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Press release

WINNERS OF THE 7TH ANNUAL THE ART NEWSPAPER RUSSIA AWARD ANNOUNCED

On March 1, the 7th Annual Award of The Art Newspaper Russia took place. 2018 winners in categories “Museum of the Year”, “Exhibition of the Year”, “Book of the Year”, “Restoration of the Year” and “Personal Contribution” were announced at the Gostiny Dvor.

The annual award of The Art Newspaper Russia is one of the most anticipated events in the art world, an acknowledgment of outstanding achievements in the field. The award highlights the past year's most significant events in Russian art both in Russia and abroad, as well as the work of patrons of the art in developing and preserving cultural heritage. The choice of winners was determined by both public response and the professional community's feedback. The award itself is a sculpture by Russian artist Sergey Shekhovtsov depicting the Big Ben of London and the Spasskaya Tower of the Moscow Kremlin as intersecting clock hands. The Art Newspaper highlights the events that incorporate Russia into the international art scene, promote Russian art abroad and, on the other hand, allow Russians to see and appreciate the art of the world.

Inna Bazhenova, publisher and founder of The Art Newspaper Russia Award, the head the Department of Culture of Moscow Alexander Kibovsky and the editor-in-chief of The Art Newspaper Russia Milena Orlova opened the ceremony. This year the jewellery company Mercury became the general partner of The Art Newspaper Russia Award. For Mercury, cooperation with the number one art newspaper was a continuation of the company's strategy to support the most significant cultural events.

**MUSEUM OF THE YEAR – The State Museum of Contemporary Art - Costakis Collection
(as a part of the Organization of Museums of Visual Arts, MOMus, Thessaloniki)
Museum Director Maria Tsantsanoglu
President of the Museum's Board of Trustees Andreas Takis
Head of the Museum Development Committee Kristina Krasnyanskaya**

Since 2000, The State Museum of Contemporary Art in Thessaloniki owns a significant collection of Russian avant-garde works. The collection was purchased from the heirs of the legendary collector George Costakis (1913–1990).

When Costakis emigrated from the USSR in 1977 he brought part of his collection with him to Greece, his historic homeland, while the other part remained at the State Tretyakov Gallery in Russia. Thessaloniki fund has 1,277 works of art, as well as about 3,000 items of George Costakis' personal archive. The collection includes not only the works of such prominent artists as Kazimir Malevich, Mikhail Matyushin, Vladimir Tatlin, Mikhail Larionov, Pavel Filonov, Alexander Rodchenko, but also a wide range of works by others. They help to understand and reconstruct the development of Russian avant-garde scene in the first third of the 20th century.

Since the collection became part of the Thessaloniki Museum, many efforts have been made to promote it around the world. In 2018 it was time to strengthen the position of the avant-garde inside the museum itself, located in the building of the former Lazarite monastery. In June the museum opened the exhibition entitled "Costakis collection. Restart" curated by Natalia Avtonomova and Alla Lukanova, designed by Kirill Ass and Nadya Korbut. It became a prototype of the future permanent exhibition, to be updated twice a year subsequently. The new museum strategy, supported by several Moscow patrons, proposes creating the largest Russian avant-garde center outside of Russia in Thessaloniki.

EXHIBITION OF THE YEAR - "Ilya and Emilia Kabakov. "Not everyone will be taken into the future." Tate Modern (London). The State Hermitage Museum (St. Petersburg). The State Tretyakov Gallery (Moscow).

The exhibition of Ilya Kabakov and his wife and co-author from the late 1980s onwards, Emilia Kabakova, is an inspiring example of international cultural cooperation. From the very beginning, the project was intended for three museums: Tate Modern, the Hermitage and the Tretyakov Gallery (with the support of Novatek). The organizers state that this exhibition is the first large-scale retrospective of the founder of Moscow conceptualism, who became famous in the world as the one who invented the "total" installation. The exhibition includes works created by Ilya Kabakov during the last 60 years, from the 1960s to today.

The name of the project refers both to the mid-1970s text by Kabakov and to the installation of the same name and encourages the viewer to discuss the role and place of art in our life. At each museum, the exhibition had its own structure, since space was a key concept for Kabakov. The artists had several hundred exhibitions at leading museums around the world, while in Moscow and St. Petersburg there had been shows of separate installations. But the project "Not everyone will be taken into the future," where the artist's evolution was examined from an academic and comprehensive perspective, strengthened Ilya Kabakov' status of a classic of contemporary art.

The most famous "born in the USSR" artist in the world, Kabakov seriously influenced the post-Soviet art evolution. The fact that his works have been extensively shown to Russian viewer, is especially important today when the society dramatically rethinks the Soviet experience, which received a universal existentialist interpretation in Kabakov's oeuvre. Commemorating the exhibition, the creative couple donated Ilya Kabakov's Moscow workshop at Sretensky Boulevard to the Tretyakov gallery. The artist used to work there from the early 1970s to the late 1980s. Now it will be a museum devoted to the emergence of Moscow conceptualism and its heroes.

PERSONAL CONTRIBUTION - Natalia Opaleva, founder and director of the AZ Museum.

The AZ Museum starting point was the collection of works by Anatoly Zverev and other artists of the 1960s. But the museum's ambitions are not limited to preserving the memory of just one, even though a legendary, artist. The AZ Museum proposed a "cultural game", as the art director of the museum Polina Lobachevskaya put it. In 2018, the museum carried out its first foreign project. The exhibition "New Flight to Solaris" was shown first at the Foundation Franco Zeffirelli in Florence, and then at the royal palace in the town of Monza. This grand multimedia installation combined video images and original works of twelve "unofficial" artists of the 1960s, from Anatoly Zverev and Ernst Neizvestny to Ulo Sooster and Dmitry Krasnoperov. The key to the installation is the famous movie "Solaris" by Andrei Tarkovsky. The museum also supported a scientific

conference about the Khrushchev's Thaw era, organized by the Russian Institute of Art History. In Moscow, the museum celebrated its third anniversary with Zverev-Gala exhibition, which presented 250 works by the artist and the animated film "Notes of a Madman" based on Zverev's illustrations for Gogol's novel.

