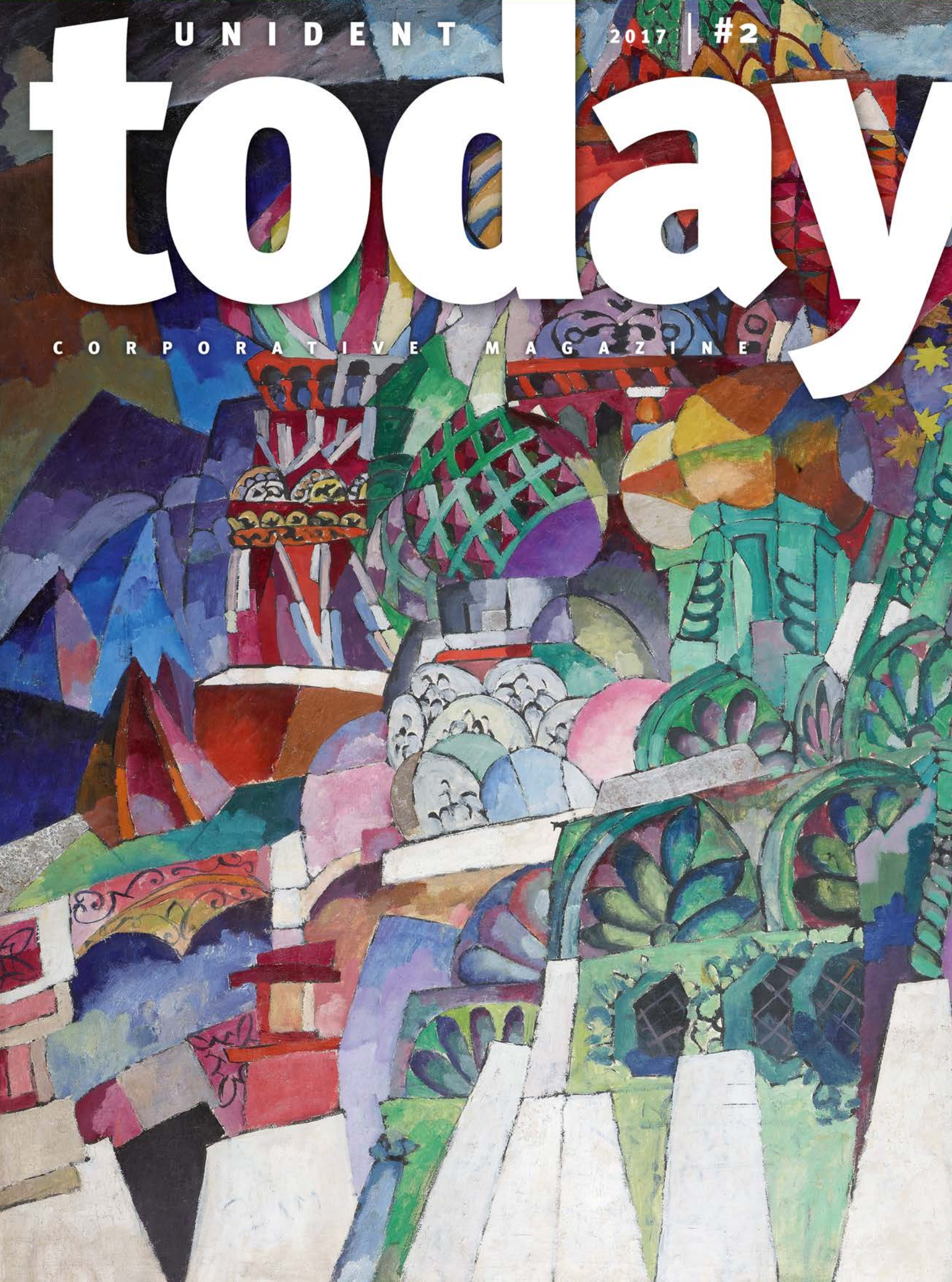


U N I D E N T

2017 | #2

today

C O R P O R A T I V E M A G A Z I N E





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Dear Friends,
we continue our tradition to issue an English version of TODAY. I think it is important that all our partners, friends, and suppliers should have the possibility to learn about the company's news, achievements, and plans.

Many of our projects have long gone beyond Russia to become successful and demanded in the international market. ROCS products can be purchased in 45 countries now. The brand has topped the National Pharmaceutical Rating, leaving behind many world-renowned global brands. To find out what secrets lie behind the success of this business project, read the interview with our brilliant leader Svetlana Matelo, PhD in Medicine and DRC's General Director.

Unident devotes considerable attention to educational projects. Our Learning Center has turned into a popular venue for delivering lectures, master classes and seminars to Moscow doctors. RUDN students attend courses there now, and the clinics of the Unident Dentistry chain have become academic clinics for this educational institution. We have a clear understanding that today's students are the future of Russian medicine, and the best of them may soon become doctors of our clinic chain.

I cannot but mention our recent ambitious initiative: Unipharma and Rosapteka pharmacy chains. Quite a lot has been done over the past year: we opened many new outlets, set up a staff training procedure, and launched a loyalty program. As is the case with any project, the success of this one largely depends on the team; and their professional skills did not go unnoticed by the pharmaceutical industry. Thus, the Unipharma chain was nominated for the national award 'Pharmacy of the Year' while some of its staff members were short-listed for the 'Pharmacy Manager' nomination.

UNIDENT's primary mission has always been to develop and upgrade Russian medicine. One of our divisions, company MedImport, took an active part in constructing and equipping a unique medical facility: the Military Medical Academy in Saint Petersburg. It consists of 7 multi-storey buildings and occupies an area of 150,000 square meters, which is the size of 22 soccer fields. The clinic is designed to house 630 in-patients simultaneously, and its first patients were already admitted in September.

This year U-Art, the cultural foundation that we created over 10 years ago, has carried out a string of major cultural projects covering various fields of art: national award 'Innovation', chamber music festival VIVARTE held at the Tretyakov Gallery, and an exposition of Georgian avant-garde organized at the Pushkin Museum. In the autumn, Moscow hosted the 9th International Festival VIVACELLO, which is one of U-Art's favorite and most spectacular projects. This time it featured a world premiere written by the British composer Lord Michael Berkeley specially for the festival. VIVACELLO also gathered classical music stars from the US, South Korea, Germany, Australia and France. Let me invite you to our expositions, concerts, and festivals. I have no doubts that each of the events will be special for you, and each performer will bring you a host of positive emotions, thus making a cold season a bit warmer.

Tamaz Manashero
President of the UNIDENT Group of Companies,
PhD in Economics



UNIDENT TODAY

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Aristarkh Lentulov,
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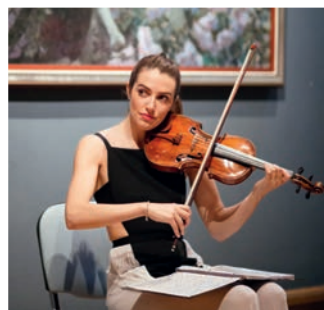
PHARMACEUTICS
MEDICATION
SUPPLIES,
PHARMACY CHAINS

MEDIIMPORT

CONSTRUCTION
AND EQUIPMENT
MEDICAL CENTERS
AND LABS

UNIDENT

SUPPLY AND
IMPLEMENTATION
DENTAL TECHNOLOGY
AND EQUIPMENT



RESEARCH
AND PRODUCTION
HEALTH AND BEAUTY
PRODUCTS

R.O.C.S.
REMINERALIZING ORAL CARE SYSTEMS

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CULTURE
U-ART FOUNDATION:
YOU AND THE ARTS

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ТЫ И ИСКУССТВО

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**УЧЕБНЫЙ
ЦЕНТР**



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A 25% discount on the Philips Sonicare toothbrush and R.O.C.S.[®] PRO Electro & Whitening toothpaste at the shop.philips.ru online store

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IDEAL COUPLE

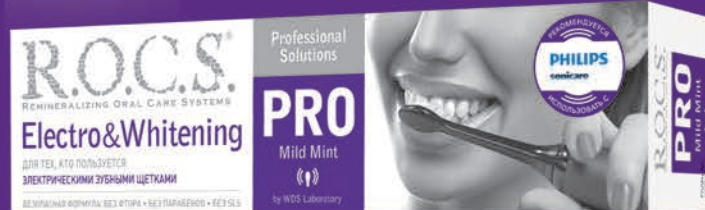


BIO friendly

UNIQUE TOOTHPASTE R.O.C.S.[®] PRO Electro & Whitening

Designed to be used together with the innovative **PHILIPS SONICARE** electric toothbrush

The R.O.C.S.[®] PRO «ELECTRO & WHITENING» TOOTHPASTE is based on the ENZYME AND MINERALS PRO-SYSTEM, which softens up dental plaque as well as colored pigments with the help of natural enzymes, making their removal by the dynamic flow of liquid created thanks to



the **PHILIPS SONICARE TOOTHBRUSH** easier. When utilized together, an ultradelicate polishing effect is created. Suitable for ultradelicate brushing with a manual toothbrush as well. Feel your teeth become smooth and clean for the whole day!

*According to the data from the «DSM Group» monthly audit of the pharmaceutical retail market, the R.O.C.S.[®] brand was the most sold brand in the Russian Federation by sales value in 2016.



www.rocs.ru www.philips.ru

LLC "DRC Center" OGRN 1067746306495, legal address: 142800, Russia, Moscow region, Stupinsky district, 5th km on Stupino-Malino road, est. 1, bldg. 1.



DRC: Business from Science

When innovation and market expansion is the same process

The DRC Group has conquered the markets of 45 countries of the world with their products, made using their own unique research and production technologies. The company's range of products includes oral care brands, cosmetics, medicinal products, and intimate hygiene brands. The company owns 50 patents that are valid throughout the world. All of this is thanks to the breakthroughs made at their own research laboratories. Marketing promotions are based on the clinical effectiveness of the products. How exactly did this business model lead to the company's success? This is what we discussed with Svetlana Matelo, PhD and the CEO of the DRC group of commercial and industrial companies

Ties between the laboratory and the market

– The most unique characteristic of our company is how deep we delve into the scientific aspect of the spheres we work in – says Svetlana Matelo, who has a degree in medicine, and who has been the CEO since its foundation. – Our marketing is very good, but it is by no means the main factor in our business results and our decision making. It isn't always our top priority.

– *What is your driving force then?*

– The high degree of clinical effectiveness of our products and our human values. It may not seem to be neither the simplest nor the most common strategy for businesses in our industry, nevertheless, it is precisely this approach that forms our beliefs regarding what we do. Our activities are based on innovation.

We have many patented formulas, however, they do not only exist on paper, these inventions have been realized physically in practice. Many of them have been developed locally by scientists during the Soviet era. We have breathed life once more into many forgotten ideas, having significantly improved them, adding our own changes as well. We have a wealth of knowledge and plenty of experience, allowing us to be several steps ahead and set our own pace for development for the industry as a whole. We also place a big emphasis on biocompatibility and safety not only for the consumer, but for the environment as well.

– *This is surprising for a successful business.*

– Agreed, often because for every successful business like us, there are others, for whom the implementation of new research is an additional risk. It is much safer to act conservatively, basing your business on slogans, pretty packaging, a budget for advertisements and the purchase of a stand at a store. The scientific



The production plant is located in the Stupino district of the Moscow Oblast, Russia



“Today R.O.C.S. is one of the most recommended brands in Russia, the CIS countries, and several others. But an important reason for our success is a tangible effectiveness. We do not only believe in what we do, we also know what we are doing, and this is very important. We have begun to intensively conquer the market straight away, and we continue doing that today”

approach requires patience. This is precisely our case. We are always on the lookout for new things, we test and develop.

– *Having a lot of scientists in management probably helps with that.*

– Yes, for example, our Director of Production is an aircraft engine engineer, he makes blueprints for the equipment that we use for manufacturing himself. Our head technologist is a specialist in engine fuel. I am a doctor. The director of our research department is a physiologist and is one of our key specialists in the field of preventive dentistry. Many Candidates of Sciences are employed in our company, including Candidates of Medical Sciences. When we had only begun to operate, many were doubtful about our goal of entering the premium brand market with a Russian-made product. However, our strategy turned out to be the correct one. As a result, we had become one of the leaders of the market, and we also placed in the top 3 leading oral care product companies at year end. We are first in the children’s product market and the pharmaceutical sales channel by sales volume. Our product range has no cheap products, and this is not the case simply because we want the price to be high. Having spent

many years doing research, we know that it is impossible to develop a product that is both cheap and effective at the same time. The truth is, in many cases, the cost of the materials needed to produce an effective product is much higher than the price of the cheapest products that you can find on the shelves. Thirteen years ago, the price niche that we set as our target for the R.O.C.S. toothpaste seemed impossibly out of reach. However, later we found out that it sells really well for one simple reason – it has a noticeable effect when you use it. What toothpaste do you, for example, brush your teeth with?

– *To be honest, I can’t recall right now.*

– Usually, if a person can recall the brand that they use, and it isn’t R.O.C.S., then I ask them to try out R.O.C.S. for a week, and then switch back to their favorite brand. In 95% of cases, after switching back to their old toothpaste, people feel the difference and choose R.O.C.S. instead.

– *One can feel the effects of a toothpaste?*

– Of course, if there is one. And therein lies the main success of our strategy. It is not only the dentist’s recommendations



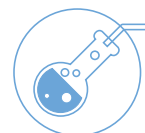
Regular international clinical trials



Presentations at international conferences and scientific papers published in specialized publications



Active participation in international exhibitions, as well as research and development seminars



Manufacturing using our own raw materials



The formulas of DRC products are based on proprietary research

that matter. Yes, today R.O.C.S. is one of the most recommended brands in Russia, the CIS countries, and several others. But an important reason for our success is a tangible effectiveness.

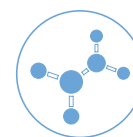
The link between new products and the consumer

– We have amassed quite a bit of experience working in other countries. Based on that experience, a certain attitude regarding the perfumery and cosmetics industry has formed for me. For example, I have seen for myself that Western Europe is indeed very conservative.

– *How did you come to that conclusion?*

– For example, it is very difficult for a German or a Briton to stop using the product that his or her grandparents have used, brands that have ties to their childhood. It is very difficult to motivate Europeans to change their habits and try

out new brands. On the contrary, in Eastern Europe, people are less conservative. In Russia, for example, there are very high standards for products in the beauty industry: in many ways, today, we are ahead of Europe and the USA in that regard. In Russia, new technologies are immediately implemented, literally “the next day” after being developed. In the fields of dentistry and plastic surgery, many of our top specialists are world-class professionals and are often invited to give lectures abroad. The beauty product assortment on the shelves of stores in Russia is often much more varied than in good old Europe. In our country, there is a powerful driving force behind it – the endless desire of women to look attractive. Our women are ready to spend their last money on a tub of face cream! (*laughs*) Anything to look good. Women are decision makers when it comes to shopping, you know that. The beauty industry develops under the influence of female dominance. This is especially so in our country. However, don't forget the men, either. The demand for “good looks” is also growing among the male part of the population in Russia, as well as throughout the whole world.



Laboratories responsible for producing unique ingredients and pharmaceutical substances



50 international patents



Owned brands: R.O.C.S.® and Lapikka® (oral care products), Femegyl® (professional skin care products), Ivomed® (intimate hygiene products), Argakol®, Herpenox® (medicinal products)

The link between viable positioning and trends

– Large corporations closely watch what we do. Usually, everything new and interesting in the world is born deep inside relatively small companies. We already have a lot of influence over trends in the perfumery and cosmetics industry, as well as over the medicine industry and the field of preventive dentistry.

– *Which trends are these, exactly?*

– One of them is the validity of the omnipresent use of fluorides in toothpastes. The approach of our company to the use of fluorine compounds is very careful. We have created and patented formulas without fluorine, and the clinical



“Biocompatibility and bioavailability of the ingredients and the product as a whole is important to us. Even so, the product can still be manufactured from artificially synthesized raw materials mixed with natural components. In reality, whether it’s synthesized or natural isn’t as important. Our new Femegyl brand of cosmetics is based on the same principles”

effectiveness of these formulas has been proven. There are more and more toothpastes that do not contain fluorine, but it is R.O.C.S. that is practically the only toothpaste certified according to WHO standards as an alternative to toothpastes with fluorine. For three years in a row, we have addressed this topic in our scientific reports at the World Dental Congress. The second idea relates not only to toothpastes, but to the beauty and food industries in general – it is natural ingredients. The biological compatibility of our ingredients with the human body and the environment, as well as the safety of the consumer, is even more important for our company. Natural does not always mean safe. We actively use both natural and synthetic ingredients, but they should be of a high quality and biocompatible, hence safe and effective. This is how we position ourselves as a company. I should note that when discussing naturalness and safety, there can be a lot of preconceptions. The consumer often falls prey to misinformation. Let’s take, for example, the story with parabens and their substitutes. Caught up in the anti-paraben campaign, everyone rushed to buy

paraben-free products, but nobody gave a thought to what the parabens were replaced with. And often, even though they are not parabens, these ingredients are far from safe! Not a lot of people know that plants also produce parabens. Everything depends on the quality of the ingredient, its bioavailability and biocompatibility, as well as on its effective concentration. Another trend is the manufacturer name becoming a guarantee of quality and safety. We are one of these manufacturers.

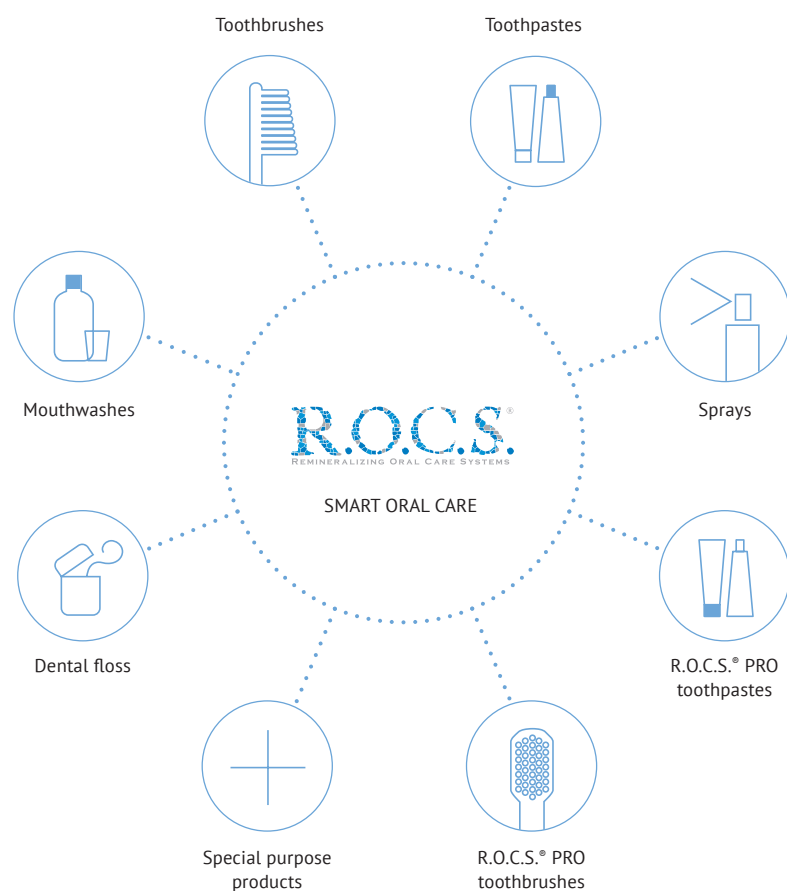
Effects that were suddenly discovered

– Life is beautiful and wonderful. It is one thing when you are designing a formula or product on paper, and it is completely another when you get to the clinical trials, during which scientific finds are sometimes made, and surprising effects are discovered. In our experience, this has happened several times, giving rise to more than one business trend. For example, we have a patented anti-candidiasis formula. At first, we were developing it as part of a children’s toothpaste, which is now marketed for babies. The formula not only



“Our range of products also has the Lapikka toothpaste brand, which has a more affordable price, and it has several advantages compared to its competitors in the given price range”

Brand architecture



has an anticandidal effect, but also an antimicrobial one, moreover, it normalizes the makeup of the microflora. We carried out a range of tests and took the decision to use it in gynecological and dermatological products. Another example is the R.O.C.S. Medical remineralizing gel. At first, we placed the emphasis on its remineralizing effect, but during trials, it turned out that the gel also has a brightening effect. Moreover, it does not contain peroxides or fluorides and can be used by children of a young age, as well as adults. A beautiful and shining white enamel is guaranteed even for the smallest patients.

– How are decisions regarding the introduction of new products into the market taken?

– The decision regarding whether we incorporate a certain formula development into our product range or not depends on the degree of its clinical effectiveness and on the potential demand for it. Sometimes we discover a new unique niche. There are products in our range that are sold in limited amounts, and sometimes we manufacture them not for profit, but because there are patients that need them. If not us, then who?

“If you try our IVOMED intimate hygiene products, you will definitely want to buy more as soon as you run out. Medical products for wound healing, biorevitalization injections, external treatment remedies for labial herpes and other products – these are all products that we have developed, and they are all part of our range of products”

MRI for the Capital

MedImport installs new MRI equipment at the S. P. Botkin City Clinical Hospital

Although today magnetic resonance imaging is one of the most accurate and widely used diagnostic methods, currently not all medical facilities in Russia provide this type of scan, and the patients who seek free medical care sometimes have to wait months for the appointment. This is why every new MRI system up and running is a significant event not only for a particular hospital but for the whole city as well

Text: **Artur Toporkov** Photo: **Philips, MedImport**

Founded in 1910, the S.P. Botkin City Clinical Hospital now occupies the entire block. The number of its employees is 4,000, and the buildings can accommodate 1,700 inpatients. The hospital is distinguished by the fact that almost all its departments serve as the clinical bases of the leading Russian educational and research institutions. In view of the heavy workload and intensive flow of patients, the hospital constantly needs to expand



It is often impossible to be sure of the diagnosis without MRI



Heavy equipment transported to the clinic

and update its technical fund. MedImport helped it by installing a new MRT apparatus within the framework of the modernization program.

The hospital received the Philips Ingenua 1.5 T tomographic scanner and relevant software which makes it possible to conduct the widest range of studies. Experts of MedImport implemented this project on a turnkey basis, starting with consultations on the selection of the



22 tons
is the total weight of the MRI system together with the supplementary equipment

Philips Ingenia
1.5T MRI
system



At a Philips plant

tomograph model and ending with the organization of construction works. German experts have assembled the Faraday cages and climate system necessary for the functioning of the magnetic resonance tomograph. The task of installing Ingenia 1.5T was not easy for many reasons. For example, it was necessary to partially dismantle the external wall of the building. It was the only way to place the undismountable apparatus weighing

4.5 tons in the laboratory. The total weight of the whole installation is almost 22 tons, including the two-ton cooling system, uninterrupted power supply unit weighing almost the same, and other related mechanisms. The team of MedImport managed to deploy all the equipment in the hospital building optimally. The cost of such an MRT system is about EUR 1,100,000.

The capacity is one of the essential parameters of a tomograph with the use

of which surveys are conducted. It is measured in Tesla (T). The quality of the images produced by the device depends on this parameter. Devices with a capacity of 1.5T are most often used for clinical studies; 3T tomographs can be applied on infrequent occasions. Tomographs that boast of the capacity of more than 3T are also manufactured, but they are used for research purposes only. If the committed capacity power is less than 1.5T, it implies less resolution of the pictures and worse accuracy of the diagnosis.

The Ingenia model, installed at the Botkin Hospital by MedImport boasts of several important features: an optimal capacity of 1.5T, dStream technology for high-precision images, iPatient platform for accounting for differences in behavior, condition, anatomy, and physiology of patients, as well as IntelliSpace Portal system ensuring convenient teamwork of clinicians.



