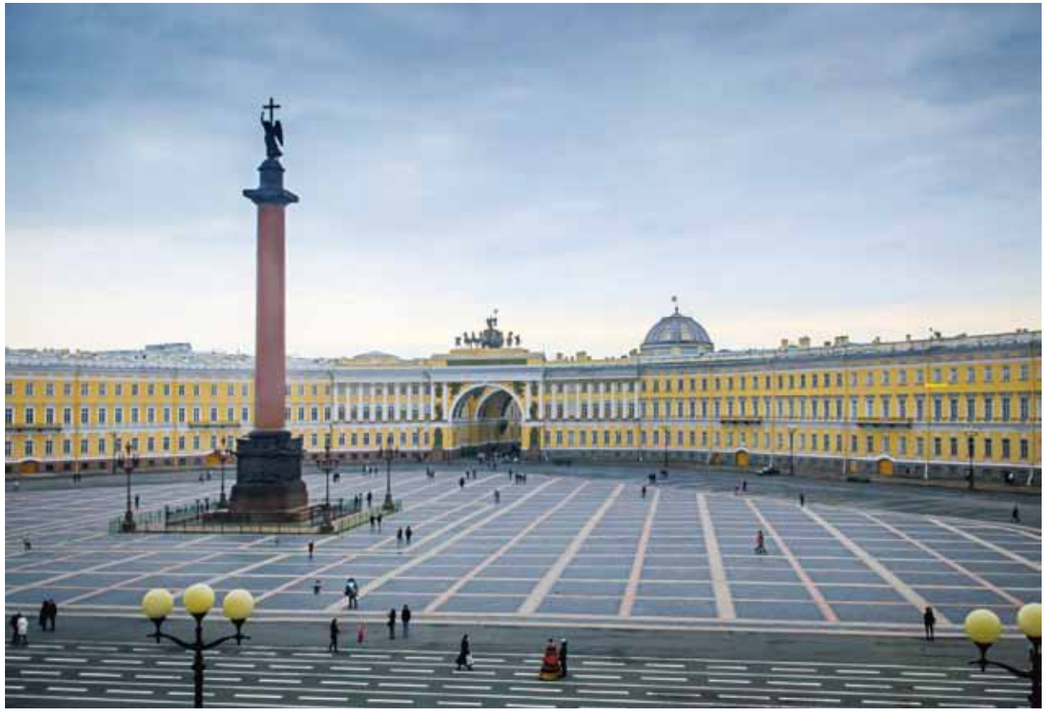
Kristina Norman is half Russian and half Estonian by birth. She devoted three years to the project *After-War*, investigating the conflict surrounding the statue of the Bronze Soldier in Tallinn. This monument, erected in 1947 to honor Red Army soldiers, has since 1991 become a symbol of Soviet domination and repression for many Estonians, while for the local Russian population it has represented the defense of their national identity. Kristina Norman's body of work depicts the monument as a site of permanent negotiation in post-Soviet society.

The conflict that had been simmering beneath the surface of Estonian society suddenly erupted in late April 2007. Amidst growing tensions, the government relocated the Bronze Soldier from its rather prominent location in the center of Tallinn to a military cemetery 2.5 km away. This act may have been intended to make the sizeable local Russian community, whose members are deprived of opportunities for political participation, and who almost constitute a separate culture, invisible to Estonians. This symbolic act of marginalization was followed by two nights of rioting in the streets of Tallinn. According to the media, the conflict ended in a successful police operation. The Russian population in Estonia was said to have shown its "real face"—that is, the defenders of the monument turned out to be mere criminals and nothing more.

Two years after these events—on May 9, 2009, the day when many Russians traditionally celebrate Victory Day, thereby making their cultural identity visible—Norman brought a full-size golden replica of the statue to its former location. Although the problems surrounding the Bronze Soldier and the drama of its relocation were neatly tucked away and removed, they have nevertheless continued to exist and to need to be dealt with.[1]

In St. Petersburg, Norman is introducing a sculpture of a Christmas tree outside the Winter Palace in the midst of summer as a part of her research critically interrogating the notion of historical "truths". Her work reveals the mechanisms of democracy, tolerance, xenophobia and fear, decoding existing cultural practices to cast doubt on the rhetoric of (historical) winners and losers.

1 "After-War by Kristina Norman," Estonian Exhibition at the 53rd Venice Biennial, 2009 http://vana.cca.ee/index.php?id=11280



Palace Square, St. Petersburg—A place that has seen many revolutions.

Ilya Orlov & Natasha Kraevskaya

Born in 1972 in Leningrad, USSR
Lives and works in St. Petersburg, Russia

Born in 1973 in Leningrad, USSR
Lives and works in St. Petersburg, Russia

The Razliv Museum Complex was built into a countryside shed and forest shelter where Lenin and his comrade-in-arms Grigory Zinoviev—the future leaders of the October Revolution—hid during the summer of 1917. The memorial locations of the revolutionary movement and sites associated with Lenin in particular served in the Soviet era as peculiar ideological altarpieces aimed to mobilize and unite the masses. Ilya Orlov and Natasha Kraevskaya, St. Petersburg-based artists-in-residence at the Razliv Complex, consider what these memorials have now become, their revolutionary imagery desacralized, their original ideological function subsumed by history, and their political meaning surrendered to inflation. Two site-specific exhibitions, based on the museum's archives, will re-commemorate the key revolutionary episode known as "Lenin's Last Underground" and deconstruct the politics and rituals of commemoration. The 1970s photographs from the archives depict scenes similar to those seen at a European art biennial: audiences awed by an old tin kettle and a bundle of firewood at Lenin's Shelter or by a common tree stump at Lenin's Green Study. During that very same decade in a different part of Europe, audiences stood speechless at the sight of unusual, non-museal objects displayed in museums, notably during the Documenta where Harald Szeemann exhibited non-art. This unlikely semblance between the two very different expository experiences led Orlov and Kraevskaya to illuminate and interpret the present state of the revolutionary sites. The project calls attention to the present reception of a museum of the revolution and initiates a debate on the politics of memory in the post-Soviet context, employing the notable Lenin's Shelter and Emelianov's Shed as case studies. It also critically examines not only the Soviet ideological machine that has "magically" transformed a straw cot into a sacred cow but also the "adventures of Soviet ideology in the post-Soviet period" and contemporary ideological means and ambitions of erasing the historical memory.

The exhibition includes five lecture-excursions with invited historians, artists, and thinkers on various aspects of the museum after ideology and the politics of memory.



Museum "Sarai" (the Shed), Historical cultural museum complex, Razliv village, Sestroretsk.

Alexandra Pirici

Born in 1982 in Bucharest, Romania
Lives and works in Bucharest

Alexandra Pirici's projects charmingly challenge the politics of remembrance and the ontology of city monuments. In her native Bucharest, together with other performers, she has replicated the equestrian statue of Carol I and has chorographically rebuilt Ceausescu's Palace, the seat of the Romanian Parliament. Upon her invitation to St. Petersburg, she takes a sophisticated and sensitive look at the city's monuments, such as the central Lenin sculpture at Finland Station Square, and proposes a critical domestication of the sites. The sculptural performances aim to recontextualise and disarm the silent and stark monumentality of the places and their embedded historical readings. By toying with the scale and disarming the poignant political iconography, Pirici echoes Anatoly Osmolovsky's attempt to climb Moscow's Mayakovsky monument and plays on the "human scale" readings of commemorative and poignant places and on their past and current ideologies.



Lenin Statue at Finland Station, St. Petersburg.

Slavs and Tatars

Founded in 2006 in Eurasia

Through the lens of phonetic, semantic, and theological slippage, *The Tranny Tease* explores the potential for transliteration—the conversion of scripts—as a strategy equally of resistance and research into notions such as identity politics, colonialism, and faith. The newest lecture-performance in the artists' current cycle of work, *The Tranny Tease* focuses on the Turkic languages of the former Soviet Union, as well as the eastern and western frontiers of the Turkic sphere, namely Anatolia and Xinjiang/Uighuristan. Lenin believed that the revolution of the East began with the Latinization of the alphabets of all Muslims of the USSR. The march of alphabets has always accompanied that of empires—Arabic with the rise of Islam, Latin with that of Roman Catholicism, and Cyrillic with the Orthodox Church and subsequently communism. Set within the hallowed halls of St. Petersburg's Institute of Oriental Manuscripts, the event explores instances when language and its organs—the tongue, ears, nose, and throat—have been instrumentalized in empire-building exercises, be it in the eighteenth or early twenty-first century. If translation is a form of linguistic hospitality, then transliteration is language in drag. *The Tranny Tease* attempts not to emancipate peoples or nations but rather the sounds rolling off our collective tongues.

The lecture performance will take place at the Institute of Oriental Manuscripts, the oldest Russian center for Oriental studies dating back to 1818 when an academic library of manuscripts in Eastern languages was founded. Russian interest in the Caucasus and Central Asia increased after the Crimean war of 1853–1856. After the Russian Revolution, the Bolsheviks inherited a significant population of Muslim subjects of the former Russian Empire, and the Baku Congress of 1920 underlined the need for further research into the languages, customs, and nationalities of these peoples. In 1930 the library was reorganized into the Institute of Oriental Studies (IOS), exporting the new ideas of Soviet Orientalism, often in critical opposition to Western Oriental studies, advancing the goals of the revolution eastward, and yet furthering Russia's imperial legacy.

Today the Institute of Oriental Manuscripts (IOM) researches and preserves its extraordinary collection of about 100,000 manuscripts in some 65 living and dead Eastern languages, such as Abyssinian, Arabic, Armenian, Georgian, Kurdish, Manchurian, Mongolian, Persian and Tajik, Sanskrit and Sogdian, Turkic, Tangut, Tibetan, Uighur, and Japanese. It also hosts the archives of the oriental studies in Russia, including the collection of books in languages of the peoples of the former USSR.



The Institute of Oriental Manuscripts of the Russian Academy of Sciences, St. Petersburg.

Apartment Art as Domestic Resistance

Kommunalka

The mini exhibition on apartment art as domestic resistance, co-curated by Olesya Turkina and Roman Osminkin in a former communal flat whose owner worked in the Lenin Flat Museum for many years, reflects on St. Petersburg's history of domestic and kitchen resistance through art exhibitions. The exhibition examines the history, dichotomy, and local idiosyncrasies of the private and the public from the early avant-gardes onward, spanning different phases and aspects of Leningrad's domestic non-conformist art and arriving at the current post-Soviet, gentrified, and endangered public realm. St. Petersburg is in fact known for its numerous flat museums. In the city of apartment memorials, unofficial, critical art seems homeless and aims to make its way to a historical and contemporary understanding of the place.

The project combines archival history of the apartment exhibition with the unofficial artistic life of Leningrad, from the 1960s up to and including the contemporary St. Petersburg scene. It includes the avant-garde Streligov School, non-conformist art from the collections of Nikolay Blagodatov and the photo archive of Timur Novikov's Assa Gallery, the Mzhalalafilm studio founded by Yegeny Yufit, the squat of Pushkinskaya 10, the Parasite Group, The School of Engaged Art, and the Laboratory of Poetic Actionism. Kathrin Becker, Alexei Yurchak, Ily Utekhin and many others will also participate. Furthermore, the exhibition will be arranged in collaboration with poet and artist Roman Osminkin and in consultation with the flat owner.



A former communal flat, St. Petersburg.

Public Program Events

Olga Jitlina
Hodja Nasreddin Contest, 2014
Performance
Commissioned by the Academy of the Arts of the World, Cologne, co-produced by MANIFESTA 10 Public Program

Glukylya, curated by Anna Bitkina
Debates on Division
Performance and procession along Nevskiy Prospect
Commissioned and produced by Manifesta 10 Public Program

Rimini Protokoll
Remote Petersburg, 2014
An Acoustic Walk across the city and artist talk with Stefan Kaegi and Florian Malzacher
Presented by Bolschoi Drama Theatre

Emily Newman
Chelyuskin Jubilee, 2014
Festival and performance in Udelny Park and Museum of Arctic and Antarctic
Commissioned and co-produced by MANIFESTA 10 Public Program

Anna Baumgart and Andrzej Turowski
The Conquerors of the Sun, 2012
A screening and a lecture in Vitebsky Train Staition
Presented with The Polish Institute in St. Petersburg

Joseph Dabernig and Georg Schöllhammer
Film screenings and artist talk in Vitebsky Train Station

Aaron Schuster
Sex and Anti-Sexus
Lecture
Presented in the Freud Museum

«No radical art actions will help here...»:
Political Violence and Militant Aesthetics after Socialism
A conference organized by **Jonathan Brooks Platt** (University of Pittsburgh) with Ilya Budraitskis, Keti Chukhrov, Jodi Dean, Artemy Magun, Kirill Medvedev, Nikolai Oleinikov, Aleksandr Skidan and Oxana Timofeeva
Presented at Smolny College of Liberal Arts and Sciences.

Mierle Laderman Ukeles
Maintenance Art.
An artist talk and a meeting with the Sanitation Department of the City of St. Petersburg Presented at Art Prospect Festival and CEC ArtsLink

Laboratory of a Poetic Actionism
Fifth Column, First Line, 2014
Performance and guerrilla game
Commissioned and produced by MANIFESTA 10 Public Program

Kathrin Becker
Making off of the Pirate TV
A lecture in the Kommunalka flat.

Excursions

A Revolutionary Museum After Ideology
Lectures at the Historical cultural museum complex in Razliv with Ilya Budraitskis and others guests.

The Phantom of Manifesta
Excursion with Elena Yushina

Avant-garde Architecture of Leningrad
Excursion with Sergey Fofanov

Institute of Cybernetics

Aurora Cruiser Museum Ship

Film Series "Manifesta 10: Favorite Movies of Contemporary Artists"

Presented by Goethe-Institut St. Petersburg and Manifesta 10 Public Program

Pavel Braila
Screening of *A fost sau n-a fost?* directed by Corneliu Porumboiu, 2006

Katharina Fritsch
Screening of *8 ½*, directed by Federico Fellini, 1963

Kasper König
Screening of *One, Two, Three*, directed by Billy Wilder, 1961

Boris Mikhailov
Screening of *Import/Export,* directed by Ulrich Seidl, 2007

Olivier Mosset
Screening of *Querelle*, directed by Rainer Werner Fassbinder, 1982

Tatzu Nishi
Screening of *Offret*, directed by Andrei Tarkovsky, 1985

Susan Philipsz
Screening of *The Dead*, directed by John Huston, 1987

Joanna Warsza
Screening of *Soy Cuba*, directed by Mikhail Kalatozov, 1964

Film Program



UNLOOPED — KINO at Manifesta 10

Curated by Nathalie Hoyos and Rainald Schumacher,
office for art, Berlin

UNLOOPED – KINO reflects on the importance of video and film since the late 1960s. A unique tool that has afforded contemporary artists new ways to give shape to their ideas, time-based media have played a significant role in many of the crucial issues of art over the past four decades.