BOOK OF THE YEAR — "Simply Rome. Italy Images XXI" by Arkady Ippolitov (Moscow, KoLibri, Azbuka-Attikus, 2018)

"Simply Rome" is the third and the best book in the series "Italy Images XXI" by Arkady Ippolitov. Like the previous installments, "Especially Lombardy" and "Only Venice" it's pleasant reading, intellectual prose of excellent literary quality. The author's knowledge of Italy and Rome, bold and often controversial comparisons and parallels, his ability to see and understand the art fascinates the reader. The author's sharp remarks about modernity may puzzle, but, after all, to Rome modernity is only a tiny part of eternity. The book constantly juggles various styles: from a quick overview of historical events it moves to a closer look at the works of architecture and paintings, to personal relations of Bernini and Borromini or all the versions of "Bacchus" painted by Caravaggio. This makes Ippolitov's book stand out among the monotony of scientific and historical writings and traditional guidebooks.

The book's main character is not just the "eternal city," but Rome, depicted as if perceived by a person, brought up with Russian culture. Or as it's perceived personally by Arkady Ippolitov, a resident of St. Petersburg, a researcher at the Hermitage Museum, a curator of exhibitions and a person with independent views. Ippolitov has had a long affair with Rome, and his book is a novel about that affair. In this book, as in Rome, the past defines the present and different eras are inseparably connected. The conversation can easily turn from antiquity to a recent film and it seems completely natural. By speaking of Rome in simple, everyday language, Ippolitov brings readers closer to the city's great art and the geniuses that worked there. "Simply Rome" was written not for the purpose of accumulation of knowledge, but to understand the secrets of this city.

RESTORATION OF THE YEAR - the Palace of Peter III, the Chinese Palace, the decoration of the church pavilion and the interior of Vorontsova's chambers at the Great Menshikov Palace. Oranienbaum Palace and park (part of the Peterhof Museum-Reserve).

Oranienbaum Palace and park was conceived by Alexander Menshikov but changed many owners during its 300-year history. It went through difficult times during the Soviet period. For a long time, it had been pretty much abandoned and various organizations occupied a significant part of the estate. Then there was not enough funding to launch the restoration. Only in recent years, Oranienbaum became a real museum on par with other St. Petersburg museums and parks. In 2007, Oranienbaum was officially attached to the Peterhof Museum-Reserve, which jumpstarted the restoration process. By the celebration of Oranienbaum's 300th anniversary in 2011, the Great Menshikov Palace was free from outside organizations and the first ceremonial halls opened there.

The restoration has not yet been completed by 100%, but works at the most important, iconic buildings are almost over. In 2017, the restored apartments of the Countess Elizaveta Vorontsova were opened to the public, while in 2018, the church at the Great Menshikov Palace, Peter III Palace and three halls of the Chinese Palace (wine bedchamber, boudoir, and Emperor Paul's office) were opened. Restoration has been carried out using advanced technologies. Several unconventional solutions had been adapted to accommodate various finds in historical interiors. Complex restoration required the participation of many specialists from different organizations. The next goal at Oranienbaum is the restoration of the Rolling Hill Pavilion.

The ceremony included several theatre performances, where the directors created the winners' images, playing with the theme of imaginary journeys in time and space of three main characters: the father, the mother and the daughter, living in a communal apartment. Accompanied by the

baroque music performed by Andrei Reshetin's ensemble "Soloists of Catherine the Great" the characters were transported to the Chinese Palace at Oranienbaum (Restoration of the Year), where they danced a choreographic number directed by Anna Abalikhina. The next imaginary journey was to Rome, the city that both Nikolai Gogol and the author of the Book of the Year, Arkady Ippolitov, were in love with.

Ludovica Rambelli Teatro from Italy was brought to Moscow especially for this performance. Its artists recreated the paintings of Michelangelo and Caravaggio, accompanied by a musical piece mixing the song "Russia, What Do You Want from Me" and Vacanze Romane. In one of the rooms, the daughter sees a mad artist, whose art changes her life forever. Thus, a performance devoted to the Personal Contribution award becomes a visual journey into the world of Anatoly Zverev.

The communal apartment turns into the Museum of the Year when a house manager and a new tenant bring wooden boxes and take works of avant-garde artists out of them. In the final performance of the ceremony, dedicated to the Exhibition of the Year, the apartment residents were planning to move. The woman recited a monologue "Not everyone will be taken into the future" into the telephone receiver, while the house manager installed a ladder and climbed it to turn off the speaker, portraying the installation by Ilya and Emilia Kabakovs "A conversation with an angel".

Partners of the Award: S.T. Dupont, Bentley Moscow official dealer, The Ritz-Carlton Hotel Moscow, Still Art Cultural Foundation, MBG Company, and Visionär Creative Bureau by Roman Kovalishin.

Idea and creation of the ceremony:

Alexey Agranovich - director, producer, theater and film actor;

Kirill Preobrazhensky - artist, curator, teacher;

Anna Naumova - graphic artist, stage designer.

Detailed information about the winners of The Art Newspaper Russia Award is available on the website and in the March issue of the newspaper.

<http://www.theartnewspaper.ru/posts/6652/>

<http://www.theartnewspaper.ru/posts/6665/>

Photo selections:

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