The R.O.C.S.[®] Brand Named No. 1 on the Pharma Channel

In Moscow, the first ever National Pharmaceutical Rating revealed the best products on the Russian market. R.O.C.S.[®] topped the rankings in the toothpaste brand category.

The NPR's 10 nominations cover the entire industry sector nationwide, with more than 1,300 domestic and foreign manufacturers and 5,830 brands. The winners among companies and products are identified by the market itself, reflecting the preferences and needs of doctors

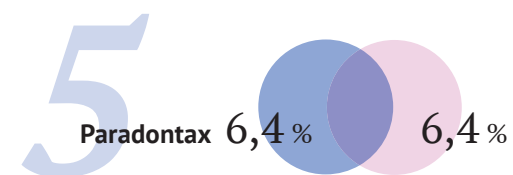
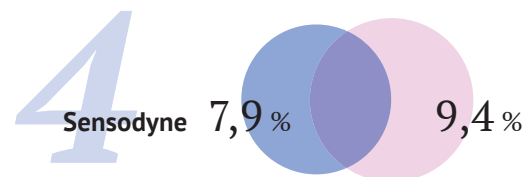
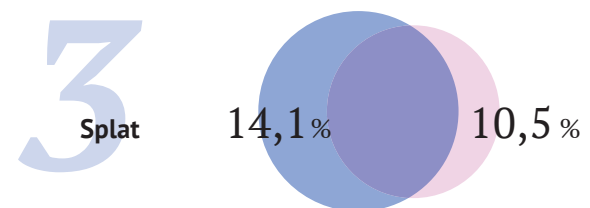
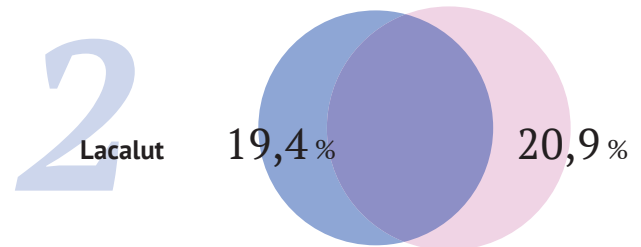
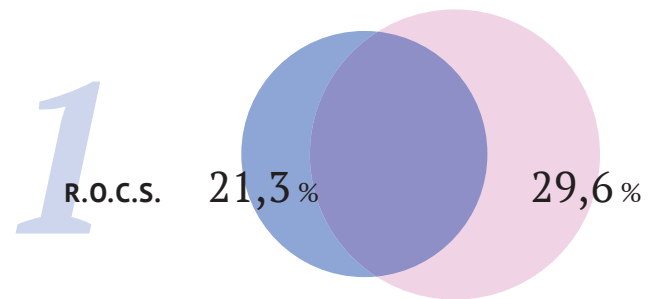
and patients – the industry's consumer base. The rating system is based on syndicated research of the DSM Group, a leading Russian marketing agency. This time, the winners were awarded for their performance in 2016.

The objectives of the research project are to identify the best in the industry and to determine the companies that have achieved tangible results providing the nation with quality pharmaceuticals. As the event demonstrated, this information is not only useful to the professional pharmaceutical and medical community but also of interest to a wider audience of end consumers.

The National Pharmaceutical Rating award ceremony is expected to become an annual event.

The Toothpaste Brand category

Ranking of brands by sales volume and revenue, 2016



● Market share by sales volume, 2016

● Market share by revenue, 2016

R.O.C.S. Presents the Results of the Contest “Smile for Egor Creed”

In Crocus City Hall on 7 March, Egor Creed gave a solo concert, where the singer presented the long-awaited new album. Among the spectators were the lucky ones who won the ticket by participating in the competition organized by R.O.C.S.®. Under the terms of the contest it was necessary to share a photo of the widest, most sincere smile with a hashtag #УлыбкаДляЕгораКрида/



#SmileForEgorCreed in social networks. Then a special jury headed by Egor himself chose three winners, who received invitations to the concert. However, this was not the last gift from R.O.C.S.®. In the foyer of the concert

hall, in a special photo zone, anyone could take a photo, publish it in social networks and get a chance to win things from the new BlackStarWear collection from Egor Creed.

Egor Creed's concert is an unforgettable show

and genuine emotions. R.O.C.S.® gladly presented the opportunity for the most active singer fans to get to the concert, to be the first to hear songs from the new album and to sing Creed's main hits together with their favorite performer.

The Official DRC Online Store Now Open

The DRC Group, which for more than 10 years has been keeping consumers happy with the unsurpassed quality of the R.O.C.S.® brand products, just took one more step in improving their availability by launching an official online store.

The store at www.personal-care.ru features

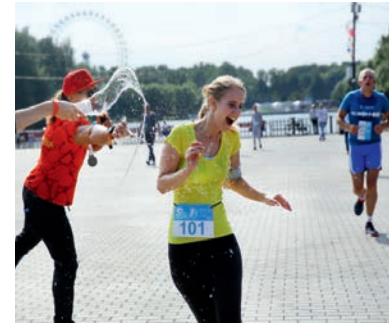
the entire R.O.C.S.® oral hygiene assortment: toothpastes and brushes for adults and children, mouthwash, sprays, and professional care products. Additionally, the online store offers a broad array of one-of-a-kind, innovative beauty care items, including the professional skin care line FEMEGYL® and other brands of the company: Ivomed®, Lapikka®, Gerpenoks®, and Argakol®. The store website has already become a venue for news, sweepstakes



drawings, and special promotions from R.O.C.S.® and the DRC Group.

All products available at the store are covered

by the manufacturer's warranty. Payment methods include both cash and charge, and purchases can be delivered throughout Russia.



The First Ever R.O.C.S. 5K Dental Run for Dental Care Workers Held in Moscow

At the very end of the summer R.O.C.S. arranged an unusual sporting event – a run of dentists named 5K Dental Run.

On September 2 in Izmaylovsky Park, the most athletic representatives of the dental community in Moscow and a number of Russian cities gathered to participate in a unique event – a dental race that started early in the morning, but participants briskly

and with a smile overcame a distance of 5 kilometers.

The Clinical Director of the brand R.O.C.S. Andrei Akulovich became the initiator of the race, and the event itself was held by a close friend of the brand R.O.C.S., the most sports-friendly dentist Vadim Perevoznikov. Despite almost 200 online registrations, in fact 96 participants of the dental community took part in the race, which is good for the first such experience. The organization issues were dealt with by “Vse Begut” company.

“As doctors, we are well aware that a healthy lifestyle is not just a day’s routine and the absence of bad habits. This is a whole philosophy and a special view of the world. We are

glad that our initiative was supported by friends – wonderful talented dentists, who made the today’s event special. It is thanks to them that the tradition of dental races, which we intend to hold annually, has been born today,” commented Svetlana Matelo, head of Diarsi Group of Companies, who, along with all, ran a five-kilometer cross.

All the participants received not only a surge of vivacity and excellent mood, but also gifts from R.O.C.S. The best time among men was shown by Eugene Kondratenko (20.45), and among women the best time was shown by Lika Razina (21.06).

The company plans to make similar races regular and to hold two starts in 2018.

“As doctors, we are well aware of the fact that healthy lifestyle is not just daily routine and the absence of bad habits. It is a whole philosophy, a special worldview”



“Another’s example of defeating the habit, an inspirational story, one’s own desire to be an equal among successful healthy people — these are things that can encourage a person to throw the cigarette away...”

Unident Becomes a Partner of a Federal Anti-Smoking Project

#QuittingNow is a project invented by businessman and football player Denis Timakov, who once quit smoking as a bet with his coach. In his experience, knowing how difficult it is to stay away from cigarettes, Timakov developed an all-Russian game that any smoker can take part in. To do this, you need to download the application and pay the amount that an average person spends on cigarettes per month. Then each participant should last a month without cigarettes and go through

three stages of the project. During the entire trial, sudden medical checks are given to the participants. Those who will come to the end are entitled to the gifts from the chain of Unident clinics: a 50% discount on integrated occupational preventive oral hygiene and a coupon of 2,000 rubles for the services of the Ds clinic cosmetology chain. Among the prizes are other procedures related to health care.

The chain of dental clinics “Unident” willingly joined the initiative #QuittingNow for several reasons. First, the problem of smoking in Russia really is very acute, and it is not in a position to solve simple social advertising. According to official statistics for 2016, 31% of the country’s population

(and this is almost 47 million people) smokes, and 17% smoke one pack a day or more. Secondly, #QuittingNow is a truly effective way to quit smoking for many people, based on motivation in the form of well-being, economy, excitement and a sense of community. Third, the “Unident” chain is directly connected with medicine and is glad to be able to contribute to the strengthening of the health of Russians.

“An example of the fight against smoking provided by others, an inspirational story, a desire to be equal to successful healthy people — that’s what can cause a person to throw a cigarette away far more than any special plaster,” said the president of the Unident Stomatology

chain of clinics Igor Gavasheli. — “I started smoking at the age of 17 and could only quit after many years. It took a lot of effort not to start again, only serious motivation helped. Project #QuittingNow it is precisely this that is directed — it unites people who have decided to change their lives for the better and help others in this”, — noted Igor Gavasheli.

OUR BRANDS



Valeria, singer



Valentin Yudashkin, fashion designer



Oleg Gazmanov, singer

Russian stars choose R.O.C.S.[®] brand



Rodion Gazmanov, singer



Anastasia Denisova, actress



Loya, singer, composer and songwriter



Evelina Bledans, actress, singer, and TV presenter



Ksenia Novikova, singer



Nadya Ruchka, singer and actress



Svetlana Loboda, singer, and Vadim Vernik, TV presenter



Emin Agalarov, singer and musician



Katya Ivanchikova, lead singer in IOWA



Pavel Priluchny, Agata Mutsiniets, actors, and their son



Zhasmin, singer



Vyacheslav Zaitsev, fashion designer



Rita Dakota, singer, composer, and songwriter



Ani Lorak, singer



Vakhtang, beatboxer, musician and vocalist



Dmitry Olenin, radio presenter and DJ



Filipp Kirkorov, singer



Cornelia Mango, singer



Kristina Orbakaite, singer and actress, and Vadim Vernik, TV presenter



Dmitry Koldun, singer and composer



Natalia Bardo, actress, and Marius Weisberg, film director



Sergey Prikazhnikov, lead singer in Pizza

R.O.C.S. PRO Young & White Enamel toothpaste



Young & White Enamel toothpaste is created for daily used to keep your tooth enamel healthy, young-looking, and shining white. The special formula includes a combination of mild low-abrasive particles that delicately clean and preserve the natural whiteness of the teeth, having a temperate effect on the enamel. The Enzyme & Minerals Pro-System formula, based on high-quality herbal components, stems the development of gum disease, while the natural enzyme bromelain gently dissolves the plaque's protein base – one of the major caries-causing factors.

The active mineral ingredients of the R.O.C.S. PRO Young & White Enamel toothpaste strengthen

the enamel and help maintain the teeth's healthy shine. The toothpaste also has an anti-inflammatory effect thanks to the presence of honeysuckle extract. The product's pronounced antibacterial properties allow for increasing its shelf life without using artificial preservatives. The highly safe formula being free of peroxides, sodium lauryl sulfate, fluoride, dyes, and parabens, makes R.O.C.S. PRO Young & White Enamel an excellent choice for daily oral care.

The new R.O.C.S.® PRO Brackets & Ortho toothpaste

This product is intended specifically for those consumers who undergo orthodontic treatment or wear various dental prosthetic devices. A good toothpaste of this type, commonly called a denture toothpaste, should combine effective cleaning and anti-inflammatory properties. The formula created at the WDS research and development center contains an active compound of proteolytic enzymes that allow for cleaning the areas inaccessible to the toothbrush while eliminating inflam-

R.O.C.S.® Presents New Products

A new product from R.O.C.S. delivers the shine and whiteness of younger teeth: introducing the R.O.C.S. PRO Young & White Enamel toothpaste.

The fruit-and-mint flavor and soft pink tint of the toothpaste provide the pleasant brushing experience you want to last!

In order to have a healthy-looking and attractive smile at any age, a thorough oral hygiene routine is paramount. The new R.O.C.S. PRO



Trying to satisfy their customers' needs, DRC experts come up with new formulas and solutions

mation factors. In addition, the PRO Brackets & Ortho toothpaste contains xylitol, which helps normalize the oral cavity microbiome and prevents the development of caries.

Bioavailable mineral compounds restore the enamel and return the natural shine and whiteness to the teeth, and specially designed delicate granules enhance the cleaning properties of the product. The effectiveness of PRO Brackets & Ortho is proven by clinical studies. The toothpaste is recommended to children during the period of bite change due to orthodontic treatment with removable devices as well as to adults wearing any dental prosthetics.

Introducing a new, one-of-a-kind R.O.C.S. Brackets & Ortho toothbrush

Have an impeccable smile while using dental prosthetic devices!

Among the today's great variety of bite-correction appliances, braces remain the most common. Modern braces combine the effectiveness of action with little to no discomfort while being worn. But, the use of any dental orthotic or prosthetic devices, however comfortable, inevitably leads to lowered effectiveness of daily oral hygiene, which in turn contributes to the development of tartar and caries.

To solve this problem, R.O.C.S. created a one-of-a-kind toothbrush for use while wearing dental brace systems. This new prod-

uct continues the R.O.C.S. Brackets & Ortho line. The toothbrush features a special groove in the middle of the bristle cut, which makes disposing of plaque – the major cause of dental diseases – easy and effective. The custom design of the thin curved handle prevents excessive pressure on the gums, and the unique triple-polished bristle tip technology ensures safe brushing that does not damage teeth and gums.

It has been proven that the combined application of the R.O.C.S. Brackets & Ortho product line items allows for consistent, high-quality daily oral hygiene, which helps keep your smile look healthy and attractive even while wearing dental orthotic or prosthetic devices.



R.O.C.S. Brackets & Ortho toothbrush



R.O.C.S. Sensitive toothbrush for sensitive teeth

A new R.O.C.S. product: introducing the R.O.C.S. Sensitive toothbrush for sensitive teeth

R.O.C.S. Sensitive brings more comfort to the process of caring for sensitive teeth.

Increased sensitivity of teeth is one of the most common dental problems: researchers have estimated that today about 70% of Europeans suffer from tooth and gum hypersensitivity. To solve this problem, R.O.C.S. created a unique toothbrush R.O.C.S. Sensitive. The toothbrush has soft bristle with pointed tips, which delicately reach inside the interdental gap and remove plaque – the main cause of dental diseases. The use of the R.O.C.S. Sensitive toothbrush helps reduce teeth sensitivity and prevent inflammation and bleeding of sensitive gums.

The new toothbrush is the latest item in the R.O.C.S. Sensitive line, which includes the toothpastes R.O.C.S. Sensitive Repair & Whitening and R.O.C.S. Sensitive Instant Relief, as well as the special gel R.O.C.S. Medical Sensitive. It has been demonstrated that the combined action of the Sensitive line products results in quick removal of pain symptoms and prevention of their reappearance, as well as in strengthening of the tooth enamel and significant improvement of the appearance and overall condition of sensitive teeth.



R.O.C.S. PRO Electro & Whitening toothpaste

An exclusive new product from R.O.C.S., the R.O.C.S. PRO Electro & Whitening toothpaste

has been developed specifically for electric toothbrushes as part of joint effort of the R.O.C.S. and Philips brands.

The testing of the R.O.C.S. PRO Electro & Whitening toothpaste was conducted using one of the premium Philips Sonicare electric toothbrush models – and showed outstanding results.

The features the R.O.C.S. and Philips brands have in common:

- High technology and innovations
- Unsurpassed level of hygiene with long-lasting effect

- High rating of product safety
- High-end product category
- Products widely recommended by the dentist community

Currently, the popularity of electric toothbrushes is growing steadily throughout the world, with many people using them as products of choice for daily oral care. One of their distinctive characteristics is the way they affect the tooth enamel, so for the best result dentists recommend using these toothbrushes in combination with soft, low-abrasive toothpastes. Thinking of the consumers who prefer electric toothbrushes, the R.O.C.S. experts have de-



'Chocolate' toothpaste combines an unusual taste, high efficiency and complete safety

veloped the one-of-a-kind toothpaste R.O.C.S. PRO Electro & Whitening. Daily use of R.O.C.S. PRO Electro & Whitening ensures outstanding results in terms of hygiene with a long-lasting effect of clean, smooth, bright white teeth.

The special gentle-action formula of Enzyme & Minerals Pro-System in R.O.C.S. PRO Electro & Whitening has a targeted, damage-free dissolving effect on the protein base of plaque – the main caries-inducing factor. The components of the Enzyme & Minerals Pro-System saturate the enamel with minerals such as calcium and phosphorus, which help strength-

ening the teeth, improve their color, and give them a healthy shine. The formula also contains taurine, which improves metabolism in the periodontal tissue, and special macro granules that enhance the quality of cleaning in the areas difficult to access. The effective, non-damaging formula, free of peroxides, fluoride, sodium lauryl sulfate, dyes, and parabens, as well as the low dentin abrasion value, makes the R.O.C.S. PRO Electro & Whitening toothpaste a top choice for daily oral care.

R.O.C.S. Teens Chocolate Mousse



R.O.C.S. creates a toothpaste with the flavor of chocolate mousse!

Chocolate is recognized as one of the most popular flavors among children and adolescents.

In order to help the younger generation develop the habit of brushing their teeth regularly and thoroughly, the expert team of the R.O.C.S. brand has developed a new toothpaste for teenagers named R.O.C.S. Teens Chocolate Mousse. Thanks to the rich chocolate delicacy flavor, children will find it easier to adhere to a healthy oral care system and keep each brushing long enough to be effective.

The R.O.C.S. Teens Chocolate Mousse toothpaste provides marked anti-caries action: the proprietary enzyme-mineral compound MINERALIN® protects

against the development of plaque, which is considered the main culprit of all dental diseases. Thanks to the remarkable cleaning effectiveness of enzymes, there is no need for high content of abrasive substances – this is why enzyme-based cleaning is gentle on the teeth and does not damage young enamel. The R.O.C.S. Teens Chocolate Mousse toothpaste does not contain fluoride, which is especially important if the use of this ingredient is contraindicated or undesirable for the child (living in a region of endemic fluorosis, thyroid disease, etc.).

R.O.C.S. Teens Chocolate Mousse is based on an innovative, internationally patented formula free of fluoride, SLS, or parabens, which in combination with the herbal compound MINERALIN® makes the toothpaste highly effective while being as safe as possible.



For Every Cell of Your Skin

FEMEGYL® Selective: a line of high-performance pharmaceutical skin care products

Text: Natalia Ukolova, PhD in Medicine,
leading FEMEGYL® skin care development specialist

The DRC Group, which earned wide recognition primarily owing to its R.O.C.S.® brand, and the Institute of Plastic Surgery and Cosmetology have come up with a series of original skin care products entitled FEMEGYL®. The birth of a new cosmetics line has been made possible thanks to a long period of painstaking work: for over three years, a team of cosmetology, physiology, and biology experts, drawing upon the many years of experience of both organizations, had been developing these innovative formulas

Their effort resulted in the appearance of one of the first skin care brands in Russia offering the latest formulas, which have been developed at a proprietary R&D facility, prepared according to the highest quality standards, and sold for affordable prices. The new line boasts a wide range of products, from gentle exfoliators to contouring injections. The FEMEGYL® skin care line has been created based on the expertise gathered over the Institute of Plastic Surgery and Cosmetology's 80-year history of researching and producing pharmaceutical-grade cosmetic products. The novelty of many formulas developed at the WDS lab, part of the DRC Group, has been confirmed by international patents.

The entire manufacturing process, from mixing the ingredient to packaging, is based in the Moscow Region where the DRC Group has designed innovative low-tonnage equipment and built a modern R&D lab specifically for this project. Here, hundreds of ingredients carefully selected from around the world are used to create dozens of products — gels, scrubs, lotions, peeling — for all ages and skin types. The small-batch manufacturing process guarantees that the products are shipped out fresh, ensuring the potency of active ingredients.

FEMEGYL® products are based on deionized artesian water drawn from an unpolluted source in the Moscow Region, a high content of raw plant raw materials, and harmless preservatives. Each item in the collection has unique active ingredients, so the combined use of them provides the skin with the ideal balance of nutrients without overburdening it.

Original FEMEGYL® products range from the pharmaceuticals specially designed for use at the cosmetologist's office to those intended for home-based skin care.

The products contain high concentrations of natural active ingredients

50 patents and counting: the product formulas record at the DRC lab



The following is a brief review of FEMEGYL® Selective — a powerful yet gentle skin care collection with a proven clinical effect that can be ordered from the official online store or purchased at a local pharmacies. The line is comprised of three product series, each providing a step-by-step care system for addressing a specific skin concern.

Young and Firm

The anti-aging facial care series for those after 35. The organogermanium compounds used in the Youth and Firm series have antioxidant and antihypoxic properties and promote visual rejuvenation of the skin.



The Young and Firm series promotes visual rejuvenation of the skin



Original formulas enhance tissue respiration, oxygen supply, and bio-availability of active ingredients



Face, neck, and chest serum. Combines a patented organogermanium compound and hyaluronic acid. The combination of these two enhances the properties of other active ingredients and has moisturizing and oxygenating effects, restoring cell respiration and protective function of the skin.

Face, neck, and chest cream. Based on a blend of carefully selected nourishing oils, an organogermanium compound, and low-molecular-weight hyaluronic acid. With regular use, it significantly reduces wrinkle depth while moisturizing and protecting the skin. Over time, improves the function of all skin structures and

stabilizes the stratum corneum barrier, which protects the underlying strata from harmful external factors.

Eye mask based on argan oil and hyaluronic acid. The organogermanium compound and coenzyme Q10 provide rich skin nourishment, have a significant antioxidant effect, reduce wrinkles, restore cellular metabolism, and slow down the process of skin aging.

Clean and Fresh

A minor skin inflammation on the face is an unpleasant surprise that can occur at any age. This concern is especially familiar

to the individuals with oily or combination skin, which is prone to inflammatory reactions. Clean and Fresh is a daily facial skin care series designed to prevent such problems.

Facial wash gel with AHA and quince polyphenols. Effective in removing makeup and cleansing the skin with anti-inflammatory, refreshing, soothing, and moisturizing action.

Facial wash lotion with coffee bean extract and dipotassium glycyrrhizate. The active ingredients enhance skin metabolism, stimulate microcirculation, and create



All products complement one another, spreading vital energy throughout the skin

Regular skin care is a must for everyone, no matter the age and skin type

a detox effect. With regular use, tissue respiration improves, in turn boosting the protective function of the skin and preventing external factors from causing inflammation.

Spot treatment gel with tea tree oil, panthenol, and chamomile extract. Ideal for combating small blemishes and spots with targeted anti-inflammatory and drying action. Balances the function of sebaceous glands in problem areas and makes the skin tone more even at post-inflammatory discoloration sites.

Facial cream with argan and shea oils, allantoin, and low-molecular-weight hya-

luronic acid. Great for the combination and oily skin types. Thanks to the light texture, feels weightless on the face. The organo-germanium compound stabilizes the work of sebaceous glands without causing skin dryness.

Moisturizing and Comforting

No matter the age and skin type, regular skin care is a must for everyone. Moisturizing and Comforting is a series of versatile cosmetic products for day-to-day face, neck, and chest skin care aimed at preventing age-related changes in the skin and protecting it from harmful environmental factors.

Face, neck, and chest cream scrub with licorice root extract and argan oil. This dual-action exfoliator removes the dead skin layer, at the same time moisturizing the younger skin underneath and improving its nourishment by stimulating microcirculation. The result is a fresh, radiant skin.

Eye cream with xylitol and Swertia chirata leaves extract. Moisturizes the skin around the eyes with additional draining and antioxidant action. Improves cellular metabolism, reduces puffiness, and makes the skin tone around the eyes more even. Long-time regular use prevents wrinkles.

