Irina Korina: The Tail Wags the Comet

“I am interested in how to make work that joins memories, nostalgia, and architecture. For me, ultimately, it’s about a transformation of the hierarchy of values.”
Welcome!

Dear Garage visitor,

This is the third edition of Garage Gazette, an annual publication which provides information about the Museum’s summer season and gives a sneak preview of what’s to come in fall. First, though, I would like to look back to the start of 2017 and Garage Triennial of Russian Contemporary Art, which brought together works by over 60 artists from across the country. The exhibition was the culmination of a year of research by Garage curators, assisted by local advisers, and it proved very popular—there were more than 100,000 visitors. Garage is committed to working with Russian artists and it was an amazing experience to be able to bring so many of them together in one place. The Triennial website (http://triennial.garagemca.org/en/) is continually being expanded, so do take a look there to catch up on the latest information about Russian art and artists from Kaliningrad to Vladivostok.

Garage is not just about exhibitions. In May this year we launched an open-air cinema on Garage Square, where we are presenting a season of art-related screenings. Furthermore, throughout the summer you can also join us for the second season of Mosaic Music live performance—a live experimental festival of contemporary producers, an open-air festival of Russian contemporary culture, and if you become a GARAGE cardholder or Patron we welcome you to the Museum, which has become an established landmark in Gorky Park since opening here two years ago. We are really excited about our summer season and hope that you will be too.

Since March, we have presented a specially-commissioned work—Irina Korina’s ‘The Tail Wags the Comet’ in Garage Atrium space, which will be on show until August 6. (You can see a photo of it on the cover of Garage Gazette.) We now also have a virtual reality version of the installation for those with limited mobility or who would like to experience The Tail Wags the Comet in a different way.

Our summer season is extremely varied this year. It starts with the exhibition Congo Art Works: Popular Painting, which comes to us from the Royal Museum for Central Africa and BOZAR in Belgium. This fascinating examination of the phenomenon of popular painting in the Democratic Republic of Congo is complemented by an exhibition of popular art from Chukokka, in the far north-east of Russia. David Adjaye: Form, Heft, Material is a look at the British-Ghanaian architect’s career to date, including his campus for the Moscow School of Management SKOLKOVO. Adjaye’s new research project, Asiapolis, developed together with Moscow’s MARCH Architecture School and on show for the first time at Garage, examines the urban development of twenty-six former Soviet cities. Also looking back to the Soviet Union, Bone Music tells the story of how music such as jazz and rock’n’roll was recorded unofficially, and often illegally and at great risk, on used x-ray film. The music link continues with The Cloud of Misreading, an exhibition of drawings by American artist Raymond Pettibon, who you may know as the creator of artwork for the south California punk band Black Flag.

Garage Archive Collection continues to develop. In the past year we have acquired significant materials belonging to the collector and chronicler of Moscow underground art Leonid Talochkin and the artist Viktor Pivovarov. The Archive is accessible to the general public—we even offer free tours—and we continue to curate exhibitions based on our holdings. This summer you can see Kholin and Sapgir. Manuscripts, which looks at the work of two leading poets of the Moscow underground with strong links to unofficial art: Igor Kholin and Genrikh Sapgir.

Garage projects are also going further afield. This year we will be represented in a special Garage space at EXPO-2017 in Astana, Kazakhstan, which takes place from June 10 to September 10. Our exhibition Co-thinkers, which you may have seen at Garage last year, begins a country-wide tour at the Boris Yeltsin Presidential Center in Yekaterinburg on July 20.

I hope you enjoy your visit to Garage. If you feel that this is a Museum you would like to keep coming back to, I recommend purchasing a GARAGE card, which gives you free, priority entry to the Museum and access to special, members-only events, as well as discounts in Garage Café and Garage Bookshop. GARAGE cardholders are an important part of the Museum and I would like to express special thanks to those of you who support us in this way.

Yours,
Anton Belov

Garage thanks the following for their support:
Irina Korina: The Tail Wags the Comet

Irina Korina’s installation The Tail Wags the Comet—the largest work the artist has made to date—is the fourth Garage Atrium Commission. The installation, created specifically for the Museum entrance, exists in dialogue with the building and the city of Moscow.

This temporary construction is connected to the history of Garage’s building, including changes to its appearance and function since it opened in 1968: from a Soviet restaurant to a ruin, which was then transformed into a contemporary museum. A scenographer by training, Korina has created a structurally complex installation, which physically and ideologically transports audiences into different surroundings. Using familiar materials and forms, the artist changes their function. For example, one element of the installation is the “secret” basilica, an overhead construction which recalls the interior of a cathedral or a palace, but is made from the cloth used to construct street market stalls. While examining the emotional nature of perception, Korina also plays with viewers’ experience of the same object in different scales, placing a ‘museum’ installation of street workers’ uniforms—twelve bright-orange boiler suits, the size of which varies from 25 centimeters to 4.5 meters—inside the structure. The artist also uses scent for the first time. Working in collaboration with a perfumer, Korina created twelve aromas, which are placed in jars and positioned in various parts of the installation. Viewers are invited to participate in a kind of rite or, perhaps, an experiment—having inhaled a familiar aroma, you get older you remember them with fondness, ignoring their shortcomings.

Kate Fowlie: The Tail Wags the Comet

Irina Korina tells Garage Chief Curator Kate Fowlie how memory and the novels of Vladimir Sorokin played a role in the creation of The Tail Wags the Comet.

Kate Fowlie: The Tail Wags the Comet is a theatrical edifice that seems to both salute and poke fun at the Soviet modernist building that it’s temporarily inserted into. Based on the fact that you trained as a set designer for theater and cinema, as well as embarking on an art career in the late-1990s, what specific aspects of this past life would you say has most influenced your current art practice?

Irina Korina: To be honest I think my work—or at least the way I think—has most influenced your current art practice? The Tail Wags the Comet—are communicating about. This relates to one of the genres of film that interested me as a child; Perestroika, which was the time that I started to work. Most importantly, I was really interested in how Sorokin’s language—his descriptions—transformed space. He plays with the shape of text, with style. That really ignited my imagination.