The availability of technical equipment for capturing moving images led to the self-monitoring of body-related performances, documentation of artistic actions, and media-specific visual experiments. While these tendencies marked the beginnings, artists harnessed the medium's narrative and documentary qualities over the following years, establishing a realm of storytelling independent from cinema and the TV industry. Recent years have seen the growing influence of digitalized animation, virtual reality, and artificial self-staging on the Internet and in social media, on which artists often reflect with playful and exaggerated orchestrations.

UNLOOPED – KINO includes some seventy individual works from 1970 to the present, representing all aspects of artistic developments in time-based media. They have been generously loaned from respected private and public collections specialized in the field with a strong focus on collecting, preserving, and mediating time-based media. The overall program is divided into four sections that take into account the general focus of each of the collections.

All of the participating artists have generously agreed to present their works unlooped as part of a structured program in a cinematic setting and have abstained in this special case from the often very detailed installation instructions.



Halil Altındere, *Wonderland*, 2013. Video still from HD Video, 08:25 min.

Eastern Window

The Eastern Window program comprises works held by the Video Forum at the Neuer Berliner Kunstverein (n.b.k.). The n.b.k. was founded in 1969 as one of the first institutions in Germany with a strong focus on time-based media. The Video Forum, launched in 1971, is "a place where video art is maintained, preserved, and updated" (Foreword to the catalogue *n.b.k. Time Pieces, Video Art since 1963*). With more than 1,600 works and a public video library, the n.b.k. is one of the most important historic collections worldwide. Since Berlin long served as a bridge between West and East, the Video Forum has a strong focus on Eastern European artists.



Anetta Mona Chisa and Lucia Tkáčova, *Manifesto of Futurist Woman (Let's Conclude),* 2010. Video still, 10:14 min.

Eastern Window
Works from the Video Forum at Neuer Berliner Kunstverein (n.b.k.)

Wojciech Bruszewski
Born in 1947 in Wrocław, Poland
Died in 2009 in Łódź, Poland
Time Structures and input/output from 10 Works (1973–1977)
Color, Sound, 00:05:00

Józef Robakowski
Born in 1939 in Poznan, Poland
From My Window
(1978–1999, 2000)
b/w, Sound, 00:19:09

Steina Vasulka and Woody Vasulka
Born in 1940 in Reykjavik, Iceland, and in 1937 in Brno, Czech Republic
In Search of the Castle (1981)
Color, no Sound, 00:09:34

Anetta Mona Chişa
Born in 1975 in Nadlac, Romania
What the Fuck Are You Staring At (2001–2007)
Color, Sound, 00:00:43

Maria Serebriakova
Born in 1965 in Moscow
The Painter (2001)
Color, Sound, 00:13:20

Anna Daučiková
Born in 1950 in Bratislava, Slovakia
Malholandrajv (2003)
Color, Sound, 00:03:47

Olga Chernysheva
Born in 1962 in Moscow
Seven Exercises (2004)
Color, Sound, 00:06:50

Hajnal Németh
Born in 1972 in Szöny, Hungary
Air Out (2008)
Color, Sound, 00:04:30

Anetta Mona Chişa and Lucia Tkáčova
Born in 1975 in Nadlac, Romania, and in 1977 Banská Štiavnica, Slovakia
Manifesto of Futurist Woman (Let's Conclude) (2010)
Color, Sound, 00:10:14
Co-produced by n.b.k.

Ciprian Mureşan
Born in 1977 in Cluj, Romania
Pioneer (2010)
b/w, no Sound, 00:00:05
Co-produced by n.b.k.

Anatoly Shuravlev
Born in 1963 in Moscow
Panic (2011)
Color, Sound, 00:02:17

Body Then and Now

The program Body Then and Now, based on the holdings of the Julia Stoschek Collection, reflects the strong significance of the human body in time-based media.

The Julia Stoschek Collection was founded in 2007 as a private collection concentrated on video and multi-channel video installation. Works from the collection are shown regularly at the collection's own exhibition space in Düsseldorf and in international museums. The program concentrates on contemporary works as well as on classical, historic video work related to performance, the body, feminism, and media critique.

Body Then and Now
Works from the Julia Stoschek Collection

Vito Acconci
Born in 1940 in New York, USA
Applications (1970)
Color, no Sound, 00:18:49

Chris Burden
Born in 1946 in Boston, MA, USA
Shoot (1971)
b/w, Sound

Chris Burden
Icarus (1973)
b/w, Sound

Marina Abramovic
Born in 1946 in Belgrade, Serbia
Art must be Beautiful / Artist must be Beautiful (1975)
b/w, Sound, 00:14:09

Hannah Wilke
Born in 1940 in New York, USA
Died in 1993 in New York
Hannah Wilke through the Large Glass (1976)
Color, no Sound, 00:10:00

Ana Mendieta
Born in 1948 in Havanna, Cuba
Died in 1985 in New York
Anima, Silueta de Cohetes (Firework Piece) (1976)
Color, no Sound, 00:02:22

Pipilotti Rist
Born in 1962 in Grabs, Switzerland
I'm not the Girl Who Misses Much (1986)
Color, Sound, 00:07:47

Patty Chang
Born in 1972 in San Francisco, USA
Shaved (At a Loss) (1998)
Color, Sound, 00:05:19

Alex McQuilkin
Born in 1980 in Boston, USA
Fucked (1999)
Color, Sound, 00:03:00

Reynold Reynolds
Born in 1966 in Fairbanks, AL, USA
The Drowning Room (2000)
Color, Sound, 00:10:00

Aaron Young
Born in 1972 in San Francisco, USA
Good Boy (2001)
Color, Sound, 00:02:05

Alex McQuilkin
Get Your Gun Up (2002)
Color, Sound, 00:02:30

Reynold Reynolds
Burn (2002)
Color, Sound, 00:10:00

Alex McQuilkin
Teenage Daydream: in Vain (2002–2003)
Color, Sound, 00:02:00

Cao Fei
Born in 1978 in Guangzhou, China
Hip Hop Guangzhou (2003)
Color, Sound, 00:03:00

Christian Jankowski
Born in 1968 in Göttingen, Germany
16 mm Mystery (2004)
Color, Sound, 00:05:00

Klara Lidén
Born in 1979 in Stockholm
550 (2004)
Color, Sound, 00:02:56

Jesper Just
Born in 1974 in Copenhagen
Something to Love (2005)
Color, Sound, 00:08:10

Jen DeNike
Born in 1961 in Norwalk, CT, USA
Girls like Me (2006)
Color, Sound, 00:06:00

Cyprien Gaillard
Born in 1980 in Paris
Desniansky Raion (2007)
Color, Sound, 00:30:00

Nathalie Djurberg
Born in 1978 in Lysekil, Sweden
It's the Mother (2008)
Color, Sound, 00:06:00

John Bock
Born in 1965 in Gribbohm, Germany
Die abgeschmierte Knicklenkung im Gepäck verheddert sich im weissen Hemd (2009)
Color, Sound, 00:28:37

Keren Cytter
Born in 1977 in Tel Aviv, Israel
Untitled (2009)
Color, Sound, 00:09:00

Ed Atkins
Born in 1982 in Oxford, UK
Death Mask II: The Scent (2010)
Color, Sound, 00:08:41

Andro Wekua
Born in 1977 in Sukhumi, Georgia
Never Sleep with a Strawberry in Your Mouth (2010)
Color, Sound, 00:14:00

Basel Abbas and Ruanna Abou-Rahme
Born in 1983 in Nicosia, Cyprus, and in 1983 in Boston
The Incidental Insurgents : The Part About the Bandits (2012–2013)
Color, Sound, 00:06:00

Fast Forward

The program Fast Forward, drawn from the Goetz Collection, focuses on the collection's central themes: social and political awareness and the young generation.

The Goetz Collection was initiated as a private collection in the late 1980s with an outspoken contemporary focus, concentrating on art of the moment and publicly showing the works in its own exhibition space. The collection integrated single-channel video very early on but also includes large multi-channel installations. With over four hundred works, the collection is surely one of the most important holdings of video art. In early 2014 the collection donated a large selection of time-based media works to the State of Bavaria, where they will be regularly shown at the Haus der Kunst in Munich and the Neues Museum in Nuremberg.

Fast Forward
Works from the Goetz Collection

Rosemarie Trockel
Born in 1952 in Schwerte, Germany
Die Marquise von O. (1993)
b/w, Sound, 00:03:11

Tracey Emin
Born in 1963 in Croydon, UK
Why I Never Became a Dancer (1995)
Color, Sound, 00:06:40

Rineke Dijkstra
Born in 1959 in Sittard, the Netherlands
Annemiek (1997)
Color, Sound, 00:04:00

Mark Leckey
Born in 1964 in Birkenhead, UK
Fiorucci Made Me Hardcore (1999)
Color, Sound, 00:14:48

Mathilde ter Heijne
Born in 1969 in Strasbourg, France
Mathilde, Mathilde… (2000)
Color, Sound, 00:04:29

Mathilde ter Heijne
Suicide Bomb (2000)
Color, Sound, 00:04:57

Ryan Trecartin
Born in 1981 in Webster, TX, USA
Valentines Day Girl (2001)
Color, Sound, 00:07:00

William Kentridge
Born in 1955 in Johannesburg, South Africa
Zeno Writing (2002)
b/w, Sound, 00:11:16

Mark Leckey
LondonAtella (2002)
Color, Sound, 00:05:49

Rosemarie Trockel
Manus Spleen IV (2002)
Color, Sound, 00:07:52

Yang Fudong
Born in 1971 in Beijing, China
Honey (me) (2003)
Color, Sound, 00:09:29

Ryan Trecartin
Wayne's World (2003)
Color, Sound, 00:08:00

Dominique Gonzalez-Foerster
Born in 1965 in Strasbourg, France
Atomic Parc (2003–2004)
Color, Sound, 00:08:14

Teresa Hubbard and Alexander Birchler
Born in 1965 in Dublin, Ireland, and in 1962 in Baden, Switzerland
House with Pool (2004)
Color, Sound, 00:20:39

Martin Brand
Born in 1975 in Bochum, Germany
Station (2004–2005)
Color, Sound, 00:14:52

New Horizons

New Horizons combines works from four collections and institutions: the Sandretto Re Rebaudengo Collection, Turin; the Eksioglu Art Collection, Istanbul; the Bilge & Haro Cumbusyan Collection, Zurich; and the Garage Center for Contemporary Art, Moscow. With these collections, the program explores different perspectives on collection strategies, strategies that offer a departure from a focus on the North American and Western European art—and head instead toward new horizons.

The Sandretto Re Rebaudengo Collection was initiated in the early 1990s and complemented by the Fondazione Sandretto Re Rebaudengo in 1995 with an exhibition space in Turin. Engaged in connecting the local young Italian art scene, artists, critics, and curators to the international community, the Fondazione established an exhibition program, educational activities, an artists in residence program, and a curatorial collaboration project.

To similar ends, the Eksioglu Art Collection is engaged with SPOT — Contemporary Art Projects in Istanbul to mediate between the local Turkish art community and international developments and discussions in art.

The Bilge & Haro Cumbusyan Collection focuses exclusively on time-based media and provides an excellent example of a new global perspective and a decisive political awareness in its collecting strategy.

The Garage Center for Contemporary Culture promotes growing and important private initiatives for a lively and open contemporary culture in Moscow and Russia overall.

New Horizons
Works from the Bilge & Haro Cumbusyan Collection

Francis Alÿs
Born in 1959 in Antwerp, Belgium
The Nightwatch (2004)
Color, no Sound, 00:06:17

Lida Abdul
Born in 1973 in Kabul, Afghanistan
White House (2005)
Color, no Sound, 00:04:58

Asli Çavusoglu
Born in 1982 in Istanbul, Turkey
Stendhal Syndrome (2005)
Color, Sound, 00:00:07

Cevdet Erek
Born in 1974 in Istanbul, Turkey
Studio (2005)
Color, Sound, 00:00:11

Joachim Koester
Born in 1962 in Copenhagen, Denmark
Tarantism (2007)
b/w, no Sound, 00:07:00

Trevor Paglen
Born in 1974 in Maryland, USA
Drone Vision (2010)
b/w, no Sound, 00:05:00

Julien Bismuth
Born in 1973 in Paris, France
In dieser großen Zeit, 2011
Color, Sound, 00:10:00

Jordan Wolfson
Born in 1980 in New York, USA
Animation, Masks (2011)
Color, Sound, 00:12:29

James Richards
Born in 1983 in Cardiff, UK
Rosebud (2013)
b/w, Sound, 00:12:57

Works from the Tansa Mermerci Ekşioğlu Collection, Istanbul

Fikret Atay
Born in 1976 in Batman, Turkey
Gooaall!! (2009)
Color, Sound, 00:03:57

Nilbar Güres
Born in 1977 in Istanbul, Turkey
Unknown Sports (2009)
Color, Sound, 00:12:30

Halil Altındere
Born in 1971 in Mardin, Turkey
Wonderland (2013)
Color, Sound, 00:08:30

Works from the Garage Center for Contemporary Culture

A Festival of Animalistic Projects
March – April 1992
Regina Gallery, Moscow
Sound, 00:12:11

with films by:

Tatyana Mashukova and Yury Leiderman
Hound of the Baskervilles

Igor Chatskin
Dogs

Vadim Fishkin
Between Dog and Cow

Boris Orlov
Ekaterina

Yury Leiderman
Well and Pendulum

Untitled Group
Alexander Brener, Anton Litvin, and Bogdan Mamonov
Born in 1957 in Almaty, Kazakhstan, in 1967 in Moscow, and in 1964 in Moscow, USSR
Plagiarism (1993)
Sound, 00:00:20

Alexander Brener
Born in 1957 in Almaty, Kazakhstan
Rendezvous (1994)
Sound, 00:02:00

Alexander Brener
Loves – Doesn't Love (1994)
Sound, 00:01:00

Lyudmila Gorlova
Born in 1968 in Moscow, USSR
A Happy Childhood (1994)
Sound, 00:02:00

Nezesüdik Group
Alexey Zubarzhuk, Alexander Revizorov
Moscow 1993–1995
Hara-Kiri Street (1994)
Sound, 00:01:50

Konstantin Zvezdochetov
Born in 1958 in Moscow, USSR
For Those Who Chose Pepsi (1994)
Sound, 00:01:10

Alexander Brener
Architecture (1995)
Sound, 00:03:00

The Absolute Love Sect Imperator Wawa and Oleg Mavromatti
Moscow 1995–1999
Stitching of Lips (1995)
Sound, 00:01:25

Vadim Zakharov and Nikolay Sheptulin
Born in 1959 in Dushanbe, Tajikistan, and in 1969 in Moscow, USSR
Two Magazines. Ovens, Pies and *Frame* (1996)
Sound, 00:03:05