New Pharmacies to Be Opened in Moscow

Text: Maria Fedorova

In 2016, UNIDENT Group opened two pharmacy chains in Moscow and Moscow Region: Unipharma and Rosapteka, and in September 2017 the total number of open outlets increased to thirty



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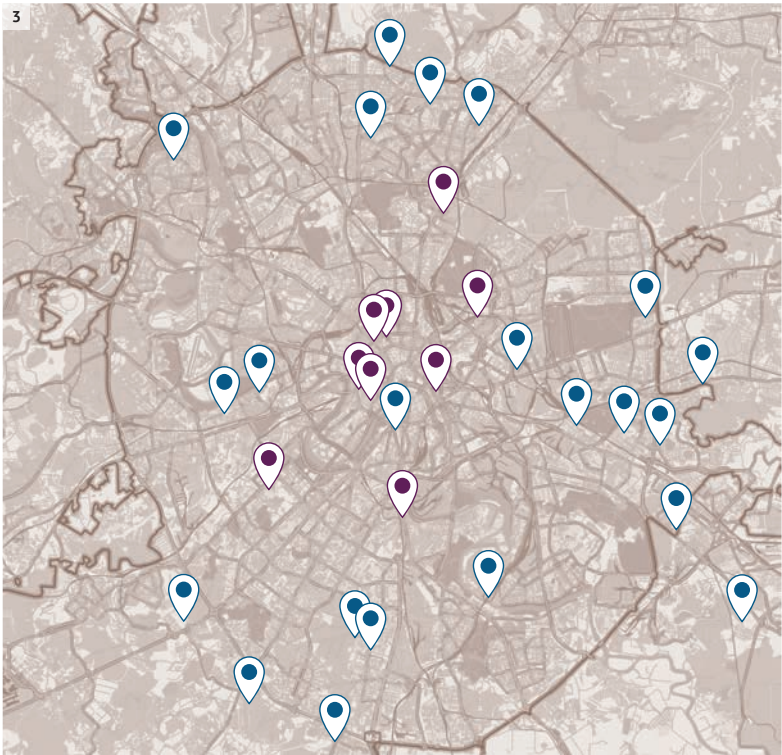
Based on twenty years of experience in the field of medicine and pharmaceuticals, UNIDENT developed clear standards and development strategies for two formats of pharmacies. Unipharma focuses on the premium segment and full range of para-pharmaceutical products, while Rosapteka is aimed at customers whose priorities are the walking-distance availability of stores and optimal combination of quality and affordable prices. When UNIDENT Group launched its pharmacy chains, it invested heavily in winning and maintaining the client confidence in the long term. This strategy



2

- 1. Unipharma combines moderate prices with a premium-class range
- 2. An individualized approach to each customer is the pharmacies' hallmark

- 1. Open display of products is typical of both chains
- 2. All the pharmacies employ only qualified staff
- 3. Unipharma and Rosapteka pharmacies operate in almost every Moscow district



30
pharmacies have been
opened in Moscow
by Unident Group

proved its value in less than a year. By the end of the year, the number of Unipharma and Rosapteka pharmacies in the capital and the region will increase to fifty, and in 2018, both chains will comprise 110 outlets. The pharmacy owes such active geographical expansion to the customer loyalty and smart commodity and staff policies. Unipharma pharmacies are attractive for premium clients and are distinguished by their remarkable interior design and individualized approach to each visitor. The assortment includes both luxury brands and popular medicines, vitamins,

and biologically active dietary supplements. In the summer of 2017, the chain presented the new Beauty Cabin service in the pharmacy located on Ostozhenka Street. It allows any holder of the loyalty card to get a cosmetologist's advice and test various face and body care procedures for free. Operating under the mottoes "walking-distance pharmacies" and "low-price stores," Rosapteka has already caught the fancy of residents of Moscow and Moscow Region. The employees of the chain regularly receive positive feedback from customers who are pleas-

antly surprised by the combination of interior aesthetics, professionalism of pharmacists, and attractive prices. Besides, the open form of sales is offered here which is not characteristic for Moscow economy-class pharmacies. It allows every visitor to examine the assortment and ask questions to pharmacists in a comfortable environment. UNIDENT Group of Companies is sure that the emergence of these two dynamically developing pharmacy chains will positively affect the situation on the market as a whole and set a new height for the quality of the pharmacy service.

Dentistry with Comfort

The Unident chain celebrates its 10th anniversary with opening a new clinic in downtown Moscow

Text: Vsevolod Eremin

Normally, gifts at birthday parties are given to the hero of the occasion, but the Unident company decided to prepare a present for patients by opening the doors of yet another — sixteenth — dental center. The new clinic offers everything to make patients feel comfortable, from cozy interior to leading-edge equipment

Undeniable Advantages

“The expansion was necessary,” says Igor Gavasheli, President of the Unident chain, “since our clinics in the city center have gotten overburdened. Now this problem will be solved.” Patients will be able to use the new clinic’s services every day from 9 AM to 9 PM. Another major plus is the transport accessibility: the building is located within a short walking distance

from the Taganskaya metro station — which makes it convenient for the clients who move around Moscow via metro — and right on the Garden Ring, which will be surely appreciated by those who prefer driving. The space for visitor parking next to the building can be found, and currently the clinic’s administration is working on this issue. “We have had a new design project developed especially for this clinic,” says the clinic chain CEO Dmitry Bykovsky. “We have hired top designers and asked them to create an environment most comfort-



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2



1. The chain's first clinic with a new interior design

2. Address of the new clinic: ul. Zemlyanoy Val, 54/1

able for patients. Now, the interior looks less like a clinic, thanks to the wallpapers, the stylish curtains, the lighting. We have focused on the atmosphere of comfort.”

Diagnostics Up to Par

The clinic provides a full range of dental services in such areas as dental therapy, implantation, prosthetics, endo- and orthodontics. The doctors also offer consultations on maxillofacial and orthognatic

surgery, with the possibility to continue treatment in specialized medical centers of the Unident chain. The clinic is fitted with high-tech modern equipment made by leading manufacturers from around the world.

Special attention in the clinic is given to diagnostics. The radiological equipment, besides the dental X-ray machine and the intraoral sensor by Carestream Dental, includes an MRI scanner of the same brand, which enhances the clinic's capability for high-quality diagnostics. “The scanner



Latest MRI Equipment

The new Unident clinic by the Taganskaya metro station boasts an MRI machine of the latest model manufactured by the Carestream Dental company, an industry leader. In addition to helping the doctor reach accurate diagnostic conclusions as quickly as possible, the new CS 8100 is designed to provide maximum convenience to the patient.

The machine has accommodations for people with disabilities and can be easily adapted to work with patients of all ages. During the examination, the patient's head is accurately positioned using a transparent support with built-in handles, facing the MRI technician. This helps the patient feel safe and comfortable and reduce the anxiety and claustrophobia some individuals – especially children – may experience during the MRI procedure.

The advanced system responsible for the patient's position and a number of other technological features minimize the probability of failure, which would result in the need to repeat the procedure.

One of the most significant advantages that CS 8100 offers is its lowered exposure as compared to conventional panoramic models.



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enables us to see, for example, additional canals, as well as bone tissue deterioration around the root, which is often hard to notice on the ordinary X-ray picture,” says Yana Skalet, the chief physician of the clinic chain. “All our doctors who work with the MRI machine, have been trained for it.”

MRI scanners need mere seconds to take a picture, on which the subsequent treatment plan will be based. This technology is now an integral part of the standard dental practice and is utilized by dentists of all specialties, but most frequently MRI scans are used when preparing to install dental implants, in orthodontics, and during parodontological or endodontic treatment.

1. Interior design creates a calm atmosphere comfortable for patients

2. The clinic chain shows a steady development

3. High-precision diagnostics is possible with the clinic's equipment

Children Deserve the Best

In addition to the five treatment rooms for adult patients, the Taganskaya clinic has a pediatric dentistry department. Visiting the dentist is often a cause of major stress for little ones, and Unident has always been doing everything possi-

ble to protect its most important patients from unpleasant experiences. The interior design for the new clinic – as, in fact, for all the others in the chain – has been created by the R.O.C.S. company. For the children's department, the design experts have chosen a vibrant shade of green and cute, funny big-eyed characters painted on the walls. Although the waiting time is never long, kids can spend it in the playroom, where they can doodle, read, or solve jigsaw puzzles. Members of the pediatric

personnel wear bright shirts with depictions of cartoon characters instead of the usual white uniforms, which kids may feel uneasy about. But the most important factor is their special approach and way of communicating with little patients.

“Our doctors use special psychological techniques and perform all medical procedures in a manner of a game,” explains Tatyana Nefedova, chief pediatric dentist of the clinic chain. “We often use the method well-known in American dental



The first priority of the new design plans was to accommodate every need of the patients

16

clinics of the Unident chain currently operate in Moscow

practice, 'tell-show-do': first, we tell the child in the plain language what we are going to do, then we show it, of course, without demonstrating any 'terrible' instruments, and only after that proceed to the treatment. Typically, this introductory performance helps avoid panic."

Other long-proven techniques the pediatric team uses to divert children's attention include showing to the kids their favorite cartoons. Every room in the pediatric department has a televi-

sion, as well as a place for the parent, who can be there with the child during the entire procedure. Many moms and dads admit that the oral hygiene advice given – again, in a playful manner – by the Unident doctors is followed more readily by the kids than the parents' requests and pleas to "brush your teeth."

The expansion of the Unident chain indicates that more and more Moscow residents make the company's centers their clinics of choice. In order to maintain this reputation earned over the ten years of operation, the Unident management and staff work constantly on improving the quality of medical services and on ensuring their patients' comfort and convenience. The new clinic near Taganskaya is an excellent example of this philosophy.



Live and Learn, Dentists

Unident and RUDN open a multi-discipline clinic and a training center

Text: Maria Fedorova Photo: Evgeny Dudin



RUDN students will now have more opportunities to improve their skills in practice



Vladimir Filippov
RUDN Rector

“ Our University prepares future members of academic elite for 150 countries, not only for Russia. And our students often ask who we cooperate with in terms of practice and professional development; they care about such things. So it's axiomatic for us that we should contact the best companies only – such as UNIDENT. It's a holding that's already quite well known both in Russia and on the global market, and being an international university we take that into account. I'm sure the current agreement is good for all participants and in all aspects. Each has its own strong points: the university's are science and education while the clinic can provide practice and new technologies. Such cooperation and mutual development will be to everyone's benefit. ”

The Unident Dentistry clinic chain and RUDN (The People's Friendship University of Russia) have signed an agreement to open a multi-discipline university clinic and a joint training center. Starting from September 1, 2017, Unident classes will accept senior students of the University's Orthopedic Dentistry Department. The joint center will operate under a double name: Unident-RUDN



Igor Lebedenko,
Head of Orthopedic
Dentistry Chair, RUDN

Non-Casual Relations

The Unident Dentistry clinic chain is a growing organization constantly looking for new specialists. Therefore human resourcing is an ever burning issue as the treatment quality depends on the staff's qualification and skills. So how can an employer attract the best professionals and young talented doctors? All over the world, the issue is settled with the help of specialized universities which,

from their side, are interested in their students getting practice and having employment prospects with the country's best companies.

It's no accident that Unident Dentistry and RUDN have formed an alliance as the organizations have long-time partnership. This was the reason the decision on the project was taken in an extremely short time. With the idea conceived this spring, by September the students will begin to attend the joint Unident-RUDN center.

Universities Are for Learning, Practitioners Are for Treating

As far as the University is concerned, the training center is a unique opportunity for senior students to test themselves in real practice, to get 'in touch' with the profession and eventually to graduate as specialists knowing what real patient care is like. For the Unident company, it means access to RUDN's educational and scientific options – from using simulation centers to conducting research work, to getting advanced training and obtaining degrees at the University. It's

For a number of years, the Unident clinic chain has been supporting various events held at RUDN. This year alone the company sponsored the international annual contest The Scientific Society of Medical Students and the congress Future Now: Innovations in Medical Education and Practical Medicine



Aza Klementyeva
HR Director, Unident
clinic chain

“ I don't regard our new joint center as just a source of qualified medical specialists that will help us satisfy our demand on the middle and upper levels. I think it's also an opportunity for the doctors we already have to receive advanced training. Our specialists will be motivated to continue their education at RUDN, to obtain degrees there. We currently have 16 PhDs and Habilitated Doctors now; if the University helps us raise the academic level of our doctors and increase the number of degree holders, that will be a big step forward

”



Igor Gavasheli
President, Unident
clinic chain

“ Today we have signed an agreement to open a joint Unident-RUDN center. It's a major event for our company. We expect this cooperation to result in further employment of the University's best students in our company and extra motivation for our doctors. It's important to fulfill oneself in both the work and the learning process, to raise one's level with RUDN's help. We also hope to work together with the University's leading specialists when consulting our patients or facing difficult cases. Apart from getting us a reputational advantage, it will give us more expertise for treating our patients in the first place.

”



Unident training center has opened its doors for new students

also important that both parties are actively involved in international processes: the University as an educational institution while Unident as a distributor of 100+ professional dentistry brands. RUDN students trained in Russia will come back home with Unident certificates; such 'loyalty program' and influence on the international community of dentists can hardly be overestimated.

From Doctor to Doctor Habilitatus

It's a common fact that dentists are the fewest among postgraduate and doctoral medical students. Such is the reverse side of this profitable and demanded profession; clinics hold on to

good specialists while doctors, weighing practice and science, tend to choose a stable income hoping to raise their level 'sometime later'. The Unident-RUDN center serves to solve this problem too. RUDN will enable Unident doctors to get an additional qualification in a related profession, to obtain a PhD or Dr. habil. degree, to take part in joint research works and scientific papers. Moreover, the company's management will support such promotion.

It's a win-win situation when strong professionals from practical medicine unite with the ones from the educational field. It allows medicine to develop as an industry and, more importantly, improves the quality of patient care.

Hands Getting Smarter

Why we should support academic competitions among young doctors

Text: Yulia Gladova Photo: Evgeny Dudin, Denis Kuznetsov

In the last year UNIDENT has supported several large training competitions for the beginner dentists in the leading medical universities of Russia. Participants came from multiple corners of Russia, while the honored guests came from the countries with the most developed technologies in this area of medicine. Such events increase the level of specialists and reveal new talents. But why are these competitions needed in real life and in sense of common future?

Just Stay Calm

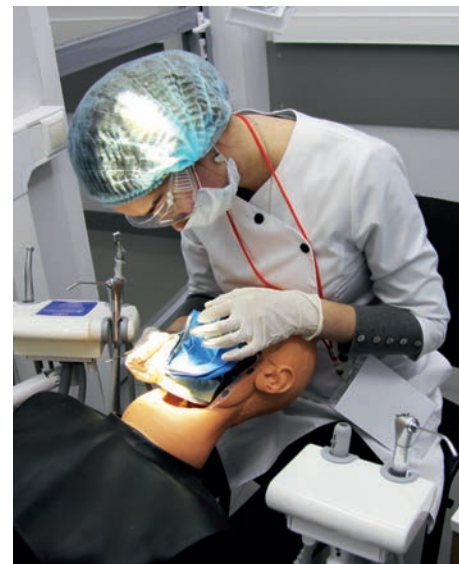
Participant of the first stage of the residents' competition ('Olympiad') in I.M. Sechenov 1st Moscow State Medical University, general practitioner, dentist Tatiana Ivanova walks into her office slowly and calmly.

"The Olympiads are like state exams," she says very quietly, so you also want to behave yourself and listen. – "There is a competitive stage. You cure a tooth on a plastic model, a phantom (this time in the task for the therapists half the tooth was missing and you had to completely restore it). Then you pull the ticket and answer three questions on theory. The most interesting thing about the Olympiad: the work will be looked at by your supervisor, other

specialists, the best of the best in Russia, and foreign guests." This time, the honorary member of the jury was Lana Kay-Mash from the USA, Professor of the Department of Reconstructive Dentistry of the A&M Baylor College of Dentistry. Jury members comment on what is good, what is bad, what needs to be worked out. Nowhere else you will see anything like this.

The Olympiad also included the students from Nizhny Novgorod State Medical University, N.I. Pirogov Russian Research Medical University, A.I. Evdokimov Moscow State University of Medicine and Dentistry.

"Such contests show working conditions and competition, which is quite high today," says Ksenia Babina, PhD in Medi-



Dentist's work requires honed manual skills

cine and Assistant Professor at the Therapeutic Dentistry Department of Sechenov University.

"Has the current jury of the Olympiad revealed anything unexpected to you?" – I ask resident Tatiana Ivanova again.

"Actually, I was convinced that I really did learn something by the end of the residency," she says in her calm manner. Obviously, in the rating of young specialists Tatiana found herself at the right place and does not fall into competition hysteria.

The universities where the Olympiads are held have educational goals. Specialists



Member of the residents' competition Tatiana Ivanova (left) in I.M.Sechenov 1st Moscow State Medical University

themselves can also improve their professional level by investing in master classes and seminars – after all, this increases the market value of their work. But what is the social significance of such events?

Generation of Dentists

“Why do you need any support in your studies?” – I ask Tatiana. – “You are adult smart specialists. Can not you do it yourself?”

Tatiana sits in her sterile office of pastel tones, keeps her back very even and does not change her soft expression.

“There is a rapid development of technology in dentistry,” she says. – “Everything changes. Every year and even every half a year. Something new appears all the time. When you listen to specialists who come from France, Italy, you understand: we need to adopt a plethora of new skills. Let alone the more modern systems of processing of root canals, restoration of a tooth. Tools, methods – many things change. It is clear, that it is impossible to use everything at once. To begin with, this is very expensive, new equipment is required. But it is absolutely necessary to know, to strive, to learn. We have to manage, because if you do not have time to switch to new methods at once, get used to something new, then it will be harder for you. It is necessary to understand that dentistry is a manual work. In the technique that you use, your hands get used to it and improve with each tooth. That is why experienced specialists are so valuable. Their



Darya Baranets
Marketing Specialist,
UNIDENT

“
Now everyone is trying to automate dentistry, and that's fine. Everything tends to minimize human labor, to protect human resources. However, in my opinion, nothing can replace the skilled hands of a specialist. In our electronic automated world, dentistry remains one of the few professions where it is possible for all to benefit from the talent of a person with smart hands.
”



Alexey Abramov
 Director, Medical Institute at RUDN

“Such academic competitions are necessary for several reasons. First of all, it is an opportunity to socialize with colleagues from other cities and countries. Among other things, it is a competition. We had a girl who won the academic Olympiad in Italy with a huge gap – 30 minutes. Quite an incentive for others to improve their level, isn't it? Secondly, the patient, having visited the doctor, can say whether he liked the result or not, but only experienced colleagues can really appreciate the quality of the work. Finally, the third. Now education is focused on skills, so-called competences, that is, the ability to master the medical profession in practice. And academic competitions and Olympiads in all medical specialties are just helping to identify the level of practical skills of students and prepare them for primary accreditation, which everyone has to undergo now.

”

skills are honed. At the same time, it is much more difficult for them to adjust according to the latest trends, because for this they will have to completely change the techniques of work, methods, habits, and this involves years of preparation. So while we are learning, right now is the best time to learn the newest things. It is important for us to be as modern as possible, to meet European standards. And it's much easier for us than for people who learned a long time ago. We easily master the new techniques. By the way, we are very eager for everything new and greedily absorb knowledge, and when our technique is already settled, we will lose this ability in part.”

“It turns out, our treatment in the next 10-20 years depends on how much your generation of dentists will master modern methods?”

“Yes,” answers Tatiana, always calm.



Tatiana is convinced that during the training the doctor needs to master the most modern techniques of treatment

Beauty of the Tooth

“Initially, when I went to study for a dentist, I wanted to work with my hands,” – Tatiana says. “I used to think of becoming a jeweler, but I was told at home that this is a vocational school, a secondary education. And here it is the same: you create a beautiful tooth. I am pleased to create something beautiful that a person will “wear” with pleasure. And I like to see how my tooth becomes natural in the process of work, similar to the previous one. After all, say, you come to the general practitioner and say: “I have a runny nose”. He prescribes drops. You can then come back to him or not, but your nose will stop running anyway. And



Olympiads held at RUDN have been supported by UNIDENT for many years

here the person came and as a result received a beautiful tooth, and nothing hurts him, and everything is fine. That means I helped a person. I cured them. The patient leaves my office healthy.

“Do you think about dentistry in terms of beauty, aesthetics?”

“Yes, among other things. Therapy deals with natural teeth, corrects chipped teeth, darkening, caries. It should not only cure the tooth, but restore it the way it was before. The color needs to be selected. There are several shades of white – all people have different colors of teeth. It is necessary to reproduce all depressions, pits, so that it is as natural as possible. You mix it, you shape it differently. By changing the height, the width of the tooth, you can even rejuvenate a person. In recent years, therapists

have begun to engage in small ceramic restorations – a kind of aesthetic dentistry at the junction of orthopedics and therapy. Maybe, I will select this direction. I'm in my eighth year, I'm already in my last year of residency, but I'm still just starting. I have yet to select the specialization.”

As you know, training in the medical profession does not end with the graduation from the university. Tatyana studied at the medical university for five years, got a doctor's degree. Then after a year in the residency she got a certificate of a general practitioner dentist. Only after the second year of residency she will become a dentist-therapist.

Young Specialists

Resident Tatiana Ivanova looks like a protagonist of the Hunger Games movie. And not just similar – the same figure, the same

face. She has blue stones in her ears, tender pink hospital suit, white shoes. She meets new patients in the medical center hall. Two black-browed young men, seeing the doctor, become radiant. Today dentistry will also become associated with something (or somebody) beautiful for them too.

It has been years since UNIDENT started supporting projects for young dentists. The most recent ones include The IDA Dent-Party-2017 therapeutical congress, the dentistry olympiad within the framework of the Science4Health conference at RUDN, the student's olympiad at A.I.Evdokimov Moscow State University of Medicine and Dentistry, residents competition at I.M. Sechenov 1st Moscow State Medical University. Thanks to these events, about 200 beginning dentists, such as Tatiana, received an opportunity to expand their knowledge and improve their skills.

Six Years on the Road to Mandalay

Russian dentists have completed a long-running volunteer project

Text: **Elena Lyashenko** Photo: **Andrey Akulovich, Dietmar Temps, Marina Di Guardo**

In early 2017, a team of Russian dentists traveled to Myanmar in order to educate the locals on the importance of dental care, bringing them R.O.C.S. toothbrushes and paste as presents. This round has become the last for the long-running project of the Russian Dental Volunteer Organization. According to the organizers, the program was supposed to cover several regions in Asia. After six years, the mission has been accomplished: volunteers have visited Nepal, Cambodia, Tibet, Sri Lanka, and, finally, Myanmar

Myanmar 2017 became the sixth expedition of Russian dentists to Asia. The project's masterminds – Andrey Akulovich, Associate Professor at the Pavlov State Medical University and Head of the Denticure clinic and Roman Maslov, Head of the Department of Surgery at the President clinic – had a long-time desire to visit Myanmar. “Four years ago, on our way back from Cambodia after the second volunteer tour, I bought a fresh issue of GEO magazine with the word Burma on the cover, and that’s how we came up with a new destination,” Andrey Akulovich explains.

The Road to Mandalay

The project of the Russian Dental Volunteer Organization started almost seven years ago as a prospect for adventure

shared among a few like-minded individuals. Andrey Akulovich and Roman Maslov made the announcement, gathered a team of colleagues, enlisted the aid of the DRC Group and UNIDENT, and set out to conquer Nepal by educating its residents in the subject of oral hygiene. Then followed Tibet, Cambodia, and Sri Lanka. The goal that all this time had been attracting the volunteers most, however, was Myanmar, unfamiliar to Russian tourists and almost isolated from the rest of the world. In fact, the volunteer dentists weren’t the first to fall victim to the charm of this land. Burmese motifs entered the Western culture with Rudyard Kipling’s poem Mandalay (1892), in the 20th century made into a song performed by Leonard Warren, Frank Sinatra, and the Soviet poet Novella Matveeva. Robbie Williams released the eponymous hit in 2000.