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Kate Fowlie: It’s interesting that you describe words as capable of transforming space.

Irina Korina: Language creates different kinds of spaces. How you choose to describe something (whether through words or the use of physical materials) changes how others experience what it is you are communicating about. This relates to the use of physical materials (art practice) and how ugly it is, how no one likes it. And then a few decades pass and people start saying “Ah, how nice this place is,” completely forgetting how much they hated it, because now it contains their lived experiences.

This all comes out of the fact that I have a lot of memories of places, of buildings, from my childhood, for which it takes harnessing all my trained sense of culture to understand as “terrible” places. As a young person I didn’t discern that the quality was bad, the materials were poor, or that the buildings were old and run-down, or spaces were ugly. They were just my reality and as you get older you remember them with fondness, ignoring their shortcomings. And yet objectively—to someone who has no direct associations—there is nothing but a dirty, old, run-down place, or bad architecture. This is also reality. I am interested in how to make work that joins these realities. For me ultimately it’s about a transformation of the hierarchy of values.
POPULAR ART

Congo Art Works: Popular Painting

This summer Garage examines the phenomenon of popular art in two very different places, the Democratic Republic of Congo and Chukotka. Garage curator Valentin Diaconov describes how the exhibition came about.

Life is tough on the little man. Climb a tree for a leaf—he meets a poisonous snake. The lion haunts him on the ground, and the crocodile lies in wait in the water. Congolese inakale are traditional proverbs in the form of drawings or paintings. The term can be translated as “tough luck”—something that the Democratic Republic of Congo (DRC) has seen a lot of in the twentieth century. First, Congolese workers were exploited by Belgian colonial officials focused on the production of rubber. Towards the middle of the century, after decades of discrimination and racism, Belgium slightly relaxed the regime. Independence was proclaimed in 1960, but was soon followed by the murder of the first Prime Minister of the DRC, Patrice Lumumba, and the drift towards totalitarianism under Joseph-Désiré Mobutu. The overthrow of Mobutu in 1996 sparked a civil war. Congolese popular painting, which developed as these events were unfolding, was first noticed by ethnographers working in the country. One of them, Africanist Bogumil Jewsiewicki, gathered a collection of 2,000 popular paintings dating back as far as the late 1960s and transferred it to the Royal Museum for Central Africa (RMCA) in Brussels in 2013. Jewsiewicki’s collection served as the starting point for the exhibition Congo Art Works: Popular Painting, created by Congolese artist Sammy Baloji and anthropologist Bambi Ceuppens. Looking for authentic art that meant something for the people of the DRC, and was not merely exotic souvenirs for European collectors, they focused on examples of free creative expression in works produced before and after independence, reaffirming the right of Congolese people to be modern.

Congo Art Works: Popular Painting is organized by the Royal Museum for Central Africa, Tervuren, in collaboration with Garage.

CHUKOTKA CARVINGS

Although Russia is hardly ever referred to as a colonial empire, its history is awash with annexations. The Russian anthropologist Vladimir Bogoraz-Tan (1865–1936) compared the Cossacks who fought in Siberia on behalf of the Russian crown to the Spanish conquistadors in Mexico. The colonization of new territories did not stop after the Revolution: Chukotka became Russian in the 1920s, and in the 1930s the Soviet State launched a major campaign against the American presence in the region, which included forced industrialization, collectivization, and political repression. Chukotka’s earliest walrus ivory carvings were made as souvenirs for Russian and American sailors. Carvings produced during the Soviet era reflected the ideology brought in from Moscow. A common motif of that time is the juxtaposition of old and new Chukotka: one side of the tusk shows the great achievements of civilization, for which the people of Chukotka should thank the new regime, while the other depicts traditional rites, which had lost their meaning in the world of apartments, collective farms, and airplanes. This appendage to the exhibition of Congolese popular painting shows how folk art from Chukotka evolved into a form that nearly reflected the everyday life of the local population. The Russian version of “popular art” is quite different to the Congolese. This exhibition was prepared in collaboration with four Russian museums: the Sergiev Posad State History and Art Museum and Reserve, the State Museum of Oriental Art, the State Historical Museum, and the Museum of Applied and Folk Art.
This is not a collection

Africanist Bogumil Jewsiewicki spent many years working in Congo and amassed a huge collection of popular paintings, which was later acquired by the Royal Museum for Central Africa, Tervuren. This is an edited version of his text from the catalogue Congo Art Works: Popular Painting (Brussels: Racine, 2016), published to mark the exhibition of the same name.

It should be easily apparent to readers that what I am doing here is paraphrasing Denis Diderot, René Magritte, and Michel Foucault. I trust that the subsequent text will persuade them that this is not a pointless exercise in erudition. Magritte’s *The Treachery of Images* reveals the glaringly apparent fact that the image of a pipe is not a pipe at all, while Diderot makes it clear that a story needs someone to listen to it in order for it to exist. A written story is not strictly speaking a story, a figurative representation on a piece of fabric is not strictly speaking a painting unless there is a specific venue for it to be put on display, an agent to judge how aesthetically successful it is, a specific market. Various types of media for figurative representations are not a collection if there is no collector whose aim is for it to become a personal or collective asset, to stand out in some way.

My scholarly digression here is intended to show that my efforts to create a visual whole could at times be described as an archive, a library, or an image library, but not a collection. As far as I am concerned, the meaning of the object, let us define it as a painting, for whom and for what purpose it was produced, put into circulation, exhibition and, sometimes, rejected.

It was in 1968 that I bought the first painting, a leopard with a porcupine in its mouth painted on an unframed piece of cardboard. I was then teaching at the Mbandaka Pedagogical Institute, having recently arrived in Congo from Poland. I was giving lessons to future teachers on the subject of European history. In the wake of this first painting, which was hanging on the wall of a bar I entered to enjoy a beer, I purchased several works by a painter of street scenes and slices of local life. He expressed himself only through the medium of his paintings and even with the help of my students I never managed to get him to say a single word about the paintings I bought. I thought he was a bit simple-minded, for one thing because of the unusual images he dared to use, such as a man with his trousers around his ankles defecating in the street. Unfamiliar as I was with certain aspects of Congolese culture, I was shocked by the physiological act itself rather than an adult male showing his naked buttocks.

