**GUM-Red-Line**

**Trending Art. Contemporary Artists.**

*Within the Cherry Forest Festival Program*

|  |
| --- |
| General Partner |





**15 contemporary artists at GUM on Red Square**

**The press-conference will take place on Thursday, April 18, at 16:00**

**at the GUM-Red-Line Gallery (Third Floor, First Line of GUM)**

**gum-red-line.ru**

**#gumredline**

GUM on Red Square will host a large-scale art show dedicated to Russian contemporary art — GUM-Red-Line. The art show will be displayed as part of the *Cherry Forest* Festival. Solo projects of 15 trending Russian contemporary artists will be presented on the First Line of GUM united by a single architectural concept. The theme of the exhibition – *We Are One Family* – brings together people from different generations, who just like members of a big family have different personalities, life philosophies, but at the same time are distinguished by a distinctive and recognizable style, they are always open to new challenges and are ready to try new formats.

The project participants include: Vladimir Dubossarsky, Oleg Kulik, AES+F, Andrey Bartenev, Pavel Pepperstein, Georgy Ostretsov, Georgy Totibadze, Konstantin Zvezdochetov, Alexander Vinogradov, Sergey Bratkov, Semyon Faibisovich, Aidan Salakhova, Bella Levikova, Irina Korina, Tanya Pioniker. From April 13 through May 28, 2019, visitors of GUM on Red Square will have a chance to get an insight into Russian contemporary art exemplified by the most renowned and trending contemporary artists.

The *We Are One Family* art show will open in 15 signature pavilions on First Line of GUM. The artists will showcase a theme topical to them interpreted in the genre of the artist’s choice: from paintings to installations, multi-channel videos to amusements, from paper to digital graphics.

At each of the pavilions, visitors will find exclusive information materials about the artists. Videos compiled from the artists’ interviews will demonstrate the audience the philosophy of life and the creative standpoint of each of the participants of the show.

The Festival will provide a platform for an educational program that will include tours suitable for any audience. The project curators will lead personalized guided tours for adult visitors. Do not miss a discussion panel featuring the artists, a performance by the *Praktika* Theater, film screenings from the *Anthology of Contemporary Art* by Yevgeniy Mitta, the interactive master class with Oleg Kulik on creating a new contemporary art object etc.

The idea of organizing *We Are One Family* Art Show emerged from contemporary artworks depicted on the covers of the BoscoMagazine. For four years, starting from Spring 2015, 16 popular Russian painters created original works with family being the central theme. Each cover of BoscoMagazine showcased one artwork. GUM-Red-Line offers visitors of GUM on Red Square a unique opportunity to enjoy the special art covers from the BoscoMagazine in one space, in an extended context.

The GUM-Red-Line Gallery that will display the works of all of the participants is to be opened on the Third Floor of GUM on Red Square simultaneously with the *We Are One Family* art show. The gallery will continue to showcase works of new artists who will be recommended by a newly created, highly reputed Expert Committee. Collectors interested in modern Russian art will have a chance not only to see the artworks but also to buy the paintings presented at the gallery.

Project Director: Igor Kazakov

Curator: Marina Fedorovskaya

Project Architects: Dmitry Likin and Oleg Shapiro

<https://gum-red-line.ru/> #gumredline #gum #гум #черешневыйлес

Exhibition dates: April 13 – May 28

Free admission, 10.00 to 22.00

Age restrictions: 0+

**Accreditation and additional information:**

Anna Svergun, Natalia Vorobyeva, Anton Mirimanov, Darya Markarova

8 (905) 544-18-83 | artpr@svergun.ru

Media Partners



Exhibition

Special Media Partner

Exhibition

Magazine

|  |
| --- |
| Exhibition Newspaper |

Exhibition

Radio Station

Exhibition

TV Station

**EXHIBITION PAVILIONS**

**Vladimir Dubossarsky. In Our Homes, Eternal Values Blossom**

Socialist realism is a significant style of the 20th century, a continuation of 19th century realism and the academic art school. It became a propaganda instrument and was viewed as quintessential reflection of all art movements in the USSR – from visual arts to the cinematography. Vladimir Dubossarsky subtly incorporates the socialist realism codes, adding contemporary images and revealing the insincerity of the clichés. The postmodernist discourse allows us to transform the ideas and messages of the artwork along with time. In Our Homes, Eternal Values Blossom envisages a perfect family: they are together; they are calm and happy, relaxed and doing whatever they like. Let it be as it looks, but whether or not the feelings are genuine is for them to decide. In his desire to capture the motion, Dubossarsky, like Ru-bens, seeks vitality and finds it through Vysotsky’s song: Heat a White Banya For Me. The characters of Pan and Siringa strike poses for the photographer, they are sweating, but are ready to become models for a more traditional canvas and oil painting. Vysotsky sings: “Stalin’s profile on the right breast and Marina’s portrait on the left.” Thus, Dubossarsky depicted Marina Abramovich’s portrait in his painting. The artist does not lose hope to experience the pure pleasure of seeing a rainbow reflected in the sun rays coming through a splash of water. There is no place for doubt in the games of children.