Mandalay, the former capital of Burma (the country changed its name to Myanmar only in 1989) and its second largest city, became the starting point of the volunteers’ journey. The easiest way to get there was through Bangkok. Although Myanmar shares border with Thailand and occupies a greater area than the latter, the number of visitors from Russia is many times lower. On the one hand, this is great: a culture unspoiled by globalization, with churches and palaces free of tourists. But the participants of the Myanmar 2017 tour immediately faced the other side of Myanmar’s remoteness: almost no one spoke English, the quality of local hotels was difficult to compare with that of neighboring Thailand, and the would-be ubiquitous Wi-Fi and 3G access was extremely rare. “The country has been closed off from the rest of the world for many years, there has long been a ban on the Internet, there had



FOR THE TEMPLE-
 S ARE CALLIN
 I WOULD BE
 BY THE OLD
 MOULMEIN PAGODA,
 LOOKING LAZY AT
 THE SEA;
 ON THE ROAD
 TO MANDALAY,
 WHERE THE OLD
 FLOTILLA LAY...



All sides of local life are painted with the people's spirit

been no cell phone network. According to our guide, just a few years ago a SIM card would cost a fortune, and there were only about a hundred mobile phones in the entire country. At the same time, US dollars are in use here," Andrey Akulovich says. "But the good thing is, it's a land that has preserved a whole lot of cultural values – and we do have something to compare it with, because we have visited most countries in the region. The standard of living is low, the average salary is about 200 dollars, the roads are awful. Nevertheless, everyone is very friendly, we haven't encountered any thieves, and the locals with whom we had the opportunity to communicate were smiling and genial."

The first education session of the Russian Dental Volunteer Organization was held in Mandalay, with some dozens of monks and nuns from a local monastery being the first students. That's right, monasteries in Myanmar are not divided into male and female. The only difference is that men wear maroon robes, while women have pink ones. The dentists traditionally began with telling the students about Russia and their mission. They explained why it is important to watch one's dental health and how to do it. Using large demonstration models of human jaws, they showed how to brush teeth properly and then asked the students to step forward and repeat the procedure in order to memorize it better. After answering questions from the audience, the volunteers gave to the students some presents from the R.O.C.S. brand: toothbrushes and paste tubes of the Teens and Adult series were presented respectively to children and adults. After

Monasteries in Myanmar are not divided into male and female ones. The only difference is that men wear maroon robes, while women have pink ones



the session, the visitors went to see nearby temples and a floating village in the middle of the beautiful Inle Lake. The next leg of the journey lay to the city of Pagan.

Resin and Buddha's Teeth

"We couldn't help noticing the gratitude the Burmese people displayed when accepting the gifts from R.O.C.S. Even for those not really poor, a good toothbrush and quality paste were not considered essentials," Andrey Akulovich says. "The average level of knowledge about oral hygiene was pretty low, as our education sessions revealed. We asked the locals how they cared for their



Education sessions reveal that the average level of knowledge about oral hygiene among locals is low

teeth, and it turned out they use twigs. They would break a twig off a tree, split it at one end, and use this improvised brush for cleaning their teeth. For dentifrice, they often use coal or some kind of resin. But this is not due to poverty or ignorance – rather, a traditional way to do it, a habit. The Burmese are extremely reluctant when it comes to abandoning their ancient ways."

The next education session took place in the township of Nyonsue on the way to Bagan, the ancient heart of Burma. Bagan is called the City of Four Thousand Temples. And in truth, its pagodas and stupas – Buddhist religious buildings – are countless. According to the local monks, the Shwezigon and Lokananda Chaun stupas hold the teeth of Buddha himself. Naturally, this is a must-visit destination for tourists. One can wander among temples and pagodas all day, and the sunset over the valley is a view

*...BUT THAT'S ALL
SHOVE BE'IND ME –
LONG AGO AN' FUR
AWAY AN' THERE
AIN'T NO 'BUS-
SES RUNNIN' FROM
THE BANK TO MAN-
DALAY; AN' I'M
A
TEN-YEAR SOLDIER
TELLS: "IF YOU'VE
'EARD THE EAST
A-CALLIN', YOU
WON'T NEVER
'EED NAUGHT
ELSE."*

to remember for the rest of one's life. From Bagan, the expedition moved to Yangon, another former capital.

The Many-Faced Myanmar

Myanmar is a land of contradictions. For all its conservatism, detachment from rest of the world, and adherence to the tradition, it goes through constant changes. Several times in its history the country changed its name, capital, flag, and coat of arms. The 60-million population is made up of more than 100 nationalities and belongs to many religious denominations dominated by the anti-violence Buddhism (89%).



Another school day for the young
Burmese

It is important
to learn about
hygiene but
also to hold
on to the new
knowledge



However, an unprecedented conflict that started in 2012 between Buddhists and Muslims (of which there are only 4%) lasted longer than a year, resulting in a mass exodus of Muslims to Thailand. These events prevented the tour of the Russian Dental Volunteer Organization in Myanmar earlier. Currently the country is peaceful once again, so the volunteers managed to travel across almost its entire territory.

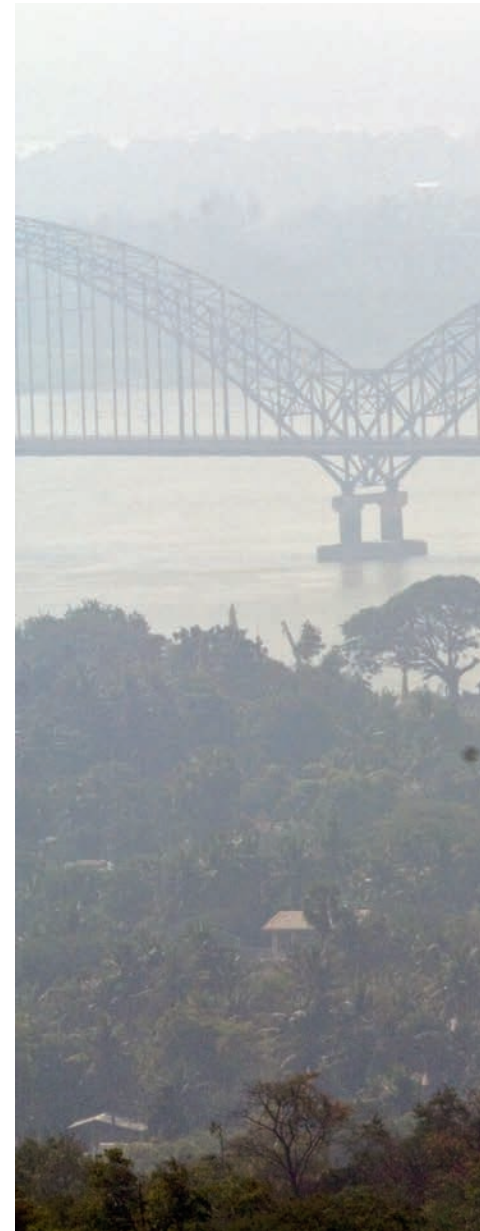
Yangon ceased to be the capital only recently – in 2005 – and still has not lost the status of the No. 1 metropolis. Here the participants of the tour were invited to a reception at the Russian embassy. Having provided the diplomats with R.O.C.S. brushes and toothpaste – all made in Russia – the dentists then visited a local shelter in order to hold another oral hygiene education session.

“Our last effort as educators also took place here, at a very homelike monastery near Yangon. For the first time we were working at a female-only Buddhist monastery. The session was held in a very positive

atmosphere,” Andrey Akulovich recalls. “Upon returning to Yangon, we were in for the most exciting cultural treat of the whole trip: the visit to one of the wonders of the world – the Shwedagon Pagoda. It is truly unique! According to legend, the 100-meter pagoda, the most revered one in Myanmar, houses the relics of four Buddhas: the staff of Kakusandha, the water filter of Kona-gamana, a piece of the robe of Kassapa, and eight hair strands of Gautama.”

Three monasteries, one shelter and an embassy reception – this was the itinerary of the 2017 Myanmar trip. After completing it, the volunteers rewarded themselves with a three-day rest at the beach and returned to Russia.

“As the person who headed all six volunteer trips, I believe that the program we have planned several years ago is now completed,” Andrey Akulovich sums up. “There is only one exception: we are ready to spend every August in Sri Lanka, with a visit to the Tooth Festival included. This is a thoroughly worked out and in-demand initiative, and I see no reason to stop it. As for the rest, the project is closed. For good or not? Who can tell?”





The Russian Dental Volunteer Organization team visiting a monastery

The itinerary contains three monasteries, one shelter and an embassy reception



*...BUT THEM SPICY
GARLIC SMELLS,
AN' THE SUNSHINE
AN' THE PALM-
TREES AN' THE TIN-
KLY TEMPLE-BELLS;
ON THE ROAD TO MAN-
DALAY...*

Rudyard Kipling, Mandalay



Vocabulary

Everyone is interested in what, and, most importantly, why people read. It is especially curious to pose this question to people for whom reading is an important part of life. We asked UNIDENT employees, enthusiastic about literature, to choose among hundreds of works the five books that they could call the most relevant nowadays

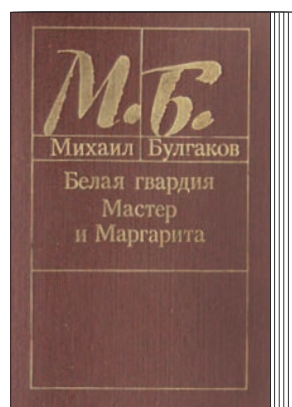
Photo: **Evgeny Dudin**

We would like to thank the Lumiere Brothers Photo Center and bookstore chain Moscow for their help with the photo session



Jane Austen
Pride and Prejudice

This genius work of world literature, first published more than 200 years ago, is still relevant and popular. It combines incredible literary skills, subtle irony and sharp English humor, inimitable psychology and ease of narration. For me it is primarily about bright and memorable characters, which I often recognize in someone of my acquaintances. Some phrases can be used as quotations to aptly describe some life situations or people. And that is what I do.



Mikhail Bulgakov
Master and Margarita

About every five years I read it over and find something new every time. You can open any page and immerse yourself in the fantastic beauty of the language and the wonders of plot. It does not need additional comments – everyone knows everything.

ANASTASIA KARPOVA

*Senior Manager, Regional Sales Department,
UNIDENT*

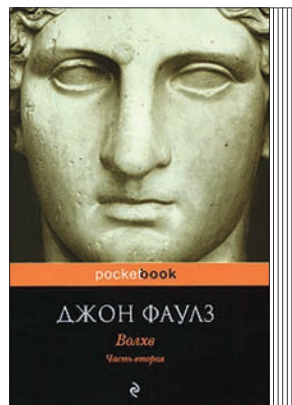
Reading for the sake of pleasure is one of the most important activities that are generally available to a person. I learned to read early. And like everyone who loved it as a child, I read books avidly – with a flashlight under the blanket, to the detriment of walks, school and other useful activities. I immediately preferred large-scale works – novels, sagas, trilogies. The most important thing for me always was that the book lasted as long as possible. I do not like and do not understand poetry, I do not read short stories. But, even so, my list of books to read now includes more than 150 books, and every day it is replenished with new and new titles. As for the ones relevant today, I will name the “books of all times” that are the most important for me. It was not easy to give preference to five works. Because, fortunately, there are a lot of good books in the world and a whole lifetime is not enough to read them all. I had to choose without thinking – like in a psychological test: what came to mind first.

* * *



Dina Rubina
A Russian Canary

After a long break in reading, I was very lucky to come across this particular work. Thanks to it I began to value composition. A multi-layered three-volume saga, written in a marvelous author's language, shows a multitude of intertwining story threads, which at the end correctly and clearly converge and fall into place. The last culminating chapters are written in such a way that it is impossible to hold back tears.



John Fowles
The Magus

It was the first book, for the sake of which I almost forgot to sleep for three days in my youth, I swallowed it in one shot. I remember thinking that the author is alive, but I'm already scared that he can leave and not have time to do something else. It was the only book (800 pages!) I took with me from home when I left Novosibirsk for Moscow 16 years ago. A grandiose multicolored stained-glass window, a mystery book, which does not let you go until the very end and holds you afterwards for a very long time.



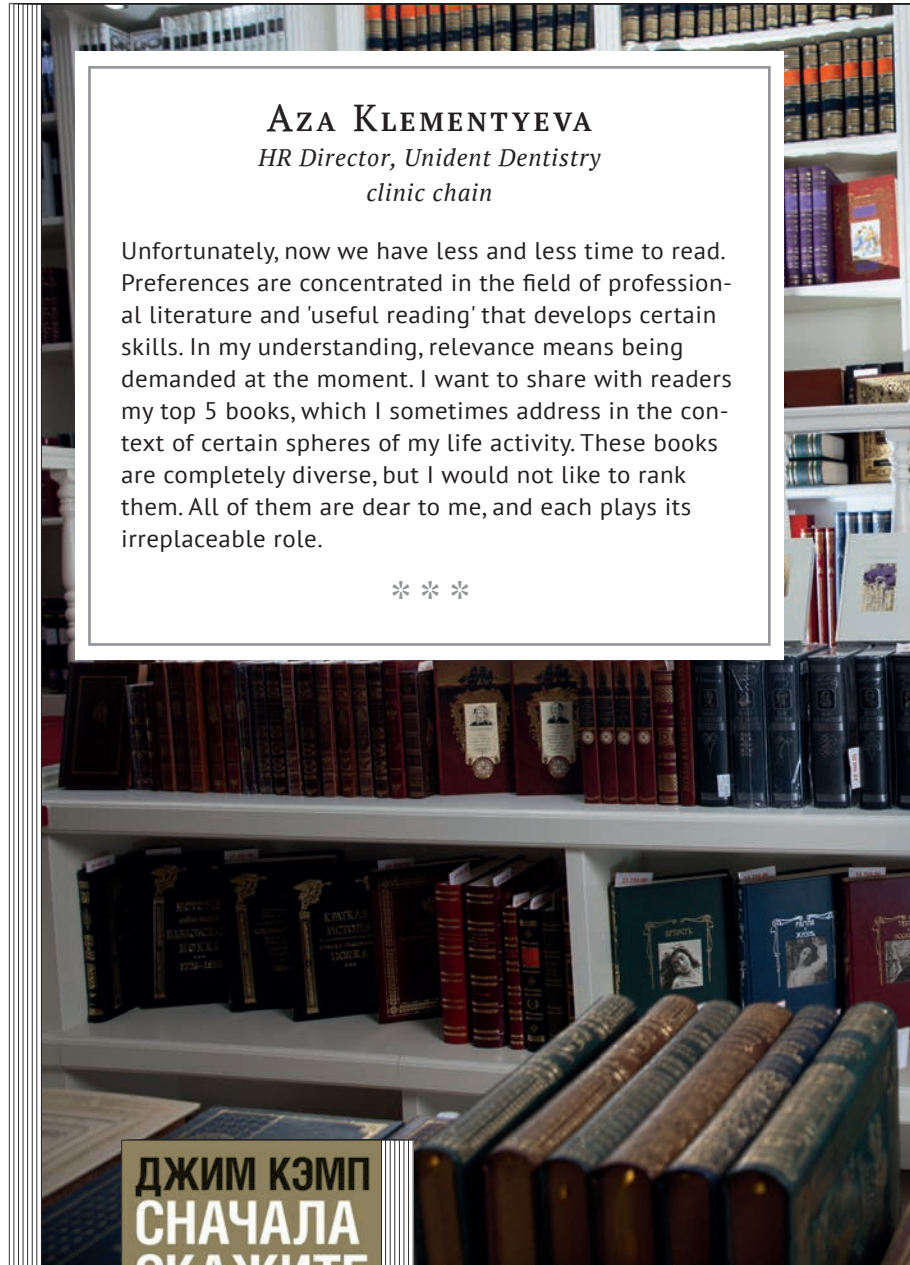
Hanya Yanagihara
A Little Life

Another book was supposed to take this place. But a week before the delivery of the material, I changed my plans without any regret. Do not try to read it, if you are not tolerant, if you directly link the narrative and reality, if you compare life and fiction, hurry to evaluate and judge if you do not want to see between the lines, and you can not and do not know how to look from above. Morally exhausting, taking out the soul and turning inside out, giving birth to anger, bewilderment and admiration, universally discussed, monstrously contradictory and therefore a wonderful Novel with a capital letter.



M.A. Bulgakov
Heart of a Dog

In my school years, Mikhail Bulgakov's books were not studied and not even mentioned in the school program. Therefore, it wasn't until a 'conscious age' that I learned about extraordinary works of this master. For the first acquaintance, it was "Heart of a Dog". This choice was influenced by a Vladimir Bortko film with a brilliant cast. After a difficult working week, communicating with a whole lot of different people, with different needs, upbringing and worldview, the image of Professor Preobrazhensky with his ability to control himself gives strength to cope with emotions and not be disappointed in the profession.

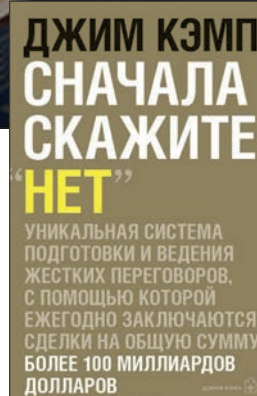


AZA KLEMENTYEVA

*HR Director, Unident Dentistry
clinic chain*

Unfortunately, now we have less and less time to read. Preferences are concentrated in the field of professional literature and 'useful reading' that develops certain skills. In my understanding, relevance means being demanded at the moment. I want to share with readers my top 5 books, which I sometimes address in the context of certain spheres of my life activity. These books are completely diverse, but I would not like to rank them. All of them are dear to me, and each plays its irreplaceable role.

* * *



Jim Camp
***Start with NO...
The Negotiating Tools
that the Pros Don't
Want You to Know***

Camp is the founder of Coach2100 and a negotiation technology coach. I was surprised a lot when I realized that I intuitively used parts of the system described by the author in my negotiations. The topic is presented clearly, clearly and precisely - foreign books on self-development are rarely so specific. And most importantly, the principles of the system are suitable for any life situations – from finding a new job to buying real estate. To everyone who is involved in the process of negotiation, I recommend that you study and follow the rules of this book.



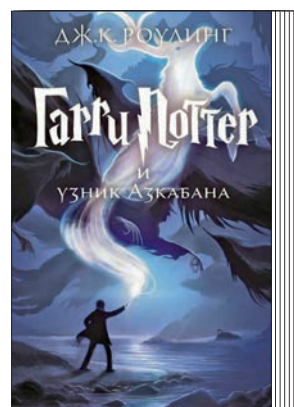
I. Ilf and E. Petrov
The Little Golden Calf

The book is so loved by me that I can quote many passages by heart. And the relevance of the characters described in it does not depend on the historical period. Adventures of the protagonists give me a charge of optimism, free my mind and improve my mood. In addition, I meet all its characters (and quite often) in everyday work. Sometimes the mood is so depressed that only comparing the applicant with some character in the book allows you to adequately complete the interview. I recommend the book for psychological unloading to all those who have to work with a lot of people as part of their job duties.



N.V. Samoukina
HR Director's Handbook

Natalia Samoukina is one of my respected experts in the field of HR management, a business coach and a consultant. The author is in the top 10 Russian business coaches. The book is built on the principle of "Go and do." I recommend it to everyone who works with human resources. This book will give a lot of food for thought and professional development to both a beginner and an experienced specialist.



J. K. Rowling
Harry Potter (books series)

I must say, the story of the children-wizards conquered me immediately and for life even when the translation was amateur and the book was distributed via the Internet. Multiple viewings of the screen version do not reduce the pleasure of this process. A couple of months ago, my daughter bought three books from this series in the original language. After reading the first book, she said: "Mom, you need to read in the original, you will have fun." And indeed, the difference between the original text and the translations is palpable. I recommend to read these books to those who love the fantasy genre and are fluent in English. Even if your stock of English vocabulary is limited to the secondary school or university course, re-reading these books in the original language will be entertaining and will enhance self-esteem. You will plunge into the world of new words expressing known concepts, learn a lot of unfamiliar idioms and in addition get pure joy.



Ken Follet
Century Trilogy

Three volumes, almost 1,000 pages each, about the lives of several families in Russia, Germany and the United States. By the third part, only the genealogical trees printed in the annex help to determine the family ties between the characters. From the point of view of literature as an art, this book is hardly worthy of mention. But for a person not deeply acquainted with the history of the last century, it helps to understand what was happening in the world. The plot is quite breathtaking, so that the last volume, not yet translated into Russian, is worth reading in the original. It is the first big unadapted book in English that I read.

VLADIMIR ZVYAGIN

*Head of Purchasing Department,
UNIDENT*

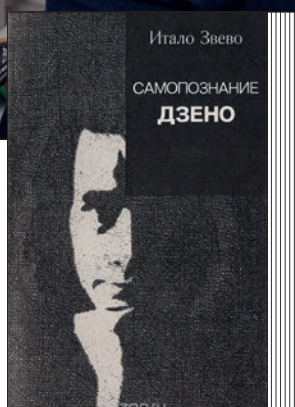
I learned to read early. And before I went to school, staying home alone, I amused myself with reading. Fortunately, there were problems with television in the Soviet Union, and no problems with the publication of children's literature. Now I hardly remember how much I read at school, but on a boring vacation I could read a book taken at random from the bookcase. For example, Flaubert or Alphonse Dode. I really began to read a lot when I went to college right after school. My favorite author was Julio Cortázar. At the same time, I began to seek out and read other Latin American writers – Borges, Casares, Sabato, Vargas Llosa. I read beatniks – Kerouac, Burroughs, Miller, although now this literature does not seem to me worthy of attention. Then there was interest in the American writers of the school of “black humor” – Pynchon, Barth, Barthelme. I think for the person who lives in Russia and speaks Russian, the most relevant books are our classics Gogol, Dostoevsky, Turgenev, Bulgakov. First of all, of course, because of the language. And besides, some aspects of Russian life haven't changed in the last two centuries.

* * *



Ivo Andrić
Travnik Chronicle

A book about the hard life of the French consul in Travnik (Bosnia) at the beginning of the XIX century. Apart from him, in this Turkish city there is only one European – the Austrian consul. Since France and Austria are periodically in a state of war, formal relations are imposed on uneasy personal relations. Wikipedia says that the historical details are accurate; the book is written very well.



Italo Svevo
Zeno's Conscience

I started learning Italian some time ago. And of course, I was interested in learning more about Italian literature. If not more, then at least something. Italo Svevo didn't write much; and he is almost always associated with Joyce, whose English language courses Svevo attended. But this most important book of his is interesting in itself, regardless of Joyce and even Freud, under the influence of whom it is allegedly written. An important warning: do not read "Zeno's Conscience" if you really want to quit smoking.



Boris Pasternak
Doctor Zhivago

First I started listening to this book in an audio version, but turned it off after a minute. Because this book needs to be read. The XX century Russia is not the time or place for people like the protagonist. I immediately remembered "The White Guard", but these two books are too different. First of all, because of how Pasternak writes. This is a completely different language and a completely different perception of the world. In addition, I would recommend "Boris Pasternak" by Dmitry Bykov.

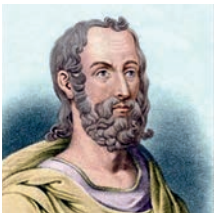


Max Frisch
***Gantenbein /
A Wilderness
of Mirrors***

Switzerland, probably, has not so many writers. At least I know very few of them and, except for Frisch, did not read anyone. "Gantenbein" is not the easiest reading. There are not many events in this book. The most important things happen in Gantenbein's mind, but in a rather different way from the Italian Zeno. This book is like a boring intellectual European cinema, but unlike many films, the external complexity is not an end in itself. It's just that you can describe some things differently, of course, but then the description would be not so precise.

