



la Biennale di Venezia

57. Esposizione
Internazionale
d'Arte

Eventi Collaterali



THE PUSHKIN
STATE MUSEUM
OF FINE ARTS

MAN AS BIRD.

IMAGES OF JOURNEYS

**COLLATERAL EVENT OF THE 57TH INTERNATIONAL
ART EXHIBITION – LA BIENNALE DI VENEZIA**

**PALAZZO SORANZO VAN AXEL,
VENICE CANNAREGIO 6071 - 30121
MAY 13 – SEPTEMBER 05, 2017**

Mariano Sardon in collaboration with Marijato Sigman
All I have from your memory is a map / Drawing by the eyes. 2017
Media installation
Supported by UNTREF (Universidad Nacional De Tres Febrero), Buenos Aires,
and MUNTREF (Centro de Arte y Ciencia), Buenos Aires. Courtesy of the artist

MINISTRY OF CULTURE OF THE RUSSIAN FEDERATION
THE PUSHKIN STATE MUSEUM OF FINE ARTS

PRESENT THE EXHIBITION

MAN AS BIRD.
IMAGES OF JOURNEYS

COLLATERAL EVENT OF THE 57TH INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA

VENUE:
PALAZZO SORANZO VAN AXEL, VENICE
CANNAREGIO 6071 - 30121

PREVIEW DAYS:
MAY 10, 11, 12, 2017

OPENING OF THE EXHIBITION:
MAY 10, 5 – 9.30 P.M.

OPEN FOR PUBLIC:
MAY 13 – SEPTEMBER 05, 2017
TUE–SUN 10 A.M. – 6 P.M.
MONDAY CLOSED

#MANASBIRD

The Pushkin State Museum of Fine Arts debuts on May 10th with the exhibition *Man as Bird. Images of Journeys* organized as part of the Collateral Events of the 57th International Art Exhibition.

The show *Man as Bird* explores the interaction between discoveries in optics and art – fields that are intrinsically connected with an ambition to understand the world and to determine man's place in it. Throughout history, people have tried to push the limits of the visible and find new angles of view by carrying out expeditions to distant places or improving the very means of seeing. This historical journey can be compared to the inner transformation which humans experience throughout life.

The exhibition is supported by its official partner, Mail.ru Group (My.com international brand) and will present 14 Russian and foreign artists working with different media: sound and light installations, video, photography, and art objects. Along with telling the viewers about history and offering them an unusual visual experience, it also reflects the latest trends in contemporary art where advanced technologies coexist with traditional media, pushing the boundaries of artistic expression and perception. The immersive feeling of traveling through time will be enhanced by the space of the exhibition – the 15th-century palazzo Soranzo Van Axel. The old brick walls, lancet windows and exposed wooden beams create a special atmosphere and cultural context for interpreting the pieces created by contemporary artists. Some of the artworks will be site-specific.

The exhibition *Man as Bird. Images of Journeys* is the first international project of the new direction of the Museum. Pushkin Museum XXI has been launched in order to create an exhibition platform for various forms of contemporary art – from painting and sculpture to experimental cinematography and virtual reality.

Pushkin Museum XXI introduces the main historical phases of today's artistic practices and takes on an educational function in the domain of the new contemporary art language.

Marina Loshak: "This direction of the Museum is aimed at developing new connections between classical and contemporary art, between the Russian and the international creative process, at encouraging a dialogue between representational forms of contemporary art, and at allowing the audience to meet those artists who use the language of this new media."

Olga Shishko: "For the 2017 Biennale, we have invited internationally known Russian and foreign artists who can extend the angle of vision – from the familiar 120 degrees of human vision to the 360 degrees of a bird's eye. The aim of the project is to open a gateway into another dimension through which viewers can travel. The artists talk about a lack of physical boundaries and spaces. Many works presented in the exhibition will be included in the collection of **Pushkin Museum XXI**.

Curators: Marina Loshak (Director of The Pushkin State Museum of Fine Arts), Olga Shishko (Head of the Cinema and Media Art Department, The Pushkin State Museum of Fine Arts)

Participants: Semyon Alexandrovsky (Russia), Tanya Akhmetgalieva (Russia), Dmitry Bulnygin (Russia), Sofia Gavrilova (Russia), Marnix de Nijs (the Netherlands), Irina Zatulovskaja (Russia), Yurii Kalendarev (Russia – Italy), David Claerbout (Belgium), Martin Honert (Germany), Fabrizio Plessi (Italy), 'Provmyza' art group (Russia), Mariano Sardón (Argentina), Leonid Tishkov (Russia), Masaki Fujihata (Japan).