**Oleg Kulik. Untitled**

The theme of Oleg Kulik’s artworks presented at the GUM-Red-Line Pavilion is defined as “a body entrapped behind bars”. The Family Structure created in 2015 for the cover of BoscoMagazine, in the author’s opinion, expresses the diverse essence of the phenomenon of family: family is a changeable, ever-growing mass. In relation to this mass, the structure of the external word acts as a fixed grid. The “amorphous” family still remains the center of the world. The structure affords us only two ways: either deep downwards or upwards. The grid mirrors the shape of Lenin’s Mausoleum on Red Square. The family unit combines these structures through its deformation.

The Letatlin installation connects the old traditions dating back to the art of Ancient Greece, and the ide-als of constructivism. A male figure atop of the modified Tatlin Tower reminds us of the continuous interplay of the traditional and innovative, the carnal and constructivist, the sensual and rational. “I am interested in the correlation of the grotesquely tiny figure – a being that seems to have come from another world – with this enormous structure. The tower does not serve as a podium; it establishes the parameters of space and infinity wherein this body is lost and tries to find a way out”.

**AES+F. Inverso Mundus**

The sarcastic fantasy Inverso Mundus (“The World Upside Down”) is a multimedia project created in 2015 with the use of technologies developed by the AES+F art group. Inverso in Italian means “the opposite, reverse”; Mundus is “the world” in Latin. The narrative of the film depicts the picture of the world that is beautiful and full of misbeliefs. The inspiration came from the tradition of European “luboks”, popular prints of the 13-14th centuries. The artists mixed the nonsense of modern life with the aesthetics of a Medieval carnival. A social Utopia turns paupers into rich men, victims into executioners, while chimeras become pet-like creatures. Inverso Mundus is the world where the Apocalypse is merely an amusement.

**Andrey Bartenev. Flagmen – The Landing of the Family Happiness Ship**

The ships of family happiness and their captains are the focal point of Andrey Bartenev’s sculpture. Let us follow the example of these heroes and open our hearts to our dreams! The signalmen who help the family happiness ships to land symbolize the joy of life and our certainty that true feelings will overcome all barriers. “Family is the source of human happiness”, notes Andrey Bartenev.

**Pavel Pepperstein. A Suprematist Family**

Pavel Pepperstein usually creates serialized artworks. After the group portrait A Suprematist Family the artist painted several double portraits: the mother and the father, the grandparents, the son and the daughter, and, naturally, the cat and the dog. All figures form the proud family of suprematist shapes. “Here we have the basic idea of an ideal family. Everyone can imagine one’s loved ones in the place of these geometrical shapes» – notes the artist. He imparts the warmth of traditional prints to these severe figures of Russian avant-garde.

**Georgy Ostretsov. Guardian of the Cosmic Tones**

There is a new universe born in the artist’s family. A new person, a new personality, a new universe – this is the sequence that is suggested by the triptych The Miracle of Life and the sculpture Guardian of the Cosmos. The central section of the triptych is Family as the Artist’s Muse – a self-portrait of Ostretsov and his family. The wife here is the muse, the provider of all tools for the artist and the person who is responsible for continuing the family line. Guardian of the Cosmic Tones reflects the particular life circumstances which Ostretsov experienced: the image of his deceased mother who passed away when he was still young is transformed into the Mother of All Humanity who shields us from all harm.

**Georgy Totibadze. Out of the Woods**

Georgy Totibadze describes himself as a neo-primitivist, and, as he has achieved his formal education in Moscow and Tbilisi, this is an apt definition. His art appeals directly to our visual perception. The Out of the Woods triptych breaks away from reality and presents us with an idyllic landscape. Totibadze lavishes the same attention to the ever-present dirt of the roads of Stolbovka Village. This is a perfect contrast for the figures of the newlyweds – a hapless pair of lovers who have lost Paradise but remain steadfast in their hope for simple human joys.

**Konstantin Zvezdochetov. Greetings from Moscow**

Pre-revolutionary Moscow was not that different from the Moscow of today. Konstantin Zvezdochetov takes us on a tour of Moscow at the beginning of the 19th century via a kaleidoscope of sign-boards styled as faded black and white photographs. The artist presents his ads with revealing titles on canvases, fiberboards, cardboard etc. It is as though these pieces were made by special order on the fly.

The full scope of Greetings from Moscow series was presented at the XL-Gallery in winter 2019. It was a continuation of the artist’s previous Regular Civilization exhibition where he pictured life abroad, or rather our vivid fantasies about the beauties of life away from home. The retrospective on Russian kitsch is blunt, but just as ironic.