Congolese society regards a painting as a temporary property both from a tangible and representational perspective, as it has to have some bearing on people’s day-to-day concerns. Placed in the living room of a dwelling or a bar, the painting’s visibility is required to spark off a conversation, encourage an exchange of personal memories flowing into social memory. Accessibility, also in terms of its price, is the key to its success, as it is not considered a status symbol but the sign of the presence of a shared past or a concern with the present. This meant that different homes would have lots of similar paintings. In order to be able to sell a painting for a low price, the painter had to skimp on the materials and work quickly, to produce a number of paintings. However, painters would not make copies in the strict sense of the term, as they were repainting the same theme from memory, tailoring the works to the customer’s requirements, if need be, by adding details or an inscription.

In the 1970s and 1980s, popular painting played a key role in forging Congolese popular culture as a national culture. However, unlike Congolese music, which has gradually gone global, the painting community’s output has largely remained local.

Congo Art Works: Popular Painting is available from Garage Bookshop.

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**GARAGE FIELD RESEARCH**

Sammy Baloji: The Influence of the Cold War in Congo

Artist Sammy Baloji’s research explores the Belgian Congo’s transition to the Democratic Republic of the Congo, the role of Patrice Lumumba in the country’s independence, and the subsequent dictatorship of Mobutu Sese Seko. Baloji is examining the role the Cold War played in Congo, although his research is not limited to politics. His main interest is Congo’s culture and way of life during the period of Zairianization, the official state ideology of the Mobutu regime.

Taking place in Brussels, Kinshasa, Lisbon, and Moscow, Baloji’s research includes interviews with international specialists such as a Congolese historian and writer Kivilu Sabakinu, Belgian historian and cultural anthropologist Jean Omasombo, and Russian filmmaker and Soviet cinema expert Alexander Markov, as well as a visit to the Portuguese National Archive of Torre do Tombo.

In his project Baloji tracks a historical parallel between the 1970s Zairianization movement—which promoted the return to African place and family names—and contemporaneous political developments in Eastern Europe. In particular, the artist is making comparisons between cultural and agrarian revolutions, and the imposition of an authoritarian, one-party regime in both Eastern Europe and the Democratic Republic of Congo. Baloji also aims to examine the influence of communism on Congolese culture and analyze the development of local artistic practices during the three-decade period of Mobutu’s regime.

Started in July 2016, the research project will last for two years and result in an artist’s book that will incorporate photography, historical video footage, news articles, excerpts from political speeches (c. 1920–1990), and other archival materials.

Sammy Baloji was born in 1978 in Lubumbashi, Democratic Republic of Congo. He lives and works between Lubumbashi and Brussels. In his practice he uses photography, film, montage, and archives to confront the complex relationship between his native country’s colonial past and its political present.
The Cloud of Misreading is Raymond Pettibon’s first solo exhibition in Russia. This presentation brings together nearly 400 works by the legendary American artist including drawings with his signature interplay of image and text, zines, videos, ephemera, and more. His prodigious approach to drawing has resulted in a staggering accumulation of images from history, popular culture, nature, and literature. Pettibon’s early work from the late 1970s and 80s (distributed in self-published zines and on the covers of album covers in the nascent Southern California punk scene) offered a dark portrait of America in the second half of the 20th century. The protagonists of these works including violent mobsters, crooked cops, compromised women, corrupt youth, deranged hippies, cult members and dimwitted punks. The stark imagery and darkly humorous captions of these works made Pettibon an underground legend long before he came to the attention of the larger art world.

By the early 1990s, the artist’s vision gradually expanded to encompass the breadth and complexity of American history and culture. The tenor of his work shifted from strident to poetic, with a gradual softening of his style and expansion of his subject matter. In the past thirty years, he has created iconic series of drawings on subjects as varied as surfing, baseball, cartoons, natural history, love, war, and his own artistic aspirations and failings. The title of this exhibition evokes the creative use of language that has evolved in Pettibon’s work over the course of his career. The show features a selection of source material from the artist’s monumental archive demonstrating the way in which he edits, interprets, and re-contextualizes quotations from texts across disciplines and historical periods. This sculptural approach to writing and literary history has allowed Pettibon to craft an instantly recognizable language, one that is deeply personal and inherently communal, allowing major and minor voices to speak in unison.

The Cloud of Misreading is organized by the New Museum, New York, in collaboration with Garage.

Raymond Pettibon. The Cloud of Misreading

THE ART OF DRAWING

Raymond Pettibon: No Title (Vavoom. Whatever it...), 2008

Raymond Pettibon: No Title (Literary as, all...), 2003

Raymond Pettibon (b. 1957, Tucson, Arizona) currently lives and works in New York. He graduated from the University of California, Los Angeles in 1977. His work has been the subject of numerous solo exhibitions at institutions around the world, including the Renaissance Society, Chicago (1998); the Drawing Center, New York (1999); the Philadelphia Museum of Art (1999); the Museum of Contemporary Art, Los Angeles (1999); Museu d’Art Contemporani de Barcelona (2002); Museion, Bolzano, Italy (2003); the Whitney Museum of American Art, New York (2005); Centro de Arte Contemporáneo de Málaga, Spain (2006); Kunstmuseum Luzern, Luzern, Switzerland (2013); Kumu Kunstmuseum, Tallinn, Estonia (2015); Deichtorhallen Hamburg — Sammlung Falckenberg, Hamburg (2016); and Museum der Moderne Salzburg, Austria (2016). Pettibon has also participated in a number of important group exhibitions such as the Whitney Biennial (1991, 1993, 1997, and 2004), the Venice Biennale (1997 and 2003), Documenta XI (2002), and SITE Santa Fe (2004 and 2010).