Architect: Inna Kalenskaya

Project producer: Elena Rummyantseva

Event producer: Yana Tibben

Biographies of the artists and pictures:

<https://drive.google.com/drive/folders/OB5Mxae6dluvTdU9VUnBNd2ROYVvk?usp=sharing>

Website of the project:

<http://venice.arts-museum.ru/>

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Official partner of the exhibition



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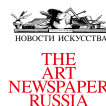


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MAN AS BIRD. IMAGES OF JOURNEYS

Throughout history, we have expanded the boundaries of the visible and found new perspectives. The development of optics and the evolution of art have gone hand in hand, and artists were armed first with camera obscura, then with video cameras. These improvements in optics have always been aimed at improving our knowledge of the world. From expeditions to remote parts of the world, to changing the very way we see things, this process has unfolded in history, corresponding to the inner transformation one goes through in life.

To link classic tradition with contemporaneity, ultimately contributing to reshaping the viewer's perception is one of the goals of **Pushkin Museum XXI** project reflected in this exhibition. This direction of the museum is designed to connect the classic and the new, to relate the Russian and the international art process, to promote a dialogue of the forms of representation of contemporary art, and to present artists who speak the language of this new media.

The exhibition *Man as Bird. Images of Journeys* invites the viewer to travel across multiple dimensions – space, time and individual experience – all of which may alter their perception of the world and of the self. The initial morphology and structure of the images transforms throughout the journey as a result of the different viewpoints incorporated in the project. Like Jonathan Swift's Gulliver or Lewis Carroll's Alice, the viewer will experience unusual proportions and perspectives: the world transforms, the point of view changes, the real and the imaginary intertwine and no longer correspond to our former beliefs.

The art journey turns out to be not just merely geographical – here the structure of space reflects the world-view. Travelers from different eras have interpreted this structure in various ways; it could become patchy and spotty because by describing just the stops, they might miss the distances between them.

Along the journey, the angle of vision expands – from the familiar 120 degrees of human vision to the 360 degrees of a bird's eye. Space built in accordance with the laws of linear perspective, familiar to the viewer since the Renaissance, seems right only at first glance. A viewer placed in the center of a panorama often loses his ability to see details. They merge within an overall undifferentiated flow.

Persistent distortion of reality, sudden transitions from close up to distant perspective result in the viewer's loss of ability to hold a certain position; at some point being critically remote from details leads to partial blindness. Disturbances of the space and the vortex of time pull the viewer into a black hole, leading him to a synthetic multilayered experience of expanded vision, like a lonely traveler attempting to find his own self. Sound, tactile sensation, and haptic vision allow us to experience one more space - the space of memory, which foregrounds the individual journey through the self. Ultimately, perceptions and feelings shape our attitude towards the space outside and memory inside, and colour our impressions in unexpected tones. The vanishing point bringing together the bird's-eye view and the human perspective, the machine and the human eye, spaces of history and individual memory, all of this is inside each of us, and the ultimate goal of this odyssey is to know oneself.

MARINA LOSHAK

Director of The Pushkin State Museum of Fine Arts since 2013. Curator, philologist. Former Head of the Moscow Center of Art at Neglinnaya Street, Tatintsiyan Gallery, and “Manege” Central Exhibition Hall, “The New Manege” Moscow State Exhibition Hall, “Worker and Kolkhoz Woman” Museum and Exhibition Center, “Chekhov’s House” Exhibition Center, David Nalbandyan museum and studio, and Vadim Sidur museum. Founder of the “Proun” gallery. Member of the expert board (2010) and jury (2014) of the Kandinsky Prize.

OLGA SHISHKO

Curator, researcher of media culture. Since 2015 - Senior curator of cinema and media arts department (The Pushkin State Museum of Fine Arts).

Founder (since 2000) of the Center of Culture and Art «MediaArtLab»,

Curator of exhibitions: «Wandering with a Troubadour» (The Pushkin State Museum of Fine Arts, 2016), «Immersion: Towards the Tactile Cinema» (Moscow, 2013), «Mocumentary: Reality Is Not Enough» (Moscow, 2013).

THE ARTISTS:

Martin Honert

Lantern (small version). 2000
Aluminum, plexiglas, inkjet prints, polystyrene
and fluorescent lights. 100 x 100 x 100 cm
Kunstfonds, Staatliche Kunstsammlungen Dresden

A cube is lit from inside and, in brilliant blues, depicts a man lying in a bed and watching TV. It represents our childhood home, where fantasy lives. Martin Honert's (b. 1953) meticulous sculptures are largely inspired by childhood memories. Based on his personal experience, Honert takes the viewer into a symbolic journey through time, which makes it possible to travel without leaving home, and where the scale of images of the memories is distorted.

