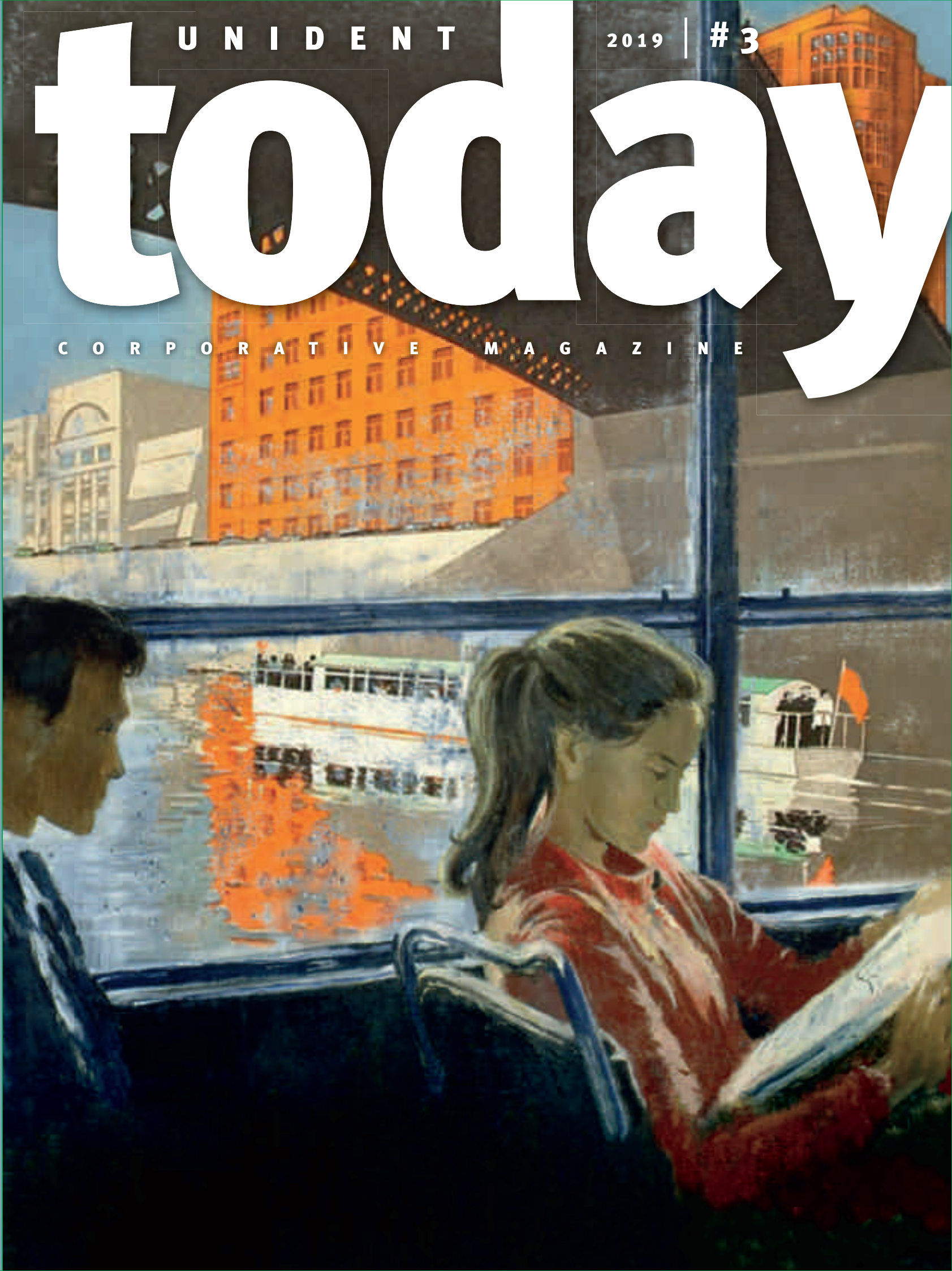


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* Clinically proven. ** R.O.C.S. was the best-selling brand in value on the Russian Federation market in 2018 according to Monthly retail audit of pharmaceutical market in toothpaste segment by "DSM Group".

Dear friends,

this year our company turns 25 years old. It is difficult to express in one brief address our gratitude to everyone who helped us build our business throughout all these years, to say our thanks to and mention everyone individually, to speak about all the amazing people working for us and to describe how wonderful it feels to know that thousands of people are involved in the business we created a quarter of a century ago.

Over the years, Unident has become an undisputed leader in the domestic dental market: hundreds of exclusively presented brands, groundbreaking technologies introduced to the market for the first time, thousands of master classes and training events, and most importantly, a one-of-a-kind team with which we have been working side by side for so many years. I also would like to thank our clients, distributors, and partners, with each of whom our business ties have grown into a strong friendship. Each of these companies is a leader in its sector, a team of competent professionals in its field, and our reliable partner of many years: Carestream Health, Morita, Biolase, Zhermack, Cefla Group, Sanofi, Premier, as well as many others we highly appreciate working together with.

When you create something putting in your expertise, your skills, and your heart, you get a product loved and used by millions. Every year, the DRC Group unveils dozens of new lineup innovations, exports its products to more than 50 countries around the globe, and maintains leading positions in the traditional oral care sector as well as in cosmetology – one of the most competitive markets in the world, integrating in production latest breakthroughs.

Celebrity athletes and show business stars, the most successful and talented people in Russia use our products and, over the years of working together, have become our friends and brand ambassadors. Affection for sports, healthy lifestyle and the desire for victory are the values we all share, our common values, and a beautiful smile has always been a true winner's hallmark.