DID YOU KNOW that Raymond Pettibon’s real surname is Ginn, and Pettibon is a nickname his father gave him after the American football player John Petitbon.
Word (Nec)romancer

Writer and curator Sarah Lehrer-Graiwer looks at the use of text in Raymond Pettibon’s work.

[...] Pettibon’s practice is so consistently scattershot, so single-mindedly pluralistic and all over the place, such an unrelenting spray of disjunctive flashes and wild outbursts, that strong patterns eventually must emerge across the field, as they do throughout all nature. Individual drawings amass into swarms that together exhibit new forms of collective behavior.

More on nature: “When I hang a show, for the most part, it’s usually just as well to put up the drawings randomly, because that’s the nature of the work. There are dissociations and attachments and the mind will fill in the blanks.” All-over-ness stimulates connectivity and logic fills any breach, instinctively and compulsively; the point being, randomness may not be as easy to achieve as it looks.

The drawings grow out of note-taking, note-keeping, and note-boarding elevated to heroic heights. Like an exploded notebook, expressing high-velocity release and tearing apart, mental debris blasts across any paper surface, the studio floor, and the gallery walls.

The artist cares not that it’s already been said. In fact, he loves literature’s already-said-ness, maybe its best part—a point of mutual identification, contact, and commonality with a lineage of past Homo sapiens thinkers. (Pettibon prefers dead authors to those living.) And so much has already been said. Awareness of the archive’s vastness comes up early and comes on hard—such unfathomable enormity can either lead to a dead-end, cul-de-sac feeling of paralysis or to a feeling of liberation that enables the artist to work, draw, and write free of pressure. I mean, originality is not only not a new idea, I’d say it’s rather obsolete. Risk of redundancy will not stop the living. Redundancy is living, I, for one, get turned on by my own insignificance.

[...] It’s a dialogue with the dead, with other writers, that’s what it is and any-one who has any background in literary history understands that. One of my models, Burton’s Anatomy of Melancholy, is more a work of editing than it is of original writing... You know the old cliche “The great writers steal, the other ones borrow?” That goes without saying.”

The practice of seamlessly and consistently integrating other writers’ words among his own in the form of verbatim or approximate quoted passages (he estimates about a third of his text is borrowed) is a multivalent proposition, accomplishing many things: It brings in a varied chorus of other voices, which is a way to put up the drawings randomly, because that’s the nature of the work. There are dissociations and attachments and the mind will fill in the blanks. All-over-ness stimulates connectivity and logic fills any breach, instinctively and compulsively; the point being, randomness may not be as easy to achieve as it looks.
Garage Café

Great food and great art share the same space at Garage.

This summer the café terrace is the perfect place to unwind after visiting an exhibition or taking a stroll in Gorky Park. With a new seasonal menu, expect to discover original dishes and thirst-quenching drinks designed for the warm Moscow summer.

For breakfast, enjoy a poached egg with asparagus and hollandaise sauce, or for lunch try delicate pike perch soufflé with sweet potato purée and glazed cucumber. This season’s new desserts include Baked Alaska with raspberry sorbet and vanilla ice cream, and cheesecake with blackcurrant sorbet.

The hit of the summer coffee menu is orange or grapefruit juice-based coffee (or its iced version, known as a Bumble). Or try an Aperol Spritz, an essential summer cocktail of Aperol, prosecco, and soda.

For a healthier option, order a matcha latte based on Japanese green tea, or a glass of refreshing coconut water. This summer’s lemonades include customer favorites from past seasons such as passion fruit and yuzu, as well as new flavors. Give them a try!

Stay cool this summer with Garage Café's classic lemonade recipe:

- **30 ml** Kaffir lime syrup
- **50 ml** Fresh orange juice
- **15 ml** Lemon syrup
- **250 ml** Sparkling water

Pour the kaffir lime syrup (water, sugar, lemon zest, and kaffir lime zest—at Garage Café we summer it for five to six hours), orange juice, and lemon syrup into a chilled glass, cover with crushed ice, add sparkling water (we use San Pellegrino), and stir. Garnish with a straw and orange crisps and enjoy!

UNIQLO Free Friday Nights at Garage

In 2017, Garage and UNIQLO began a long-term partnership based on a shared mission to improve the life of every person through easy, affordable, and accessible art and fashion for all.

UNIQLO Free Friday Nights launched on April 7, is a continuation of UNIQLO’s tradition of providing free admission for all visitors every Friday evening at leading art institutions such as MoMA in New York and Tate in London. Thanks to UNIQLO, admission to all Garage exhibitions is free every Friday between 17:00 and 19:00. Visitors can collect their free ticket at the information desk (one per person). Tickets are valid for the remainder of the day they are issued.

Garage and UNIQLO will also offer joint workshops, master classes, and lectures on contemporary art and fashion. Visitors to Garage Café can collect a complimentary UNIQLO LifeWear book to learn more about UNIQLO, its current collections, innovations, and technologies.

Garage Membership

Garage was the first Russian museum to start a membership program, paving the way for other museums and cultural institutions across the country to develop similar initiatives. In the seven years since the start of the program, Garage cardholders have been to over 100 exhibition previews, and in June 2015 they were among the first to see our new building in Gorky Park.

Garage card is a pass to a world of benefits available to anyone interested in art. Enjoy free entry to our exhibitions for you and a guest, get discounts on the latest publications and unique gifts in Garage bookshop and in our Museum café, plus invitations to our special events, including lectures, screenings and tours—as well as many other exciting benefits.

With several levels of membership, you can choose the one that suits you best. The GARAGE card is valid for one year. Museum patrons can access personal consultations with Garage curators and other expert staff, personal visits to artists’ studios, and specialized art tours within Russia and abroad. Patrons are invited to dinner with the Director and Chief Curator of Garage, and can visit the Museum’s private roof terrace. Patrons also have the opportunity to attend an annual meeting with Garage management team, thereby contributing in the development of the first independent museum in Russia.

