



FOR IMMEDIATE RELEASE

COLLECTING YOUNG RUSSIAN ART, V-A-C / Muhka

Official launch and announcement of selected artist whose work will go to the Muhka Collection: 18 September at Cosmospow International Art Fair, 11am Press Conference and 9.30pm official announcement of the selected artist at V-A-C booth D6.

V-A-C Foundation, Moscow and Muhka, Museum of Contemporary Art, Antwerp are proud to announce the launch of a new scheme designed to support the new generation of artists in Russia and to open up contemporary Russian culture to the wider world. Collecting Young Russian Art, V-A-C Muhka is an annual scheme in which five Russian curators are each given the chance to nominate two young artists from their country. After bringing their nominees to the table, the group will shortlist four finalists' whose work will be exclusively presented at the Cosmospow art fair in Moscow in its launch year. A jury consisting of V-A-C Director Teresa Iarocci Mavica, Muhka Director Bart de Baere and guest jury member Lorenzo Benedetti, director of the Art Center De Vleeshal in Middelburg, the Netherlands, will choose the winning artist from the four finalists, whose work will go to the Muhka Collection.

V-A-C are delighted to be launching Collecting Young Russian Art, V-A-C Muhka in collaboration with Cosmospow Art Fair, which will be further enhanced by the introduction of the Cosmospow Artists' Patronage Programme.

In its first year, V-A-C and Muhka have worked with the Russian curators Yulia Aksenova, Katerina Chuchalina, Ekaterina Inozemtseva, Andrey Parshikov and Elena Yaichnikova, who have shortlisted the artists Evgeny Granilshchikov, Andrey Kuzkin, Taus Makhacheva and Urban Fauna Lab Collective. Work by each of the finalists can be viewed at booth D6 for the duration of Cosmospow International Art Fair.

Finalists and works presented at Cosmoscw:

Evgeny Granilshchikov

Courbet's Funeral

Video filmed on mobile phone (11'33'')

2014

Courtesy of the artist

Courbet's Funeral is a film collage made of documentary videos Granilshchikov and staged footage, as well as reenactments of daily routine events.

It can be considered as a video poem recorded on a mobile phone camera, but it also takes us back to real-life events that took place in Moscow in the beginning of 2014. In the context of the film, simple and trivial monologues of its protagonists begin to sound like political commentaries and at the same time touch upon the transformation and problems of the language of filmmaking. The film talks about the present in present tense, therefore it is impossible to avoid conversations about the political undercurrent of the film, the distance of the author from the subject matter. In that sense *Courbet's Funeral* is a video diary that claims to have the importance of a document.

Urban Fauna Lab

The New Leaders of Regional Development

Power point presentation, model

2014

Courtesy of the artists

The New Leaders of Regional Development present a new project for the opening up of Russia's northern territories and the reclamation of the sites of former Gulag prison camps. This is a presentation of a project for an 'eco-friendly' data-centre, provoking a spontaneous self-organisation of biological life on an evolutionary scale. The artists propose the erection of a source of heat energy—a data-centre in the tundra, in a virtually lifeless space. They have created a design for a social and biological utopia, comparable with that which society has tried to create in its isolating institutions. Heat is to form the boundaries of the territory, without the need for walls.

The narrative in which diagrams, graphics and other indicators are laid upon subtle watercolours and map patterns is framed in the form of a presentation to persuade interested parties of its high investment appeal. The economic drawbacks of using the sites of Stalinist work camps are contrasted with the effectiveness of contemporary global economic projects, and are laid out in the language of market research.

Andrey Kuzkin

Things to come

Video documentation of performance, installation

09.02.2011–15.03.201–15.03.2040

Courtesy of the artist

V — a — c

A man sealed all his belongings in 59 metal boxes for 29 years. Absolutely all items from my apartment-studio—works of art (paintings, graphics, sculptures), manuscripts, the computer with all its contents, everyday items, clothes, etc. were put into metal boxes and welded shut. All in all that made 58 different-sized boxes.

The boxes, together with lists and photographs of the event were exhibited in the gallery. At the opening ceremony a performance was offered to the audience: my remaining belongings (a camera, IDs, clothes, etc) were packed in the last, the 59th box. The list of the things packed was read out loud. I had a number one haircut, and the cut hair was also put in the box. The box was welded shut publicly. I washed myself in a basin and put on some new clothes. All the boxes as art items may be sold at any time, but they only may be opened in 29 years.

Taus Makhacheva

Caspian Sea

2014

Photo documentation of performance

Courtesy of the artist

The grand hall of the Art Museum's castle in Uppsala where the opening performance of Friction Festival took place is called the 'peace room'.

After speeches of the representatives of the Cultural Board of the City of Uppsala the guests were invited to have some cake. Each piece was repeating the shape of the Caspian Sea and neighboring regions. Before cutting the cake the artist asked each guest for the regional preference: 'Would you like a piece of Iran? Azerbaijan? Or Russia?' That cake copied the shape of another cake, seen in the archival 16 mm film footage, found by the artist in the Krasnogorsk Film Archive. The footage shows Adolf Hitler and his generals cutting the cake, while the Russian voice-over speaks about Nazi's plans to conquer Baku in order to gain control over the large oil deposits.

The montage analysis shows that the authenticity of this film is questionable. It was initially presented as an excerpt from German propaganda, but it might as well have been fabricated by the USSR.

For all further info. / images etc.:

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NOTES FOR EDITORS:

- About V-A-C Foundation

V-A-C is dedicated to the international presentation, production and development of Russian contemporary Art – across a multitude of forms and within the framework of an invigorated and informed educational programme. Particularly important to the new generation of artists in Russia, V-A-C's focus is on practically supporting and expanding the platform for home-grown talent, giving artists the opportunity to experience, engage with and interrogate international cultural practices whilst developing an authentic and autonomous artistic language. It is deservedly considered as one of the key proponents in opening out contemporary Russian culture to the wider world, and practically supporting and developing emerging artists through finding new international platforms for exhibition and opportunities for commissions as well as ways of encouraging cross-cultural exchange - especially important in the current climate. www.v-a-c.ru

- About M HKA

- M HKA is a museum for contemporary art, film and visual culture. It is an open meeting place for art, artists and audiences. M HKA aspires to a leading position within Flanders and an international profile based on the avant-garde tradition of Antwerp. M HKA connects artistic issues and broader societal issues, international and regional perspectives, artists and audiences, tradition and renewal, reflection and presentation. A central concern is working with the collection, which includes acquisitions, maintenance and research. <http://www.muhka.be/en>