Leonid Tishkov

Private Moon. 2003–2017
Light installation, photographs, video

Private Moon is a visual poem telling the story of a man who once met the Moon and stayed with her for the rest of his life, traveling with it all around the world. Located in unusual ways and illuminating objects around it, the traveling crescent moon allows viewers and random passers-by to experience the sensation of fabulousness of existence. Leonid Tishkov (b. 1953) aims at a lifelong journey with his private moon.

Fabrizio Plessi

Ca' d'Oro. 2009
Wood sandolo, TV, DVD player, sound

Ca d'Oro is a metaphor of a journey into the creative unknown. Digital streaming of virtual water within the interior of the boat reveals the interweaving of this natural element with the technological medium. Italian media artist Fabrizio Plessi (b. 1940) is renowned as a modern alchemist who plays with elements. He "humanizes" technological tools making them carriers of emotions.

'Provmyza' art group

Eternity. 2011
Video installation, 35'

The work Eternity by the Russian art group Provmyza creates a sense of anxiety by immersing the viewer into a multilayered space, where the surrounding reality dissolves, and so does human sight. In this version of the installation, produced specially for the exhibition, the viewer is forced to move along the image and is unable to capture the entire picture at once. The girl's cry becomes acousmatic, since its visual source is outside the field of view. Thus, the viewers experience the Lilliputian perception, while the little girl of Eternity appears as a giant, incomprehensible to their view.

Dmitry Bulnygin

Aquarium. 2015
Installation, video mapping, sound

A cyclic process of lowering the water level in an aquarium with a fish is created by employing video mapping technology. The fish moves chaotically, and in pauses between falls in the water level, it tries to occupy a position at the water's edge to gain access to oxygen. The work by Dmitry Bulnygin (b. 1965) is an allegory of life with its sudden cataclysms, which we are unable to control.

Irina Zatulovskaya

Back Home. 2017

Embroidery, Venetian silk, wool, cloth, gold,
Venetian brocade, Venetian velvet

A series of works furnished on a horizontal canvas of Venetian textile brings together several themes: the Old Testament, the Gospel, and the contemporary. Together they form a generalized narrative of repentance, returning home and returning to oneself. Her relationship with the media defines Irina Zatulovskaya (b. 1954) as an artist. She paints on abandoned wooden and metal objects that she finds. Traces left on the surface by nature, people, and time are combined with the artist's ascetic touch of two or three colors, resulting in the creation of an image.

David Claerbout

Travel. 1996–2013

HD color animation, stereo sound, 12'

Courtesy of the artist and galleries

Sean Kelly, (New York), and Esther Schipper, (Berlin)

A continuous camera movement makes a journey starting in a park, going into a dark forest, which turns out to be only a small grove in the middle of the plain once the camera ascends to the height of a bird's flight. Belgian media artist David Claerbout (b. 1969) works with a universal image of a dark tranquil forest, moving the camera in a dispassionate and dynamic manner. The space depicted by him is not specific, it is generic, and its details do not just reflect the perceived object, but reveal the process of perception.

Yuri Kalendarev

Inner Space

Ink on paper, acoustic bronze

This sound sculpture by Yuri Kalendarev (b. 1946) creates a sounding universe. He redefines the concept of sculpture through a new aural experience, going beyond the sound itself, into the realm of pure acoustics. Kalendarev's journey is primarily a personal experience of internal search. The installation leads us through artist's personal creative journey and represents a space of art studio or a temple, where creative meditation is performed.

Sofia Gavrilova

Dug Holes. 2014.

Plastic printing

The installation features photographs of empty landscapes shot by the artist and geographer Sofia Gavrilova (b. 1987) during her geographical expeditions through Russia. The work consists of vertical panoramas reminiscent of plans for geological tests. Landscapes akin to cross-section samples provide an opportunity to focus on the line of the horizon itself, which is often difficult to see in urban territories, but which is an integral part of our view of the world.

Masaki Fujihata

Private room / TV. 2009–2010

Media installation

Supported by Tokyo Gallery + BTAP

The private room represents a global digital home. In the world of virtual networks, as in the world of television, to which the installation was originally devoted, our journeys and memories are linked in a single network that connects us with the world. This work is one of the media installations by a Japanese media artist Masaki Fujihata (b. 1956) examining the possibilities for communication within virtual spaces.

Mariano Sardon in collaboration with Mariano Sigman

All I have from your memory is a map. 2017

Video installation

Supported by UNTREF (Universidad Nacional De Tres Febrero),
Buenos Aires, and MUNTREF (Centro de Arte y Ciencia), Buenos Aires

The work of Argentinian artist Mariano Sardón (b. 1968) presents urban landscapes as databases consisting of visual maps. Trajectories of gazes of the viewers around the landscape images are superimposed, which results in enchanting colored images. The work also reminds the viewer that landscape images of the 15th century depicting cities from the bird's eye view, although detailed and precise, were the product of reflection rather than observation.