One of the main trends in contemporary health care and dentistry in particular is the emphasis on specialty areas. A vast amount of expertise and practical skills can now be mastered only after a deep immersion into the subject, whether it is tooth whitening techniques, composite restoration, or microscopic dentistry.

Our network of clinics, Unident Dentistry, has launched a program for the development of highly specialized dental fields. In 2019, the Dental Whitening Center and the Functional Dentistry Department have already started operating within the framework of this program.

Through founding the Unifarma and Rosapteka pharmacy chains, we have defined a clear direction for the development of our business, focusing on technology and impeccable service. Anyone who visits one of our pharmacies can rest assured that all their inquiries will be answered, and professional advice and competent recommendations given. Thorough selection and continuous training of the employees result in a client-oriented, socially responsible business approach.

Speaking of social responsibility, I would like to mention the fellowship program for the Tretyakov Gallery researchers, which our foundation U-Art launched several years ago. The support of art research and the study of Russian artists' work in particular has brought ostensible results and become an important stage in organizing large-scale, singularly beautiful exhibitions of Mikhail Larionov, Ilya Repin, and Vasily Vereshchagin.

The Tretyakov Gallery is our trusted long-standing partner. Moscow audience has grown fond of the Vivarte Festival of Chamber Music, hosted by the museum. The theme of this year's festival was an exhibition of Edward Munch and



Russian-Scandinavian ties in the fine arts, music, and literature. The festival was attended by 42 musicians from around the world, including stars of Norwegian and Danish classical music, who rarely perform in Russia. Held in the Mikhail Vrubel Hall, it provided the opportunity to reveal an obvious – or perhaps not quite obvious – similarity between Scandinavian and Russian music and painting traditions, since Munch and Vrubel belong to the same generation and share similar artistic worldviews.

As for the main event of the season, the 11th International Cello Festival VIVACELLO, this time it will be dedicated to the Year of Music of the United Kingdom. We are expecting classical music stars from all over the world and first of all British performers of different generations. Over the past eleven years, the festival has gained its own faithful audience, which is waiting for world premieres, for unique and rarely performed works and surprises. Exclusively at our festival, the cello is presented in a variety of ways: with a guitar and a jazz band, accompanied by video art and symphony orchestra, or acting on its own as a full-fledged character of a theatrical performance.

I am certain that this fall will bring luck and love for many of you, and musical and theatrical premieres of the season will make your life more exciting and vibrant.

Tamaz Manashero
PhD in Economics,
President of the Unident Group



UNIDENT TODAY

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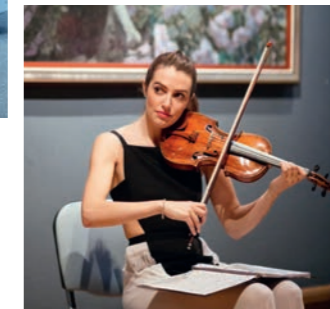
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The VP of the Unident Group of companies, founder of the U-Art Foundation, philanthropist and collector shares her experience of creating cultural projects, her understanding of help, and her thoughts on how to keep doing the right thing

Iveta Manasherova: "If you have the opportunity to do something, you should"

Interview by Yulia Gutova

I.M.: I think that even more people would have been involved in charity – including those in big business – if the arts patronage law in our country were more effective*. For instance, the U. S. has a huge number of museums based on private collections, because they have a working system of incentives through tax deductions and benefits. In our country, no measures in support of patronage have yet been developed; in fact, an individual or company providing free aid to museums, educational or research institutions in the culture sector is not encouraged in any way and left to act purely "for art's sake."

Y.G.: So any big business that deals with philanthropy does that without support?

I.M.: Yes. Everything depends on the good will of the entrepreneurs only. Open a catalog of any large exhibition, and on the first page you will see that its sponsor is a state corporation or a large bank.

Y.G.: And that means art patrons in Russia do not enjoy the tax status similar to what they have, for example, in the United States?

I.M.: Correct. And this reflects on everything. Any museum abroad has on display the names of those who have contributed to its development. No matter if that was a hundred or twenty years ago or yesterday – the names remain. In our country the situation is slowly changing in the same direction, and now at the Pushkin Museum visitors already can see the names of the people who have helped it. For example, the current members of the board. But I have never seen any names of donors of 20 or 30 years ago in Russian museums.

Y.G.: What does a name plaque mean for the patron?

I.M.: Status, I guess. Or maybe not that: an acknowledgment of one's actions, recognition of their significance.



At the Vivarte festival press conference

* The Russian arts patronage law (No. 327-FZ, dated November 3, 2014) introduces the notion of mecenate (patron) into the legal system of the Russian Federation and provides for "measures of economic support of benefactors and

beneficiaries in accordance with the legislation of the Russian Federation, the establishment of awards and honorary titles and award procedures for benefactors" without giving details on these provisions and their use in practice



Georgian avant-garde exhibition, Pirosmiani room



As a curator at the exhibition of Georgian art

Y.G.: A mark of respect?

I.M.: Respect too, but this is not the only feedback you can get. Usually patrons don't expect any special thanks. What matters is the impact, the general attitude that you feel among the public after, say, a concert organized by our foundation or at the opening of an exhibition. Emotions matter. And, of course, it's nice to see the result, feel it, hear it or hold it in your hands – a published book, for example. That is why we have educational projects, music, art, publishing. All kinds of projects, joint, standalone...

Y.G.: And the people who visit them – are there also all kinds of them?