Please, feel free to contact our staff for further information: +7 (499) 345 1000.

Garage and Ingosstrakh Care About You

Garage and Ingosstrakh have been partners since 2015. This year the leading insurance company celebrates its seventieth anniversary with a program of special events for Garage visitors, including In Love With What You Do, a series of public talks which take place in late summer featuring artists, architects, and businesspeople who will talk about what inspires them.

Thanks for following and tagging Garage:
PERFORMING ARTS

Mosaic Music
Garage brings you a summer of music by artists from across the globe.

This summer Garage will present the second edition of Mosaic Music, a program of live performances by contemporary Russian and international musicians, many of whom are performing in Moscow for the first time. Mosaic Music 2017 opens on May 25 with rising British pop star Jack Garratt. Electronic musician and rapper Steven Ellison—best known by his stage name Flying Lotus and who has collaborated with jazz guru Herbie Hancock and rap stars Snoop Dogg and Kendrick Lamar—will give his first concert in Russia at Garage on June 19. Then, British trio London Grammar will perform at Garage on July 19, and at New Holland Island in St. Petersburg on July 20.

And that’s just for starters. Follow the updates on our website and get ready for a summer of great music at Garage.

Garage Screen
This year’s Garage Screen program will take place in a new open-air cinema located on Garage Square, near the main entrance to the Museum. Equipped with cutting-edge projection and sound equipment, the cinema’s design complements the architecture of the Museum building, with its light forms and smooth surfaces that reflect the color of the sky.

Since its launch five years ago, Garage Screen has brought viewers a wide range of Russian and international movies, documentaries, and experimental films. This summer, from May 17 to September 10, Garage visitors will have the chance to see the latest releases direct from international film festivals, films by leading directors, works by contemporary artists, and special programs organized by Garage in collaboration with Moscow’s premier festivals and film centers.

Along with film screenings, the open-air cinema will be a venue for events such as lectures and workshops. For the weekly schedule check Garage website.

J-FEST
In the lead-up to Japanese artist Takashi Murakami’s exhibition this fall, Garage will host J-FEST, a festival of Japanese culture organized in conjunction with the Embassy of Japan. On July 15 and 16, J-FEST will bring the tradition of Japanese Natsu Matsuri festivals to Garage Square. Held annually across Japan, from June to August, Natsu Matsuri festivals feature the lighting of traditional Japanese lanterns and Bon Odori dance processions. In addition, visitors will have the opportunity to see Japanese theater performances, take part in traditional crafts workshops, try Japanese and other Asian cuisines, explore the world of anime and manga, and buy souvenirs at a themed market. And if that isn’t enough, stay longer to hear the world-famous Japanese drumming group Askä Gumi, who will present a spectacular show of music and dancing.

All films are screened in their original language with Russian subtitles. All screenings are accessible to deaf and hard-of-hearing visitors and wheelchair users.
All are Welcome

One-year Course for Deaf Exhibition Guides

In November 2016, Garage launched a training course for deaf exhibition guides. The aim of the course is to train ten professionals to run sign language tours in Moscow museums. In the first months of the course participants learnt about the history and function of contemporary museums and explored different types of exhibition spaces at partner institutions—the Pushkin State Museum of Fine Arts, the State Tretyakov Gallery, and Moscow Museum of Modern Art. Garage Gazette asked course participants why they have decided to become museum guides.

Milana Kitaeva
There are lots of interesting jobs and each is important in its own way. I’d like to do something useful, work with people, share my knowledge, and learn from them in return. Anybody can talk about cultural landmarks and works of art, but not everyone can do it in an engaging way. You need to be a psychologist, a storyteller, and know how to capture people’s attention. Being a guide is not as easy as it seems!

Pavel Rodionov
I studied to be an actor. I like being on stage, but I’m also interested in other creative jobs: I’ve worked as a director, a screenwriter, and a cameraman. I’ve worked in television. The jobs of an actor and a guide are similar in many ways. You need to really understand the author’s idea in order to convey it to the viewer. I’d like to be part of this exciting world, so I had good reasons for taking this course. I’d like to learn more about contemporary art and share my knowledge with the others.

Gennady Tikhonko
Intellect and culture are what makes us human. I’d like to contribute what I can to the development of culture—to bring together those who make it and those who are interested in it. I believe this can help our country and it can help the deaf community to feel that they are part of this culture.

Viktoria Berlizova
I am a deaf mother of hearing children. They like to learn new things, so we walk a lot, visit museums, and go to various events, even if some things are inaccessible to me. At some exhibitions, I can’t understand certain things if there is no sign language interpreter. I decided to go on the course to be able to run tours for deaf and hearing children and their deaf parents. It would be great if everyone could learn the way they are used to learning.

Svetlana Bobkova
Today people see the constant evolution of contemporary art and that affects their understanding of the past. Art is spreading beyond the museum into the streets, the underground, and onto the Internet. Cultural institutions are becoming more accessible to people with disabilities. As well as being a visitor, I want to take an active part in shaping this new environment.

In inclusive programs

Training

In spring 2017, Garage organized a training course called “The Museum Is Your Friend” for adult visitors with developmental disabilities.

The four-session course offered an opportunity to learn how museums are organized and how they work, and to meet Garage staff from across the Museum. During a tour of the museum, security staff, receptionists, technicians, cleaners, and exhibition guides told participants about their jobs. The course helped people with developmental disabilities learn about the skills and personality traits—such as responsibility, honesty, and diligence—that can help in professional life.

Natalya Belyaeva, the mother of one of the participants, noted:
“Visiting a museum, especially a museum of contemporary art, can be difficult for some people. This new program has really got Seryozha interested in museums. The course has made learning a joyful process, which is important.”

Participant Plina Tikhonova commented:
“At first it was a little bit hard to work in a group, but then I got used to it and realized that now it will be easier for me to communicate with other people. I enjoyed being here.”