Clear Prop and the Sea of Sailors
Aleksander Kutnetsov, A. Mironov, A. Petrelli, A.Yagubsky, N. Vavilov, B. Spiridonov, B. Matrosov, and K. Zvezdochetov
Dee Pupl Lip-Sync (1997)
Sound, 00:05:40

Oleg Mavromatti
Born in 1965 in Volgograd, USSR
Thou Shalt Not Kill (2000)
Sound, 00:02:30

Elena Kovylina
Born in 1971 in Moscow, USSR
Do It Yourself (2000)
Sound, 00:02:30

Collective Actions
Andrei Monastyrsky, Nikolay Panitkov, Sergei Romashko, Elena Elagina, Maria Konstantinova, and Igor Makarevich
Fisherman (2000)
Sound, 00:05:50

Works from the Sandrettto Re Rebaudengo Collection

Maria Marshall
Born in 1966 in Bombay, India
When I Grow Up I Want to Be a Cooker (1998)
Color, no Sound, 00:06:00

Luisa Lambri
Born in 1969 in Como, Italy
Untitled (Soli-Trac) (1999)
Color, no Sound, 00:07:34

Diego Perrone
Born in 1970 in Asti, Italy
La gimnastica mi spezza il cuore (2000)
Color, Sound, 00:04:00

Shirin Neshat
Born in 1957 in Qazvin, Iran
Possessed (2001)
b/w, Sound, 00:13:01

Victor Alimpiev
Born in 1973 in Moscow, USSR
Deer (2002)
Color, Sound, 00:03:40

João Onofre
Born in 1976 in Lisbon, Portugal
Untitled version (I see a Darkness) (2007)
Color, Sound, 00:04:20

Biographies

Francis Alÿs
Born in 1959 in Antwerp, Belgium
Lives and works in Mexico City, Mexico
/
Francis Alÿs studied architecture at the Institut d'Architecture de Tournai, Belgium, and urbanism at the Instituto Universitario de Architettura di Venezia, Italy, before moving to Mexico City in 1986. He started creating work that recorded the actions of local residents' everyday lives but also undertook actions that raise questions of futility and failure. In one iconic early project, he pushed a block of ice around the streets of Mexico City until it melted. Alÿs's other projects address such fraught issues as national borders and political conflicts, like border crossings between Mexico and the USA and the 1948 border between Israel and Palestine. His work is sometimes constituted by actions and their documentation, sometimes by the media of painting and drawing. Alÿs has had solo exhibitions at such venues as the Musem of Modern Art, New York (2011), the Tate Modern, London (2010), Wiels in Brussels, (2010), Schaulager in Basel (2006), Martin Gropius Bau in Berlin (2004), and the Museo Reina Sofía in Madrid (2002), among others. He has also participated in many biennials, including Documenta 13 (2012), the Venice Biennale (2007, 2001, 1999), the São Paulo Bienal (2010, 1998), and the third Bienal Iberoamericana de Lima (Peru, 2002).

Guy Ben-Ner
Born in 1969 in Ramat Gan, Israel
Lives and works in Tel Aviv, Berlin, and New York
/
Guy Ben-Ner makes video works whose presentation often invites the public's participation in surprising ways. In a solo show at MassMOCA (2009), for example, museumgoers powered the display of one video work by pedaling a stationary bicycle. The presentation of *Wild Boy* (2004) includes a small hill with a tree and Astroturf for visitors to rest on, imitating the (obviously fake) landscape that he built as a video set. Ben-Ner has often used his children as players in his humorous homemade productions. His story lines reference major works of literature, art, and cinema, addressing not only artistic traditions but also issues like socialization and human interaction. Ben-Ner received a bachelor's degree from Hamidrasha Art College in Ramat Hasharon in 1997 and his M.F.A. from Columbia University in 2003; he later received a grant from the DAAD to work in Germany. He has been featured in numerous shows, including at the Hayward Gallery, London (2008), the Institute of Contemporary Art in Philadelphia (2008), the Skulptur Projekte in Munster (2007), and the Musee d'Art Contemporain in Montreal (2007). Ben-Ner represented Israel at the fifty-first Venice Biennale (2005).

Joseph Beuys
Born in 1921 in Krefeld, Germany
Died in 1986 in Dusseldorf, Germany
/
Joseph Beuys volunteered for the Luftwaffe in 1941 and was eventually stationed on the Crimean Peninsula. His war experiences later formed the basis for a fictional biography that underlay much, though not all, of his art. After World War II he studied monumental sculpture at the Kunstakademie Düsseldorf, Germany, but his work spanned the graphic arts, installation, sculpture, and theory. He became a professor at the Düsseldorf academy and in 1963 organized the Festum Fluxorum Fluxus festival there. Beuys's work was shown at Documenta 3, 5, 6, and 7 and in the German pavilion of the thirty-seventh Venice Biennial (1979). At the same time he enjoyed his first American retrospective at the Guggenheim Museum, New York, which remained the only major retrospective during his lifetime. In 1981 he had a show in East Germany. He was an active member of the Green Party.

Karla Black
Born in 1972 in Alexandria, Scotland
Lives and works in Glasgow, Scotland
/
Karla Black studied fine art and philosophy at the Glasgow School of Art between 1999 and 2004. After graduation she continued to live and work in Glasgow. Black is especially known as a sculptor, combining in her works different subjects from traditional art-making materials such as a paper, plaster, and chalk with such everyday objects and substances as cosmetics, toiletries, sugar, and cellophane. She works with different spaces, making a kind of abstract installation, sculptures that connect with Land art and performance art. Black has exhibited her work internationally, representing Scotland at the fifty-fourth Venice Biennale (2011). She was shortlisted for the 2011 Turner Prize. Recent solo exhibitions include shows at the Kestnergesellschaft, Hannover, Germany (2013); the Institute of Contemporary Art, Philadelphia (2013); the Gemeente Museum,

The Hague (2013); the Dallas Museum of Art (2012); the Schinkel Pavillon, Berlin (2012); and the Gallery of Modern Art, Glasgow (2012), among others.

Louise Bourgeois
Born in 1911 in Paris, France
Died in 2010 in New York, USA
/
The French-born American artist Louise Bourgeois was a major presence in contemporary art at the time of her death in May 2010 at age 98. Her work is included in the public collections of many major museums throughout the world, from the Art Institute of Chicago and the Museum of Modern Art in New York to Tate Modern in London and the Centre Pompidou in Paris. Bourgeois studied mathematics at the Sorbonne before switching to fine art at the École du Louvre and École des Beaux-Arts. She moved to New York in 1938. She studied painting at the Art Students League, printmaking with Walter Hayter at his famous Atelier 17, and was close to many European Surrealists. Bourgeois began to favor sculpture over painting in the 1940s but again took up printmaking, drawing, and textile work in the late 1980s and 1990s. Bourgeois, whose work is more anthropomorphic than abstract, was often explicit about linking her artistic production to her personal biographical recollections, especially her childhood in France, where her parents ran a business repairing and restoring antique tapestries. As a result, her extraordinary formal innovations are often overlooked by critics, who tend to focus on the overt presence of psychological themes—sexuality and the human body, birth, death, fear, obsession, and betrayal—in her work. The first major Louise Bourgeois retrospective was held in 1982 at MoMA in New York. Tate Modern devoted a show to her in 2007. The most recent exhibition of her work was held at the Scottish National Gallery of Modern Art, Edinburgh (2013–14). In 1999 the Japanese Art Association awarded her the Praemium Imperiale.

Pavel Braila
Born in 1971 in Chişinău, Moldova
Lives and works in Chişinău
/
Pavel Braila received international recognition with his 2002 film *Shoes for Europe*, presented at Documenta 11. Projects he has realized since include "AlteArte," a TV program on contemporary art aired on the national channel Moldova1; *Barons' Hill*, a six-channel video work (2005) showcasing new Sinti and Roma architecture in Moldova; and more recently, *Definitely Unfinished* (2010), an award-winning film shown at the Oberhausen International Film Festival. Solo exhibitions of his work have been shown at Roda Stern Gothenborg, Sweden (2012); KulturKontakt Austria, Vienna (2011); Yvon Lambert, Paris (2008); Neue Nationalgalerie, Berlin (2007); and MIT List Visual Arts Center, Cambridge, MA, USA (2005).

Marc Camille Chaimowicz
Born in 1947 in Paris, France
Lives and works in London and Dijon, France
/
Marc Camille Chaimowicz established himself as an artist who uses both performance and installation, sometimes combining the two. Since the 1970s he has used both "high art" and pop culture as sources. The objects in his installations include party items like disco balls, special lighting, and pop music, symbolically loaded elements like mirrors and flowers, and idiosyncratically designed furniture. Other works fit into more traditional categories of media: books, paintings, designs for wallpaper and fabric, and found objects presented on the gallery wall. Chaimowicz stood out from his contemporaries, who in the 1970s were still very much concerned with Conceptualism and Minimalism. Chaimowicz has participated in numerous exhibitions, including *A Bigger Splash: Painting after Performance* at Tate Modern, London (2012), the fifth Berlin Biennal (2008), and *Tate Triennial 2006: New British Art* at Tate Britain, London. He now teaches in the M.F.A. program at the University of Reading and is visiting consultant at the École Nationale des Beaux-Arts, Dijon. His works are in the collections of FRAC–Bourgogne in Dijon, Le Consortium in Dijon, Migros Museum für Gegenwartskunst in Zurich, and Tate Britain, London.

Jordi Colomer
Born in 1962 in Barcelona, Spain
Lives and works in Barcelona and Paris, France
/
Jordi Colomer worked as a set designer before he became an artist and was educated as an architect and art historian, experiences that still influence his work today. Using props and treating land- and cityscapes as scenery, he creates "a kind of expanded theater," in which the visitors are confronted with their own roles as participants or spectators. Through video works as well as sculptural and performative interventions, he deals with urbanity and social spaces. His well-known works include *Anarchitekton* (2002–2004), a traveling project with mobile mock architecture, *NO?FUTURE!* (2006), and *Cinecito* (2006). Colomer has held solo shows at Frac Basse Normandie, Caen, France (2013); ARGOS, Brussels (2011); the Bronx Museum of the Arts New York (2010); and Hiroshima MOCA, Japan (2009). His work can be found in such renowned public collections as mumok, Vienna; Museu d'Art Contemporani de Barcelona; and Institut Valencià d'Art Modern, Valencia, Spain.

Josef Dabernig
Born in 1956 in Kötschach-Mauthen, Austria
Lives and works in Vienna, Austria
/
Josef Dabernig studied at the Vienna Academy of Art (1975–1981) and began making film works in 1994. The title of his first monograph is a testament to the breadth of media that his work has acquired: *Dabernig Josef: Film, Foto, Text, Objekt, Bau* (2005). His recent exhibitions include shows at mumok, Vienna, and the New Museum, New York (2014); tranzit workshops, Bratislava, Centre Pompidou, Paris, Haus der Kulturen der Welt, Berlin, and Bergen Assembly, Bergen, Norway (2013). He participated in the ninth Gwangju Biennale (2012), the forty-ninth and fiftieth Venice Biennales (2001, 2003), and Manifesta 3, Ljubljana (2000). He participated in the Locarno International Film Festival (2002, 2008), London Film Festival (2009), Mar del Plata International Film Festival (2007, 2011), Melbourne International Film Festival (2001), International Short Film Festival Oberhausen, Germany (2006, 2009, 2014), International Film Festival Rotterdam (2000, 2011), Toronto International Film Festival (2006, 2009), and the Venice Film Festival (2011).

Lado Darakhvelidze
Born in 1977 in Kutaisi, Georgia
Lives and works in Arnhem, Netherlands
/
Lado Darakhvelidze's artistic practice focuses primarily on the phenomena of information media and their sociopolitical impacts. In his work he deals with social and political changes and represents these in personal narratives. In his previous work, he reflected subtly and poetically on the transitions and relocations of national symbols in post-communist countries, expanding the political to encompass mythology, history, and storytelling. Darakhvelidze's work has been shown at the eleventh Istanbul Biennial *What keeps mankind alive* (2009), Biennale Cuvee, Linz (2010), and at The Kitchen / CEC Artslink New York's *One Big City* (2013), among others. In 2012 Darakhvelidze joined the Artist Pension Trust.

Rineke Dijkstra
Born in 1959 in Sittard, Netherlands
Lives and works in Amsterdam, Netherlands
/
Rineke Dijkstra worked as a formal portrait photographer until the early 1990s, when she began to develop her own approach to the genre. Her series *Beaches* (1992–96)—photographs of adolescents in their bathing suits on beaches ranging from Ukraine to the USA—garnered international attention. Dijkstra usually creates series of portraits, presenting models of all ages and a range of occupations. Her photographs seem to capture moments of surprising vulnerability in their subjects. Her work has appeared in numerous exhibitions, including the Venice Biennale (1997, 2001), the São Paulo Bienal (1998), and Turin's Biennale Internationale di Fotografia (1999). Solo exhibitions have been held at the Guggenheim Museum in New York (2012), the Fotomuseum Winterthur, Switzerland (2005), and the Art Institute of Chicago (2001), among other venues. Her many awards include the Kodak Award Nederland (1987), the Werner Mantz Award (1994), and the Macallan Royal Photography Prize (2012).

Marlene Dumas
Born in 1953 in Cape Town, South Africa
Lives and works in Amsterdam, Netherlands
/
Marlene Dumas studied at the Cape Town School of Fine Arts (1972–1975) before moving to the Netherlands in 1976. She studied psychology at the University of Amsterdam (1979–1980). She had solo exhibitions at, among others, the Menil Collection, Houston (2009); the Museum of Modern Art, New York, and the South African National Gallery, Cape Town (2008); the Centre de Georges Pompidou, Paris (2001–2002); Museum van Hedendaagse Kunst Antwerp, Belgium (1999–2000); the Tate Gallery, London (1996); the Van Abbemuseum, Eindhoven, the Netherlands (1992); and the Kunsthalle Bern, Switzerland (1989). Biennials at which her work has been shown include the forty-sixth Venice Biennale (1995) and the eleventh Lyon Biennale (2011). Dumas won the Vermeer Prize in 2012, and she has been awarded honorary doctorates from the University of Stellenbosch (2011) and Rhodes University (2010), both in South Africa.

Nicole Eisenman
Born in 1965 in Verdun, France
Lives and works in New York, USA
/
Nicole Eisenman studied at the Rhode Island School of Design and graduated in 1987. Eisenman's work has been the subject of recent

exhibitions at the Contemporary Art Museum St Louis, MO, USA (2014); the Berkeley Art Museum, CA, USA (2013); Studio Voltaire, London (2012); Kunsthalle Zürich, Switzerland (2007); and Museo de Arte Carrillo Gil, Mexico City (2005), among others. Her work was shown in the 1995 and 2012 Whitney Biennials. She won the Carnegie Prize in 2013. He works are owned by, among others, the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the Walker Art Center, Minneapolis, MN, USA; Kunsthalle Zürich; and Museum Ludwig, Cologne. She holds a teaching appointment at Bard College in Annandale-on-Hudson, NY, USA.