I.M.: Well, let's say, music festivals are set up so that listeners with different preferences could find something to their taste: there

is jazz, classical, and theatrical projects. When a concert is held at a museum, people interested in painting learn something about music, and vice versa. We invite performers from all over the world to our festivals. Also, for each Vivacello festival one of the present-day composers writes a new piece, so each time the audience is treated to a premiere. It is great to know that a century later someone will have a music sheet, and there will be a line saying that the piece was created for Vivacello festival.

I recall the Georgian avant-garde exhibition at the Pushkin Museum, back in 2016. I was the curator and each Friday worked as a guide, so I was communicating with the visitors and felt their gratitude and sincere interest. It's this type of people that creates a community of shared culture, and you feel glad to belong.

...Usually patrons don't expect any special thanks. What matters is the impact, the general attitude that you feel among the public after, say, a concert organized by our foundation...

Y.G.: As you say, if you can do more, you have to do more.

I.M.: That's right. We all help children and the seriously ill more readily and easily, without thinking. Helping those in need is natural and always the right thing to do. Well and good, but who will create connections between institutions, between people? Take classical music – it could have never existed by itself, it is a subsidized art. Someone must support it, otherwise your children will know only popular music. Let me give you an example related to childhood and to cultural roots. We were traveling with friends in Georgia, and someone told us that the organ in the Tbilisi Conservatory was broken and had not been in use for fifteen years. It was one of those moments when we, without thinking, just looked at each other and said, "Let's fix it." My husband and I grew up in Tbilisi, so plenty of things connect us to Georgia, while our companions had no ties with it. But there was the will, and we found a way and

did everything together. German experts came from the city where the organ was built in, and a year later it was working again. Immediately students showed up, a new organ class. And people were asking if we would come again to Georgia. As it turned out, we did, although didn't have the opportunity to drop by the conservatory. But knowing that you did the right thing, gave some people jobs, other a chance to study, still others the pleasure of music – that is invaluable. My husband likes to recall one piece of advice a rabbi gave him: no matter how much you earn, be ready to give ten percent to charity. If you have the opportunity to do something, you should.

Y.G.: What for?

I.M.: So that you can look the world in the eye. For yourself. Probably everything that we do in our lives we first of all do for ourselves anyway.



With Irina Antonova at the Pushkin Museum of Fine Arts during the Georgian avant-garde exhibition



With husband Tamaz and children Aleksandr and Dina

Y.G.: How do you choose a project?

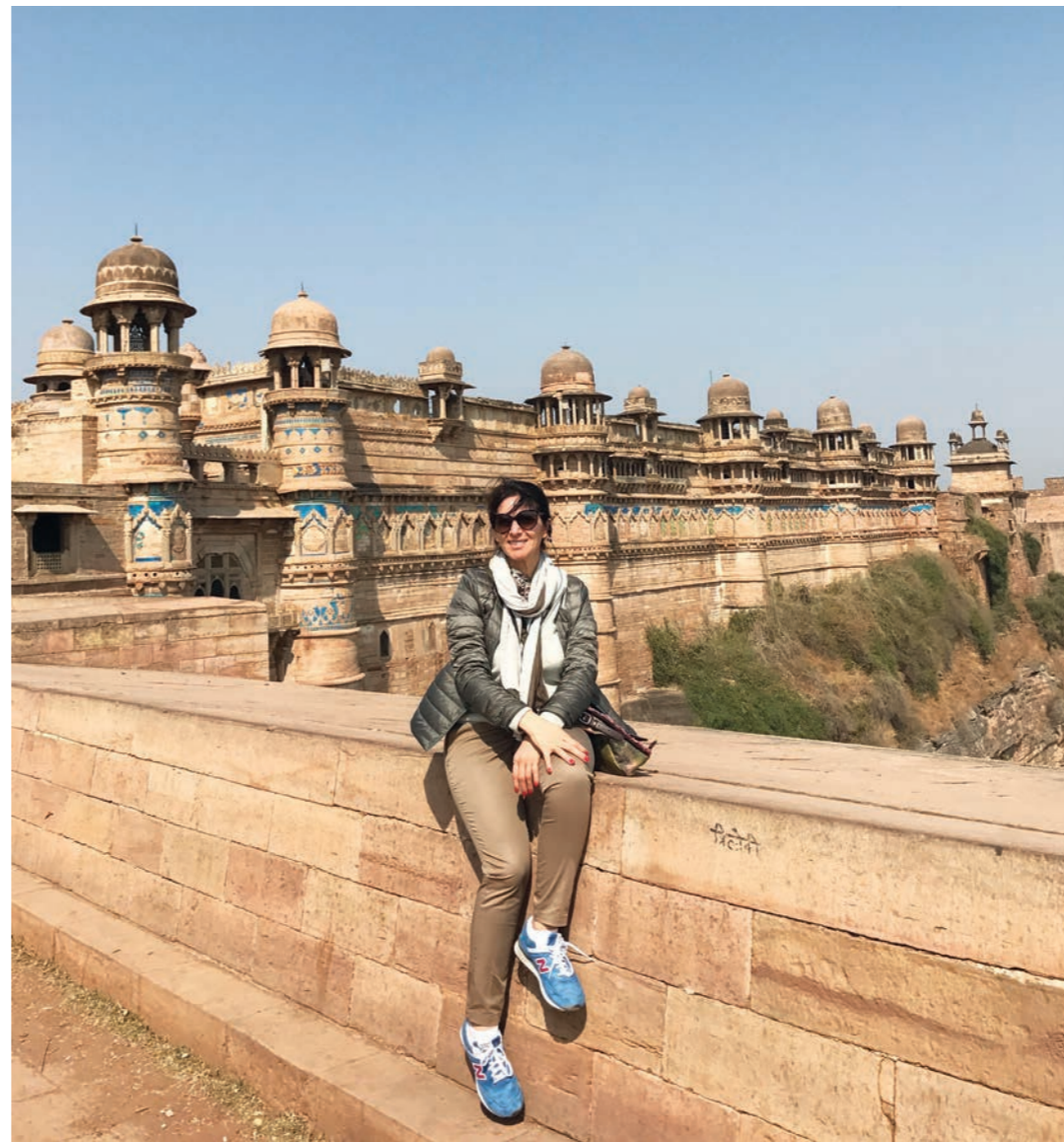
I.M.: Sometimes it's an emotional call. Take Vivacello again – we met Boris Andrianov, the author of the concept, on the airplane, and he said there was no cello music festival in Russia, what with the Russian cello school being very strong and known all over the world. We talked a bit and it turned out that the same thought occurred to everyone at the same moment: why don't we? Or another example: the U-Art Foundation was born thanks to the Tretyakov Gallery, because private individuals could not become partners of the Oscar Rabin exhibition which we wanted to organize there. So creating a foundation was a must. And our decision to support the project was strongly affected by the fact that we have met many Soviet Non-conformist artists. That exhibition at the Tretyakov was the first for Rabin, and at the time he turned eighty! We had some gut feeling that doing this was necessary. And it has become an important page of the history we share.