Peaceful Laser

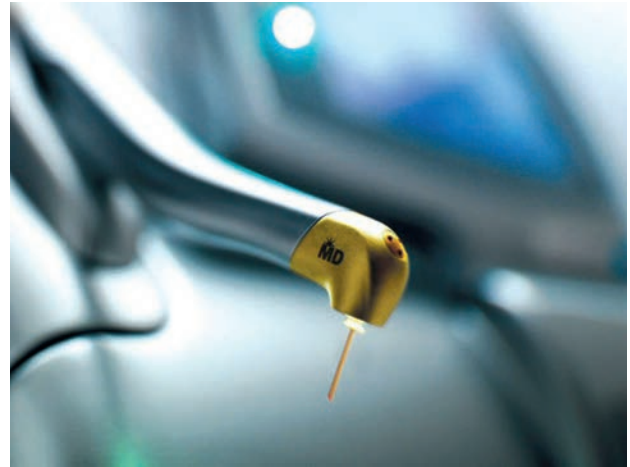
Text: **Artur Toporkov**



“The laser is one of the most wonderful gifts of nature, it has many uses”

*Pliny the Elder
“Natural History”
(1 century AD)*

Laser printing, cameras on the roads, a computer mouse, finally, a cat chasing a laser pointer... We come across lasers every day. However, how all this could be known to Pliny in the first century AD?



Laser tip looks just like a common dentist drill, but this is just an appearance



Silphium or laser, Umbelliferae plant minted on the reverse of antique coin dated V century BC. Silphium was the most important item of export for the ancient city of Cyrene. It was depicted on Cyrenian coins and was the only tribute the inhabitants paid to the Romans

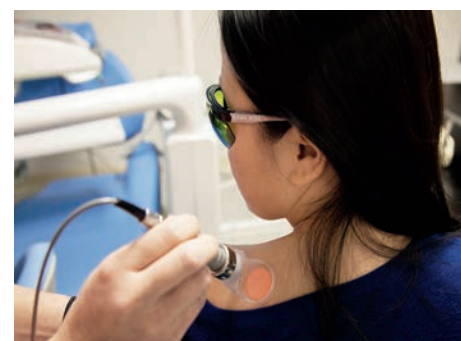
Meanwhile the quote is genuine. Although referring to a laser, the ancient writer meant an ordinary plant. Well, not quite ordinary. In the wild, it was found on territory of modern Libya, not succumbing to “taming” and literally costing its weight of gold. The reason for this was its almost miraculous properties. Laser treated almost everything, from common cold to virus diseases; it was used as a universal antidote and a refined seasoning. However, in 100 years after the “advertising campaign” launched by Pliny, the laser plant went extinct and for a long time was considered a lost treasure of the Greco-Roman civilization. Up to May 16, 1960, when the American physicist Theodore Maiman demonstrated the first optical device that emits a narrow beam of light.

Ironically, the abbreviation, which gave the name to the new promising technology, coincided with the name of that miraculous plant. LASER is an acronym for “light amplification by stimulated emission of radiation”. In other words, it is an optical quantum generator. For those not too knowledgeable in physics this does not sound very clear, but the laser is rightfully considered one of the most important scientific inventions of the XX century. Today it is used almost everywhere.

Naturally, like in the case of any breakthrough technology, the largest countries in the world first tried to adapt it to the needs of their armies. Famous science fiction writers also could not ignore the spectacular novelty. The latter, fortunately, are in the lead as the most successful example of laser weap-



In Russia the advanced dentistry lasers appeared over 12 years ago thanks to UNIDENT



Dentistry lasers are used for physical therapy and the treatment of joints

ons remains the Imperial cruiser from the Star Wars.

In this case, the methods of using the laser for peaceful purposes are developing in the most rapid manner, and medicine in this competition is ahead of the whole planet. Laser scalpel or laser cosmetology will surprise no one nowadays. And in dentistry the use of lasers resulted in the technological leap similar to the one between the first flight of the Wright brothers' plane in 1903 and first launch of the rocket in space in 1957. By the way, it took almost as much time.

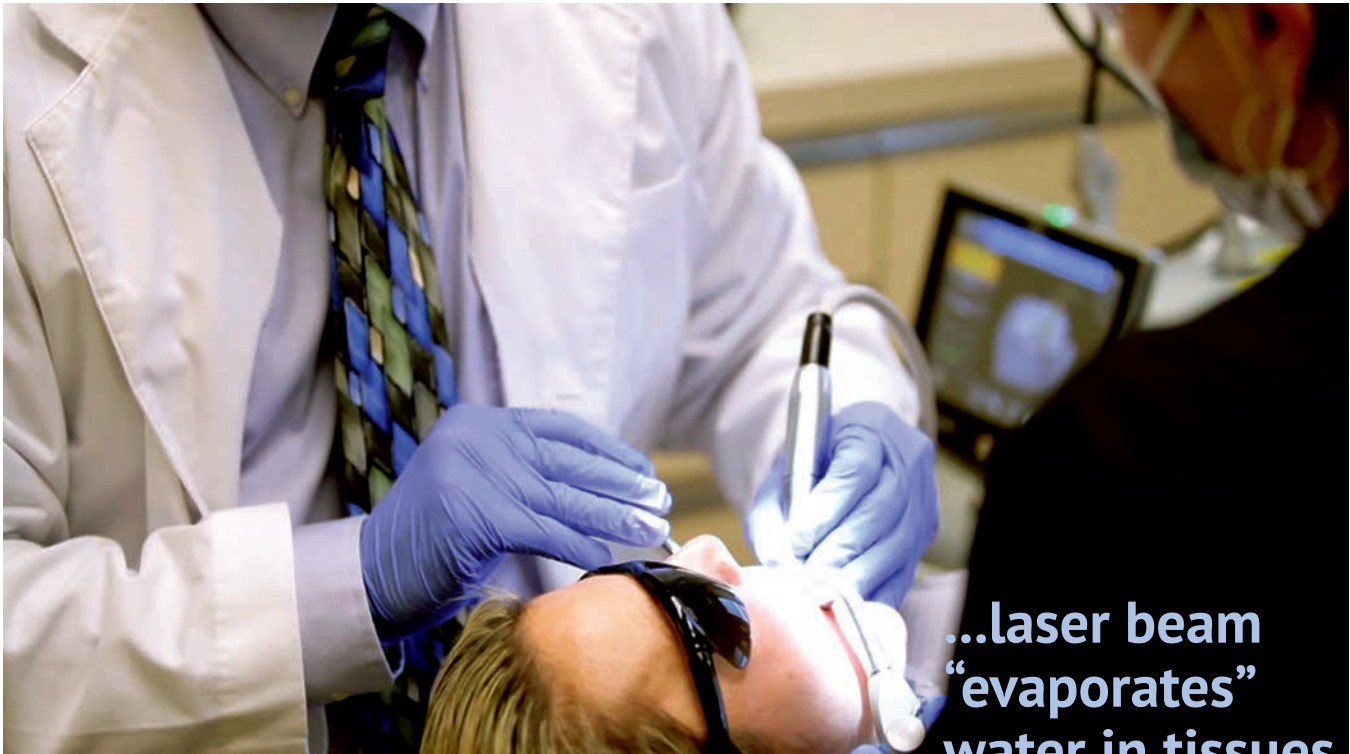
Attempts to adapt the laser for dental treatment went on since 1964, but gave no successful immediate result. Powerful radiation from instruments built with the use of artificial ruby crystals led to charring of tissues, which negated any theoretical advantages of their application.

... laser is rightfully considered one of the most important scientific inventions of the XX century...

Early 1990s saw a breakthrough made by American company Biolase, which allowed it by now to establish itself in the position of the unconditional leader on the world market of dental lasers. A part of the team that led the company to such results was the Russian scientist Dmitri Butusov.

Without going into nuances of optics and quantum physics, Biolase engineers were the first who decided to use erbium crystals as an emitter, which in turn, has allowed to produce a stream of light with a wavelength that is safe for solid tissue.

In other words, it is simply impossible to damage a healthy tooth with such a laser. But to remove caries with



...laser beam
“evaporates”
water in tissues
on the cellular
level...



It is simply impossible to damage healthy tooth tissue with the laser

surgical precision is easy! The principle of operation is very simple. The ray excites and evaporates water on cellular level. But healthy tooth tissues contain much less (by an order of magnitude) water than damaged ones. Therefore, by tuning the instrument to work with the latter (i.e., simply by pressing the “caries” on touch screen), the dentist can affect only the damaged part of the tooth. And caries literally evaporates! Now this is a truly space age technology. However, the magic caries removal is just one and not the most

obvious example of the advantages of laser dentistry.

There is a joke: “The queue in the dentist’s office. The noise of the drill is suddenly interrupted by infernal cries and screams. A bloody patient exits in a minute. The queue, alarmed: “Is it really so painful?” The patient, spitting out a bitten finger from his mouth: – “Of course”. Every joke has some truth in it. Even for an adult with healthy nerves the drill causes, to put it mildly, anxiety. Painful or not – it is a question that worries each and every patient of a dental clinic.



For children, laser treatment is similar to adventure. Thank you, sci-fi writers!



Technologies become more complex, while their control becomes easier

Laser causes no pain. The drill, of course, is also painless nowadays (thanks to modern means of anesthesia) – but its shrill howl doesn't do much to help you relax. The idea that the drill bores into your head at a speed of several thousand revolutions per second is also not relaxing. Laser has no negative associations at all. The doctor shone a flashlight in your mouth – and that's it. What if you are not going to the doctor yourself, but accompanying your child? What procedure will be easier for you to convince the child to participate in?



Diode lasers are used as a surgical scalpel

No less important aspect is the level of surface sterilization that cannot be achieved in other ways. Elementary and almost the most common example is the cleaning of the tooth canal. Previously, this procedure required washing with special formulations. However, the problem in that the majority of pathogenic bacteria is in microscopic branches of canals and washing them from there is impossible. If you have cleaned the canal and sealed it, then, by statistics, in one of the three cases you will come again to treat the same tooth. Laser radiation permeates healthy tooth tissues and kills bacteria with guarantee.

Another important advantage is the bloodlessness of operations on soft tissues, whether pruning of the frenum of the tongue or correction of the gum line. First, doing this with the use of laser is easier to a doctor than using a traditional scalpel. Secondly, the laser provides a much higher level of sterility and essentially accelerates the operation itself. Blood under the influence of radiation is coagulated, and tissues come to norm. A simple example is restoration of the tooth with correction of gums. Previously, it required several visits to the doctor. During the first visit the gum was pruned, after which it healed a couple of weeks, causing inconvenience to the patient. On the second visit the doctor began to work with the tooth itself, which could stretch out to one or two sessions. Modern dental laser allows you to undergo all the stages of restoration during a single visit. And you do not have to waste time, nerves, or money on it.

Carestream: 120 Years of Serving Dentistry

A long way from the first dental X-ray image to a 3D skull visualization

Text: Arina Sobileva Photo: Carestream Dental

“If I have seen further, it is by standing on the shoulders of giants,” Isaac Newton wrote. The brand Carestream Dental entered the market in 2007 – but stands “on the shoulders” of the “giants” whose roots run deep: Kodak, Trophy Radiologie, Practiceworks...

“You press the button, we do the rest”

This was the first slogan of Kodak, the company we owe the invention of the first media for X-ray photographs – imaging plates and paper. The invention dates back to 1896, just one year after the famous physicist Wilhelm Roentgen unveiled his discovery of X-rays.

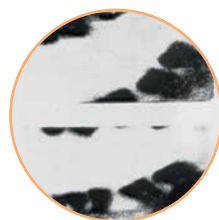
George Eastman, founder of Kodak, was one of the first to understand the vast potential of photography – not only as entertainment or source of aesthetic pleasure, but also as a useful technology with many applications. The first amateur cameras, the first photo- and motion-picture film – black and white in the beginning and color later on, the first digital media – all these advancements have been made at his company’s R&D lab. The contribution Kodak made to the development of medical and dental equipment has been no less significant. The first imaging



Wilhelm Roentgen
German mechanical engineer and physicist

History of the Brand

Carestream Dental continues the tradition of legendary companies: Kodak, Trophy Radiologie, and PracticeWorks



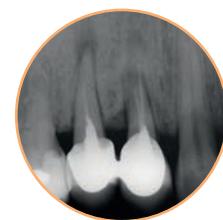
1896

Kodak offers the first media for X-ray images



1919

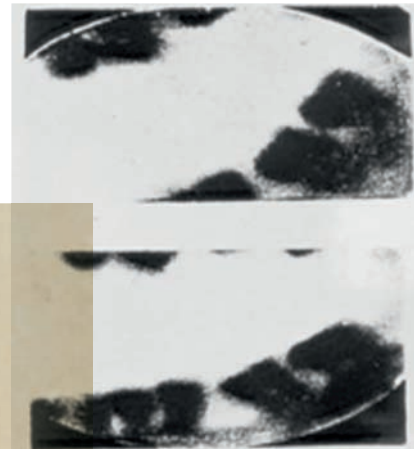
Special dental X-ray film is invented



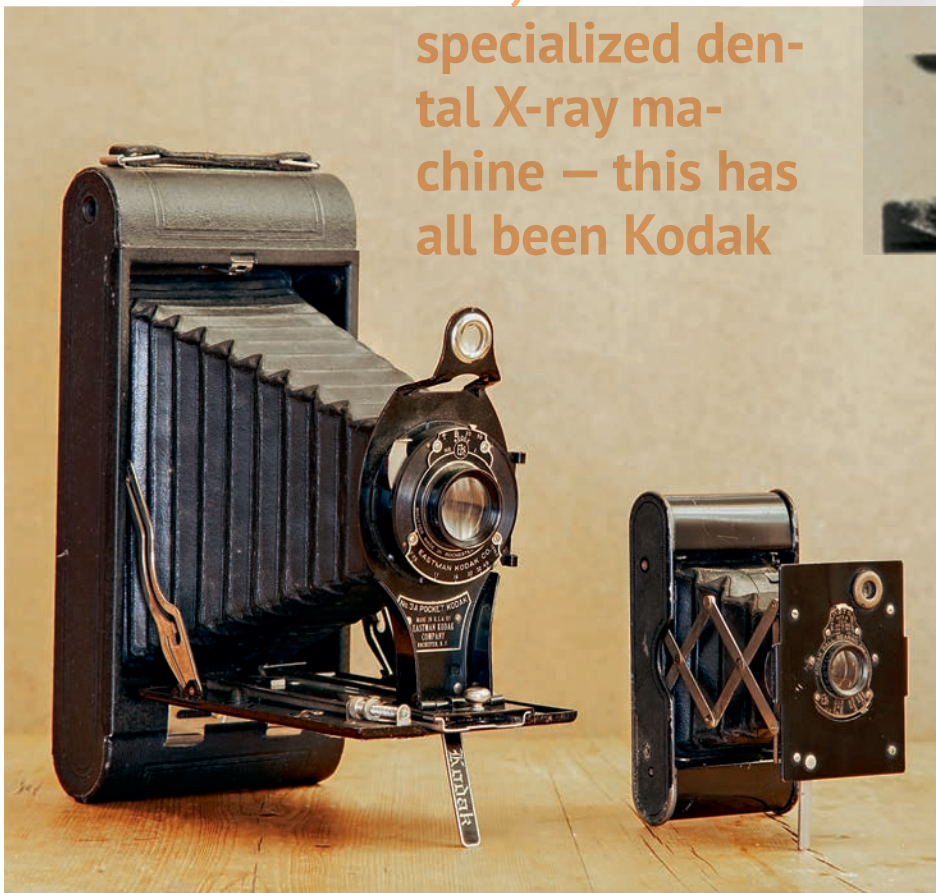
1941

The first periapical X-ray of teeth is taken

The first imaging plates and paper for X-ray radiology, the first X-ray film, the first specialized dental X-ray machine – this has all been Kodak



The first X-ray imaging media were used back in late 19th century



“Attention! Kodaking ...” Kodak is not just a symbol of the entire photo industry of the 20th century. This word was originally used to describe the shooting process itself, even before the phrase “take pictures” entered our everyday vocabulary. Look at the century-old portraits of people in Sunday clothes who came to the “photographic artist.” Just before seeing the flash, what they all heard was, “Attention! Kodaking!”

Kodak founder George Eastman was one of the first to realize the technological prospects of photography



1946

The Trophy Radiologie company is founded



1963

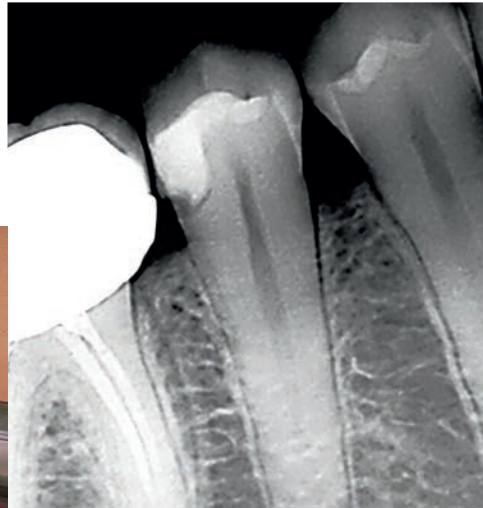
The Kodak Dental X-ray Unit is created



1972

The first Kodak X-ray film with extraoral images appears

The second half of the 20th century saw dental technology developing much faster than ever



plates and paper for X-ray radiology, the first X-ray film, the first specialized dental X-ray machine – this has all been Kodak. A word with a long story behind it, coined by George Eastman after the sound of the camera click.

Trophy Radiologie. A Matter of Technique

France. 1946, the first post-war year. Two young engineers, enthusiastic about the development of new devices – Lucien Trouillet and André Fize – decide to start their own business. They try themselves in a variety of areas, from automobile

speedometers to veterinary equipment, and finally find their niche in radiology. They name the new company Trophy Radiologie. The brand's first devices enter to the dental market in the late 60s of the 20th century. Very soon the company's equipment finds its way to the best dental centers.

The French inventors hold patents for many important innovations, including the world's first digital intraoral sensor, the first timer for the X-ray machine, a number of devices based on the principle of radiovisiography (X-ray images displayed live on the screen), a device for round-the-skull X-ray imaging, and others. The equipment developed by Trouillet and Fize is still used by dentists around the world.

Software Is the Key

“The Matrix has you!” runs the popular quote from the turn-of-the millennium cult movie. Indeed, at the time, computer technology already has a significant impact on the market, where digital corporations such as Microsoft, IBM, and Apple become leaders in many areas.

The dentistry software sub-industry has a major player of its own – the U.S.



1978

Trophy presents a device for panoramic X-ray radiology



1986

A microprocessor-controlled timer for X-ray devices appears



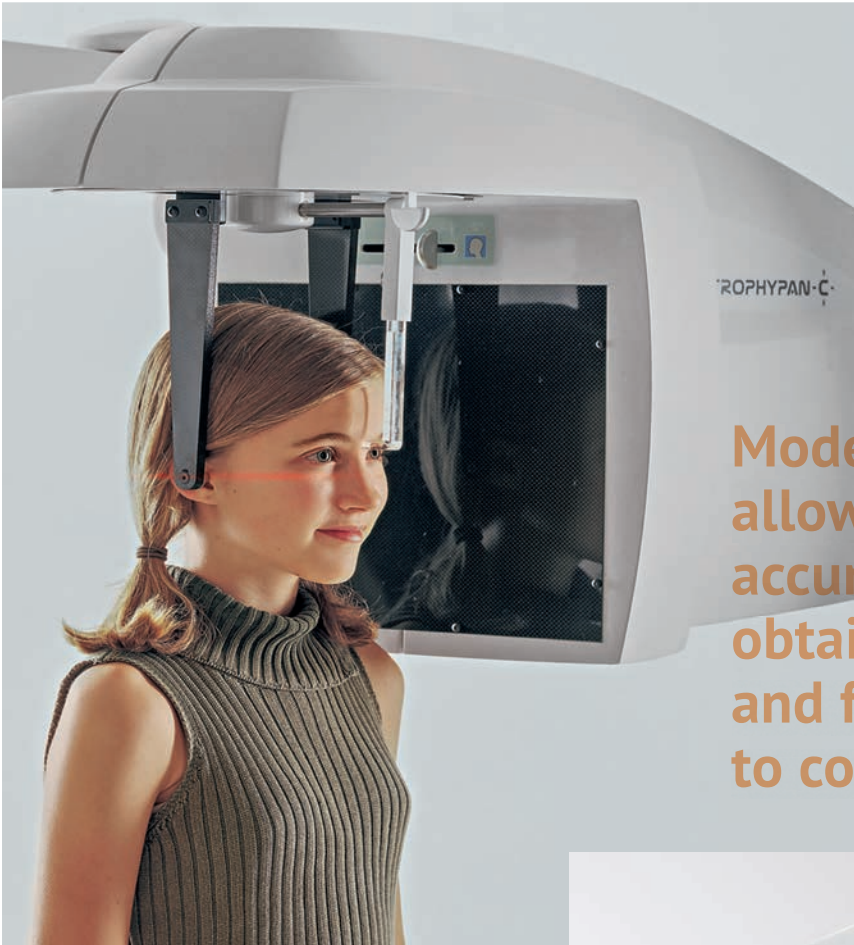
1989

Digital radiography and an intraoral camera is combined in one workstation



1992

Sensors are integrated into a personal computer



Patients are treated in a comfortable environment with improved quality control

Modern equipment allows for better diagnostic accuracy and finer detail, obtaining images quickly and feeding them directly to computer systems

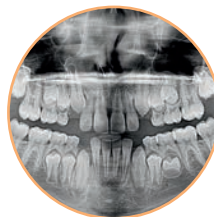


company PracticeWorks. Along with the development of proprietary products, this company is working energetically to strengthen its positions by acquiring smaller players with promising R&D projects. Soon PracticeWorks begins to dominate the dentistry software market. But software and hardware cannot exist without one another, and the Americans turn their attention to Trophy Radiologie. The programmers and the manufacturers join forces – and this is just the beginning!



1995

A digital sensor for panoramic film-based imagers appears



2002

The first fully digital panoramic dental imaging system is designed



2005

Kodak acquires OREX Computed Radiography

The Carestream Dental Factor program is founded on three key concepts: diagnostic perfection, integration of working processes, and humanized technology

Together We Are Stronger!

With the advent of digital technology, Kodak's world domination in photography comes to an end. The company begins restructuring and looks to strengthen its position in the medical and dental business. In 2003, Kodak acquires PracticeWorks along with Trophy Radiologie. Thanks to this merger, the Kodak Health Group enters the market with an a comprehensive array of products and services for dentists that includes both equipment and the software running on it. The most important milestone in the company's history is its industry-specific separation: in 2007, Onex Corporation acquires control over the Kodak Health Group and launches the Carestream Health brand.

A New Reality

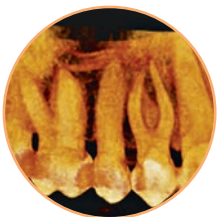
The rapid development of 3D, virtual reality, and other kinds of digital technology has created high demand for a completely different level of products in the field of visualization. Modern devices allow the practitioner to perform diagnostics with unprecedented accuracy and detail, obtaining images quickly and easily and feeding them directly to computer systems.

Today, patients expect high-quality service and are treated in a comfortable environment with improved quality control. More than 120-year history of the development of dental technology comes to what it was intended for – providing the tools that enable dentists to show their professional skills at full height, for the greater benefit of the patients.

Technology Not for Its Own Sake

Today's philosophy of the company is expressed well in the Carestream Dental Factor program. It is founded on three key concepts: diagnostic excellence, integration of work processes, and humanized technologies. In other words, the equipment must provide high accuracy, be a part of one clinical system, and meet the expectations of patients in terms of service quality.

Thanks to the work of its predecessors, over the years Carestream has gone through various stages of technical development. Now, drawing on this long history, the company has the opportunity to concentrate on the development prospects that help dentists achieve the best clinical results, make their work easier, and enable them to bring the greatest possible benefits to patients.