Marnix de Nijs

Exploded Views 2.0. 2012–2013

Interactive installation

In Exploded Views 2.0, a visitor physically navigates through an audio-visual city landscape built up from point clouds with a 3D scanning technology that creates a surreal and dreamlike atmosphere. A combination of movement and 3D interactive imagery in the installation by the Dutch media artist Marnix de Nijs (b. 1970) purposefully places the viewer in an intensely absorptive experience. Images woven from reality transfer to the sphere of the imaginary.

Tanya Akhmetgalieva

Ghost ship. 2017

Video installation

With the support of Institut français de Russie

In her site-specific installation, Tanya Akhmetgalieva (b. 1983) reflects upon the personal life odyssey of each of us. The work draws the viewer into a crazy endless swirl of waves, splashes and noises. The journey's climax is an encounter with a ghost ship that makes one pause and meditate.

Semyon Aleksandrovsky

Another Museum. 2016

Sound Installation

Producer and artist Semyon Aleksandrovsky (b. 1982) invites a visitor coming to the exhibition in Palazzo Soranzo Van Axel to take an audio journey to another museum. The headset one gets at the start of the route plays the sounds of a walk through the Pushkin Museum in Moscow. While visitors wander through the courtyard of the Venetian palazzo, they are immersed into the ambience of the Moscow museum. The spatial borders are erased, as if there was no distance between Venice and Moscow.

THE PUSHKIN STATE MUSEUM OF FINE ARTS

The Pushkin State Museum of Fine Arts is a museum complex that has one of the largest world art collections, from Ancient Egypt and Greece to modern times. Today, the museum contains around 700,000 art works from many different epochs. The jewel of the collection is French art of the 19th and 20th centuries – one of the most renowned collections of Impressionist and Post-Impressionist paintings in the world.

The museum was founded in 1912, and is located in the historical centre of Moscow, not far from the Kremlin. Each year The Pushkin Museum presents world-class exhibitions to the public.

In the past year, the museum has realized 43 projects in Moscow, abroad and across the regions of Russia. Among them have been the exhibitions “The Cranachs: between Renaissance and Mannerism”, “Leon Bakst. In Honor of the 150th Anniversary of the Artist’s Birth”, “Raphael. Poetry of the Image”, “Olympia by Edouard Manet from the Collection of the Museum d’Orsay”, “Icons of Modern Art. The Shchukin Collection” in the Foundation Louis Vuitton, Paris.

The Museum is also open to contemporary art and continually attempts to engage modernity and classic art works in a mutual dialogue. Thanks to its active scientific, research and exhibition activities, music festivals, artistic and educational work with adults and children, The Pushkin Museum is now one of the most important cultural centres of Russia, and is visited by more than one million people every year. The museum is currently going through an extensive reconstruction process, and the resulting development of the Museum Town will be the first of its kind in Russia.

President of the Pushkin State Museum of Fine Arts – **Irina Antonova**

Director of the Pushkin State Museum of Fine Arts – **Marina Loshak**

PUSHKIN MUSEUM XXI

Since 2014 the Pushkin State Museum of Fine Arts has been realizing a new concept of development, aimed at attracting a new audience by including contemporary art in the traditional museum context. During this time, more than 15 exhibition projects representing the art of contemporary artists and accompanied by conferences and lectures have been held at various venues of the Museum.

In 2017 the Museum is launching a new direction - **Pushkin Museum XXI**.

Pushkin Museum XXI is an innovative division of the Museum bringing all forms of contemporary art from painting and sculpture to video art and virtual reality into a dialogue.

Pushkin Museum XXI is a “museum within a museum”. The basis of this current direction is the integration of education, research and exhibition activities, which help to develop the evolution of an artistic image from classic methods to modern technologies. The collection of **Pushkin Museum XXI** will be based on the works of Russian and foreign artists participating in exhibition projects as well as works created specifically for the Museum.

MAIL.RU GROUP

Mail.Ru Group, international brand My.com (LSE:MAIL, listed since November 5, 2010, founded in 1988) is the largest internet business in Russia, based on mobile daily audience. In line with the communication plus entertainment strategy, the company is developing an integrated communications and entertainment platform. The company owns Russia's leading email service and one of Russia's largest internet portals, Mail.Ru. The company operates three of the major Russian language social networks, VKontakte (VK), Odnoklassniki (OK) and Moi Mir (My World), and Russia's largest online games, including such gaming titles as Warface, Armored Warfare, Skyforge and Perfect World. The company's portfolio also includes a leading OpenStreetMap-based offline mobile maps and navigation service MAPS.ME, and two instant messaging services popular in Russia and CIS: Agent Mail.Ru and ICQ.

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