Y.G.: Now it becomes clear why you are speaking on your own behalf instead of on behalf of the company when it comes to charity. Is this something you do on impulse or a well-planned strategy?

I.M.: Well, these are our priorities, our personal history, but I wouldn't call it unplanned either. Moreover, it would have been impossible without the support of all the companies that are part of the group. Each Unident Group company has its own model and its own objectives, but our employees understand that whatever U-Art Foundation does is done by them as well. The employees of the companies get involved in the projects alongside the foundation staff, who can always ask for help with, say, creating design, meeting guests, arranging chairs, transport paintings. One can't do the work of ten, and hearing others' opinions is truly important. And I have to confess that we have no disagreements with my husband Tamaz at all. When we have the opportunity to help someone, sometimes even to our own disadvantage, we have no issues whatsoever.



With artist Oscar Rabin



Often new ideas come inspired by traveling and vivid impressions

...If someone expresses gratitude, that's great. If not, it's no big deal...

Y.G.: Why are you making this choice in the first place?

I.M.: I grew up in a big family, and for us family is most important. Helping one another, being one team, knowing that like-minded people stand by you – this has always been paramount. So first you start doing whatever is interesting to you, together, and after a while it becomes a way of life. And you no longer think about what patronage is, whether it is needed at all. I would say it is very important to avoid living your life as an uninterested, indifferent person.

Y.G.: Nevertheless – how can you keep faith in the cause if you receive no gratitude?

I.M.: If someone expresses gratitude – that's great. If not, it's no big deal. In either case you don't need to change – you just need to go on with your life. I'll say it again: whatever we do, we do first of all for ourselves and for our loved ones.

Y.G.: At the beginning of this conversation you talked about the exhibition halls with donor name plaques. Is it important for you to have such a sign with your family name one day?

I.M.: Yes.

Y.G.: But why? You will not even see it.

I.M.: I will not. But probably everyone would like to leave something behind...



Business or culture, the Manasherovs manage all projects as a team

“Welcome!”

21st century dentistry: looking more human

Text by Maria Fedorova

Forget dead-white interiors with every detail a merciless reminder of your visit's goal. A 21st century dental clinic is a comfortable and cozy space, where you can enjoy a cup of coffee and where you want to come back to. This approach brings more visitors and just plain looks nice



Vintage, Surfing and Hollywood chic

Dentist's office projects nowadays receive prestigious awards and are published in glossy magazines. Ecostyle, loft design, vintage, digital reality – all of this strikes a chord with both dentists and their clients. Treatment is not a reason for sufferings and despondency. Those who've hit upon this idea earlier than the rest are already making profits.



76% of patients of private clinics in Europe take into account the interior design when choosing a medical institution



1. Riding the wave

Surfing is quite an unusual topic for dentistry. But when this happens in a landlocked city such as Nashville (Tennessee), this is twice as unusual. Architects from the M2 bureau were not afraid of extravagance and made the Smith Dental clinic a city landmark, and photos of stylish interiors with surfboards have already been published in all fashion magazines.

2. Gentle charm of luxury

The Spanish Gemma Pons clinic can hardly be called modest. Golden light that floods the room, exquisite furniture, stylish details: any door handle is a piece of art. If you have to get treatment – do it in style!

3. Dental stage

Owners of this clinic in Claremont (California) got the premises of the former theater. This fact, as well as the neighboring Hollywood, inspired designers to create a glamorous vintage-style interior. Stage lighting, portraits of stars on the walls, posters and antique furniture mixed up with the state-of-the-art equipment – the action scene is ready!

4. The Earth in the window

A dental clinic in Nishikawa, Japan, was designed as a space shuttle. Aerodynamic shapes of interiors (more like compartments), high-tech plastic finishing, light hidden in the “spacecraft skin”, touch panels. And the center of this futuristic design is the dental unit by the famous Japanese brand J. Morita. Technologies of the 22nd century, ergonomic forms – everything is on the verge of science fiction. Welcome to the future!



7. Fashionable space

Janks Design Group specializes in boutiques and restaurants. Vibrant urbanism is their style. And it is just what was needed for the clinic in Vancouver. Huge windows overlooking the city, designer furniture. Why not? After all, its patients and visitors of the neighboring cafes and shopping malls are the same people.