Lara Favaretto
Born in 1973 in Treviso, Italy
/
Lara Favaretto's site-specific installations often utilize rough, post-industrial materials such as scrap metal and concrete, or machines taken out of context and allowed to run and wear down. Her work has been described as recalling such varied art-historical movements as Dada and Arte Povera, but her engagement is less historical than it is concerned with processes of collection, commemoration, and decay. Favaretto studied at Kingston University (London), the Fondazione Antonio Ratti (Como, Italy), and the Accademia di Belle Arti di Brera (Milan). Her work was shown at Documenta 13 (2012), the fifty-first Venice Biennale (2005), and at group exhibitions at the Hayward Gallery in London (2010) and the Museo Nazionale delle Arti del XXI Secolo in Rome (2011), in addition to other institutions. Favaretto's many solo exhibitions include shows at the Sharjah Art Museum in the United Arab Emirates (2013), MoMA PS1 in New York (2012), and Tramway in Glasgow (2009).

Vadim Fishkin
Born in 1965 in Penza, Russia
Lives and works in Ljubljana, Slovenia
/
Vadim Fishkin graduated from the Moscow Architecture Institute in 1986. In 1992 he became a member of the Moscow-based art collective Champions of the World. The year 1993 saw his first solo exhibition in Moscow. In 1996 he moved to Slovenia and settled in Ljubljana. He is currently a professor at the Zentrum für Kunst und Medientechnologie (Center for Art and Media) in Karlsruhe, Germany. The artist's works have been included in many international exhibitions, including the third Istanbul Biennial (1992), the Venice Biennale (1995, 2003, 2005), *Moscow–Berlin, Berlin–Moscow* (2003), and Manifesta 1, Rotterdam (1994).

Katharina Fritsch
Born in 1956 in Essen, Germany
Lives and works in Dusseldorf, Germany
/
Katharina Fritsch was born into an architect's family and studied art history at the University of Münster before transferring to the Kunstakademie Düsseldorf in 1977, where she studied in the studio of Fritz Schwegler. She represented Germany at the forty-sixth Venice Biennale (1995). She had held solo exhibitions at the Contemporary Art Museum St. Louis, MO, USA (2014); the Art Institute of Chicago, IL, USA (2012); Kunsthaus Zürich, Switzerland, and Deichtorhallen Hamburg, Germany (2009); Palazzina dei Giardini, Galeria dell Civica, Modena, Italy (2007); White Cube, London (1999, 2006); Tate Modern, London, and the Museum of Contemporary Art, Chicago (2001); and the San Francisco Museum of Modern Art (1996), among others. Most recently, the Mayor of London's Fourth Plinth Commissioning Group invited Fritsch to create the sculpture *Cock* for Trafalgar Square (2013). She was professor at the Kunstakademie Münster, Germany (2001–2010) and is now a professor at the Kunstakademie Düsseldorf.

Dominique Gonzalez-Foerster
Born in 1965 in Strasbourg, France
Lives and works in Paris, France and Rio de Janeiro, Brazil
/
Dominique Gonzalez-Foerster began her career with short films but soon expanded to include multidisciplinary and often relational collaborations that question the notion of object-based art. Her conceptual and often site-specific work ranges from a co-written science fiction novel to interior design for the fashion line Balenciaga. Among her recent solo exhibitions are projects for the Palacio de Cristal, Madrid (2014); the Dia Art Foundation, New York (2009); the Turbine Hall at Tate Modern, London (2008); Museo de Arte Contemporáneo de Castilla y Leon, Spain (2008); and Musée d'Art Moderne de la Ville de Paris (2007). She also participated in Skulptur Projekte Münster (2007) and Documenta 11 (2002). She is the recipient of the Marcel Duchamp Prize (2002) and the Mies van der Rohe Award (1996–1997) and was selected for the Villa Kujoyama, Kyoto's artist residency (1996–1997). Her works are included in leading museum

collections such as the Centre Pompidou, Paris, Tate Modern, London, and the 21st Museum of Contemporary Art, Kanazawa, Japan.

Thomas Hirschhorn
Born in 1957 in Bern, Switzerland
Lives and works in Paris, France
/
Thomas Hirschhorn studied art in Zurich, Switzerland (1978–1983). He is known for large works that transform the conventional exhibition spaces of modern art into all-encompassing environments addressing issues of "justice and injustice, power and powerlessness, and moral responsibility." His recent exhibitions include shows at the Institute of Modern Art Brisbane, Australia and Dia Art Foundation, New York (2013); the Power Plant, Toronto, Canada (2011); the Museo Tamayo, Mexico City, and the Vienna Secession (2008); and the Musée d'Art Contemporain, Montréal, Canada (2007). Additionally, he took part in the fifty-fifth Carnegie International, Pittsburgh, PA, USA (2008) and Documenta 11 (2002). Hirschhorn participated in the ninth Shanghai Biennale (2012) with Sophie Calle and represented Switzerland at the fifty-fourth Venice Biennale (2011). Hirschhorn has been awarded the Marcel Duchamp Prize (2000) and the Joseph Beuys Prize (2004).

Ann Veronica Janssens
Born in 1956 in Folkestone, UK
Lives and works in Brussels, Belgium
/
Ann Veronica Janssens works primarily with light construction. Her exploratory approach is expressed in the fact that she sees her exhibitions as places of experimentation. She uses light to alter space and the way visitors see or move within it, thus working with both the material (architecture) and the immaterial (vision). In addition to her work with scientific studies of perception and its measurement, Janssens also makes physical objects that recall Minimalism. Janssens has participated in numerous exhibitions like *Light Show* in the Hayward Gallery, London (2013), the Eighteenth Biennale of Sydney (2012), and *Fase: Four Movements to the Music of Steve Reich at the Tanks* at Tate Modern (2012). In 1999 she took part in the forty-eighth Venice Biennale, representing Belgium at its pavilion.

Alevtina Kakhidze
Born in 1973 in Zhdanivka, Ukraine
Lives and works in Muzychi, Ukraine
/
Alevtina Kakhidze was born in the eastern part of Ukraine, 10 kilometers from Viktor Yanukovych's hometown. She has a Georgian surname after her father she is culturally Russian. While studying at the Jan Van Eyke Academy (2004–2006) she became acquainted with daily life in the EU. Since 1995 she has lived in Kiev and learned Ukrainian, which is now becoming her first language. In 2009 she founded an art residency in Muzychi, a Kiev suburb, in her own house. She has been a very active and visible supporter of Maidan, contributing with both civic and artistic engagement to the situation of the ground and supporting the *Documenting Maidan* book with postcards, maps, and drawings.

Ragnar Kjartansson
Born in 1976 in Reykjavík, Iceland
Lives and works in Reykjavík
/
Ragnar Kjartansson trained as a painter at the Iceland Academy of the Arts but soon concentrated on staged situations and especially on durational performances, the endless repetitions, the performance of painting. Representing Iceland at the fifty-third Venice Biennale (2009) with *The End,* he arranged an old-fashioned painting studio in an old Venetian palace, where he resided for half a year performing the classical practice of portraiture, producing one painting per day. Kjartansson has exhibited worldwide and works in the contexts of the visual arts, music, and theater with painting, drawing, and video. In 2014 he premiered a theater play without actors at the Volksbühne in Berlin, and he recently opened a retrospective exhibition at the New Museum in New York.

Elena Kovylina
Born in 1971 in Moscow, Russia
Lives and works in Moscow and Paris, France
/
Elena Kovylina uses a range of media including video, film, installation, and performance. Her first performances took place in the late 1990s, when she was testing the strength of her body—as well as the emotions of her audience. Kovylina does not shy away from confrontation. Indeed, many of her actions emphasize social critique in harsh or satirical ways. Her targets are conceptions of identity and Russia's political and social structures. Kovylina studied at the Surikov Art Institute in Moscow (1993–95), the F+F School for Art

and Media Design in Zurich (1996–98), and the Universität der Künste Berlin, where she studied with Rebecca Horn (2001–03). Her work has been shown in international exhibitions and screenings, including such venues as the Miami Dade College Museum of Art and Design, Miami (2010), Tirana Art Biennial, Albania (2009), Sharjah Biennial in the United Arab Emirates (2009), Lulea Art Biennale, Sweden (2009), Moscow Biennial (2013, 2009, 2007), FAFA gallery at the Finnish Academy of Fine Arts in Helsinki (2008), the Akademie der Künste, Berlin (2008), Sydney Biennial (2006), and Prague Biennial (2005).

Natasha Kraevskaya
Born in 1972 in Leningrad, USSR
Lives and works in St. Petersburg
/
Known for her papier-mâché and concrete sculptures, objects, and acrylic painting that combine a neo-Pop-art approach with trash art and Arte Povera strategies, Natasha Kraevskaya explores a common person's desire for beauty shaped by the economic and cultural conditions of a post-socialist reality. Kraevskaya's works are often humorous and provoke a double take by viewers, causing them to both smile and think. The artist's career has included several solo exhibitions such as *Chain Link* (2010), *Pussy or Impossible Beauty* (2006), and *Chic* (2005), as well as inclusion in museum exhibitions and collective projects.

Maria Lassnig
Born in 1919 in Carinthia, Austria
Died in 2014 in Vienna, Austria
/
Maria Lassnig was educated at the Academy of Fine Arts in Vienna (1941–1944, 1954), on scholarship in Paris (1951), and at the School of Visual Arts in New York (1970–1972), where she learned how to make animated films. She was professor at the Universität für angewandte Kunst, Vienna (1980–1997). Her first exhibitions outside Austria were in Frankfurt am Main (1954), London (1960), and Paris (1961). She has held numerous solo exhibitions internationally, including venues like Städelmuseum, Frankfurt am Main (2004); the Kunsthaus Zürich (2003); mumok, Vienna (1985, 1999, 2009); Kunstmuseum Bern, Switzerland, and the Centre Pompidou, Paris (1995); and Stedelijk Museum, Amsterdam (1994). Most recently her work was shown at MoMA PS1, New York (2014). In 1980 she represented Austria at the thirty-ninth Venice Biennale. She is an honorary member of Akademie der bildenden Künste Vienna (awarded 2010). Among her prizes are the Österreichisches Ehrenzeichen für Wissenschaft und Kunst (Austrian Decoration for Science and Art, 2005), the Max Beckmann Prize (2004), and the Oskar Kokoschka Prize (1998).

Klara Lidén
Born in 1979 in Stockholm, Sweden
Lives and works in Berlin, Germany
/
Klara Lidén studied architecture at the School of Architecture at the Royal School of Technology in Stockholm (2000–04) before moving on fine art studies at the Universität der Künste in Berlin (2003) and the Konstfack (University College of Arts, Crafts, and Design) in Stockholm (2004–07). Her installations and video performances question the functions of private and public space, playing on the idea of the uncanny, as in her acclaimed work *Unheimlich Manoeuvre* (2007). Lidén makes use of found materials, urban detritus, and pre-existing urban structures—everything from cardboard and found advertising posters to police barricades and pieces of old carpet—to create solid-seeming structures that nonetheless convey a feeling of melancholy. As curators from the New Museum in New York put it, "Lidén also uses her body as a tool and a weapon to radically alter the space of the museum and expose it to the material and political realities of the world outside." She "engages with the folds and fabrics of cities she passes through, adapting public space to her own needs in the creation of surprisingly intimate, domesticated environments." The artist's numerous solo shows in Europe and the US have included exhibitions as the Serpentine Gallery, London (2010), the Moderna Museet, Stockholm (2011), and the New Museum in New York (2012). In 2009, Lidén's work was included in the Danish and Nordic Pavilions at the fifty-third Venice Biennale, and she received a special mention from the jury of the fifty-fourth Venice Biennale. Her work is included in the collections of the Museum of Modern Art in New York, the Moderna Museet in Stockholm, and the Astrup Fearnley Museet in Oslo, among others.

Vladislav Mamyshev-Monroe
Born in 1969 in Leningrad, USSR
Died in 2013 in Bali, Indonesia
/
Vladislav Mamyshev-Monroe was an appropriation artist and a key figure in the Russian art world of 1990s known for his charismatic

personality. He first dressed as Marilyn Monroe while serving in the Red Army in the 1980s, and his costumes led directly to his early discharge. Beginning in 1986 he participated in exhibitions of the New Artists and in the orchestra "Popular Mechanics" under Sergei Kuryokhin. In 1989 Mamyshev-Monroe co-founded the video project Pirate TV, imitating Soviet television. Mamyshev-Monroe impersonated a wide range of famous personalities, from Soviet-era divas Alla Pugacheva and Liubov Orlova to Queen Elizabeth II, Adolf Hitler, and Vladimir Putin. His work has been shown in *History of Russian Video Art: Volume 1*, Moscow Museum of Modern Art (2008); *Horizons of reality*, MuHKA, Antwerp (2003); and *Territory of Arts: Institut des Hautes Etudes en Arts Plastiques* at Leningrad's Russian Museum (1990), among other exhibitions. In 2007 he won the Kandinsky Prize.

Boris Mikhailov
Born in 1938 in Kharkiv, Ukrainian Soviet Socialist Republic
Lives and works in Berlin, Germany and Kharkiv
/
Boris Mikhailov is a Ukrainian photographer. In Soviet times he worked as an engineer at a factory in Kharkiv while pursuing his passion for photography, which he began exhibiting in the 1960s. After KGB agents discovered his shots of his naked wife, he was accused of distributing pornography. He was forced to leave the factory and make a living with odd jobs, reserving some spare time for art. In his photographic series, Mikhailov addresses social themes, using concrete examples to show the state of society and changes brought by perestroika. In the 1990s Mikhailov began to exhibit in the West and soon received recognition from the international art community. Mikhailov has been awarded numerous international photography prizes. He has had solo exhibitions at major art institutions in the United States and Europe, and his works are in the collections of the Metropolitan Museum, New York; the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; and the Victoria and Albert Museum, London.

Yasumasa Morimura
Born in 1951 in Osaka, Japan
Lives and works in Osaka
/
Yasumasa Morimura graduated from the Kyoto City University of Arts (1978) and later studied at the Philadelphia College of Art (1982) and Columbia University, New York (1985). His exhibitions in Japan include shows held at the Museum of Contemporary Art, Tokyo, and the National Museum of Modern Art, Kyoto (both 1998) and in Yokohama (1996). He exhibited at SITE Santa Fe, NM, USA, and the Japan Society in New York in 2002. Other international exhibitions include White Cube, London (1999); the Contemporary Arts Museum, Houston (1997); and the Carnegie Museum of Art, Pittsburgh, PA, USA (1992). In 1998 he was selected as an artist for the Aperto section of the Venice Biennale.