2007

The first extraoral 3D visualization system for dentists is invented



2008

The first digital system for visualization of the entire skull is created



2014

A visualization system appears that makes 3D more accessible



2016

Carestream Dental Factor: a new approach to dentistry is developed

Pirosmani



Niko Pirosmani (Piroshmanashvili).
A Prince with a Horn of Wine. 1909

and the Others...

The State Pushkin Museum of Fine Arts
and the U-ART Foundation rediscover
the treasures of Georgian avant-garde

Text: **Olga Muromtseva**

The name of the Georgian primitivist painter Niko Pirosmeni is well known in Russia and abroad. His paintings are admired by art lovers and coveted by collectors. The Georgian avant-garde movement closely connected with the Russian art scene of the early 20th century has always been of great interest to the public. Surprising as it may seem, the exhibition of the Georgian avant-garde at the Pushkin Museum of Fine Arts held in December 2016 – March 2017 was the first of its kind in Russia.

The extensive exposition of artworks by Georgian artists of the first third of the 20th century was presented on three floors of the Private Collections building and included more than 250 items – paintings, drawings, theatrical decorations from major Russian museums and private Russian and Georgian collections

It would be right to say that the idea of such exhibition was probably in the air. Yet not by accident its realization has become a common project of the Pushkin Museum of Fine Arts and the U-ART Foundation. The Pushkin Museum Director's interest in Georgian art was demonstrated a couple of years ago when Marina Loshak curated the brilliant exhibition "Family Feast" dedicated to Niko Pirosmeni at the Proun Art Gallery (Winzavod). The Georgian line in the U-art activities is easy to follow: the organization of Lado Gudiashvili personal exhibition in the State Tretyakov Gallery and the State Russian Museum in 2009-2010, the compilation and publishing of the exhibition catalogue, the "Lado Gudiashvili. The Years in Paris" film production, the support of avant-gardist poet Igor Terentiev's edi-

tion "The Leftist of the Left" (2012), the album dedicated to Petre Otskheli (2012)... From this prospective the Georgian avant-garde exhibition is seen as a logical continuation of the Foundation's strategy.

That was just the case when possibilities and desires met to create something really important and innovative. The international exhibition project curated by Iveta Manasherova and Elena Kamenskaya has demonstrated the strong connection between two countries whose history and culture have been closely intersected for centuries.

In the early 20th century the avant-garde movement exerted a major influence on different arts in Georgia. The center of the new movement was Tiflis. Suffused with the



Niko Pirosmeniashvili.
Photo. 1916



1



2

Niko Pirosmani (Pirosmanashvili)

1. Family Company, 1906

2. Sea Battle.
The Russo-Japanese War, 1906



3



4

3. Brother and Sister. A Scene from
V. Guniya's Play *Brother and Sister*

4. A Girl and a She-Goose with
Goslings, 1917



5



6

5. Easter Lamb, 1914

6. Karachokheli (Nobleman) with
a Horn of Wine

dynamic atmosphere of mutual creative exchange, it was a place where artists wrote poems and poets created paintings. The spirit of the times in "Little Paris", as Tiflis was called back then, was suffused with pungent wine, gunpowder, artistry and human drama. All of this was highly attractive for creative people. The exhibition of Georgian avant-garde at the State Pushkin Museum has given a good overview of the work of such outstanding artists as Niko Pirosmani, David Kakabadze, Lado Gudiashvili, Alexander Bazhbeuk-Melikov, Kirill Zdanevich, Elene Akhvlediani, Irakli Gamrekeli, Petre Otskheli and Zygmunt Waliszewski. Although it didn't include all the artists of this movement, it has acquainted

viewers with the extremely rich heritage of Georgian art of the first third of the 20th century. Elena Kamenskaya and Iveta Manasherova selected over 250 paintings, drawings and costume designs from major Russian museums and private Russian and Georgian collections. The exposition also included fragments of films designed by the artists and theatre costumes. The State Russian Museum, the State Tretyakov Gallery, the State Museum of Oriental Art, the A.A.Bakhrushin State Central Theatre Museum, the Moscow Museum of Mod-

ern Art, and the Russian State Archive of Literature and Arts contributed items from their collections to the organization of the exhibition. The S. Amiranashvili Georgian National Museum of Fine Arts, the Georgian Film company, the I.Grishashvili Library and Museum, the Georgian State Museum of Theatre, Music, Cinema and Choreography (Tbilisi) and artists' heirs also provided support for this project and opened their archives for research. Thus, the project has demonstrated the importance of the dialogue between two countries whose cultural traditions have been intricately connected for centuries.



It is the first exposition in contemporary Russian history featuring works of outstanding Georgian avant-garde painters of 1900s-1930s



The exposition represents an attempt to reflect Georgian culture and art from various sides



Iveta Manasherova, Curator of exhibition

It All Began with Pirosmani

The Pirosmani art is the beginning of many important changes in the Georgian painting culture. His paintings, which echo the boldest artistic ideas of the age, may be compared to the work of the primitivist painter Henri Rousseau. For Georgian artists of the “new generation”, Pirosmani’s work became a model of “pure” art that had liberated itself from rigid academic tradition. More legends surround his personality than true facts. It is supposed that he was born in 1863 in the village of Mirzaani in Kakheti province and died in poverty in 1918 in Tiflis, his exact burial place at the Nino cemetery is unknown. Throughout his life, Pirosmani, who was poor, tried different jobs and occupations: railroad conductor, co-founder of a dairy farm, painting workshop’s owner... Gradually he taught himself to paint. From time to time he was willing to take ordinary jobs including housepainting and

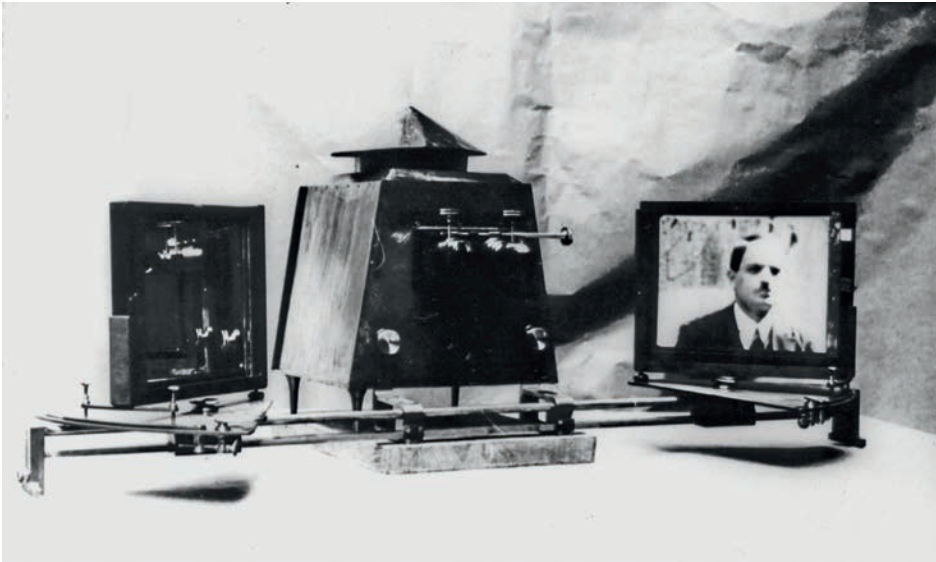
whitewashing buildings; basically he worked for shopkeepers, creating signboards, paintings, and portraits, according to their orders.

In 1912, the artist Mikhail Le Dantu from St.Petersburg and the futurist poet from Tiflis Ilya Zdanevich made Russian and later European audience ‘discover’ Pirosmani’s art. They travelled to Georgia and found one day Pirosmani paintings and signboards in taverns in Tiflis. Mikhail Le Dantu didn’t write his travel impressions but drew them into a small diary; so when he first saw the Pirosmani paintings he made some sketches in the notebook known today as the “Caucasian album”; its digital copy was presented at the exposition. Among the sketches one could easily find the drawing based on the famous Pirosmani painting “Fisherman amid Cliffs” from the State Tretyakov Gallery collection.

The Pirosmani style is easy to distinguish. It’s naive, traditional and very sophisticated at the same time. His favorite materials to draw on were tin-plates and black oilcloth. He didn’t like paper and cardboard considering them to absorb color. He wasn’t trained to treat canvas in the



Lado Gudiashvili. Green Fairies. 1925



Stereo film projector invented by David Kakabadze. Paris. 1924

right way. The use of the oilcloth turned to be his distinctive feature, its blackness has become the essential part of the painting, its background.

The Pirosmani paintings are the real reflection of the Georgian life of the time. His main characters are merchants, shopkeepers, workmen, and noblemen groups. He simply painted the life he knew so well. He rarely used city landscapes. As he was fond of nature and rural life he made many animal paintings. His animals are more like humans, all of them have very expressive eyes: a brave and proud lion, a kind cow, a tender deer, a sad giraffe... Pirosmani also was attracted by historical figures and themes, as well as ordinary Georgian people and their everyday lives. Feasts are essential for Georgian culture, and their scenes constitute a very important part of his work. Probably those paintings impressed Michail Le Dantu and later Sergei Sudeikin so much that

both artists called Pirosmani a "Georgian Giotto" for his ingenious style of work and sharp compositional consideration which resembles Protorenaissance frescoes.

From Tiflis to Paris and Back Again

Many Georgian artists of the early 20th century were under the influence of Pirosmani. Another protagonist of the Georgian avant-garde exhibition Lado Gudishvili got acquainted with Niko Pirosmani as a young man. He admired the legendary painter so much that when Pirosmani offered him to make his portrait he modestly refused. Later he remembered this episode with some regret.

Gudishvili, who got a classical art education was attracted by new trends and modernist experiments. For a while he joined a group of Georgian poets and artists called "The Blue Horns", who were trying to connect organically Georgian national flavour with the creative structure of French symbolism



David Kakabadze. An Abstract Composition. 1921



David Kakabadze. A Constructive/Decorative Composition. 1925

and outrageous bold manners of Italian futurists. His style of the time combines dramatic grotesque with the charm of poetic mystery ("The poet Galaktion Tabidze with Blue Horses", "Two White Deers"). In 1919 he gained the state scholarship to study in Paris. His friends, talented young artists David Kakabadze, Shalva Kikodze, Elene Akhvediani were also awarded with such scholarships by the Georgian government. They traveled to France where they had an opportunity to improve their art skills in all the ways artistic Paris life could offer. Gudishvili studied at the Académie Ranson but probably it was more important for him to meet there André Derain, Amedeo Modigliani, Albert Marquet, Fernand Léger, Léonard Foujita, as well as Russian avant-garde artists Mikhail Larionov and Natalia Goncharova. Very soon he became a true member of this artistic circle. He took part in the Salon



David Kakabadze (left) and Shalva Kikodze in Paris. 1920

d'Automne, in the Salon des Indépendants, and in a great number of exhibitions showcasing artworks of Georgian artists. He became very popular in France. Being at the top of his career in 1925 he decided to come back to Georgia which he missed every day in Paris; his paintings of the period based on the Georgian themes and characters demonstrate his nostalgia.

An Artist Ahead of His Time

David Kakabadze, the third protagonist of the Georgian avant-garde exhibition, was born in 1889 in a village near Kutaisi. Since childhood he was attracted by art and nature – two greatest sources of



Georgian painters in Paris (left to right): T. Piralishvili, L. Gudziashvili, D. Kakabadze, E. Akhvediani. 1925

inspiration. David's father was operating a ferry on the Rioni river; his eldest brother studied at the University of Vienna. David had a strong intention to follow his steps and decided to leave Georgia and to study in Saint Petersburg. He dreamt to become a painter and he taught himself little by little. However he proved to be not properly prepared to enter the Academy of Fine Arts. He didn't take the competition but lost no time in submitting an application to the Department of Natural Sciences at the University. The same year he began to attend the private artist studio of Lev Dmitriev-Kavkazsky where one day he met Pavel Filonov. It turned out that the two young artists had much in common. As a result of their temporary collaboration "The Made Paintings" manifesto was written.

Kakabadze graduated from the St. Petersburg University with a diploma in natural sciences but decided to continue his artistic career. In 1920 he arrived to Paris together with Lado Gudziashvili. His aim was to study modern artistic trends and to try them himself. He began with the Cubism creat-

...In parallel with his artistic activities David Kakabadze was engaged in the invention of the "glasses-free" stereoscopic film technology...

1. Kirill Zdanevich. Spanish Costume Sketch. 1910s

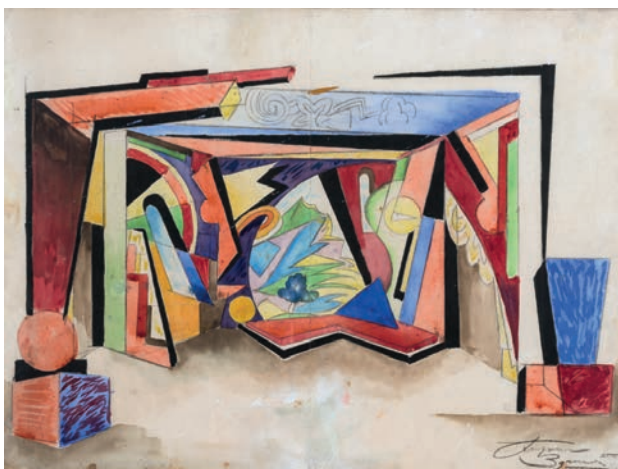


1

2. Irakly Gamrekeli. Sketch of Sets for *Lamara*. 1930



2



3



4

3. Kirill Zdanevich. A Suprematist Decoration. 1925

4. Irakly Gamrekeli. Sketch of Sets for *Mystery-Bouffe*. 1924

ing a series of compositions resembling the decorative cubism experiments and at the same time innovative in their own way – very expressive and laconic painted on the black background like Pirosmeni's oilcloths. Since 1921 he gradually digressed from visible reality and embraced the path of abstraction. It could be said that Kakabadze was a pioneer in the history of Modernism who developed the trend known as Organic Abstraction.

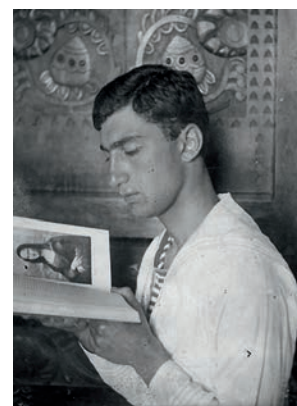
During his Paris period, he published three books (two in Georgian and one in French) containing descriptions of his art experiments. In parallel with his artistic activities David Kakabadze was engaged in the invention of the "glasses-free" stereoscopic film technology which allowed to watch films in 3D without glasses. He got patents for his apparatus in the US and European countries. Due to insufficient financial support the artist failed to complete this venture. He subsequently created collages based on this research and this may be regarded as his special achievement in the fine arts.

In the early 20th century, Georgian culture was under a considerable influence of the avant-garde thought. Tiflis had an eventful cultural life: artistic cafés organized numerous poetic tournaments; Kote Marjanishvili, stage director of the Moscow Art Theatre and founder of the Free Theater in Moscow, collaborated with young artists in Georgia – Petre Otskheli and Irakli Gamrekeli. Tiflis was the place where Vladimir Mayakovski and Osip Mandelstam performed, the place that became home for the poets Vasily Kamensky and Aleksey Kruchenykh.

The curators of the Georgian avant-garde exhibition which took place at the State Pushkin Museum from December 7, 2016, to March 12, 2017 managed to show the spirit of the time by immersing visitors into the artistic atmosphere of Tiflis, the "Little Paris".



5



6

5. Kirill Zdanevich's portrait by Zygmunt Waliszewski

6. Ilya Zdanevich

Brothers Kirill and Ilya Zdanevich were the ones to introduce Niko Pirosmeni's work to artistic public

Supporting Art Studies in Russia

The U-Art Foundation establishes a grant for Tretyakov Gallery scholars

Text: **Olga Muromtseva** Photo: **Alexander Kazakov**

In early 2017, the U-ART Foundation announced the launch of an endowment program for the State Tretyakov Gallery art researchers. The new source of funding will make possible doing research at out-of-country museums, archives, universities, and other institutions

Often, documents important for research and works of Russian artists are found in collections abroad. Sometimes whole chapters of one or another master's biography remain unwritten due to the fact that the information on a particular period of his or her life (for example, traveling to other countries) is inaccessible to Russian art historians. The U-Art Foundation endowment program is intended to help filling these gaps. The grants fully cover all travel and visit expenses as well as the research costs. The primary result of the research is the beneficiary scholar's report to the Foundation and the Tretyakov Gallery, whereas the ultimate objectives are an exhibition project, publication of an article or a monograph, and a presentation



The grant award ceremony at the Mikhail Vrubel Hall





The new endowment program has drawn the attention of many art scholars

...Scholarly effort is not always evident: often only the result can be seen...

at a scholarly conference. The Foundation's initiative will contribute to the development of art studies in Russia and the expansion of the research's geography, providing to the scholars access to objects and materials previously out of their reach.

Applications for participation in the program will be accepted once a year, in December, and then reviewed by the Expert Board over a two-month period. In March of the following year, the new grant recipients will be announced during the award ceremony at the Mikhail Vrubel Hall of the Tretyakov Gallery. This year's Expert Board members are: Zelfira Tregulova, General Director of the Tretyakov Gallery; Tatyana Karpova, Deputy Director for Research;

Faina Balakhovskaya, Advisor to the Director; Marina Elzesser, Deputy Director for Education; Tatyana Yudkevich, Academic Administrative Assistant; and Iveta Manasherova, co-founder of the U-ART Foundation, art scholar and collector.

"One of the components of art collecting is doing research," Iveta Manasherova says. "We know from experience how difficult it can be to gain access to the desired materials. Scholarly effort is not always evident: often only the result can be seen. What is obvious, however, is that the very process of this painstaking preliminary

work is the most critical and demanding stage: it is based on this effort that scholarly breakthroughs are made and remarkable exhibition projects created. We hope that the new Foundation's program will enable the Tretyakov researchers to make their most ambitious projects come to fruition, and we will be happy to contribute to the development and geography expansion of their studies."

In 2017, seven applications were submitted for the grants. Curiously, several of the applicants expressed the desire to do research at the I. V. Savitsky Karakalpak State Museum of Arts (Nukus, Uzbekistan). Beside Uzbekistan, the academic interest of the Tretyakov staff focused on the work and life of Russian artists

Iveta Manashero-
va, co-founder
of the U-Art
Foundation, and
Irina Pronina of
the 1st Half of
the 20th Centu-
ry Painting
Department



Yevgeniya Ilyukhina, Deputy Head
of the 18th – Early 20th Century
Graphics Department

*...the grant will likely
enable scholars to add
another master's name
to the Russian avant-
garde pantheon...*

in Europe and America: Vitaly Komar, Alexander Melamid, and Vasily Vereshchagin in the U.S., Aleksandr Deyneka in Italy, and Mikhail Larionov and Natalia Goncharova in France.

The first beneficiaries of the program were Irina Pronina, Research Associate at the 1st Half of the 20th Century Painting Department, and Yevgeniya Ilyukhina, Deputy Head of the 18th – Early 20th Century Graphics Department. The recipients' names were announced during the award ceremony, which took place on March 3, 2017 at the Mikhail Vrubel Hall of the Tretyakov Gallery main building on Lavrushinsky Lane.

Yevgeniya Ilyukhina applied for a grant to cover her trip to the Pompidou Center to study the work of Mikhail Larionov and Natalia Goncharova in France. This project will become an important step in the preparation of a broad retrospective of Mikhail Larionov, slated to be held at the Tretyakov Gallery in the fall of 2018.

The focus of Irina Pronina's research is the oeuvre of Pavel Filonov, as well as of Ivan Kudryashov – a less known but no less significant representative of the Russian avant-garde. The purpose of her planned trip to the Uzbek city of Nukus is to study Kudryashov's paintings and drawings. Ivan Kudryashov (1896-1972) was a prominent Russian avant-gar-



The endowment will aid the Tretyakov Gallery in conducting studies at the I. V. Savitsky Museum of Arts (Uzbekistan) and the Pompidou Center (Paris, France)



de artist, a disciple of Kazimir Malevich, head of the city of Orenburg's UNOVIS ("Asserters of the New Art"), an active member of the OST association ("The Society of Easel Painters"). Having been prohibited since the end of the 1920s from participating in Moscow artists' exhibitions, for the rest of his life Kudryashov had continued expressing in art his interest in the creative exploration of the subject of outer space and the search for new forms of plasticity language in painting. Most of his works (over 350 paintings and drawings) are kept at the Nukus museum, and only few of them so far have been published. Thus, the grant will likely enable scholars to add another master's name to the Russian avant-garde pantheon.



Thanks to the joint effort of the U-Art Foundation and the Tretyakov Gallery, several large-scale art events have already become reality, such as Oskar Rabin's retrospective *The Three Lives* (2008), the exhibition *Lado Gudiashvili. The Paris Years: 1920-1925* (2009), and the annual international chamber music festival *Vivarte*. The new endowment program constitutes another important juncture in the continuing partnership of the Foundation and the Gallery.

The 8th VIVACELLO Festival, held as usual at various Moscow venues under the management of Boris Andrianov and the culture and charity foundation U-Art: You and Art, has exposed certain important issues concerning interpretation and perception of music written for so unhurried an instrument. (Osip Mandelstam likened the density of the cello timbre to honey flowing from a tilted glass jar)

Honey from a Jar and a Tarantula Bite

Text: **Sergey Khachaturov**
 Photo: **Evgeny Evtyukhov,**
Kirill Kudryavtsev, Denis Kuznetsov

This year's program has been especially researched. The audience was treated to the Concerto for Cello, Strings and Basso Continuo composed by one of the first creators of cello concertos of the 18th century, the Neapolitan Leonardo Leo, in a striking rendition by the eccentric wizard Giovanni Sollima.

We attended the musical act "Rivers and streets. Joseph Brodsky," which the performers Valeria Kogan, Artur Smolyaninov, and Boris Andrianov described as a "rhyming-instrumental construction for three instruments and vocal based on Joseph Brodsky's observations and sketches in verse." All Beethoven's sonatas for cello and piano were played by Andrianov's teacher David Geringas and pianist Philipp Kopachevsky. Geringas' two other students, younger maestros with professor-like demeanor Jens Peter Maintz and Wolfgang Emanuel

Schmidt, presented a program for musical gourmands entitled Cello Duello: a series of brilliantly written and accurately performed dueling duets for two cellos, from Haydn to Popper. Truly, the festival offered plenty of great, delightful, and magnificent music. Even the unfinished Prokofiev's piece, Concertino for Cello and Orchestra (completed later by Mstislav Rostropovich and Dmitry Kabalevsky), braced with the Russia premiere of Giovanni Sollima's tarantula dance concert and Spanish music of the late 19th-early 20th century performed in homage to Pablo Casals, acquired extraordinary elegance.

It was only to be expected that by the 8th Festival this garland of styles, techniques and traditions raised the question of the audience. I can tell a priori what Boris Andrianov's answer would be: the more people with different music tastes comes to the event, the better it is, the more diverse, and the higher the attendance rate.



Younger maestros Jens Peter Maintz and Wolfgang Emanuel Schmidt



David Geringas and Philipp Kopachevsky

This answer is a feat of diplomacy. It leaves out the question's finer points, however.

Like the previous ones, the 8th festival has marked the anniversaries of great performers. Boris Andrianov's mentor David Geringas celebrated his 70th birthday. This year all music lovers commemorated the 140th anniversary of the Catalan cellist Pablo Casals, the Rembrandt of cello. He set the standard of grasping the volume, the space, all the folds of the very sound matter. With every stroke he worked in such a manner that one can only exclaim, Eureka! This is what perfection means! I own two old CDs, The Six Suites for Cello by Johann Sebastian Bach. The first is recorded by Pablo Casals, the second – by the outstanding French cellist Pierre Fournier. Fournier's sound sings,



Music critic and VIVACELLO host Artem Vargaftik

beautiful, graceful, magical. Casals, on the other hand, is a priest in a country church. His sermon flows quietly, and suddenly a small strand of light in it grows into an incredible expanse of the sound space – for example, in the Sarabande from the Second Suite it is this perfection of posing the ultimate questions about God, Universe, and Man. It is truly akin to Rembrandt or, perhaps, to Piero della Francesca.