5. Garden house

The Dutch are, as always, at the forefront of architecture. To connect the interior with the exterior, virtually placing the patient in a flowering garden – this was the idea of the designers from the Shift architecture group. Panoramic windows of treatment rooms look out straight onto the clinic courtyard. The doctor treats – the nature helps.

6. Tooth loft

A family clinic in Korean Hwaseo did not obtain a cozy loft. The Friend's Design studio has decorated its space with brick walls, graffiti, vintage and designer furniture. It turned out stylish and gentle – lounge-like interior, which creates a relaxing environment for visitors.



I was inspired by the Zhostovo box. Bright flowers, harmonious lines, contrasts. It is beautiful and somehow immediately strikes a chord in the heart



Varvara Kurtova, Designer

8. Wooden transformer

Sydney is famous for its architecture. And now interior of the Care Dentistry clinic has been added to its attractions. Designers from the Pedra Silva Architects agency have created a transformer partition made of wooden plates. In addition to its main function – divide recreation and treatment areas – it forms a space filled with the play of light and shadow.

9. Red line

Beautiful and friendly interiors can be found not only in Europe and America but also in Russia. Recently, the Uni-dent Stomatology clinic on Taganka has acquired one. The author of this creative space is the designer and decorator Varvara Kurtova. We asked her a few questions.



The author of this creative space is the designer and decorator Varvara Kurtova



U.: What do you consider to be the most important in the interior of a dental clinic?

K.: I think that modern dentistry needs to move away from the standard picture, where everything is white, it smells of solutions, and the drill sound is heard at the entrance. A person comes to a clinic with his or her own problems, and it is very important to help them relax instead of creating additional stress.

U.: Did you have any impression about Unident Stomatology clinics?

K.: It so happened that I am familiar with the company as a patient as well. This fact made me more confident, since I've personally experienced what kind of professionals work here and how important patient care is for them. This lines up with my understanding of the customer-oriented approach.



Svetlana Bulkina
Head of Unident Stomatology Analytics Department

“
When a patient comes to the clinic for help, he or she is already stressed out by the situation. Making the patient have only pleasant impressions of the visit is the task not only for each person communicating with him or her but also for the place which he or she visits itself. That is why we tried to create an atmosphere in which meeting with the doctor does not seem intimidating; it is the new face of the Unident Stomatology clinics chain. We wanted to emphasize that convenience of our guests from the very moment they cross the doorstep of any Unident Stomatology clinic is an important task for us. Our plan was a success—visitors note that we have destroyed stereotypes about medical institutions, and now every visit to the Unident Stomatology clinic has become a pleasant meeting.
”

The best compliment about my work was when one of the visitors said he was going to stay at the clinic because he enjoyed being there

U.: Does the good interior of a clinic help attract visitors?

K.: There is such thing as a “selling design”. A person should feel comfortable in the space of your institution, his or her initial fear and tension must be carefully removed. So yes, the interior helps, and there are specific techniques that can be used.

U.: Tell us about it using your work on Taganka as an example.

K.: I had a statement of work, but in terms of decoration I was given carte blanche, and I am very grateful to the customers for this. I chose a conventional 1960s style with its bright colors and positivity. Colors are corporate: gray, red and white. Basis of the composition is the red floor border. He goes around the perimeter of the entire clinic and can be used as navigation at the same time. There are a lot of live plants in the clinic – it creates a positive attitude. I also chose a lot of photos from Mauritius: sea, tropics, flowers... It calms, elevates the mood and distracts. Bud-shaped lamps chime with photos. I wanted to show modern and at the same time very soulful atmosphere of the Unident Stomatology clinic. I hope, I succeeded.

The mood color is white

DSclinic on Arbat gets an advanced teeth whitening center

Text by Mariana Kapsuletskaya Photo by Evgenii Dudin

Professor Akulovich's Teeth Whitening Center has opened at the Unident dental clinic on Arbat. Today it is the most advanced facility of this kind in Russia, offering state-of-the-art technology, cutting edge dental imaging and shade-matching equipment as well as the best teeth-whitening devices

It's just the beginning

The color of teeth is one of the main components of dental aesthetics. But at the same time very little attention is still being given in our country to the issues of color correction and understanding how to correctly determine the dental color. Professor Andrei Akulovich, head of the new Center, explained to us why this is happening.

"Teeth whitening procedure is not that simple as it may seem at first glance," says Andrei Akulovich. "It has a huge number of nuances, without understanding which you can't succeed. The doctor must know which techniques are harmless and most effective and be able to work with sophisticated equipment. And, of course, to get a beautiful and sustainable result, you need to apply special techniques."

Most often, an integrated approach is required: first, perform professional cleaning procedure, then high-quality whitening at

the clinic, and after that properly maintain the color at home, follow each step in the treatment procedure. And only then will we get a good result. But only a few doctors fully understand the proper management of patients.

Another reason for underdevelopment of teeth whitening lies in the poor equipment of the rooms themselves. Only a few Russian clinics are equipped with everything necessary for full-scale work with color. After all, in addition to proper modern devices, you also need to have

good photographic equipment for documentation, special gadgets and instruments necessary to correctly determine the color.

And, generally speaking, only with the opening of Professor Akulovich's Teeth Whitening Center, Russian patients now have the opportunity to receive comprehensive high-quality services for such an important parameter as the teeth color. "We have occupied a niche that will be relevant for a very long time. I think that everything is just getting started in this area," Andrei Akulovich believes.