Olivier Mosset
Born in 1944 in Bern, Switzerland
Lives and works in Tucson, AZ, USA
/
Olivier Mosset began his artistic career in the 1960s as one of the members of the group B.M.P.T. (comprised of Daniel Buren, Mosset, Michel Parmentier, and Niele Toroni), which had formed in Paris. The group sought to democratize art through radical procedures of "deskilling," implying that the art object was more important than its authorship. Mosset is well known for both abstract paintings and for his sculptures, and he often uses his art to question and critique established doctrines or authority. From 1993 onward he has been creating *Toblerones*, referring to the Toblerone Line—the Swiss anti-tank emplacements that got their name, in turn, from the iconic chocolate candy bar. Mosset's works are in the Museum of Modern Art in New York, the Centre Pompidou in Paris, and the Musée Cantonal des Beaux-Arts in Lausanne, among other public collections. He has participated in numerous exhibitions, including *Born in Bern* at Kunsthalle Bern (2011), the Whitney Biennial, Whitney Museum of American Art (2008), and *Olivier Mosset: Windows* at the Palais de Tokyo, Paris (2006).

Juan Muñoz
Born in 1953 in Madrid, Spain
Died in 2001 in Ibiza, Spain
/
Juan Muñoz was one of the leading artists of his generation. In addition to his sculpture and installation work, he also created several works for radio and the theater. Writing played an important role in Muñoz's work throughout his career. He wrote essays on art history and contemporary art, fiction, plays, and poetry. He collaborated with John Berger in "Will it be a likeness?" (1996); Gavin Bryars in *A Man in a Room, Gambling*

(1997); and John Malkovich and Alberto Iglesias in *A Registered Patent. A drummer inside a rotating box* (2001). In 1996–1997 he completed an influential installation at the Dia Foundation, New York, titled *A place called abroad.* In 2000 he received the Spanish National Visual Arts Prize and in June 2001 exhibited *Double Bind* at the Tate Modern in the Turbine Hall. Major solo exhibitions of his work were held throughout the world, and he is represented in the collections of the Museum of Modern Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Tate Gallery, London; the Van Abbemuseum, Eindhoven; the National Museum Centro de Arte Reina Sofia, Madrid; and the Museu d'Art Contemporani de Barcelona, among others.

Deimantas Narkevičius
Born in 1964 in Utena, Lithuania
Lives and works in Vilnius, Lithuania
/
Deimantas Narkevičius started using film during the early 1990s. His films exercise the intricate practice of memory and portray a contemporary post-Soviet society confronted with the painful processes of history. The camera offered him the possibility of exploring different narratives, allowing him to play with the course of time. The central characters of Narkevičius's narratives are often absent from the screen, replaced by objects, drawings, and other surrogates. He recently exhibited at the Museum of Contemporary Art Chicago (MCA), Chicago; the Museum of Modern Art, New York; and the New Museum, New York.

Bruce Nauman
Born in 1941 in Fort Wayne, IN, USA
Lives and works in Galisteo, NM, USA
/
Bruce Nauman graduated from the University of Wisconsin, Madison, USA (1964) and from the University of California, Davis, USA (1966). His earliest gallery exhibitions were held by Leo Castelli and Konrad Fischer in the 1960s. His recent solo exhibitions have been held at such venues as White Cube, London (2012); Hamburger Bahnhof, Berlin (2010); the Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy, and the Menil Collection, Houston (2007); mumok, Vienna (2005); and Tate Modern, London (2004). Nauman has won the Golden Lion at the Venice Biennale twice (1999, 2009), received the Praemium Imperiale Prize for Visual Arts, Japan (2004), was made a member of the Berlin Academy of Arts (1997), and received the Max Beckmann Prize (1990). He holds honorary doctoral degrees in fine arts from the San Francisco Art Institute (1989) and the California Institute of the Arts, Valencia, CA, USA (2000).

Tatzu Nishi
Born in 1960 in Nagoya, Japan
Lives and works in Tokyo, Berlin, and New York, USA
/
Tatzu Nishi studied at Musashino Art University in Tokyo (1981–84) and the Kunstakademie Münster (1989–97). His temporary installation works are intended to change our experience of public monuments, statues, and architecture, thus giving new and closer access to them and altering the viewer's perceptions. By constructing his works around various well-known urban monuments—in installations that often take the form of modern rooms resembling hotel suites—he transforms historically and architecturally significant objects into objects of fresh contemplation. Nishi began to work with this signature "reframing" strategy in the late 1990s. Some of his recent works include *Discovering Columbus* (2012), a living room constructed around a statue of Christopher Columbus in Manhattan; *Nakanoshima Hotel* (2012), in which he converted a public restroom facility in Osaka into a hotel room; and *The Merlion Hotel* (2011), a hotel room constructed around the Merlion monument in Singapore.

Kristina Norman
Born 1979 in Tallinn, Estonia
Lives and works in Tallinn
/
Kristina Norman is an artist and documentary filmmaker. In her work she often explores the issues of collective memory. Norman has dedicated several years of her life investigating monument cases in Estonia. Videos and mixed-media installations *Monolith* (2007), *Community* (2008), and *After-War* (2009) deal with the issues of cultural memory, collective identity, and belonging that surround the Bronze Soldier monument in Tallinn. A feature-length documentary, *A Monument to Please Everyone* (2011), gives an insight into the construction of the Estonian national identity through the process of building the main national monument of Estonia — the Victory Column of the War of Independence 1918–1920. In her recent artworks *0.8 Square Metres* (2012) and *Common Ground* (2013) Norman touches on the issues of political imprisonment,

migration, and displacement. Norman holds an M.A. in visual arts from the Estonian Academy of Arts, where she is currently a PhD student and a lecturer.

Timur Novikov
Born in 1958 in Leningrad, USSR
Died in 2002 in St. Petersburg, Russia
/
Timur Novikov co-founded the New Artists group in Leningrad in 1982. In 1989 he co-founded Pirate TV (with Yuris Lesnik and Vladislav Mamyshev-Monroe) and subsequently wrote scripts and worked as a director, an actor, and a designer of video films. In the 1990s numerous exhibitions of his work were held internationally, including at the World Financial Center, New York (1997); Museum of the New Academy of Fine Arts, St. Petersburg (1995); Stedelijk Museum, Amsterdam, and Städtische Kunsthalle, Düsseldorf (1993); mumok, Vienna (1991); and Tate Liverpool, England (1989). His work is now held by the State Russian Museum, St. Petersburg; the Museum in Tsaritsyno, Moscow; the Stedelijk Museum, Amsterdam; and mumok, Vienna, among other collections.

Henrik Olesen
Born in 1967 in Esberg, Denmark
Lives and works in Berlin, Germany
/
In recent years Henrik Olesen has been working on iconographic research into homosocial and homoerotic representations in art and cultural history, which he showed at the Migros Museum for Contemporary Art, Zurich, Switzerland (2007). He was educated at the Städelschule in Frankfurt am Main (1995) and The Royal Academy of Fine Arts, Copenhagen (1989–1996). Recent solo exhibitions have been held at the Museum für Gegenwartskunst, Basel, and Museum of Modern Art, New York (2011) and the Malmö Konsthall, Sweden (2010). Other recent exhibitions include the eighth Gwangju Biennale (2010); the Museum of Modern Art, Warsaw, Poland (2010); Museu d'Art Contemporani de Barcelona, the Nordic and Danish Pavilions of the fifty-third Venice Biennale, and CCA Wattis Institute for Contemporary Arts, San Francisco (2009); and the Pinakothek der Moderne, Munich (2008). In 2012 he received the Wolfgang Hahn Prize in Cologne.

Ilya Orlov
Born in 1973 in Leningrad, USSR
Lives and works in St. Petersburg
/
Ilya Orlov graduated from the Faculty of Liberal Arts and Sciences (a partnership of St. Petersburg State University and Bard College, NY), where he majored in history, philosophy, and political science. His B.A. graduate work focused on revolutionary mourning rituals in 1917, and he authored an M.A. thesis on aesthetics of nature and issues of landscape in contemporary curatorial studies. Orlov addresses artistic practice from the standpoint of interdisciplinary humanities, critical theory and neo-conceptual approaches. Orlov entered the art scene in the late 2000s and early 2010s. His work offers an analysis of social, urban, and environmental issues of post-Soviet reality and has been shown in several solo exhibitions—*Obvodny Canal* (2009), *City Maps* (2011), *A Song of Gentrification* (2012), *Untitled* (2013)—as well as in museum and group shows, such as a special project at the Moscow Biennale of Contemporary Art (2011).

Pavel Pepperstein
Born in 1966 in Moscow, USSR
Lives and works in Moscow
/
Pavel Pepperstein studied from 1985 to 1987 at the Academy of Fine Arts in Prague. In 1987 he co-founded the group Inspection Medical Hermeneutics with Sergei Anufriev, Yuri Leiderman, and Vladimir Fedorov. Inspection Medical Hermeneutics was experimental and based on the idea of fusing the languages of Western and Eastern philosophical and religious traditions with the terminology of psychiatry and pharmacology. Since 1989 Pepperstein has been an independent artist, writer, critic, art theorist, and rap musician. His work might be seen as a continuation of the tradition started by the Moscow Conceptual School. In 2009 Pepperstein represented Russia at the Venice Biennale, where his installation *Landscapes of the Future* was widely acclaimed and received numerous favorable critical reviews. His works have been exhibited in many museums and galleries in Russia and around the world, including the Louvre in Paris. His paintings, drawings, and installations can be found in the Tretyakov State Gallery in Moscow, the Russian State Museum in St. Petersburg, the Centre Pompidou in Paris, and in many private collections both in Russia and abroad. Pepperstein's various articles on the problems presented by contemporary art have been published internationally.

Susan Philipsz
Born in 1965 in Glasgow, Scotland
Lives and works in Berlin, Germany
/
Susan Philipsz was originally trained as a sculptor at Duncan of Jordanstone College of Art, Dundee, Scotland (1989–1993) and the University of Ulster, Belfast, Northern Ireland (1993–1994). Rather than working with physical material, she has been devoted to sound, space, and time since she made her first sound work in 1994. Her ephemeral yet sculptural installations often use sound in a way that brings out hidden layers of specific spaces, interweaving the site's historical, narrative, and architectural aspects. She participated in Documenta 13 (2012), the fifty-fifth Carnegie International (2009), the sixteenth Biennale of Sydney (2008), Manifesta 3 in Ljubljana (2000), and the Melbourne International Biennial (1999). Her most recent solo exhibition was held at the Hamburger Bahnhof, Berlin (2014). Philipsz was awarded the Turner Prize in 2010.

Alexandra Pirici
Born in 1982 in Bucharest, Romania
Lives and works in Bucharest
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Alexandra Pirici represented Romania together with Manuel Pelmuş at the fifty-fifth Venice Biennale with the acclaimed project *An Immaterial Retrospective of the Venice Biennale,* in which the history of specific exhibitions in Venice were performed by a group of people. Pirici has a background in choreography and the performing arts but works across different media, including film and music. Her work has been presented at Hebbel am Ufer, Berlin; Tanzquartier Vienna; Centre Pompidou; and GfZK Leipzig, among others.

Paola Pivi
Born in 1971 in Milan, Italy
Lives and works in Delhi, India
/
Paola Pivi works in a diverse range of media to create surreal situations, which she captures in installations, sculptures, and photographs. She gained major attention at the fiftieth Venice Biennale (2003), where her only seemingly manipulated image of a donkey floating in a boat gave insight into her playful and experimental approach. Other large-scale projects have included putting a truck to sleep, chartering a complete airplane for goldfish in their tanks, and turning over a jet to show its beetle-like qualities. Her work is the product of daring experimentation, thorough planning, and specialist technical knowledge, which renders each project complex in its own unique way. Pivi has had solo exhibitions at Witte de Withe, Rotterdam, Netherlands (2013); Tate Modern, London (2009); Portikus, Frankfurt am Main (2008); and the Kunsthalle Basel (2007), among others. She received the Golden Lion Award for her work at her first Venice Biennale (1999) and was invited once more (2003).

Gerhard Richter
Born in 1932 in Dresden, Germany
Lives and works in Cologne, Germany
/
Gerhard Richter grew up in the Third Reich and East Germany. In 1953 he began studying monumental painting at the Hochschule für Bildende Künste Dresden before fleeing to West Germany in 1961. With Sigmar Polke and Konrad Lueg he organized the exhibition *Capitalist Realism* in 1965. Richter became a professor at the Kunstakademie Düsseldorf (1971–1994). His work was shown at Documenta 5, 6, 7, 8, 9, 10, and 12. Spanning color-block painting, abstractions in gray and in colors mixed with a squeegee, paintings based on photographs, works in glass, his artworks have been shown in a vast number of exhibitions in museums worldwide. His work is owned by major international museums, and in 2012 a retrospective marking his eightieth birthday toured museums around the world.

Wael Shawky
Born in 1971 in Alexandria, Egypt
Lives and works in Alexandria
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Wael Shawky studied art at Alexandria University and the University of Pennsylvania. He founded the art school MASS Alexandria in 2010, where students are invited to attend seminars and workshops and also travel abroad. In his work, which ranges from photographs and drawings to installations, performance, and videos, multimedia artist Shawky deals with questions of history, culture, religion, and the globalized world. He is known above all for his 2012 film *The Cabaret Crusades*, in which he retells with puppets the story of the Crusaders from the Middle-Eastern perspective, thus questioning the notion of a single truth. Other works deal with the indigenous culture of nomadic Bedouins, the role of contemporary art within the wider field of world culture, and the notion of faith in a profane world. Shawky's work has

been exhibited at the Serpentine Gallery, London (2013); Documenta 13 (2012); the nineth Gwangju Biennale (2012); the fourth Marrakech Biennial, Morocco (2012); the twelfth Istanbul Biennial (2011); and the fiftieth Venice Biennale (2003). The Tate Modern, London, and Museum of Modern Art, New York, own his works. Shawky received the Ernst Schering Foundation Art Award in 2011.

Slavs and Tatars
Founded in 2006 in Eurasia
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Slavs and Tatars is a faction of polemics and intimacies devoted to the area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia. The collective's work spans several media, disciplines, and a broad spectrum of cultural registers (high and low), focusing always on an oft-forgotten sphere of influence between Slavs, Caucasians, and Central Asians. Slavs and Tatars has had solo exhibitions at major institutions including the Museum of Modern Art, New York; Secession, Vienna; REDCAT, Los Angeles; as well as upcoming solo exhibitions at Kunsthalle Zürich, Dallas Museum of Art, and Galerie für Zeitgenössische Kunst Leipzig. Group exhibitions have included Centre Pompidou, Paris; Palais de Tokyo, Paris; the third Mercosul Biennial (2001); the ninth Gwangju Biennale (2012); and the eighth Berlin Biennale (2014).