Dictionary of Contemporary Art Terms in Russian Sign Language

In summer 2017, Garage will publish a dictionary of contemporary art terms in Russian Sign Language. The dictionary, containing thirty-six terms, such as sots art, abstraction, and surrealism, was developed by Garage’s Department of Inclusive Programs in collaboration with a panel of experts for whom Russian Sign Language is their mother-tongue: professional interpreter for the deaf Arkady Belousovsky, artist Alexander Martyanov, actress Antonina Pchugina, journalist Alexander Sidezhikov, and TV presenter and photographer Tatyana Birs. The dictionary was first presented in the format of a video course accessible for deaf and hard of hearing people. This is now available on the Museum’s YouTube channel: http://garagemca.org/ru/event/contemporary-art-dictionary-in-rsl

The dictionary of contemporary art terms in Russian Sign Language will give deaf and hard of hearing people the opportunity to gain new knowledge about art and broaden their cultural experience.
Reading in the Elevator

Anya Ryabova of Garage Bookshop talks about her job and recommends the best reads for the summer.

What are the five most popular books in Garage Bookshop?

2. John Perry, The Art of Procrastination
3. Russian Performance: A Cartography of its History
4. Susie Hodge, Why Your 5 Year Old Could Not Have Done That: Modern Art Explained
5. Johan Idenma, How to Visit an Art Museum

AS: What are your favorite books among the ones you sell?
AR: I really like books that Garage has published in collaboration with Ad Marginem Press: translations of key texts by the world’s most influential writers on art. I like how versatile the program is. It includes books for art professionals (the Garage Pro series), but also books on art and related subjects—media, design, film and economics—for a broader audience, and even kid’s books. I especially like critical biographies. It is important to put the author’s ideas in the context of their life (after reading Wittgenstein's biography I decided to try and reread some of his works after having tried and failed at university). I genuinely wait for every new publication (although, I have to say, I don’t usually have to wait that long, as they publish a lot).

AS: What would you recommend as a holiday read this summer?
AR: To be honest, I can’t always keep up with the new releases, so when I go on holiday I always take a couple of books I haven’t had time to read. I recommend The Tourist by Dean MacCannell. Although it was written in 1976, it can still tell you a lot about contemporary society through the prism of tourism. What is contemporary tourism like? What does it affect our environment? How does culture and economy determine your choice of destinations, and even your emotions, when you go on a journey? This book inspires critical reflection on our society, which is very much needed today.

From Russia with Art

Garage Publishing has some exciting new titles in English coming out in 2017. This summer sees the publication of the English version of Francisco Goya, Sergei Eisenstein, Robert Longo, the catalogue of the exhibition which took place at Garage in 2016/2017. In fall we will publish Critical Mass: Moscow Art Magazine 1993–2017, which translates for the first time a selection of articles from one of Russia’s premier journals of art theory and criticism, with an introduction by journal founder Viktor Misiano. Fall is also the publication date for the first book in English to examine performance art in Russia from the avant-garde to today. Beyond Control: Russian Performance from Futurism to the Present 1910–2016 is the latest in a series of books based on the materials in Garage Archive Collection.

New Titles in Russian

In May 2017, Garage published Gray Notebooks by artist Viktor Pivovarov, one of the leaders of Moscow Conceptualism who is also known as a writer. The sequel to Pivovarov’s Agent in Love, published by Garage in spring 2016, Gray Notebooks is a mosaic of fiction, poetry, documents, and memoirs that recreates the unique atmosphere of the artist’s postwar childhood, his youth, and the Moscow underground art scene in the 1970s. Pivovarov’s voice is one of many you will hear in Gray Notebooks. It also includes documents written by others, such as poet Igor Kholin’s letters to Pivovarov after the artist emigrated to Prague, or a collection of notes from Pivovarov’s friends (something like contemporary text messages). Pivovarov’s writings include an essay on artist Ilya Kabakov, a play featuring Giorgio Morandi, Paul Cézanne, and Vincent van Gogh, and a story about Pivovarov’s studio told by a mouse who shares the space.

The book features full-color reproductions of Pivovarov’s best-known painting series (Apartment 22, Knots in the Sky, Still Lives) and will be of interest to the general reader as well as to art historians. Russian-language edition. 18+

AR: How does Garage choose which books to stock?
AR: Garage has an online shop at bookshop.garagemca.org, where customers can order books to be delivered. A year ago, when Garage was showing an exhibition of work by Viktor Pivovarov, a customer ordered a copy of Agent in Love—Pivovarov’s autobiographical book on the 1960s—with same-day delivery. As it was getting late and our courier had left to deliver other books, I went to deliver it myself. I arrived at the building and, as I came out of the elevator, I bumped into the man who had ordered the book. He was in a rush to go somewhere, so I gave him the book and we took the elevator down together. Half-way down, the elevator broke and we spent about an hour stuck in the lift, reading Pivovarov’s memoirs to each other.
David Adjaye: Form, Heft, Material

David Adjaye: Form, Heft, Material is a mid-career retrospective of one of the most influential global architects of today, spanning over fifteen years of his practice. Born to a family of Ghanaian diplomats, David Adjaye spent his childhood in Africa and the Middle East and later studied at the Royal College of Art in London—a life trajectory that has informed his international perspective on architecture and made him one of the few Western architects with a profound knowledge of non-western cultures.

Initiated by Haus der Kunst in Munich and the Art Institute of Chicago, the exhibition was first shown in 2015 and curated by Okwui Enwezor and Zoë Ryan. The Moscow iteration of the show consists of several sections. Living Spaces features Adjaye’s projects for London private homes and artist studios, designed from the mid-1990s to the early 2000s, which brought him international acclaim. Since then, David Adjaye has gathered a large portfolio of architectural projects in Africa, Asia, Europe, and North America. These include designs for arts and cultural institutions and large housing projects such as those featured in Democracy of Knowledge. This section includes Campus Adjaye, designed for the Moscow School of Management SKOLKOVO in 2010.