**Alexander Vinogradov. Happy Hours**

An artist captures the flow of a simple life. No matter where you live – in Moscow, Khimki, or Tuscany – the colors of the ambient reality do not necessarily correspond with your feelings. Terra della Francesca was created especially for the cover of BoscoMagazine. The piece is a part of a greater series – Sea-sons. Terra della Francesca is a recreation of the emotions Vinogradov experienced when he first saw Piero della Francesca’s fresco Madonna del Parto. The artist initially discovered this masterpiece through the film Nostalghia before seeing the original fresco in Monterchi. Vinogradov draws inspiration for his digital pieces from rustic Italy, and posts his images in Instagram. The Happy Hours series form a narrative influenced by the Italian sun. There is no place for the city hustle and bustle here. It is always quiet, as it still is in small towns. It is a place where each traveler deserves attention. Happy Hours are the hours of quiet expectation of the unknown.

**Sergey Bratkov. The First Temptation of Mankind**

Adam and Eve – the first family, the original ancestors of the entire mankind – are the main heroes of Sergey Bratkov’s pavilion. The theme of family is transformed by the introduction of temptation – some-thing that we all deal with on a daily basis. As the artist notes, “even GUM presents itself as a grandiose temptation. The process of consumption is always linked with temptation.” The author asks us to experience the first temptation of mankind through a rather ingenious display. Bratkov presents all the elements of the familiar Bible story: the Garden of Eden, Adam and Eve, the Snake and just the right amount of apples. Discover the roots of temptation that you may resist it when the time comes.

**Semyon Faibisovich. Metamorphoses**

An insight into reality via art made Semyon Faibisovich one of the most successful artists of the post-Soviet period. His attention to the realm mundanity continues with newly discovered territories and through new technologies. The Metamorphoses project was created in Tel-Aviv. The artist was taking photographs of the neighborhoods where he found some hidden potential: “Photographs are always concealing something. Digital paintings bring out the sensations, that very message that I wanted to pre-sent, those images that these subjects make me think of, that usually fall out of the scope of normal vi-sion. This is my way to open up reality.” The Metamorphoses project resulted in the double portrait of the artist’s son and the latter’s daughter which appeared on the cover of BoscoMagazine. Fall 2017

**Aidan Salakhova. The Beginning**

Aidan Salakhova’s minimalist style is full of expressiveness. The artist is focused on the world of emotions where there is almost no place for social or any other conventions. The symbols of her graphic works and sculptures form a poetic style of self-identification. The dialogue between the eternal attributes of man and woman, intense creativity and willpower make the graphical diptych The Beginning an emblem. The concentrated energy of meaningfulness runs as a leitmotif through all the pieces in the display: the sculpture Without Words #31, the monumental painting Ornament #11 and the above-mentioned diptych created exclusively for the BoscoMagazine cover.

**Bella Levikova. Mind Developments.**

Bella Levikova’s integral vision helps us to see the world from a different perspective. In her Quantum Teleportation series, Levikova considers the interaction of the quantum world with our inner selves. “Quanta are the tiniest living particles that were discovered in 1925”, – notes Bella. “Before that we saw the world through the laws of Newton. After 1925, quantum mechanics formed, and our whole concept of the world transformed. Quanta are present among us, they are living creatures and react to the viewer. Scientists discovered all these wonders by monitoring particles. The quantum world is full of spirit, the quantum consciousness enables us to understand alternative, non-realistic art.”

The artist is steady in her faith that “time is kept by those who follow the path of developing their minds. It is the only possible way to adapt life systems to new vibrations and new meanings on Earth.” Today, cognitive abilities are studied by scientists. But Levikova focuses on consciousness as presented in art! Thus, the integral art became her crucial link to the universe of information flows on all levels.

**Irina Korina. Isotope Station**

All family nests are different. They can take the form of a circle of friends, a dacha, a summer holiday, or a box with old toys. Irina Korina is a part of a generation of artists who cherish the joys of communication with their associates. This is why her Winter Birds and Others series (2018) shows us a new perspective on the master of total installations. However, the other side of this world contains memories about an imaginary playground which helps us to grow our personal perception of the universe and understanding of truth to unbelievable proportions.

**Tanya Pioniker. An Imaginary Family**

A shelter for the artist’s imaginary family, a safe place completely hidden away from the outer world? Only at first glance. The characters of Pioniker’s personal mythology follow their own logic, so they appear in her works whenever they want. Nevertheless, their inner mysteries and riddles are intertwined with the community. This explains the references to historical events and recognizable symbols. Deep creative self-reflection brings forward fascinating and dynamic stories described with passion and in de-tail. If you carefully follow Pioniker’s characters with a magnifying glass, they will happily tell you their whole story and explain the meaning behind the subject matter of the artworks.