Alexandra Sukhareva
Born in 1983 in Moscow, Russia
Lives and works near Dubna, Russia
/
Alexandra Sukhareva studied in Moscow and Gothenburg. In 2008 she moved from Moscow to a location near Dubna, site of a prestigious nuclear research center north of Moscow, where she has produced most of her recent works at a local studio. These include *Doxa* (2012)—which was based on toxic substances and created for the windows of Moscow's old Likachev Palace of Culture (ZIL) before that building's renovation in 2012 (as part of the *Counterillusions* exhibition at Gallery 21). Her artistic practice is primarily interested in the historical cycles of toxins within military, daily, and aesthetic realms as well as the poetical recourse deriving from that shift. Some of her installations also deal with the interactions between humans, nature, society, and social responsibility. Sukhareva recently participated in the Fourth Moscow Biennale—*From the Realm of Practical knowledge* (2011), showed at GMG gallery in Moscow. She recently had a solo exhibition, *Eurauraga* (2011) and has been involved in the art cluster of Project_Fabrika, located on the premises of the former "Oktiabr" (October) Factory of Technical Papers in Moscow. In 2012 she took part in Documenta 13.

Wolfgang Tillmans
Born in 1968 in Remscheid, Germany
Lives and works in Berlin, Germany
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Wolfgang Tillmans studied at Bournemouth and Poole College of Art (1990–1992), and in 2000 he became the first photographer and non-British artist to be awarded the Turner Prize. He is currently an Artist Trustee on the Board of Tate, London. Since 2006 he has run the non-profit exhibition space Between Bridges, which initially opened in London and is now located in Berlin. Tillmans was professor for interdisciplinary art at the Städelschule in Frankfurt am Main (2003–2006). His recent exhibitions include Kunsthalle Zürich, Moderna Museet, Stockholm, Sweden, and Museo del Banco de la Republica, Bogota, Columbia (2012); Serpentine Gallery, London (2010); Tate Britain, London, Stedelijk Museum, Amsterdam, and Hamburger Bahnhof, Berlin (2008). In 2001 Tillmans was awarded first prize in the competition for the design of the AIDS memorial in Munich, which was erected according to his design in 2002. In 2009 he received the Culture Prize of the German Society for Photography.

Joëlle Tuerlinckx
Born in 1958 in Brussels, Belgium
Lives and works in Brussels
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Joëlle Tuerlinckx's work includes many artist's books and performances in addition to exhibitions held in gallery or museum spaces. She is featured in Edition V of the Netherlands-based performance-art project *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* (2013–2014). Recent solo shows have been held at Haus der Kunst, Munich (2013); Museo Nacional Centro de Arte Reina Sofia, Palacio de Cristal, Madrid (2009); Generali Foundation, Vienna (2008); and as a part of the Museum of Modern Art, New York's Library Council editions (2007), among others. Her work was also included in Documenta 11 (2002). Tuerlinckx has taught at the École de Recherche Graphique in Brussels, at HEAD, Geneva, Switzerland, and at the Jan van Eyck Academy, Maastricht, the

Netherlands. She was a laureate of the Fernand Baudin Prize for book design (2011) and the Cultuurprijs Vlaanderen Beeldende Kunst (2009).

Erik van Lieshout
Born in 1968 in Deurne, Netherlands
Lives and works in Rotterdam, Netherlands and Cologne, Germany
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Erik van Lieshout's work takes as its themes sex, violence, "high art" and its institutions, and commercial culture. His attitude is often marked by irreverence, a sense for comedy, and sometimes even disingenuous honesty.
In 2009 he made a film at the Museum Ludwig in Cologne based on the experience of spending a night alone in the dark museum and encountering Mondrian and others by flashlight. In the summer of 2010, his film installation *Commission* (2011) documented the experience of running a temporary "shop" in the working-class district of Rotterdam South. Here, instead of simply selling goods, he sought to make connections with the neighborhood and its residents. Previous solo exhibitions include *Commission* at the MMK Museum für Moderne Kunst, Frankfurt am Main (2012), *Erik Makes Happy* at BAWAG Contemporary, Vienna (2011), *How Can I Help You?* at Hayward Gallery Project Space, London (2011), and *Im Netz,* Museum Ludwig, Cologne (2009). Recent group exhibitions include Manifesta 9 in Genk, Limburg, Belgium (2012) and *Melanchotopia* at the Witte de With Center for Contemporary Art in Rotterdam (2011). Van Lieshout received a Tiger Award for his short film *Janus* at the forty-second International Film Festival Rotterdam (2013).

Otto Zitko
Born in 1959 in Linz, Austria
Lives and works in Vienna, Austria
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Otto Zitko studied at the University of Applied Arts, Vienna (1977–1982). Since the early 1980s his work has been presented at *Nets. Weaving Webs in Art*, Kunsthalle zu Kiel, Germany (2014); *Otto Zitko—Pavel Háyek*, the Brno House of Arts, Brno, Czech Republic (2012); *Museum of Desires*, mumok, museum moderner kunst stiftung ludwig vienna (2011); *Me, Myself and I—Otto Zitko and Louise Bourgeois*, Arnolfini, Bristol, England (2010); *Abstraction Revisited*, Chelsea Art Museum, New York (2010), *Die Kunst ist super!*, Hamburger Bahnhof Museum für Gegenwart Nationalgalerie Berlin (2009); gfzk Museum of Contemporary Art, Leipzig (2007); *Magic Line*, Museion, Museum of Modern and Contemporary Art, Bolzano, Italy (2007); *International Novosibirsk Biennial of Modern Graphics*, Novosibirsk State Art Museum, Novosibirsk, Russia (2005); *Soleil Noir. Depression and Society*, Salzburger Kunstverein, Salzburg, Austria; Bunkier Sztuki Contemporary Art Gallery, Krakow (2006); Museum of Contemporary Art KIASMA, Helsinki (2005); *Uncommon Denominator*, Massachusetts Museum of Contemporary Art North Adams (2002); *dAPERTutto*, Biennale di Venezia, Venice (2002); Kunsthalle Bern, Switzerland (2004); Kunstverein in Hamburg (1994); *BWZ*, The Renaissance Society at the University of Chicago (1990); and Stichting de Appel Foundation, Amsterdam (1990).

Ekaterina Andreyeva
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Ekaterina Andreyeva has worked at the State Russian Museum since 1981. She was a co-organizer of the Club of Art Historians, the first independent professional institution for art historians in Leningrad (now St. Petersburg). With the same team she curated *From Unofficial Art to Perestroika: Art of 1948–1988*, a comprehensive retrospective of alternative art in Leningrad. In the 1990s she directed the Soros Center for Contemporary Art in St. Petersburg. Since 2000 she has written for *Novyi mir iskusstva* (World Art), *Khudozhestvennyi zhurnal* (Artistic Journal), and *Artkhronika* (Art Chronicle), among others. Andreyeva recently curated a retrospective of Timur Novikov's work for the Moscow Museum of Modern Art.

Helmut Draxler
/
The art historian, art critic, and curator Helmut Draxler is a professor of art theory and education at the Akademie der Bildenden Künste in Nuremberg. Previously he was director of the Kunstverein Munich (1992–1995) and taught art theory at the Merz Akademie, Stuttgart (1999–2012). In recent years he has been the initiator of numerous symposia and conferences on questions of art and philosophy. His books include *Gefährliche Substanzen: zum Verhältnis von Kritik und Kunst* (2007) and the edited volume *Shandyismus: Autorschaft als Genre* (2007). His essays have appeared, most recently, in *Performing the Curatorial: Within and Beyond Art*, edited by Maria Lind (2012) and *Faith is the Place: The Urban Cultures of Global Prayers*, edited by the collective metro Zones—Center for Urban Affairs (2012).

Silvia Eiblmayr
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Silvia Eiblmayr is an art historian, curator, and prolific writer. She was director of the Galerie im Taxispalais / Galerie des Landes Tirol, Innsbruck between 1999 and 2008 and co-curated, with Valie Export, the Austrian Pavilion at the Venice Biennale in 2009. She has held lectureships and visiting professorships at the Akademie der Bildenden Künste in Munich, Kunstuniversität Linz, the University of Zurich, the Slade School of Fine Art, Goldsmiths (University of London), and the University of Vienna, among others. Her book "*Woman as Picture": The Female Body in 20th Century Art* entered its third edition in 2001. In 2001 she edited the essay collection *Die verletzte Diva: Hysterie, Körper, Technik in der Kunst des 20. Jahrhunderts*, and her essays have appeared in numerous collections. She received the Hans Reimer Prize from the Aby Warburg Foundation, Hamburg, in 2000.

Hedwig Fijen
/
Hedwig Fijen studied historical sciences and art history in Amsterdam before working in Eastern Europe, the former Soviet Union, and Cuba. In 1993 she co-founded Manifesta and became founding director. The Manifesta Biennial has taken place under her direction since 1996. Fijen heads all aspects of the Manifesta organization including the selection of host cities for the biennial, thematic content, and the curatorial selection. She has also initiated many networking activities for Manifesta and founded the *Manifesta Journal*.

Kasper König
/
Kasper König entered the art scene at age 16, when he began working for Rudolf Zwirner in Cologne. His further training and studies took him to the Courtauld Institute and Robert Fraser Gallery, London, and the New School of Social Research, New York. His early exhibition experience included contributions to Documenta 3 and 5, and he was responsible for early shows and books on Claes Oldenburg (1966) and Andy Warhol (1968). He held appointments at Nova Scotia College of Art and Design, Halifax, Canada; the Institute for Art and Urban Resources (now MoMA PS1), New York; the Fine Art Academy, Munich; the Städelschule in Frankfurt am Main; and most recently the Museum Ludwig, Cologne. In 1977 he co-founded the Skulpture Projekte Munster, which takes place every ten years, and he co-founded Portikus in 1988 in Frankfurt. Among his seminal exhibitions were *Westkunst* (1981, with Laszlo Glozer) and *von hier aus* (1984).

Christoph Menke
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Christoph Menke is a professor of practical philosophy at the Goethe Universität in Frankfurt am Main, where his emphasis is on ethics and aesthetics. His previous teaching appointments were at the Universität Potsdam and at the New School for Social Research in New York City. A philosopher and Germanist by training, he also studied art history. In addition to extensive writings on aesthetics and art, he has also addressed

human rights and law in major works. His books include, most recently, *Die Kraft der Kunst* (2008), *Kraft: Ein Grundbegriff ästhetischer Anthropologie* (2008), and *Die Revolution der Menschenrechte*, co-edited with Francesca Raimondi (2011).

Viktor Misiano
/
Viktor Misiano lives in Moscow and Ceglie Messapica, Italy. He was a curator of contemporary art at the Pushkin National Museum of Fine Arts, Moscow (1980–1990) and the director of the Center for Contemporary Art (CAC), Moscow (1992–1997). Misiano was on the curatorial team for Manifesta 1, Rotterdam (1996) and curated the Russian section of the third Istanbul Biennial (1992), the forty-sixth and fiftieth Venice Biennales (1995, 2003), the first Valencia Biennial, Spain (2001), the twenty-fifth and twenty-sixth São Paulo Biennials (2002, 2004), the Central Asia Pavilion at the fifty-first Venice Biennale (2005), and further shows at the Philadelphia Museum of Art (2007–2008) and Centro per l'arte contemporanea, Prato, Italy (2007). He was a founder of the *Moscow Art Magazine* in 1993 and is still its editor-in-chief. In 2003 he co-founded the *Manifesta Journal: Journal of Contemporary Curatorship*. He received an honorary doctorate from the Helsinki University for Art and Design.

office for art

Founded in 2010 in Berlin
Office for art assists and advises collectors, develops communications and publications, conducts research, and curates.

Nathalie Hoyos
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Nathalie Hoyos studied cultural management in Paris. Since then she has worked for the art collection and cultural sponsorship of Erste Bank; was responsible for visual arts, architecture, design, fashion, and film at the State Secretary for Arts and Media in Vienna; and worked for Belvedere in Vienna. She also curated the exhibition series *ECHORAUM* at the Art and Exhibition Hall of the Federal Republic of Germany in Bonn.

Rainald Schumacher
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Rainald Schumacher studied art and theology in Duisburg, Germany, and Vienna while working as an artist and critic. He established Aufbau-Abbau in Berlin-Kreuzberg; held exhibitions of his own work in Berlin, Vienna, Salzburg, Austria, and New York. He participated in the Venice Biennale with the newspaper project *HEADLINE*. He was artistic director and exhibition coordinator for the Goetz Collection, Munich, and worked as Gerhard Richter's assistant and exhibition coordinator.

Roman Osminkin
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Roman Osminkin is a St. Petersburg-based poet, performer and video artist; a member of the group Laboratory of Poetical Actionism; founder of Techno-Poetry; author of the poetry books Comrade-Thing and Comrade-Word; winner of the poetry event SLAM SPb in 2006 and 2010; and an art critic. He is interested in studying the dynamics of poetics and politics within the form and structure of a text or image. He is keen to experiment with different media: body and text, voice and language. He is continuing the apartment, semi-public exhibition in the current Russian society.

Dimitri Ozerkov
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Dimitri Ozerkov is director of the Contemporary Art Department of the State Hermitage Museum and is thus responsible for the project Hermitage 20/21, which aims to collect and exhibit major works of contemporary art. Previous exhibitions have shown the work of Dmitri Prigov, Anish Kapoor, Wim Delvoye, and Chuck Close. Ozerkov has co-authored several books, including *Still Standing: Antony Gormley* (2011). His second field of expertise is old-master engravings, and he co-authored *The Triumph of Eros: Art and Seduction in 18th Century France* (2007).

Mikhail Borisovich Piotrovsky
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Mikhail Piotrovsky studied Arabic studies and art history in Leningrad and Cairo. His experience includes archaeological excavations, the study of manuscripts and monuments, Islamic political history, and Arabic culture. He is the author of numerous scholarly works and exhibition catalogues. Piotrovsky is a member of the Russian Academy of Sciences and Academy of Arts and holds multiple local and honorary university posts as well as Russian state honors. Currently he is editor-in-chief of the magazine *The Christian Orient* and a member of the Group of Consultants for Council of Europe art exhibitions. His numerous awards include the Netherlands Order of Orange-Nassau (1996), the French Order of the Légion d'Honneur (1998, 2004), the Swedish Order of the Northern Star (1999), the Order of Merit to Italian Republic (2000, 2004), the Woodrow Wilson Award, USA (2009), and the Order of the Crown, Kingdom of Belgium (2011).