...Casals was the Rembrandt of cello. He set the standard of grasping the volume, the space, all the folds of the very sound matter...

VIVACELLO Art Director Boris Andrianov



Claudio Bohórquez performing Sergei Prokofiev's Symphony-Concerto

...Intense dancing, melancholic, passionate, poetic themes were rendered by Andrianov in their finest subtlety, in complete union with the orchestra, transparently and in sparkling detail...

In the festival program, the homage to Casals took form of the final concert, full of baroque splendor. It was beautiful all throughout. After it ended, I asked young students of the Moscow Conservatory how they liked it. They were beaming and started telling me excitedly how cool Giovanni Sollima's performance was – “temperamental”, “expressive”, “always right on the money”, “that was something”, “that was something else entirely”, “a ride with a tiger”). Their praise for Bohórquez and Prokofiev was more reserved, “the lows had an interesting timbre,” and – alas – quite tepid for Boris Andrianov, “everything was classical, befitting the art, harmonious, but nothing special.”

I believe, of course, that such remarks have every right to exist, even more so when coming from professionals. However, after viewing the concert time and again at Meloman.ru, I once more realized how

carefully transcribed, how singlemindedly, with a scholarly thoroughness even, were three Spanish pieces (by Albeniz, Granados, and de Falla) combined into a whole by Boris's friend Rem Urasin. Andrianov performed them with the Russian Philharmonic Orchestra (conductor Vahan Mardirosian). This was the birth of a new opus out of existing ones, named by the host Artem Vargaftik a “small Spanish concertino.” Intense dancing, melancholic, passionate, poetic themes were rendered by Andrianov in their finest subtlety, in complete union with the orchestra, transparently and in sparkling detail. And Claudio Bohórquez erected Prokofiev's edifice with equal sense of space and finesse. But to be sure, when we are faced with an aural narration – augmented with a fiery drive – about fighting tarantula bites with dancing in the South Italy, which causes the Tarantella dance to come into being – to be sure, all comparison is futile. It's like letting children and puppies onto a movie set: they will outplay everyone else. Especially given that Sollima is a great professional as



Boris Andrianov and Giovanni Sollima at the rehearsal before the premiere



1. Cellist Nicolas Altstaedt and conductor Rossen Gergov



2. Torleif Thedéen at the opening concert

...It's like letting children and puppies onto a movie set: they will outplay everyone else. Especially given that Sollima is a great professional as well, and the magic concoction of different styles and techniques that he offers the audience is of the highest standard...

well, and the magic concoction of different styles and techniques that he offers the audience is of the highest standard.

Of course, the younger generation's thoughts on musical priorities can be treated with a dose of humor and explained by the all-pervading consumerism and unwillingness to hear the quiet and sense the subtle. However, for some reason it was Casals that came to my mind: in his day, crazy festivities not always assumed cascades, can-cans, and tarantellas all at once. Back then it was easier to hear a pause, to sink into contemplative awareness. Here is a radical proposal: in order to further nurture intelligent audience at VIVACELLO, it would be nice to have one concert for only one great piece. And have Vargaftik comment, and include different editions, and with all the allusions and cultural codes have it performed by at least five world's renowned cellists!



The VIVACELLO Festival will return to Moscow next fall

In the Focus

Press review on the VIVA-CELLO festival

Text: **Maria Fedorova** Photo: **Kirill Kudryavtsev, Denis Kusnetsov, Evgeny Evtyukhov**

Russian media did not ignore the international cello festival – virtually every concert of the program provoked the interest of journalists, and the artistic director and guests of the festival became the heroes of many publications. Let's summarize the reviews



Valery Kogan, Boris Andrianov and Arthur Smoljaninov: premiere of play "Rivers and streets. Joseph Brodsky"

Festival of Premieres

Elle.ru

Over the years, the VIVA-CELLO festival has gained regular audience and has established itself as one of the most notable events of the concert season. The organizer of the forum is the cultural and charitable foundation U-ART by Iveta Manasherova and Tamaz Manasherov, who have been carrying out important projects in visual and musical arts for many years.

10.11.2016

Infox.ru

– We will have three premieres this year. It is the premiere of a new version of the Concerto for Cello and Orchestra by the Swiss composer Richard Dubugnon. Richard is very closely

connected with Russia, he has a Russian wife and has many friends in Russia, and he speaks Russian. He continued the French tradition in music. His music contains audible Frenchness – from Ravel to Debussy. I have been familiar with his work for a long time; he has played many concerts. Another premiere is expected – it will be a work of Anna Drubich – Kaddish for Cello with orchestra. Anna is a very talented young composer, daughter of Tatyana Drubich and Sergei Solovyov. She wrote music for the film "Anna Karenina" by Sergei Solovyov, and for a new film by Valery Todorovsky. And the third premiere is Concerto for two cellos and orchestra Antidotum Tarantulae XXI by Giovanni Sollima.

From the interview with Boris Andrianov, 07.11.2016

Complex Music Made Easy

Culture TV channel

The Small Hall of the Conservatory hosted the performance of German duet Cello Duello. Musicians Jens Peter Maintz and Wolfgang Schmidt captivated the audience not only with their high performance skills, but also with positive attitude to life. These German musicians, it seems, never become depressed. This way, with humor and jokes, is how Jens Peter Maintz and Wolfgang Schmidt perform the most difficult works for cello.

23.11.2016, Lidia Alyoshina



Cellist David Geringas



Anna Drubich and Evgeny Tonha



After the premiere: Giovanni Sollima, Vagan Martirosyan and Boris Andrianov

Living Beethoven in One Evening

Izvestia

Sonata No.1 is a real Beethoven. Starting from it, youthful and lively, it is interesting to trace the transformation – from a bright, though serious youth, through the romantic experiences of No.3 to the mature wisdom of No. 5, where the composer no longer needs 32 measures to express himself, he uses short motives. And that makes it more difficult to play: if you miss something, an understatement appears. It all ends with a grandiose fugue. For me, this is the most relevant program for celebrating my 70th birthday.

17.11.2016, Yulia Safronova
From the interview with David Geringas

First Channel

International star David Geringas will dare to perform the ultimate feat of skill in the music world: the musician will play five Beethoven sonatas at once. Student of Mstislav Rostropovich, he is used to showing the maximum of the possibilities of his instrument. So the great master taught him.

17.11.2016, Olga Pautova

Culture TV channel

Beethoven's five sonatas in a single program is a unique opportunity to go all the creative way of the composer for three hours together with musicians. The first two sonatas, daring and expressive, were written when Beethoven was 26. Sonata No.3 is romantic, created 12 years later. And the last two, fundamentally different, were written by Beethoven who was already a mature master.

21.11.2016, Irina Maslennikova

Tarantella in Honor of Casals

Vedomosti

The final evening in the Tchaikovsky Concert Hall was dedicated to the 140th anniversary of Pablo Casals, and went on a very colorful program. <...> The highlight of the program was the work "The antidote to tarantula XXI" (Antidotum Tarantulae XXI), Concerto for Two Cellos with Orchestra, which was performed by its author Giovanni Sollima together with Andrianov. The opus title illustrates the ancient belief that the bite of the tarantula can only be cured by dancing tarantella the whole day, the theme is partially based

on the old southern Italian dance and the music is an eclectic mix of techniques, individually both spectacular and random.

28.11.2016, Pyotr Pospelov

Arzamas

Giovanni Sollima is our contemporary, a cellist and a composer. Sollima is called the Jimi Hendrix of the cello: in his music, he combines all genres, including classical music and rock. If you listen to a modern cello music, be sure to start with his "Violoncelles, vibrez!". "Antidotum Tarantulae" is a work for two cellos, composed of five parts. It is a mixture of rock, baroque classics, ethnic music, and music of street brass bands. All this eclecticism is surprisingly in harmony in the play.

18.11.2016



Giovanni Sollima:
“You can be very
‘modern’ but
disconnected from life”

At the Vivacello festival, the Italian cellist and composer performed his *Antidotum Tarantulae XXI* concert for the first time in Russia. This “modern antidote for tarantula bite” stirred, probably, most discussions in the press and among the festival visitors alike. The expressive modern music is in conversation with the past, with the Renaissance and Baroque — and for explanations we turned to Giovanni Sollima himself

— *Giovanni, yesterday was the first time we heard your concert in Russia. The premiere was a great success, the audience wasn't letting you to leave the stage! Please tell us about this piece.*

— For the first time I performed this concert in Chicago with Yo-Yo Ma and Riccardo Muti as a conductor. I wrote it three years ago after traveling for two years in a row to Southern Italy — to Sicily, you know, where they have the heel of the “Italian boot” and the sea on both sides. There is a music festival there, called Taranta, an extremely fascinating one. It has its origins in the ancient local ritual dances associated with the bite of a tarantula... Actually, even more recently — two or three hundred years ago — local residents used to believe that if a woman cheated on her husband or the husband cheated on his wife, this was because they had been bitten by a spider. And in order to be healed, you needed to perform a ritual dance. So at the festival they dance and sing to an incredible music, very powerful. Each year, they invite to Taranta musicians who give concerts, create musical arrangements and the like. You can watch it on YouTube: one concert lasts four to five hours, about two hundred thousand spectators get together, everyone is dancing. It's just incredible.

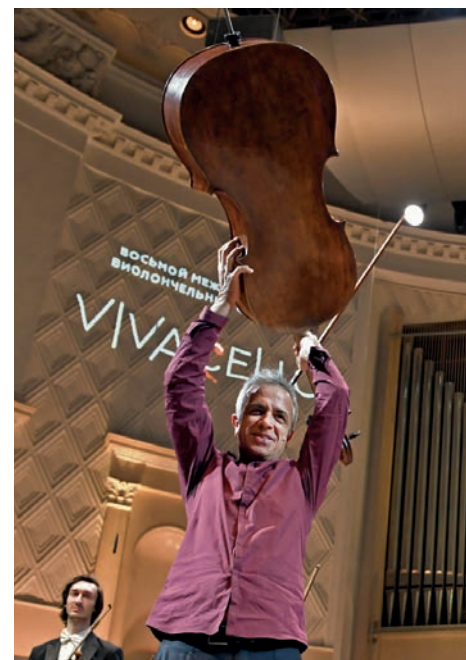
So, after I took part in that festival for the second time, the tarantella melodies just kept running through my body

all the time, it lasted several months. You could say that I wrote this piece to get rid of the Taranta, to give it a way out. Of course, this concert isn't limited to the concept of tarantism — I also wanted to express my understanding of the old Italy, the Renaissance and Baroque.

— *For Vivacello, have you prepared a special version of the work?*

— Special version? No, it's the same thing. It's just that every performance is different. I understand your question, but I never revise my work. I mean, I can arrange music for an orchestra or a rock band, but that's a different story. Or, for example, I could adapt music written for a modern group to be performed by a baroque quartet. The score remains the same, there were just a few options to use with the bandir — that's North African drums — or Indian tabla, for example. I like this sort of ideas — when you can change something, experiment... although sometimes it sounds strange.

— *The concert is structured as a dialogue of two solo cellos, and yesterday you had this*



After the premiere at the Tchaikovsky Concert Hall



Giovanni Sollima's experiments go beyond music

dialogue with Boris Andrianov. Do you meet and talk outside music?

– Well, it's like this: if you are not friends with a partner musician on the stage, then you should become friends. As for Borya, we have been friends for a long time and communicate via Facebook or WhatsApp, even about small matters. In my opinion, it's great that we, cellists, can hang out together like that. I noticed that among violinists or pianists this happens less often. Cellists are more involved with one another, we can sometimes have a drink together, celebrate something. Perhaps the reason is in the instrument: the cello makes a person more sociable.

– Does the instrument really influence you?

– Yes, of course, the instrument has its effect, and there are many reasons for that. When you play, the cello interacts with almost your entire body. Some part of the acoustic wave, the melody goes into space, and the other part, directly into you, and you feel it physically. It's hard to say anything definite about this, it's very personal. I think I was born with the sound of cello inside. I always feel this sound. My mother told me that I listened to music before birth, because it was already being

performed in the house. When my mother was pregnant, my father used to play a duet with a cellist. Possibly that's why the cello sound for me is very familiar and reminds me of home.

– Antidotum Tarantulae XXI is not the first work in which you explore the Baroque period.

– In Italian culture, a lot of important and beautiful is associated with the Baroque, with old times. It is clear that there is a need to create something fundamentally new. But the old architects, the conservatory, art museums – it's all incredible. That's why people from all over the world go to Italy to see this. And then you can take on some mysterious air, enter the role and explain to people the meaning of life and how they should live it. Or you can act in another way and play it open, and then absolutely new things are born. And it's cool! I play in a rock band, we give concerts wearing ripped jeans but in the ba-

..."Modernity", "modern", "avant-garde" – these words don't mean anything...

roque style, so what you get is ba-rock. We have a guitarist who is actually a top level performer. He plays a Fender's Stratocaster guitar – and does it perfectly.

– Your name can often be found next to the words "modernity", "ultramodern music". How do you feel about these concepts?

– My take on this is that when a musician starts thinking something like "I'm modern" – that's already a problem, and it's time to leave the stage. "Modernity", "modern", "avant-garde" – these words don't mean anything. I don't like the word "modern". But you know what I like? I like it when I'm walking down the street, and my shadow is moving with me. A simple thing. And I like to be around people, understand the language they speak – that's what it means for me to "be present." Sure, I use all kinds of equipment, I like social networks, all sorts of fancy things – these are part of life and therefore part of music. Otherwise, you can be very "modern" but disconnected from life. I have a need to feel connected with life and directly participate in it.



A rehearsal before the closing concert of the Vivacello festival

– In the beginning of your current visit to Russia, you gave interviews and mentioned that music quickly becomes obsolete. Could you explain what you meant?

– Yes, music does get old, and there's nothing wrong with that. There is music that everyone likes, but it's made for one-time use. And this is very good too because it has its place in the world... I have many friends among DJs, they say: we make music and make great money making music. They don't even bother saving it to the computer – they just delete it immediately because a new one is needed. In general, you ought to be able to see the difference ... no, I won't say that a certain type of music becomes a classic after a given number of years. When we hear the word "classic", we recall, let's say, Chopin – but in reality, time passes, and many things created in the last century are already classics. What was done in the 1950s, 60s, 70s... Perhaps a classic is simply something that has become almost sacred to people. And that's that.

– Giovanni, this is the third time you are participating in the Vivacello festival. Do you see any distinctive features, specifics of the festival?

– It's always some new things, but also there is a clear idea and organization. The traditional formula is a large festival lasting for many days and a series of master classes. But the organizers of Vivacello have created something more compact, and at the same time the repertoire is great, featuring some special projects and new music. I really liked everything. And the atmosphere is excellent, very warm. During my performance I connected with the audience really well. People are fantastic, you feel their love and energy. And it looks like this festival was even better than the previous years when I took part in it.

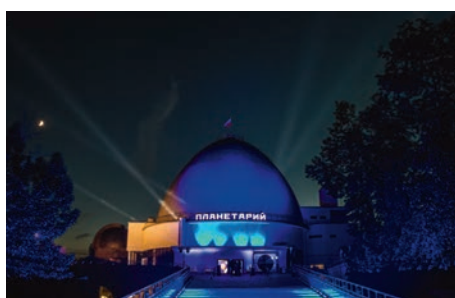


In many works, the composer looks at modernity through the prism of the classical Italian art

Innovation. Reloading.

Text: **Olga Muromtseva**
Photo: **Dmitry Chuntul**

Innovation is the only national award in contemporary art; the title implies looking into the future, being open, being ready to change oneself and the world. Trendy in the Russia of the early 2000s, the word has lost much of its relevance by now. And similarly, the format of a formerly progressive award has become stale; that was shown by the crisis it went through in 2016 when the jury broke up over some differences and the top prize wasn't awarded. What Innovation needed was a renovation. In 2017, the award was reloaded. ROSIZO that became in charge of it – and included the State Center for Contemporary Art – made a rebranding, renewed the jury and the expert board, modified the contest conditions, and made amendments to the titles and the number of nominations. As a traditional partner of the award, the U-ART foundation didn't stand aside from those changes, taking an active part in the discussions on the new format. The Innovations 2017 team headed by Ekaterina Kibovskaya introduced a few novelties, and the most important of them included the creation of Project of the Year and Educative



The award ceremony was held at the Moscow Planetarium

Project – the nominations serving to expand the award as far as contemporary art is concerned. Indeed, the educative element is becoming a must today for almost any cultural undertaking, and it doesn't seem possible to define precisely what can become the highlight of the year in contemporary art (i. e. 'the project of the year'). It can be an exposition, a festival, a theatrical performance... To prove the abovementioned, the award

in this nomination was given to the Theater of Nations' New Space (curated by Vera Martynova), an interdisciplinary project combining music, theater and contemporary art.

The introduction of the new nominations all but entailed a complete abolishment of an old one titled Theory, Practice, Art Studies. The thing is, the state-assigned budget was not supposed to grow and the nomination itself seemed somewhat stale to the organizers. "Do people read art books in the era of digital media and multimedia technologies?" – such question was raised when the nominations were being discussed. "We think they



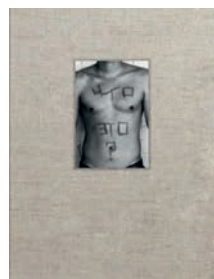
Andrey Kuzkin became the winner in *Book of the Year: Theory and History of Contemporary Art*

do", answered the U-ART foundation, "so it's important to read, write, publish and award." Thus the new Innovation received one more nomination created, organized and supported by the foundation. According to Iveta Manasherova, the idea was "to support the tradition of giving the Theory, Practice, Art Studies award, unofficially known as the 'Book Award'. We believe that

Nomination Short List:



1. Mikhail Karasik. *Constructivism and the Other*. MMoMA. Moscow, 2016.



2. Andrey Kuzkin. *Right to Live*. MMoMA. Moscow, 2016.



3. Vladislav Mamyshev-Monroe in *Memoirs of His Contemporaries*. Collaboration of MMoMA, Vladislav Mamyshev-Monroe Foundation, and Art-guide Editions. Moscow, 2016.



4. Mikhail Yampolsky. *Prigov: Artistic Nominalism Essays*. Moscow: *New Literary Review*, 2016.



5. Piranesi. *Before and After*. Italy – Russia. 18th-21st Centuries. SMOFI. Moscow, 2016.



Olga Muromtseva, Andrey Kuzkin and Ekaterina Kibovskaya with U-Art's special prize

although research works on contemporary art may not be so noticeable as flashy visual projects, they are still essential and need support and promotion."

Books demand a special attitude and attentive reading. All submitted applications were passed on to U-ART's expert board created specifically to give the award in that nomination. The members included: Dmitri Mordvintsev, designer and publisher; Marina Elzesser, State Tretyakov Gallery's Deputy General Director for Educational Activity and Publishing; Vitali Patsiukov, art historian, curator, Head of Interdisciplinary Programs at the National Centre for Contemporary Arts; Danila Bulatov, curator, researcher at the Pushkin State Museum of Fine Arts; Sergey Khachaturov, a Russian art critic, theorist, curator; Iveta Manasherova, art historian, curator, establisher of the U-ART Foundation for Charity and Culture.



Innovation guests in the Large Star Hall

Five authors became the nominees and interestingly enough, three of the works were editions of Moscow Museum of Modern Art. The museum keeps justifying its name and remains one of the leading institutions that study modern Russian art.

It was quite a dilemma to choose the winner as the nomination traditionally included editions varying in genres and formats: theoretical research works, albums, memoirs... The word 'book' in the nomination title played a key role. The experts unanimously agreed that the book is a unity of design and

НОВАЯ ГЕНЕРАЦИЯ

ЕЛЕНА СКРИПКИНА

УЛЬЯНА ПОДКОРЫТОВА

contents, a synthesis of textual and illustrational material. And certainly, 'the book of the year' should be innovative as the spirit of the award suggests... Basing on those criteria, the board chose the winners: the illustrator Andrey Kuzkin and his co-author curator Natalya Tamruchi.

Kirill Gluschenko, the author of the project Wonderful Is the Image of Our Weekdays won in the New Generation nomination. Leonid Tishkov became the Artist of the Year while the Curator of the Year was given to Alexander Burenkov for his Planned Aging exposition. There were two more prizes



Funny-looking host of the award ceremony

awarded in non-competitive nominations: the artist Viktor Pivovarov received the Contributor to Contemporary Russian Art award while the Supporter of Contemporary Russian Art was given to Sofya and Roman Trotsenko, founders of the WINZAVOD Centre for Contemporary Art.

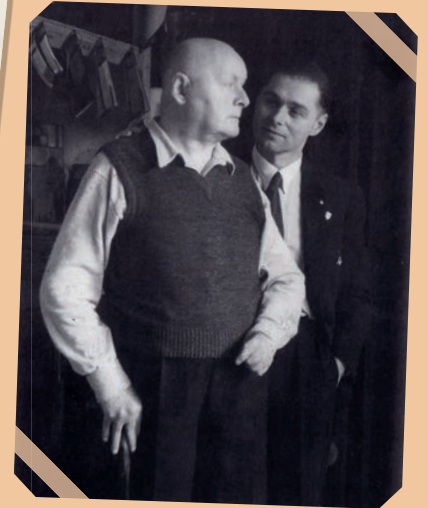
This year the ceremony was held at the Moscow Planetarium. It was opened with a multimedia show inspired by a star map and Viktor Pivovarov's works. Shining constellations lit the dome hall and the guests heard Joseph Brodsky's poem 'As for the stars, they are always on...' The ceremony was laconic and spectacular.



In his Munich studio with his son
Andreas. 1909



Murnau, 1908. Alexei Jawlensky, his
son Andreas, Marianne von Werefkin
and Gabriele Muentzer



Alexei and Andreas Jawlensky in their
Wiesbaden studio, December 1936

The Return from Europe to Russia

In St Petersburg, it is planned to hold a major exhibition of Alexei Jawlensky, a Russian avant-garde artist who lived most of his life abroad



It's a rare opportunity for Russian viewers to see Jawlensky's paintings



The State Russian Museum with the participation of Alexei Jawlensky's Archives and with the assistance of the U-ART Foundation prepared a large-scale international project dedicated to the creative work of the Russian artist Alexei Jawlensky and his son Andreas. The grand opening of the “Alexei and Andreas Jawlensky. Adventures in Color” exhibition took place on 10 August 2017 in the branch of the Russian Museum in Malaga. It is planned to bring the exposition from Spain to St. Petersburg, Russia, where it will be shown in the halls of the Russian Museum

The works of the German artist of Russian descent (this is how Alexei Jawlensky (1864–1941) is usually called) are modestly displayed in national museums. The majority of his paintings are stored in Germany and Switzerland. On the last occasion, the Russian audience could see Jawlensky's exhibition in the Stroganov Palace of the Russian Museum in the year 2000.

Thus, the exposition shown in Malaga and brought to Russia turns to be all the more valuable. It includes paintings from museums and private collections, archival documents, and family photographs. The “Alexei and Andreas Jawlensky. Adventures in Color” exhibition has a sort of retrospective dimension, starting from Alexei Jawlensky's first independent experiments with expressive strokes and fauvist colors and ending with the most famous “heads.”

“The exhibition in Malaga is significantly different from all Jawlensky's exhibitions that have ever been held, inter alia, the exposition in the Russian Museum in 2000,” says Evgeniya Petrova, Deputy Director for Science of the State Russian Museum. “We had the task not only to display Alexei Jawlensky's works, but also to show his inner circle during the artist's studies in Russia, at the Academy of Arts, and during his studies in Munich.”