1. The teeth whitening center will operate at the well-known Unident clinic
2. The center's equipment allows for pinpointing the teeth color down to the finest shade variations
3. The center uses only the most advanced equipment
4. The new whitening center is located in a historic building on Arbat

Mission: possible!
Andrei Akulovich has been working on tooth color issues and whitening technologies for more than 15 years. Every year he trains about a thousand dentists, conducts dozens of master classes, competitions among professionals and students, and gives lectures in Russia and abroad. In 2012, he founded the Society for the Study of Color in Dentistry, which has long been the representative of the largest international Society for Color and Appearance in Dentistry (SCAD), and Dr. Akulovich himself—

the consul of this organization in Russia. The Society for the Study of Color in Dentistry also publishes the Aesthetic Dentistry magazine and carries out lots of other activities in this area. But most of all, the Society is proud of the well-organized real help to practicing doctors: today any dentist who joined its ranks can get online advice on a difficult color situation almost in real time. Dr. Akulovich believes that the main mission of the Society is the development of aesthetic dentistry in Russia and believes that this mission is possible!



Andrei Viktorovich Akulovich, dentist of the highest qualification category, Candidate of Medical Science, professor. President of the Society for the Study of Color in Dentistry. Consul of the Society for Color and Appearance in Dentistry (SCAD) in Russia. British Dental Bleaching Society Gold member, Member of the Board of the European Society of Cosmetic Dentistry. Clinical Director of the R.O.C.S. Brand





Oksana Vereshchagina
Medical Director of Unident
Stomatology network

“ I am sure that opening of Professor Akulovich’s Teeth Whitening Center is a significant step in popularizing aesthetic dentistry in general. We are very pleased that this project was launched in partnership with our dental network. Teeth whitening is a service that is becoming increasingly popular and relevant, and we want to create an unconditional quality standard in this area. Our credo is to strive for excellence in any branch of dentistry. Therefore, we cooperate with the leading experts in each area. Professor Akulovich’s long-term experience in the field of dental aesthetics and teeth whitening in particular and his enormous authority combined with the high service quality standards that distinguish Unident Stomatology clinics allow us to create a teeth whitening center that is unprecedented in quality. ”



1. Andrei Akulovich personally selected the Center employees from among his students

2. Philips ZOOM! lamps of the latest generation are used in the Center

3. The Center uses the ICON method to eliminate local color changes and after-effects of fluorosis



Our technologies

Philips ZOOM! lamps of the newest 4th generation are used in the Center. The system is used with a less concentrated gel based on hydrogen peroxide (no more than 25%) and without ultraviolet, with LED light only, which gives the safest and most gentle lightening of the tooth enamel by several tones. To maintain the color and long-lasting results, the ZOOM! brand offers for patients a home tooth care line.

SmartBleach—photodynamic laser whitening. The only premium bio-whitening. The “bio” prefix means that the procedure does not have any harmful effects on human tissues and systems, including tooth enamel. SmartBleach—whitening with “green” light—allows to remove even those deepest stains that are not accessible by other methods. Besides, it is the most comfortable method of clinical whitening to date.

There are situations when improvement of color imperfections of the tooth enamel requires other correction methods instead of whitening. The center’s activities include elimination of local discolorations—brown and white spots. Treatment of consequences of fluorosis, hypoplasia with the use of enamel microabrasion, treatment of caries with deep infiltration at the stage of white spots—according to the ICON method.

In charge of color

A unique team has gathered at the Moscow Teeth Whitening Center of Professor Akulovich on Arbat. All doctors were selected by Andrei Viktorovich personally. All of them are his students, all have a great experience in teeth whitening and working with complex colors, all are enthusiasts passionate about what they do.

Zarina Anatolievna Bichikaeva – Candidate of Medical Science, Clinical Consultant of Philips ZOOM! in Russia. Dr. Bichikaeva gives lectures on whitening, has many years of experience in dental aesthetics, and is familiar with all modern techniques and methodologies.

Aleksandr Andreevich Korostelev. Expert in hygiene and whitening, dental hygienist, head of whitening division in one of the largest Moscow clinic networks. Winner of numerous competitions

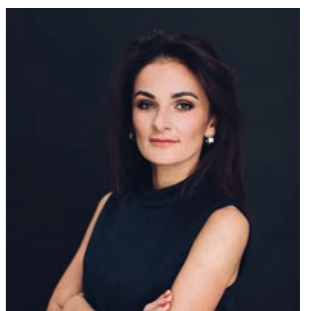
in hygiene and teeth whitening, received professional training in Germany, Sweden, Italy.

Farida Ramzilevna Soltanova. Dentist-orthopedist. Has scientific practice at the University of Girona (Spain) and Montpellier (France) behind her. Extensive practical experience in aesthetic dentistry, as well as in orthodontics and orthopedics, numerous courses on new technologies.

“I am absolutely confident in my team,” says Akulovich. “Of course, our Teeth Whitening Center opened under my name and I will manage patients personally several days a week, oversee the overall work, deal with difficult cases, and offer consultations. But the doctors on my team are professionals and masters of all whitening techniques. You can be completely confident in their experience and expertise.”

20 shades is the length of the standard visual perception scale of tooth enamel color

15 years is for how long Andrei Akulovich has been studying teeth whitening techniques



Zarina Anatolievna Bichikaeva



Aleksandr Andreevich Korostelev



Farida Ramzilevna Soltanova

Travel bug

As Ivan Bunin wrote, there are three things that make a person happy: love, interesting work and the opportunity to travel. And he was not alone in this opinion. Well, love is a personal matter, but work and vacation are inextricably linked. We asked the employees of the UNIDENT group to design their own dream route, and they came up with five most interesting travel destinations

Photo by Aleksandr Kazakov

Spain

I've been to many European countries, but not one of them compares to Spain. Barcelona is an ideal city for taking a walk. Incredible Sagrada Familia and Park Güell will be remembered for a lifetime, if you visit them at least once. The architectural genius Antonio Gaudi made them truly unique. And the main pedestrian street of the Catalan capital – La Rambla – offers you a lot of entertainment and spectacular buildings.