African Metropolitan Architecture 2000–2011 presents the results of Adjaye’s unprecedented research project exploring the architecture of African cities in 53 countries. Asiapolis is another research project developed specially for the exhibition in Moscow. In collaboration with MARCH Architecture School in Moscow, Adjaye Associates has gathered and systematized large amounts of data on the urban development of Russian industrial cities and the capital cities of the former Soviet republics that remain little studied by architects and urban planners.

Andrei Sharonov, President of the Moscow School of Management SKOLKOVO, and Gor Nakhapetyan, Co-Founder, speak to Garage assistant curator Andrey Misiano about working with David Adjaye.

Andrey Misiano: Why did the school choose David Adjaye to design its campus?

Andrei Sharonov: Originally, the founders of the school—Russian entrepreneurs and international companies—wanted to have a standard European campus, but then they changed their mind and decided to go for a more original and ambitious design that would reflect Russian reality. They had the idea of putting everything together in one building—accommodation, study rooms, entertainment, food, sports facilities, etc.—so that students wouldn’t need to go outside during the cold Russian winter. This would save them time and energy, which students really need. So they had to find an architect who could offer an interesting solution for this extraordinary project. I hope Gor can tell us more about what followed.

Gor Nakhapetyan: I raised this topic in conversation with the art dealer Gary Tatintsian, explaining that we were looking for a young and ambitious architect who would become a star within a decade. Gary consulted a friend in London and suggested we contact Adjaye, who flew to Moscow three days later. We liked the fact that Adjaye specialized in public buildings and spaces—he did not design business centers or shopping malls. His philosophy seemed to be close to ours. And we were right to choose him, because within a few years the media were calling him a rising star.

AM: What is it about Adjaye’s approach that people value most when it comes to designing public spaces, and in particular universities?
Since the beginning of his career, research has been an integral part of Adjaye's architectural practice. He is unfailingly attentive to local cultures and the history of those countries where he chooses to work.

In 2008, during Manifesta 7 in Bolzano, Adjaye presented Europolis, an elaborate map merging the maps of all of the capital cities of the European Union. The project presented European cities as a single yet heterogeneous entity, which reflected the complexity of the region’s history. Cities in Europe, as Adjaye points out, were not built according to a plan but evolved over time, transfigured by wars, reconstructions, migration, and population growth—essentially, they are collages of European history.

Adjaye’s new research project, Asiapolis, is focused on the fourteen capitals of the former Soviet republics and twelve large industrial and cultural centers in Russia. The project, developed by Adjaye Associates in collaboration with the Moscow School of Architecture (MARCH), borrowed its methodology from Europolis and involved creating a colossal database on the urban development of former Soviet cities (population density, city areas, arterial roads, underground infrastructure and waterways, Internet usage statistics, GDP, CO2 emissions, languages). Asiapolis accumulates and visualizes data on those former Soviet cities whose urban spaces we have yet to revisit and analyze.

**AS:** I can talk about our building, as someone who uses it. I find it very unusual. When I saw it for the first time—it was not finished at that point—it really struck me. It is a composition of geometric shapes, a building with an original design and vast spaces. For example, the large disk contains all the study spaces, a canteen, a reception, etc. It has quite a few spaces that can be used for big events. All of our lobbies and foyers are easily converted into event spaces. Above the disk there is accommodation, so students don’t have to waste any time commuting; they live and study in the same building. We also have one of the best sports centers in Moscow, equipped with a gym, a yoga space, a swimming pool, and a spa, among other things. It’s important, because we have intensive programs—people come for four or six days and study for twelve or even fourteen hours a day—and they are completely absorbed in their studies. I believe our building allows them to manage their time more efficiently.

**AM:** Were the school’s founders specifically looking for an international architect like Adjaye, who has lived and worked in Africa, Europe, the United States, and the Middle East?

**AS:** The thing is, we share the same cosmopolitan approach that Adjaye’s architecture represents. He is a true citizen of the world. At the same time, it was important to us that the building was based on Malevich’s suprematist composition, because our school also needed a national focus. I believe Adjaye found a perfect balance between the local and the international.
Kholin and Sapgir Manucripts

Garage Archive Collection has already provided material for several exhibitions, including, most recently, Toward the Source—a project that opened earlier this year which invited artists Olga Chernysheva, Vyacheslav Kuritsyn, Vladimir Logutov, Andrei Monastyrsky, and Kirill Savchenkov to respond to documents they discovered in the Archive.

Kholin and Sapgir Manucripts is the latest exhibition to reveal the treasures of the collection. Igor Kholin and Genrikh Sapgir were two key experimental poets of the Soviet literary underground. While an exhibition of poetry may seem to be an oxymoron, both Kholin and Sapgir’s writings incorporated a strong visual element. Not only were they members of the Lianozovo circle of poets and artists, which formed around artist Evgeny Kropyvnytsky in the 1950s, but both also worked with everyday language to create concrete images with a volume that seemed to make them visible.

The physical aspect is what gives a special charm to the poets’ original typescripts from the archives of Igor Makarevich, Viktor Pivovarov, and Leonid Talochkin, from which Kholin and Sapgir Manucripts is drawn. Featuring unusually arranged poetic texts, and sometimes handwritten dedications, these typescripts have visual as well as literary value. The exhibition also features books of Kholin’s poetry designed by artist Viktor Pivovarov, and Sapgir’s samizdat publications, also with Pivovarov’s drawings.

Unpublishable in the USSR, Kholin and Sapgir’s poems could only be found in samizdat and émigré publications produced abroad. The only exception were their poems for children, published since the 1960s with illustrations by Ilya Kabakov, Erik Bulatov, Oleg Vassiliev, and Pivovarov. The exhibition includes the original publications and recent reprints of most of the books, which visitors are welcome to leaf through.

With the fall of the Iron Curtain, culture that had been banned during the Soviet period came into the open. The Russian press began reviewing Kholin and Sapgir’s poetry and the poets published texts about themselves and started giving interviews. Kholin and Sapgir Manucripts includes press cuttings from the time, which provide a broader context. Archival photographs by one of the chroniclers of the Soviet underground, Igor Palmin, offer insight into the everyday lives of Kholin and Sapgir, and those wanting to hear the authentic voice of the Soviet underground can listen to recordings of the poets reading their work.