The exhibition includes the works of his comrades and fellow practitioners: such as Dmitry Kardovsky, Igor Grabar, and his teachers like Ilya Repin and Valentin Serov. In general, the displayed works are not widely known to the general public. However, in the opinion of Evgeniya Petrova, stylistic and thematic analogs in the work of Jawlensky and artists of his circle can be

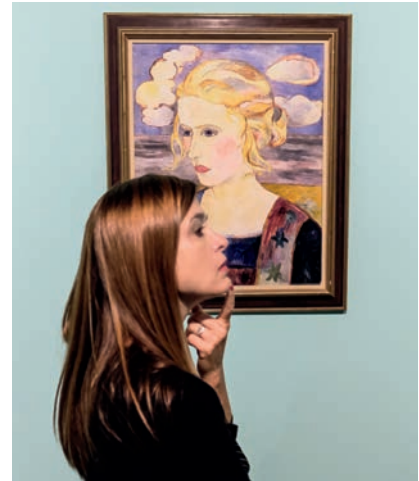


Malaga branch of the Russian Museum

The exposition lets the viewers trace the formation of the painter's style



Jawlensky was capable of adopting his contemporaries' experience and foreseeing new trends in painting



easily guessed in the exposition. The connection of the artist with Russian compatriots helps the audience better understand the archival material of the Russian Museum which is shown together with the paintings. First of all, we are talking about Jawlensky's correspondence with Dmitry Kardovsky which tells a lot about the first years of the artist's life in Germany.

Another distinctive feature of the exhibition was the part of the exposition dedicated to the works of Alexei Jawlensky's son Andreas. The latter also was quite famous in Europe. As early as in 1914 he participated in the exhibition held in Malmö together with his father. However, his works have never been exhibited in

Russia. Therefore, many of them can become a discovery for the Russian public.

"We are glad to see that the exhibition is a great success in Malaga," Evgeniya Petrova says. "We suppose that it will open in St Petersburg in late February or early March 2018. We are also very grateful to everyone who provided paintings for the exhibition, in particular, the Manasherov family who helped us implement the project to a great extent. Two films about Andreas and Alexei Jawlensky were prepared for the opening of the exhibition, and a catalog was published in three languages, namely, English, Spanish, and Russian. Therefore, we are already quite ready to present the project to the Russian public.



...The “Alexei and Andreas Jawlensky. Adventures in Color” exhibition has a sort of retrospective dimension, starting from Alexei Jawlensky's first independent experiments with expressive strokes and fauvist colors and ending with the most famous “heads”...





A Precious Necklace

The Tretyakov Gallery hosted a series of concerts within the VIVARTE festival

Text: Tatyana Davydova
Photo: Evgeny Evtyukhov, Denis Kuznetsov



Sarah McElravi
and Julian
Rachlin



La Voce
Strumentale
soloists



Vivarte is
a week of non-
stop chamber
music



Back at the time when Vivarte, a chamber music festival, announced its first programs at the Tretyakov Gallery it was called a direct competitor — and even an epigone — of the famous Svyatoslav Richter's December Nights. Held at the Pushkin Museum, the latter combined music and painting too. However, Vivarte's organizers carried out their project to a high standard proving the new festival had its own face which, judging by the huge interest it aroused, would soon be recognizable all too well



Musicians from various countries gathered in the museum to restore artistic salon traditions



Cellist Boris Andrianov is one of the festival creators



All musicians who performed at the festival said they were eager to join it again

Year after year the festival will delight connoisseurs with half-forgotten painting masterpieces and one-of-a-kind musical programs involving world stars. All musicians who performed at the festival said they were eager to join it again. And as for the visitors, the festival programs left each of them with indelible impressions.

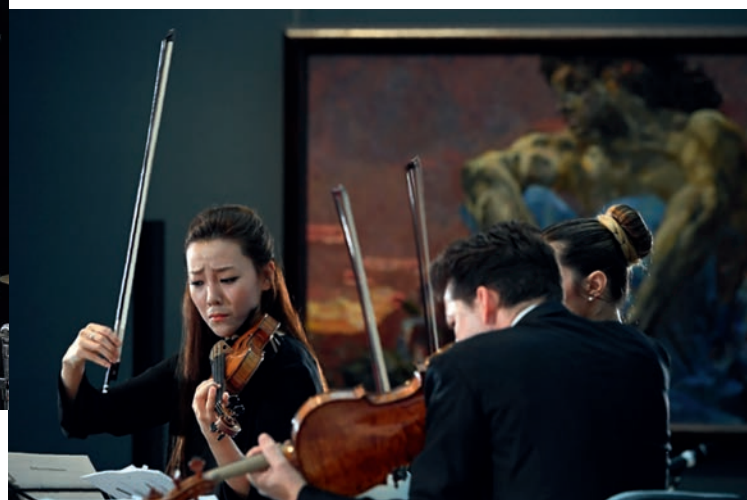
The second Vivarte International Chamber Music Festival was held at the State Tretyakov Gallery on May 28 – June 4, 2017. It's the project of a brilliant team of like-minded people. The forum was conceived and organized by a famous cellist Boris Andrianov, a creative alliance of the Tretyakov Gallery, and U-Art, a charitable foundation. The latter is headed by Iveta Manashero-va and Tamaz Manashero- v – patrons who support contemporary art in the variety

of its forms, aiming to “create something that would be positive, kind and right.” Like Pavel Tretyakov, the Manashero-va have been gathering a unique collection of 20th-century paintings regarding them as “the cultural context of the epoch” and their own activity as “a touch to the living present-day history”. Iveta Manashero-va, President of the festival, says, “Our foundation has always been concerned with combining various arts, and Vivarte is in keeping with that. What makes the festival important for us in the first place is the collaboration with the Tretyakov Gallery, a place of unique atmosphere and history.”

Vivarte is a week-long non-stop festival of chamber music coupled with an exposition of paintings from Tretyakov Gallery depositories. “Concerts have been held here throughout the history of the gallery”, says Museum Director



A whole palette of emotions for the musicians and the listeners



Chamber music added by painted masterpieces has given a unique experience to the festival guests

Zelfira Tregulova. “At the same time, there is the need now to create new ties and meanings between music played in the halls and painted masterpieces. We want to involve contemporary viewers and listeners into a dialog, to offer them a new look at our collection – with the help of music.”

Just like the year before, each concert program was accompanied by a single-painting exposition and an art critic’s commentary. Selected works are very rarely shown to general public, and the titles or the authors’ names are not revealed in advance. This year the paintings have the common ‘gift’ theme: the gallery received them all as presents from collectors, patrons of art, or artists’ heirs.

A cozy Mikhail Vrubel hall with its renewed stage hosted outstanding musicians from various countries. They had put aside their big projects, their

orchestras and teaching classes, and gathered to play music ‘here and now’, in the finest tradition of aristocratic salons. As the composer Alexander Borodin wrote, “chamber music is one of the most powerful means of developing musical taste and understanding”. The conductor Carlo Maria Guilini called it “the plainest and most precious sphere of music”, while Dmitri Shostakovich believed that chamber music “demands from the composer the most perfect technique and depth of thought”. That’s why chamber music concerts are so rich in heated emotions and soaring thoughts – especially when maestros unite into ensembles. The current festival featured some world-renowned artists, such as pianist Boris Berezovsky, Amsterdam-based oboist Alexei Ogrintchouk, violinists Clara-Jumi Kang (Germany), Sergey Dogadin (Russia) and Julian Rachlin (Austria), Italian flutist



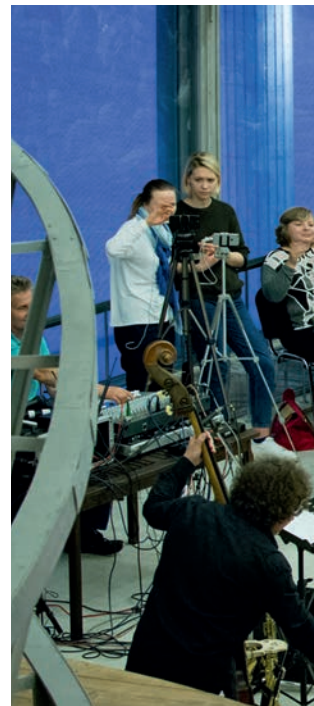
Maxim Rysanov

Violist

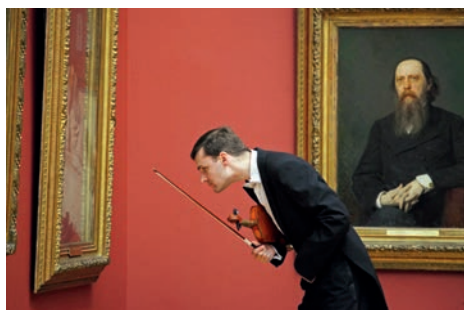
“The idea to hold a festival in a museum didn’t seem original to me at first. However, the three days spent here filled me with that special atmosphere, and the paintings gave me so much esthetic pleasure. You really need some time to start enjoying painting – same as with music. I was very happy to play a Russian premiere of Peteris Vasks here; it was the right place. The piece had been shortened a few times before, and this was the first time its latest version was performed. I think the composer will be glad when he hears the record.”



Italian flutist
Massimo
Mercelli



Sergey Akhunov
Composer



Musicians couldn't help examining the paintings during breaks

“When they offered me to write music for Vivarte, I asked my friend Maxim Rysanov, “What do you expect from the music?” He said that as the last number of the program it should be perfect enough to receive an ovation at the end. While working on the music, I thought about the Vrubel hall of the Tretyakov Gallery, and the belle époque theme came on its own. Stravinsky, Serge Diaghilev’s Russian Seasons, Ravel, Debussy – and painting, of course... I wanted to give a sense of nostalgia. If we just say, “I wish it wasn’t over”, that will be nothing but words. Music can make these feelings last longer, it can make them real.”

Massimo Mercelli, violist Maxim Rysanov and others. As usual, Boris Andrianov was at the head of the glorious company.

The festival billboard encompassed 300 years of music: from Arcangelo Corelli’s concerti grossi to the world premiere of the Belle Époque quartet by Sergey Akhunov (the piece was written specially for Vivarte a few months ago). The composer says, “the subject matter and the character of the music are predetermined by the very space where my first performance occurred: the Mikhail Vrubel hall of the Tretyakov Gallery.”

With chamber ensembles of Vienna classic Mozart, Austrian/German romanticism of Schubert, Schuman and Brahms, French music by Debussy, Ravel and Poulenc, the Englishman Britten’s quartet,

works by the Russians Rachmaninoff and Shostakovich, the festival offers a variety of genres and styles, allowing everyone to find music to his/her liking. One evening was devoted, for the first time, to Baroque. La Voce Strumentale led by the violinist and conductor Dmitri Sinkovsky played works of Corelli, Vivaldi, Bach, Handel and their contemporaries. The ensemble’s performance was historically correct – that is, ‘authentic’ and in line with the practice of that time.

The program novelties came as quite a surprise too. On May 29, Peteris Vasks’ Concerto for a Viola and a String Orchestra written for Maxim Rysanov was performed in Russia for the first time. “I tried to convey a message of peace and love – love without which mankind



Jam Session. The final Vivarte concert

Improvisation
by Vadim
Eilenkrig

cannot exist”, the author says. “Despite all wars, natural disasters, difficulties and tragedies of life, man still reaches love; he finds it even when saying his last goodbye. Lying on his deathbed, he sees light and attains divine love.”

On May 30, a new participant, Italian flutist Massimo Mercelli, presented his version of Philip Glass’ meditative piece Chaotic Harmony. It was the first time Russian audience could hear this work written for a short film on the martial art of taijiquan.

The closing ceremony concept was a special trademark of the festival. Seeking to expand the audience as much as possible, Vivarte participants set off on a ‘musical promenade’ between the two buildings of the Tretyakov Gallery. On their way from

Lavrushinsky Lane to Krymsky Val, the musicians gave short improvised concerts before getting into a passionate jam with prominent jazzmen later in the evening. This year the jammers included Mikhail and Andrey Ivanov, Leonid and Nikolai Vintskevich – all representing notable dynasties.

“A combination of music and painting, an exclusive selection of musicians and repertory is our signature style”, Boris Andrianov says proudly. “Each of the festival concerts is valuable in itself; all programs are like equally-sized gems of a precious necklace. Besides, playing in a hall full of paintings only adds to the pleasure. A concert beginning with an exposition is a kind of magic – and that influences both the audience and the performance, submerges you into a special atmosphere.”

**Massimo Mercelli**
Flutist

“It’s my second performance here, and each time I get fantastic impressions thanks to the acoustics, the atmosphere and the audience. The listeners are very attentive, responsive, really looking for something new. And I should also mention my partners: they are just amazing. I’d love to stay longer, but I have to leave rather soon. So I’m hoping to take part in the next festival.”

**Alexei Ogrintchouk**
Oboist

“It was my first performance at this wonderful festival. I think the very idea of playing in a museum, with paintings all around, gives extra inspiration. I regularly perform at the December Nights festival in the Pushkin Museum; the combination of music and paintings is just great. And if they introduce a new theme every year, it will be very interesting too. Besides, I met some old friends of mine; we’d been through a lot together, and it was very nice to play with them.”



Moscow through the Ages

Exhibition devoted to Moscow's 870th anniversary opened in the Tretyakov Gallery

Text: Margarita Chizhmak



New Moscow by Yuri Pimenov is one of the exhibits

Many books are written about Moscow. Thousands of poems and songs are dedicated to the city. Countless images of it can be found in graphic arts and cinematography. The capital has been transforming from one era to another. Like a human being, the city changed its temper and moods with age, however, at all times it maintained its unique atmosphere. Every person, be it a Muscovite or a visitor, had, has and will have his or her own Moscow: favorite places and routes, warm memories and nostalgic feelings



The exhibition begins with works by 16th century Russian painters



Tretyakov Gallery Director
Zelfira Tregulova

“Moscow through the Ages”, the Tretyakov Gallery exhibition dedicated to the 870th anniversary of the founding of the capital, rushes through quiet streets and crowded boulevards like a speed train or magic time machine. It peeks in inviting courtyards and lays new avenues with houses that shine with myriads of windows. Old city mansions, silent witnesses of the lives of several generations, pompous Stalin’s high-rises or fully-grown “crystals” of Moscow City: this is the image of the capital shown at the exposition in the Engineering Building. The opportunity to hear “the voices of the city” which add a soundtrack to the core pieces displayed at the exhibi-

tion is one of its highlights. The city is the atmosphere where the present extravagantly intertwines with the past. The peal of bells played in old urban monasteries for centuries can be heard amidst the noise of engines and the sounds at construction sites of future buildings of new Moscow.

“Moscow through the Ages” displays more than 90 pieces, from the icon-painting of the XVII century to paintings of modern artists from the collection of the Tretyakov Gallery or works kindly provided by private collectors.

The story of the city begins with the “Moscow is the Third Rome” section of the exhibition. Pictures of Moscow and its particular landmarks appear for the first time in the works of Russian artists at the beginning of the XVI century when the city became the largest political, economic,

religious, and cultural center of Ancient Russia. By that time, a tradition was set up to speak of Moscow not only as the successor of political and spiritual traditions of Rome and Byzantine Empire but also the heiress of their world-wide historical role. In his message to grand prince Vasily III, Filofey, the monk of the Pskov Eleazar Monastery, gave a final and laconic definition of the idea conceived by the Russian society: “Moscow is the Third Rome.”

Praise to the Vladimir Icon of the Mother of God (Tree of the Muscovite State) (1663) by Simon Ushakov became one of the renowned images of medieval Moscow. The Tree in the icon is decorated with beautiful floral elements and grows from the Assumption Cathedral, a place of coronation of all grand princes showing



The curators' idea was to make little Muscovites familiar with the capital's history

that Moscow was the original capital.

Throughout the centuries, the beauty and magnificence of the Moscow Kremlin panorama attracted poets who glorified it in their grandiloquent odes, icon painters, and artists who dedicated series of paintings to it. It is with good reason that the superb complex of cathedrals and churches fenced about with the mighty Kremlin wall is known as the symbol of the city and heart of the capital. F.Alekseyev was one of the first artists who painted the Kremlin view in the most comprehensive manner. The artist not only created some sort of "architectural portraits" of the city but also noted the distinctness of Muscovites' image at the beginning of the XIX century, characteristics of their everyday life, and whimsical fashion in the form of the blend of Russian and European costumes.

Magnificent white-stone walls of the Kremlin cathedrals and golden domes sparkling in the sun immortalized by A.Vasnetsov in 1904 sound different, like

a solemn hymn full of genuine worship of Moscow. In the center, betwixt the city wall towers, the Archangel Michael Cathedral, the family vault of Moscow princes since olden times, stands high, and to the left, there is the Annunciation Cathedral, the house temple of the ducal dynasty.

The exhibition section called Talking of Old Moscow will familiarize the modern audience with images of Moscow that are mostly known from memoirs and classical literature. The city's nature was always distinguished by kindness, simplicity, originality, disarming carelessness, and hospitality. Away from the imperial court and ceremoniousness of the beau monde, abundance of business offices and departments, Muscovites led a regular, non-fussy life.

Moscow Courtyard, the undoubtedly renowned picture painted a century and a half ago, is one of the landmarks of the exhibition. It is hard to imagine that we see one of the lanes of modern noise Arbat considering the quietness of a sunny day and unpretentiousness of the daily routine shown in the painting. Polenov, the painter from St Petersburg, immediately took a fancy to this simplicity and rhythmicity of life in Moscow. Pleasant walks through



Aleksandr Deyneka, *Peacetime Construction Sites* mosaic sketch 1959-1960

old streets and garden squares, diving into the history of the city and enjoyment of slow days filled the artist's soul with agreeable emotions and motivated him to create a number of pieces full of the fascination for "the poetry of everyday motives." The city was noisy at multiple flea markets. It is as if the bustling motley crowd in the pictures of V.Makovsky and Ye.Sorokin tells the stories of V.Gilyarovsky, the portrayer of ordinary Moscow life.

Since the dawn of time, Moscow was distinguished by a patriarchal character of lifestyle and emphasized piety which predetermined the strict observance of the church calendar. Orthodox fasting days were followed by long-awaited Christmas and Easter which always came with merry folk festivals, Cheese Fare



The exposition was prepared with great love

“Moscow through the Ages” displays more than 90 exhibits, from the icon-painting of the XVII century to paintings of modern artists from the collection of the Tretyakov Gallery or works kindly provided by private collectors

Week promenades, Yew Sunday bazaars, and various fairs. At that time, life in the so-called “Moscow markings,” i.e. famous city taverns, was in full swing. Moscow Tavern (1916) by B.Kustodiev evokes memories of a stream of colorful stories about exuberant and delicious Moscow feasts. I.Mashkov’s Food, Moscow Bread (1924) shows the substantial stock of pastry: it is as if the artist created a “group portrait” of flavorful pretzels, mouth-watering hard ring-shaped rolls, and gorgeous rum cakes.

Beyond a shadow of doubt, the conversation about Old Moscow exemplified by the Russian pictorial art of the second half of the XIX century would not be so heart-warming without mentioning of urban landscapes: the laconic stories about quiet courtyards, deserted streets or snow-covered roofs, whose adorableness is conveyed by the works of A.Savrasov, V.Surikov, and S.Svetoslavsky.

In the 1910s, a new “formula of Moscow” was created by pioneer artists who were looking for other paths in art. In his painting experiments, A.Lentulov was led

by the passion towards the sun and bright light, the ability to break things down into parts and get them together again. In Basil the Blessed, the artist does not show the temple, rather paints an extravagant fantasy on the topic of the unique piece of the world architecture. The conception and the very soul of the Cathedral of Intercession of the Virgin are also truly fantastic. At the beginning of the XX century, Lentulov, using the new graphic means, continues to develop the thoughts of ancient Russian architects, and the 3D miracle of the XVI century transforms into the two-dimensional space of the painting. The volume turns into the incredible abundance of “resonant” color on canvas.

A.Ekster’s Synthetic City (1914) from the collection of Iveta and Tamaz Manasherovs is also marked with the brightness and specific rhythm of color combinations.

Iveta Manasherova
and Tamaz Manasherov
against V. Polenov's
1878 painting Moscow
Courtyard



The official opening
ceremony

The composition of the painting is based on the futuristic pictorial art principles: the movement is depicted through the layering of sequential phases on one image. Just like in Lentulov's art, Moscow and its distinctive Bell Tower of Ivan the Great and varicolored domes of St. Basil's Cathedral are a composite of fragments of impressions, "codes," and archetypes.

The newly-emerging XX century and its energy rush torrentially into the life of Moscow, bringing new rhythms and sounds and determining the new "optics" of the urban planning. Old churches with "ruffled" excellent "headbands," mighty silent Kremlin walls, Empire-style mansions with the snow-white colonnade of facades as if starched for festivities, and barely faded dernier cri of modern style and its asymmetry of windows and roofs: everything becomes merely a decoration for speeding cars. Tintinnabulation, the noise of loud flea markets, and vapid boulevard conversations drown in the clangor of horse-drawn trams and lively vrooming

of taxi-cabs. Old customs increasingly dissolve in the blaze of the historical past and gradually give place to the architecture of constructivism and pompousness of Stalinist skyscrapers, substituting the ring of horses' hooves on pavements with the roaring of the transport. Moscow rushes, seethes, and honks...

Landscape pictures of V. Midler, M. Gurevich, and A. Labas are full of joyful surprise at the city miracles such as the fuss of trams and cars, flights of zeppelins and airplanes, electric lights, and variegation of street signs. The Moscow subway which became operational in spring of 1935 and turned into one of the protagonists in the city space is also shown as the festive marvel. The admiration for the swift movement and power over time presented to humanity by machines runs through the art pieces of that time.

Moscow kept transforming at lightning speed! The city became a capital!

Yu. Pimenov's New Moscow (1937) a true symbol of the new city, actively living and forging the happy future of the Soviet country, is perceived as a "shot" of some romantic motion picture. A. Deyneka's Builders created in the thaw period if filled

with the joy of the capital and life being reborn... Impressive views of the majestic city with quarters crawling to the outskirts and noisy avenues appear in pieces by many Soviet artists. K. Yuon and O. Vukolov show splendid, partially generalized characters of Moscow where the past, the present, and the future seem to meet.

The voice of a man who is lost in the turmoil of streets flooded with transport, among the "decorations" of urban architecture, in the throng of hurrying passers-by became no less striking. Landscapes of K. Rybchenkov filled with unrestrained urban solitude are perceived as ringing pain or bitter taste of wormwood. Silent boulevards, Moscow gray sky wounded with wires, lopsided street lamp frozen in the shape of a question mark: this is another Moscow, without the "capital" air. This is the Moscow of a living person to whom the city is also alive. Moscow Stories of N. Konyshcheva, N. Glebova, N. Nesterova, and V. Brainin become very personal.

At the same time, it is as if all these "urban voices" brought together state in unison, "Moscow, the Best City in the World!"

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ORGANIZATION AND SUPPORT
OF MAJOR CULTURAL EVENTS

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Innovation
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Portrait Painter**
EXPOSITION IN THE RUSSIAN
MUSEUM



**Georgian
Avant-garde:
1900s-1930s**

EXPOSITION IN THE
PUSHKIN MUSEUM

Apartment No. 5

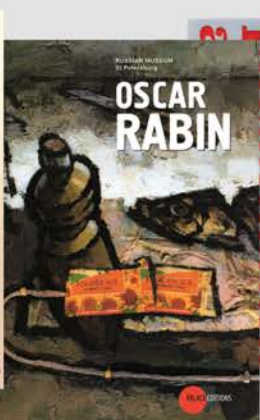
EXPOSITION IN THE RUS-
SIAN MUSEUM

Oscar Rabin

EXHIBITIONS IN RUS-
SIA AND FRANCE

**Lado
Gudiashvili**

EXPOSITIONS IN THE RUS-
SIAN MUSEUM AND TRET'YAKOV
GALLERY



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