Czech Republic

Prague is one of the first cities in my tourist list of favorite places. This is a cozy city, the historical center of which can be covered literally in one day. At the same time, all buildings here seem nothing like each other. Other must-sees include famous Charles Bridge, Wenceslas Square and, of course, Old Town Square with the amazing tower clock, and each day hundreds of tourists wait for it to strike. One more thing also worth looking at is the "Dancing House"—a modern building inspired by deconstructivist architecture, which can simply "break" your imagination.

Hungary

Budapest during Christmas holidays is absolutely charming. The city greeted me with sunny weather, and I had a chance to fully enjoy walking the streets of Budapest with its magnificent buildings. I'd also like to mention the largest Catholic church of the Hungarian capital – St. Stephen's Basilica (Hung. Istvan), the Fisherman's Bastion and the Hungarian Parliament building.

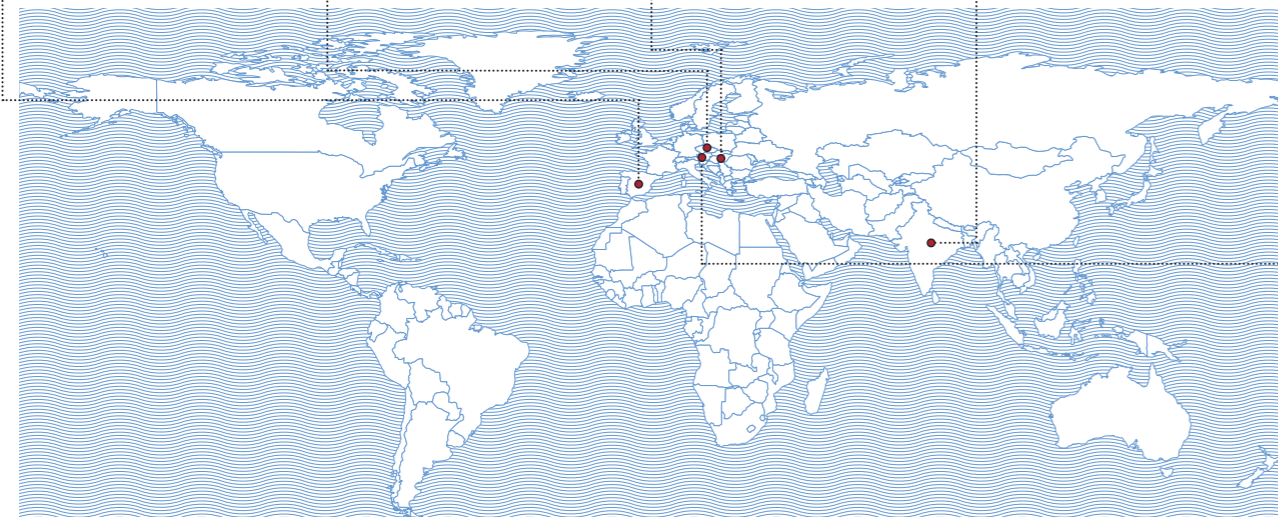
India

This is the place where you should go if you need to feel genuine refreshment of mind and body. A trip to Goa was planned as a variant of a beach holiday, but, of course, it outpaced and left Turkey, Egypt and

Thailand far behind. Feelings that you experience here are like no other. Absolute relaxation. In my opinion, Goa is a place worth staying at least for three months. Although even this time will not be enough.

Austria

I visited Vienna in spring. The weather was cool, but I managed to see quite a lot of places. The cozy Mozart park, the Vienna Opera House, St. Stephen's Cathedral with a viewing platform, the Votivkirche... The delicate and monumental Viennese architecture can definitely leave no one indifferent!



I love traveling, for me it is not only a source of new experiences but also a way to chill out, escape from work, fuss, household chores or just bad weather. Even if there are only two or three days off, I would prefer to fly somewhere or just drive somewhere with my husband. Historical places play a big role for me; walking along the beautiful streets makes me truly relax.

Daria Lebedeva
UNIDENT Tender
Department Head

Armenia

One of my favorite “weekend routes”. This is truly a wonderland, imbued with such beauty, age-old wisdom and kindness, that it is impossible not to fall in love with it. Here is the list of must-do’s in Armenia: explore the center of Yerevan with its cozy chestnut walkways and the famous “Vernissage”; go to Khor Virap monastery at the foot of Mount Ararat and enjoy its views; visit world famous Tatev Monastery accessed by the unique “Wings of Tatev” cableway. And, of course, tasting of local specialties and genuine Armenian cognac is an absolute must.

Georgia

Amazing and mysterious country with a centuries-old history, beautiful and talented people. My advice: do not spare your feet and walk, walk, walk through the beautiful streets of old Tbilisi (nice bonus – you can warm yourself in Tbilisi sulfur baths, which will appeal to anyone). Be sure to visit Mtskheta and climb to the ancient Jvari monastery. Visit the city of lovers

Signaghi. Drive along the Georgian Military Road to the Holy Trinity Monastery in Gergeti at the foot of Mount Kazbek. Believe me, you won’t see such beauty anywhere else. Your trip is unlikely to go without the Georgian feast, toasts, famous wine and amazingly delicious Georgian cuisine.