Olesya Turkina
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Olesya Turkina, curator and critic, co-created Russia's first feminist exhibitions after 1989. She has worked on numerous exhibitions, including MIR: Made in the XX Century at the Russian Pavilion at the 48th Venice Biennale, 1999; Observatory at Pulkovo Observatory, 2007; Necrorealism, at Moscow Museum of Modern Art, 2011; and she contributed to numerous publications, such as ICE CREAM. 10 contemporary curators. 100 contemporary artists. 10 source artists (2007) and Gendered Art History in the Post-Soviet Space (2010). She is a Senior Research Fellow at the State Russian Museum, St. Petersburg, and head of the MA program in Curatorial Studies at St. Petersburg State University.

Joanna Warsza
/
Joanna Warsza pursued gender studies, culture, and dance and theater studies in Warsaw and Paris. From 2007 through 2011 she was artistic director of the Laura Palmer Foundation, an independent, non-profit label she created in 2007 as a platform for projects in the public realm in the fields of art, performance, architecture, and theory. In 2012 she was Artur Żmijewski's associate curator for the Seventh Berlin Biennale, and in 2013 she curated the Georgian Pavilion, *Kamikaze Loggia*, at the Fifty-fifth Venice Biennale. Warsza participated in the 2013 Göteborg International Biennial for Contemporary Art, composing one of four curatorial episodes. Her book *Ministry of Highways: A Guide to The Performative Architecture of Tbilisi* was published in 2013.

List of Exhibition Works

Francis Alÿs
Lada Kopeika Project, Brussels — St. Petersburg
2014
Installation with green Lada Riva, mixed media
Commissioned by Manifesta 10, St. Petersburg
With the support of the Flemish authorities

Joseph Beuys
Wirtschaftswerte (Economic Values)
1980
Iron shelves with basic food and tools from East Germany; plaster block with pencil and fat; paintings from the collection of the host museum
Shelves: 290 × 400 × 265 cm; plaster block: 98.5 × 55.5 × 77.5 cm
Collection of S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
With the support of the Flemish authorities

Guy Ben-Ner
Surplus Leisure
2014
Mixed media
Commissioned by Manifesta 10, St. Petersburg

Karla Black
(not yet titled)
2014
Plaster powder, powder paint, sugar paper, chalk
Dimensions variable
Courtesy Galerie Gisela Capitain, Cologne
Commissioned by Manifesta 10, St. Petersburg

Louise Bourgeois
The Institute
2002
Silver, 30.5 × 70.5 × 46.4 cm
Steel, glass, mirrors, and wood vitrine, 177.8 × 101.6 × 60.9 cm
Collection The Easton Foundation, New York, USA

Louise Bourgeois
The Puritan: Folio Set #3
1990–1997 (engravings), 1947 (text)
Suite of eight engravings with gouache and watercolor on paper, facing letterpress text
Each page: 66 × 101.6 cm
Portfolio: 69.2 × 52.7 × 5 cm
Eight frames, each 74.3 × 109.2 cm
Courtesy Hauser & Wirth and Cheim & Read Louise Bourgeois Trust

Pavel Braila
Another Noon
2014
Performance
Commissioned by Manifesta 10, St. Petersburg
With the support of the Institut für Auslandsbeziehungen e.V. Stuttgart

Pavel Braila
Cold Painting
2014
Performance
Commissioned by Manifesta 10, St. Petersburg
With the support of the Institut für Auslandsbeziehungen e.V. Stuttgart

Pavel Braila
Railway Catering
2014
Performance
Commissioned by Manifesta 10, St. Petersburg
With the support of the Institut für Auslandsbeziehungen e.V. Stuttgart

Marc Camille Chaimowicz
Here and There
1978
Plywood, acrylic paint, black and white photographs, text, 17 parts
Each part 244 × 122 × 1.3 cm, total dimensions variable
Courtesy the artist and Cabinet, London

Marc Camille Chaimowicz
Prie-dieu
2011
Wood, metal, and fabric
170 × 90 × 60 cm
Courtesy the artist and Cabinet, London

Marc Camille Chaimowicz
Seating for Raven Row
2010
5 seats, birch plywood and steel
83 × 120 × 170 cm
Courtesy the artist and Cabinet, London

Marc Camille Chaimowicz
Three-part Letter to Kasper König
2014
Paper
Courtesy the artist and Cabinet, London

Marc Camille Chaimowicz
Vase
2014
Medium unknown
28 × 17 cm
Courtesy the artist and Cabinet, London

Jordi Colomer
No? Future! (С чего начать?)
2006
Video and projection room
master: HD Cam
9'43
with: Caroline Garçon
cameraman: Antonio Cortés
Sound: Albert Royo
Setting up and video post-production: Adolf Alcaniz, Metronom-lab, Barcelona
Still photography: Sergi Olivares
Manager: Julien Lemétais
assistant manager: Jonathan Lebourg et Grégory Liard
Costumes: Najette/ Casablanca, Paris
Make-up: Charline Charassier
Car prepared by: Rémy Julienne, Universtunt, Chalette sur Loing (France)
Light sign made by: Didier Rouy, Publidéco, Caen (France)
Production: Le SPOT, Le Havre / Arts Le Havre, Maravills/ Co producciones (Barcelona, Paris)
People: Sébastien Jolivet, Pia Delplanque, Jérôme Décultot, Céline Gutman, Elisabeth Corblin
Thanks: Jérôme Bonafous, Frédérique Brault, Laurent Bréart, Anne Broudic, Jeanne Busato, Philippe Cam, COCO, Alan Fatras, Marie Gaimard, Soliman Gharram, François «Dalton» Grenier, Claire Grivel , Dominique Julienne, Régis

Lebras, Thomas Lepillier, Elisabeth Leprêtre, Céline Mazurier, Elise Parré, Jean-Charles Phillippe, Elian Pilvin, Mme Quevillon, Thierry Rault, Mathieu Simon, Jean-Marc Thévenet, Gwennael Toulouzan, Mairie du Havre:
Pierre Debru, Dominique Goupil and Christian Jouen.
Courtesy: Galerie Michel Rein Paris, Galería Juana de Aizpuru, Madrid, Galerie Meessen De Clerqc, Brussels
With the support of Acción Cultural Española (AC/E) and Institut Ramon Llull

Jordi Colomer
No? Future! St. Petersburg
2014
Car with neon sign (roaming the city of St. Petersburg, Russia)
Light sign: Granat Company
Route development and drivers: V-Cafe (Dmitriy Vorobyev, Andrey Kostyuchenko, Zoya kudasova, Aleksandra Tesakova, Vadim Lurye, Aleksandra Alekseeva, Aleksandr Korolyev, Sofi Chilingarova)
Car prepared by: Vyacheslav Ivanov
Further participants could not be named before this catalog went to press.
Commissioned by Manifesta 10, St. Petersburg
Courtesy of the artist, Galerie Michel Rein Paris, Galería Juana de Aizpuru, Madrid, and Galerie Meessen De Clercq, Brussels

Josef Dabernig
River Plate
2013
35mm film (16mm footage), b/w, sound, 16 min.
Director, Script, Editing, and Production: Josef Dabernig
Camera: Christian Giesser
Sound design: Michael Palm
Cast: María Berríos, Josef Dabernig, Wolfgang Dabernig, Isabella Hollauf, Ingeburg Wurzer, Otto Zitko
Courtesy the artist, Galerie Andreas Huber, Vienna and Wilfried Lentz, Rotterdam
With the support of the Austrian Federal Chancellery and the Austrian Cultural Forum Moscow, if innovative film Austria, and ORF—Film and Television Agreement

Lado Darakhvelidze
Transformers Petersburg
2014
Map and performance
Commissioned by Manifesta 10, St. Petersburg

Rineke Dijkstra
Marianna
2014
Video
Courtesy of the artist
Commissioned by Manifesta 10, St. Petersburg, with the support of the Children's Ballet School of Ilya Kuznetsov and the Zhemchuzhina (Pearl) Olympic School of Gymnastics in St. Petersburg
This project is partly made possible with financial support from the Mondriaan Fund and Wilhelmina E. Jansen Fonds.

Marlene Dumas
The Blonde, The Brunette, and The Black Woman
1992
Oil on canvas
25 × 30 cm (two panels), 30 × 40 cm (one panel)
Collection of the S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
This presentation is made possible with financial support from the Mondriaan Fund and Wilhelmina E. Jansen Fonds.

Marlene Dumas
Great Men
2014
16 drawings (Alan Turing, Youri Egorov, Timur Novikov, Sergei Eisenstein, Tennessee Williams, Sergei Diaghilev, James Baldwin, Mikhail Kuzmin, Vaslav Nijijnsky, Anton Krasovsky, Leonard Matlovich, Dmitry Chizhevskiy, Nikolai Gogol, Yevgeny Kharitonov, Pjotr Tsjaikofski, Rudolf Nureyev)
Ink and pencil on paper, 44 × 35 cm each
Commissioned by Manifesta 10, St. Petersburg
This project is made possible with financial support from the Mondriaan Fund and Wilhelmina E. Jansen Fonds.

Marlene Dumas
The Mediator
2006
130 × 110 cm
This presentation is made possible with financial support from the Mondriaan Fund and Wilhelmina E. Jansen Fonds.
Private collection

Marlene Dumas
The Snow White and the Next Generation
1988
140 × 200 cm
This presentation is made possible with financial support from the Mondriaan Fund and Wilhelmina E. Jansen Fonds.
Collection of the Centraal Museum Utrecht, The Netherlands

Marlene Dumas
The Trophy
2013
200 × 180 cm
Courtesy Zeno X Gallery, Antwerp (BE)
This presentation is made possible with financial support from the Mondriaan Fund and Wilhelmina E. Jansen Fonds.

Nicole Eisenman
Beer Garden with Ash
2009
Oil on canvas
165.10 × 208.28 cm
Courtesy of Koenig & Clinton, New York, USA
Karin and Peter Haas Collection

Nicole Eisenman
Coping
2008
Oil on canvas
165 × 208.5 cm
Courtesy Galerie Barbara Weiss, Berlin, Germany
With the support of the United States Consulate General in St. Petersburg
Collection of Igor DaCosta and James Rondeau

Nicole Eisenman
The Fagend
2008
Oil on canvas
165 × 208.5 cm
Courtesy Galerie Barbara Weiss, Berlin, Germany
With the support of the United States Consulate General in St. Petersburg
Collection of Rodica Seward

Nicole Eisenman
It is so
2014
Oil on canvas
165.1 × 208.3 cm
Courtesy the artist and Koenig & Clinton, New York; Galerie Barbara Weiss, Berlin; and Susanne Vielmetter Los Angeles Projects, Los Angeles
Commissioned by Manifesta 10, St. Petersburg
With the support of the United States Consulate General in St. Petersburg

Nicole Eisenman
Achilles Heal
2014
Oil on canvas
approx. 208 × 165 cm
Courtesy the artist and Koenig & Clinton, New York; Galerie Barbara Weiss, Berlin; and Susanne Vielmetter Los Angeles Projects, Los Angeles
Commissioned by Manifesta 10, St. Petersburg
With the support of the United States Consulate General in St. Petersburg

Nicole Eisenman
Mining II
2005
Oil on canvas
153 × 198 cm
Courtesy Galerie Barbara Weiss, Berlin, Germany
With the support of the United States Consulate General in St. Petersburg
Olbricht Collection, Essen, Germany

Lara Favaretto
(selection from the following works)
Chewing
2014
Concrete, iron
Overall dimensions approx. 120 × 32 × 82 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Damaging
2014
Concrete, iron
Overall dimensions approx. 120 × 65 × 25 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Decorticating
2014
Concrete, iron
Overall dimensions approx. 120 × 115 × 30 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Detaching
2014
Concrete, iron
Overall dimensions approx. 120 × 73 × 20 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Disassembling
2014
Concrete, iron
Overall dimensions approx. 120 × 85 × 40 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Puncturing
2014
Concrete, iron
Overall dimensions approx. 120 × 55 × 30 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Scraping
2014
Concrete, iron
Overall dimensions approx. 120 × 76 × 45 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Scratching
Concrete, iron
Overall dimensions approx. 120 × 55 × 55 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Shaping
2014
Concrete, iron
Overall dimensions approx. 120 × 50 × 28 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Shoveling
2014
Concrete, iron
Overall dimensions approx. 120 × 48 × 37 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Smoothing
2014
Concrete, iron
Overall dimensions approx. 120 × 100 × 35 cm
Courtesy the artist and Galleria Franco Noero

Lara Favaretto
Squeezing
2014
Concrete, iron
Overall dimensions approx. 120 × 60 × 50 cm
Courtesy the artist and Galleria Franco Noero

Pavel Filonov
October (Landscape, Formula)
1921
Oil on plywood
47 × 40.5 cm
Collection of The Russian State Museum, St. Petersburg, Russia

Pavel Filonov
The Victory Over Eternity
1920-21
Oil on plywood
41 × 37.5 cm
Collection of The Russian State Museum, St. Petersburg, Russia

Vadim Fishkin
A Speedy Day
2003
Electronic clock, light, room construction
Light design: A. J. Weissbard
Courtesy Galerija Gregor Podnar, Ljubljana / Berlin

Katharina Fritsch
Frau mit Hund (Woman with Dog)
2008
Polyester, aluminum, metal

Height 176 cm,
diameter 134 cm
With the support of the Arts Foundation of North Rhine-Westphalia and the Institut für Auslandsbeziehungen e.V. Stuttgart
Collection Stefan Edlis and Gael Neeson

Dominique Gonzalez-Foerster
The Handkerchief's Opera
2014
Mixed media
Commissioned by Manifesta 10, St. Petersburg

Thomas Hirschhorn
ABSCHLAG
2014
Mixed media
Commissioned by Manifesta 10, St. Petersburg
With the support of the LUMA Foundation and the Swiss Arts Council Pro Helvetia

Ann Veronica Janssens
cocktail sculpture
2008
Glass, wood, parrafin oil, water
60 × 60 × 60 cm, base
60 × 60 × 60 cm
Courtesy of the artist

Ann Veronica Janssens
pink coco lopez
2010
Glass, wood, paraffin oil, silkscreen
50 × 50 × 50 cm base
50 × 50 × 65 cm
Courtesy of the artist

Ann Veronica Janssens
purple—turquoise
2005
Static, halogen lamps, dicroïc filters
Courtesy gallery Esther Schipper

Ann Veronica Janssens
sweet blue
2010
Glass, wood, paraffin oil, silkscreen
50 × 50 × 50 cm,
base 50 × 50 × 65 cm
Private collection

Ann Veronica Janssens
yellow yellow
2010
Glass, wood, silkscreen, paraffin oil
50 × 50 × 50 cm, base
50 × 50 × 65 cm
Private collection

Ann Veronica Janssens
blue papegaai
2010
Glass, wood, silkscreen, paraffin oil
50 × 50 × 50 cm, base
50 × 50 × 65 cm
Private collection