Kholin and Sapgir Manucripts

Featuring unusually arranged poetic texts, and sometimes handwritten dedications, the typescripts have visual as well as literary value.

Kholin and Sapgir Manucripts is available from Garage Bookshop.
Bone Music

Garage Assistant Curator Ekaterina Lazareva speaks to Stephen Coates from the X-RAY AUDIO project about the exhibition Bone Music at Garage.

Ekaterina Lazareva: How was the X-RAY AUDIO project initiated and developed?

Stephen Coates: It began in 2012, when I was performing in St. Petersburg. During a visit to a flea market I found a strange object that seemed to be both an x-ray and a record. I thought it was ghastly and beautiful. I decided to try to find out its story and eventually that led me to meet an old Russian man called Rudy Fuchs. Rudy was one of the people who made these records in St. Petersburg in the 1950s. After more research and finding more records and meeting more people, we decided to make an archive of images and sounds from the records. And then we made a small exhibition in London with a live event where I told the story of the records and the people who made them as I understood it. The exhibition has now been held twice in London, in Birmingham, Newcastle, in Northern Ireland and in Trieste in Italy. And we made live events in Krakow, Copenhagen, Berlin, New York, and several other places.

EL: Will the exhibition at Garage present something new?

SC: It is mostly new. We are showing new examples of discs and new films and interviews. And at Garage we have brought the accidental secret aesthetic of the records to the surface. These things that were originally forbidden, a part of street-culture, and disposable objects will be presented as beautiful, high culture artefacts. We’re also planning live events, including a musical performance, a round table discussion, and film screenings.

EL: As a musician, do you feel nostalgia for a time when music was so important?

SC: One song might have felt very valuable as you would have had to work hard to find it. And the fact that some of this music was ideologically forbidden also made it more precious. Today, we live in a time when music is completely abundant, generally nothing is censored, you can get anything anytime you want it—and for no money if you don’t want to pay. That is very different to the time and culture in which these records were made. Perhaps the value of one song now can never be as high as it was in 1949 in Leningrad. I think for all of us this is a question worth thinking about: what is music worth now and what would I lose if I was taken away?

EL: Do you think that forbidden music was a Cold War weapon of subversion that somehow led to the fall of the Soviet Union?

SC: I don’t know how great an effect music had in bringing about change, but it played an important part. When you talk to people from that era and from the time of pe-restroika, they say how much music mattered to them and how cultural restrictions made them angry and passionate about change. This story is not only about the Cold War and censorship, it is also about human ingenuity and creativity, and about people being prepared to risk punishment for the sake of something they love. That’s a lot of things combined in a piece of plastic!

ROENTGENIZDAT

In this extract from his book X-Ray Audio: The Strange Story of Soviet Music on the Bone musician Stephen Coates tells the fascinating story of the x-ray discs which make up the exhibition Bone Music.

Many older people in Russia remember seeing or hearing strange, vinyl type flexi-discs when they were young. They were called “bones” or “ribbs” and contained music forbidden by the Soviet censors. They appeared in the period 1946 to 1964 and when the sound of such music became completely associated with images of the human skeleton. For, in a time when the recording industry was controlled by the state, music lovers and bootleggers discovered an extraordinary alternative means of reproduction: they learned to repurpose used x-ray film as the base for making their own records.

This is a story in which so many things intersect: cold war history, vinyl culture, recycling, recording technology, censorship, human ingenuity, for example, music. These discs were analogue recordings produced laboriously one by one in real time: each one looked and sounded different to all the others, and each one represented a risk to those who made, traded, and played them.

They are roentgenizdat, private x-ray publications. They can be grouped within a family of dissident Soviet cultural activity that includes the samizdat private publication of forbidden literature, the tammizdat smuggling of literature abroad for publication, the magnetizdat sharing of music via reel-to-reel tape recorders and, in the 1920s and 1930s, the private copying and circulation of forbidden songs on sheet music.

It is impossible to piece together a neat overview to explain the long and labyrinthine history of musical prohibition in the Soviet Union. In the early years of the revolution, experimentation was encouraged in the search for an appropriate soundtrack for the new society. Developments in electronic music were way in advance of those in the West. But as the cultural censor took hold, songs, artists, and styles came in and out of official sanction with bewildering frequency. Composers such as Shostakovich could be lauded and condemned, then subversively challenged and then condemned, though he still managed to incorporate forbidden styles within film scores by presenting them as parodies or having them performed by the bad guys. Once-famous and hugely popular artists like Vadim Kozin fell from grace, were imprisoned, and might be allowed to perform privately, but not to record. Quotas for permissible non-Russian or dance music to be played on the radio were issued and revised. Certain American films were necessary, but we live in a time when, for a while at least, Bona-fide Western jazz gramophone records were sometimes sold in official stores or played on the radio, but confiscated at other times.

It is difficult to avoid forming the opinion that what was allowed was just whatever Stalin, Zhdanov, and those in charge liked. And as we know, dictators generally like things big and like things simple. They don’t like jazz.

So jazz is one of the styles that appeared on x-ray records. Jazzzy, Latin rhythms like the foxfoot, the samba, the rumba, and the tango were prohibited and often appear on bones, even though they don’t seem particularly counterrevolutionary. The rock ‘n’ roll that followed jazz in the West was, of course, prohibited. But it was widely popular amongst bootleggers. Bill Haley’s “Rock around the Clock” achieved almost mythical status. Its lyric of “One, two, three, four o’clock rock” could hardly be described as anti-Soviet, or anti-anything, but the song’s instruction to ignore everything in favor of non-stop dancing would have irritated the authorities as much as it delighted young listeners.

The x-ray bootlegs are palimpsests: objects made for one purpose but reused for another. They are skin-thin slivers of do-it-yourself punk protest compressed with deep layers of time, oppression, culture, and hope.
The first major survey of the artist in Russia