Alevtina Kakhidze
В Африку гулять (Where the Wild Things Are)
2014
Commissioned by Manifesta 10, St. Petersburg

Ragnar Kjartansson
Sorrow Conquers Happiness (Тоска побеждает счасть)
2014
Twelve-hour-performance
Commissioned by Manifesta 10, St. Petersburg

Elena Kovylina
Равенство (Ravenstvo—Egalité)
2009
Video documentation of the second performance in Moscow, video, 9 min.
Collection V-A-C Foundation, Gazprom Bank, Contemporary City Foundation

Elena Kovylina
Равенство (Ravenstvo—Egalité)
2014
Video documentation of the third performance in St. Petersburg, video
Commissioned by Manifesta 10, St. Petersburg

Maria Lassnig
Adam and Eve with Mirror
2007
Oil on canvas
126 × 205 cm
Collection of Aishti Foundation Beirut, Lebanon

Maria Lassnig
The Biologist
2003
100 × 125 cm
Maria Lassnig Studio

Maria Lassnig
Insektenforscher I (Insect Researcher I)
2003
Oil on canvas
140 × 150 cm
Essl Museum Klosterneuburg / Vienna, Austria

Maria Lassnig
The Inspiration
2012
Oil on canvas
203 × 150 cm
Courtesy the artist and Petzel Gallery, New York, USA

Maria Lassnig
Der Weltzertrümmerer (The World Destroyer)
2001
Oil on canvas
100 × 125 cm
Defares Collection, Amsterdam, the Netherlands

Klara Lidén
Untitled (bench)
2014
Wood, cardboard and rubber
240 × 60 × 40 cm
KL/S 25
With support by Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists

Klara Lidén
Untitled (bench)
2014
Wood, cardboard and rubber
240 × 60 × 40 cm
KL/S 26
With support by Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists

Klara Lidén
(not yet titled)
2014
Video
dimensions variable
Courtesy Galerie Neu and the artist
With support by Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists

Erik van Lieshout
Basement (working title)
2014
Mixed media installation: HD, color, sound
Courtesy Annet Gelink Gallery, Amsterdam
Commissioned by Manifesta 10 St. Petersburg
This project is made possible with financial support from the Mondriaan Fund, The Netherlands Film Fund, Outset Netherlands, and Wilhelmina E. Jansen Fonds

Kazimir Malevich
Carpenter
1928–1929
Oil on plywood
72 × 54 cm
Collection of The Russian State Museum, St. Petersburg, Russia

Vladislav Mamyshev-Monroe
Did you poison yourself? — No, I was poisoned
1989
Oil on canvas
202 × 305 cm
Private Collection

Vladislav Mamyshev-Monroe
Lying Marilyn Monroe
1993
Photograph
30,5 × 40,6 cm
Private Collection

Vladislav Mamyshev-Monroe
Untitled (Sam as Marilyn)
2007
Color Photograph, hand-scratched and hand-colored
30 × 21 cm
Private Collection, Basel/Switzerland

Vladislav Mamyshev-Monroe
Monroe-Warhol: StarZ
Year, medium and dimensions unknown
Private Collection

Vladislav Mamyshev-Monroe
Self-portrait with Marilyn Monroe's make-up
2004
Black & white photography, marker
60 × 49,2 cm
Collection Pierre-Christian and Anna Brochet

Vladislav Mamyshev-Monroe
Tragic Love №3
Year, medium and dimensions unknown
Private Collection

Vladislav Mamyshev-Monroe
Tragic Love №4
Year, medium and dimensions unknown
Private Collection

Vladislav Mamyshev-Monroe
Tragic Love №5
Year, medium and dimensions unknown
Private Collection

Vladislav Mamyshev-Monroe
Tragic Love №7
Year, medium and dimensions unknown
Private Collection

Vladislav Mamyshev-Monroe
Tragic Love (13 pieces)
Year and medium unknown
Dimensions vary
Collection of The State Russian Museum, St. Petersburg, Russia

Vladislav Mamyshev-Monroe
Vladislav Mamyshev
Year, medium and dimensions unknown
Private Archive, St. Petersburg

Vladislav Mamyshev-Monroe
Vladislav Mamyshev-Monroe Archive (9 objects)
2004
60 × 49,2 cm
Black & white photography, marker
The Archive of Timur Novikov, St. Petersburg, Russia

Vladislav Mamyshev-Monroe
Vladislav Mamyshev in the film New Monroe by Andrey Venzlov
Year, medium and dimensions unknown
The Archive of Timur Novikov, St. Petersburg, Russia

Vladislav Mamyshev-Monroe
Vladislav Mamyshev in PTV programs
Year, medium and dimensions unknown
The Archive of Timur Novikov, St. Petersburg, Russia

Vladislav Mamyshev-Monroe
Vladislav Mamyshev-Monroe's Archive (56 objects)
Year, medium and dimensions unknown
Private collection

Boris Mikhailov
The theatre of war, second act, time out
2014
Installation comprising approx. 17 photographs, all taken 2013
Courtesy of the artist
Commissioned by Manifesta 10, St. Petersburg
With the support of the Institut für Auslandsbeziehungen e.V. Stuttgart

Olivier Mosset
Untitled
2014
Oil on canvas
300 × 300 cm
Courtesy Galerie Andrea Caratsch, Zurich
Commissioned by Manifesta 10, St. Petersburg
With the support of the Swiss Arts Council Pro Helvetia

Yasumasa Morimura
The Hermitage 1941–2014
2014
Black and white photographs
50 × 60 cm
Commissioned by Manifesta 10, St. Petersburg
With the support of the Japan Foundation and Shiseido

Juan Muñoz
Waiting for Jerry
1991
Wall, light and audio soundtrack
Dimensions variable
With the support of Acción

Cultural Española (AC/E)
Collection of the Juan Muñoz Estate

Bruce Nauman
Mapping the Studio I (Fat Chance John Cage)
2001
7 DVD projections
Collection Dia Art Foundation; Partial Gift, Lannan Foundation, 2013
Exhibition copy; the original is on view at Dia: Beacon.

Deimantas Narkevičius
Sad Songs of War
2014
Concert and Recording Session
Commissioned by Manifesta 10, St. Petersburg

Tatzu Nishi
Living room
2014
Installation
Courtesy of the artist
Commissioned by Manifesta 10, St. Petersburg
With the support of the Japan Foundation and the Institut für Auslandsbeziehungen e.V. Stuttgart

Kristina Norman
Souvenir
2014
Public sculpture and performance
Commissioned by Manifesta 10, St. Petersburg

Timur Novikov
Andy Warhol's Sadness
1989
Acrylic on textile
205 × 194
Collection of the Russian State Museum, St. Petersburg, Russia

Timur Novikov
Animals
1980
Acrylic on textile
294 × 231 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Aral Sea
Year and dimensions unknown
Acrylic on textile
Collection Pierre-Christian and Anna Brochet

Timur Novikov
Biplanes
1989
Acrylic on textile
200 × 150 cm
Collection of Art4.ru Museum, Moscow, Russia

Timur Novikov
China
1991
Mixed media on textile
200 × 300 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
City
Late 1980s
Acrylic on textile, paper, foil
205 × 194 cm
Acrylic on textile
Collection of Vladimir Dobrovolski

Timur Novikov
A Deer
1988
Acrylic on textile
184 × 187 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Draft of Leonardo's Square
1990
Acrylic on textile
275 × 189 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Genuine Russia
1989
Acrylic on textile
176 × 106 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
A House
1990
Acrylic on textile
320 × 310 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
An Ice-breaker
1989
Acrylic on textile
101 × 169 cm
Acrylic on textile
Collection of Vladimir Dobrovolski

Timur Novikov
The Moon
1990
Acrylic on textile
350 × 274
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Paratroopers
1989
Acrylic on textile
213 × 195, 5 cm
Acrylic on textile
Collection of Vladimir Ovcharenko

Timur Novikov
A Passage to India
1988
Acrylic on textile
177,8 × 155 cm
Acrylic on textile
Collection of Nasledie Foundation

Timur Novikov
Penguins
1989
Acrylic on textile
219 × 221, 5 cm
Acrylic on textile
Collection of Art4.ru Museum, Moscow, Russia

Timur Novikov
The Plane
Year and dimensions unknown
Acrylic on textile
Collection of Art4.ru Museum, Moscow, Russia

Timur Novikov
The Pyramids
1989
Acrylic on textile
270 × 274 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
A Rocket
1980
Acrylic on textile
270.5 × 145 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Start
1989
Acrylic on textile
296 × 296.5 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Sunrise
1990
Acrylic on textile
147 × 137 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
Swans
Late 1980s
Acrylic on textile
304 × 227 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
A Tractor
1987
Acrylic on textile
162 × 193 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
A Warm Island
1991
304 × 310 cm
Acrylic on textile
The Estate of Timur Novikov, St. Petersburg, Russia

Timur Novikov
White Night
1989
Acrylic on textile
208 × 146.5 cm
The Estate of Timur Novikov, St. Petersburg, Russia

Henrik Olesen
Hysterical Men 3
2014
Ink-jet print on newspaper, gouache, and glue on canvas
215 × 1000 cm
Courtesy Henrik Olesen and Galerie Buchholz, Berlin / Cologne
Commissioned by Manifesta 10, St. Petersburg
With the support of the Danish Arts Foundation and the Institut für Auslandsbeziehungen e.V. Stuttgart

Ilya Orlov and Natasha Kraevskaya
A Revolutionary Museum after Ideology: Razliv Museum Complex / Lenin's Last
Underground
Site-specific exhibition, lectures
Commissioned by Manifesta 10, St. Petersburg

Pavel Pepperstein
3 to 5 paintings reproduced after the following works: *God is not Cast Down* (2008), *The Convict* (2013), *Grandfather and Grandmother are long gone* (2013), *Supreme of Control* (2013)
Acrylic on wall
Dimensions to be determined
Courtesy the artist

Susan Philipsz
The River Cycle (Neva)
2014
Twelve-channel sound installation and two-channel sound installation
Courtesy Isabella Bartolozzi
Commissioned by Manifesta 10, St. Petersburg
With the support of the Institut für Auslandsbeziehungen e.V. Stuttgart

Giovanni Battista Piranesi
The Monumental Tablet
ca. 1748
Etching
39.4 × 54 cm
Collection of the State Hermitage Museum, St. Petersburg, Russia

Giovanni Battista Piranesi
The Skeletons
ca. 1748
Etching
39.5 cm x 55.5 cm
Collection of the State Hermitage Museum, St. Petersburg, Russia

Giovanni Battista Piranesi
The Tomb of Nero
ca. 1748
Etching
38.8 × 54.2 cm
Collection of the State Hermitage Museum, St. Petersburg, Russia

Giovanni Battista Piranesi
The Triumphal Arch
ca. 1748
Etching
39.4 × 55.3 cm
Collection of the State Hermitage Museum, St. Petersburg, Russia

Alexandra Pirici
Soft Power—Sculptural Additions to Petersburg Monuments
2014
Series of choreographic performances
Commissioned by Manifesta 10, St. Petersburg
With the support of the Romanian Cultural Institute

Paola Pivi
Grrrr Jamming Squeak
2010—ongoing
20 musical instruments, 100 royalty-free recordings of animal sounds, listening lounge, sound-recording studio to make music along with the sound of animals
Commissioned by Manifesta 10, St. Petersburg and realized with the support of Paola Pivi, Massimo De Carlo, Milan/London, Galerie Perrotin, New York, Paris, Hong Kong, and the Contemporary Art Center Sergey Kuryokhin
Originally commissioned by Sculpture International Rotterdam

Gerhard Richter
Ema, Akt auf einer Treppe (Ema, Nude on a Staircase)
1966
Oil on canvas
200 × 130 cm
Collection of Museum Ludwig, Cologne, Germany
With the support of the Arts Foundation of North Rhine-Westphalia and the Institut für Auslandsbeziehungen e.V. Stuttgart

Olga Rozanova
Non-objective composition (Suprematism)
ca. 1916
Oil on canvas
78.5 × 53 cm
Collection of

The Russian State Museum, St. Petersburg, Russia

Olga Rozanova
Still Life: Non-objective composition
1910
Oil on canvas
56 × 65 cm
Collection of The Russian State Museum, St. Petersburg, Russia

Wael Shawky
Cabaret Crusades: The Horror Show File
2010
HD video, color, sound, 31:49 min.
Courtesy Sfeir-Semler Gallery, Beirut / Hamburg, Lebanon / Germany

Slavs and Tatars
The Tranny Tease
2014
Lecture-Performance
Commissioned by Manifesta 10, St. Petersburg
With the support of Polish Institute in Saint Petersburg

Alexandra Sukhareva
Это есть, тебя нет (It is, you don't)
2014
Installation with camera room; photos from the Central State Archive of Cinema, Photographic, and Photographic Documents in St. Petersburg; mirrors (variable sizes), mixed media
Commissioned by Manifesta 10, St. Petersburg

Wolfgang Tillmans
St. Petersburg installation
2014
Installation
Courtesy Galerie Buchholz, Berlin / Cologne
Commissioned by Manifesta 10, St. Petersburg
With the support of the Institut für Auslandsbeziehungen e.V. Stuttgart

Joëlle Tuerlinckx
The (red) room
An adaptation of "A Stretch Museum Scale 1:1," 2002
2014
Commissioned by Manifesta 10, St. Petersburg
With the support of the Flemish authorities

Olesya Turkina and Roman Osminkin, co-curators
Apartment Art as Domestic Resistance
Exhibition
2014
With the School of Engaged Art, Laboratory of Poetic Actionism Commissioned by Manifesta 10, St. Petersburg

Otto Zitko
A Line Against Linearity
2014
Wall drawing
© Otto Zitko
Courtesy Krobath, Vienna / Berlin and Galería Heinrich Ehrhardt, Madrid
Commissioned by Manifesta 10, St. Petersburg
With the support of the Austrian Federal Chancellery and the Austrian Cultural Forum Moscow

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Photo: Yuri Molodkovets, courtesy State Hermitage Museum, St. Petersburg. 2. 3. 4. 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Published on the occasion of Manifesta 10, the European Biennial of Contemporary Art in St. Petersburg, Russia, this illustrated volume collects artworks, concepts, and essays that invite the reader to explore the possibilities of contemporary art in deeply historical settings. For the first time, Manifesta is hosted by a museum, uniting the State Hermitage Museum's 250th anniversary and Manifesta's twentieth anniversary as a nomadic biennial. This book, which is structured like a classic catalogue, reflects the intuitive and playful nature of Kasper König's exhibition. Contemporary art stands alongside the historical and cultural heritage of the Hermitage, and many projects create a unique homage to it and to the city of St. Petersburg. New works claim their place in ways that are often subtle and surprising, inviting viewers and readers to grapple with the endless ways in which contemporary art questions, complements, or even dovetails with tradition.

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