Israel

I discovered this country for myself quite recently. You get to know Israel gradually, but it will remain in your heart forever. At Ben Gurion Airport in Tel Aviv you will hear that ordinary tourists arrive at the Promised Land, but the Jews ascend the country and come down when leaving. What is really worth seeing in Tel Aviv is the ancient Jaffa port, the one where the whale once spat the righteous Jonah out of the womb. The place is really pleasant, perhaps the best in Tel Aviv, with a good aura. The wander-

ing streets of the port are named after the 12 signs of the zodiac, and tourists need to find all these signs. Jerusalem is one of those places that you definitely should visit at least once in your life. As is commonly known, it is divided into four quarters: Greek-Christian, Armenian, Muslim and Jewish. This place is holy for every religion. For me a visit to the Church of the Holy Sepulchre was, of course, the most memorable.

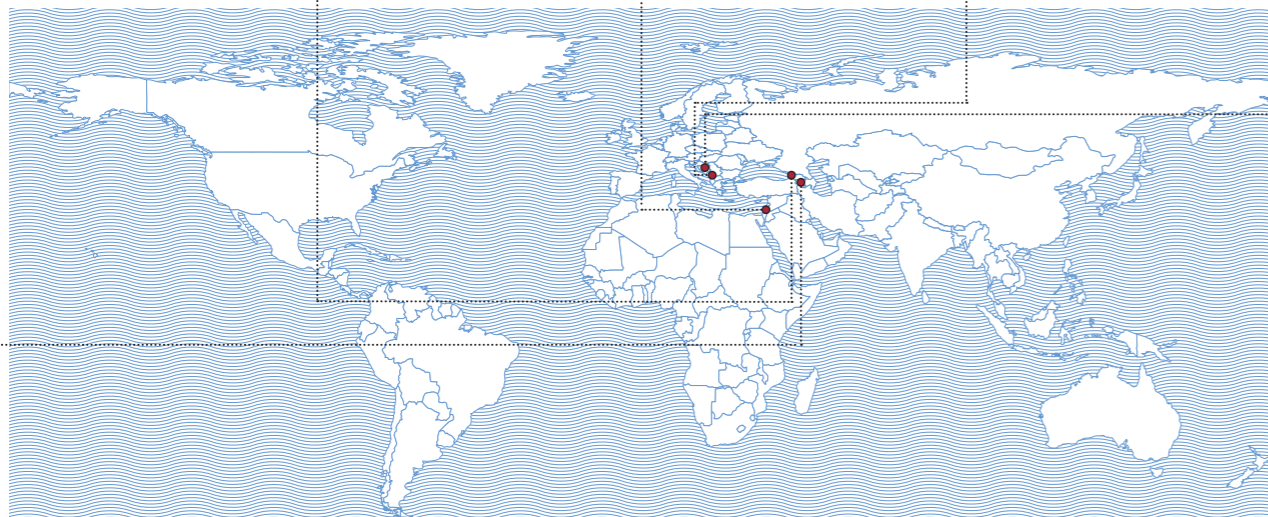
Montenegro

Vladimir Vysotsky wrote: “One birth for me is not enough – I’d grow from two roots... Sadly, Montenegro hasn’t become my second motherland”. In this small mountainous country every tourist will find something close to him personally. Beautiful nature, gentle sea, clean beaches – from wild and deserted to very comfortable... And I can talk endlessly about the fascination of ancient Mediterranean towns and fishing villages! Rent a car and conquer

mountain serpentes and in the evening explore narrow streets of Budva and Kotor, breathe in the fresh sea breeze and do not forget to try delicious dishes made of the freshest seafood.

Bosnia and Herzegovina

The state has almost no access to the sea, the people are not particularly wealthy, and the towns are not sparkling clean, but this country has a soul. Sincere, wounded by the aftermath of wars, but no less beautiful and authentic than the wealthier countries. The pearl of Bosnia is the town of Mostar (Bosn. Stari most – the Old Bridge). Unusually vivid and picturesque Mostar is located on the Neretva river, two banks of which are connected by an amazingly beautiful bridge included in the UNESCO World Heritage List. If you are not brave enough to test your nerves, then you can watch local daredevils jumping off the bridge from the sidelines.



Traveling gives us the opportunity to see other cities and countries. It changes us and our views. The more places we visit, the more we see how other people live, the more our own lives change. I am looking forward to a weekend or vacation just to hit the road. I even begin to think that I’ve got some kind of an addiction – a restless urge for a change of place. Moreover, it seems to be contagious – more and more of my friends prefer traveling to sitting on a couch. And what is more, it turned out to be hereditary, since now my kids also travel with me.

Elena Tokmakova
 Director of Rosapteka
 and Unipharma Pricing
 Department



Mexico

A country that amazed me with its culture, history, ethnicity and colors. The capital is an absolutely astounding city, rare due to its criminogenic nature and structure: the beautiful rich center of a huge metropolis is, in fact, enclosed in a ring of favelas (slums), where millions of poor people live. Be sure, Mexico can offer a lot for a tourist to see: the Mayan and Aztec pyramids, the ancient city of Teotihuacan, stunningly picturesque "silver" Taxco and, of course, unique natural attractions: underground grottoes, caves and waterfalls. Another memorable place for me is the beach town of Cancun. I must say, this is one of the most fun and unleashed resorts in the world, a real fountain of emotions and bright colors of life!

Japan

A place unlike the rest of the world, with many laws, customs and peculiarities of its own. For me, a trip to Japan has become something of a landing on another planet. Tokyo amazes with its ultra-modernity,

while the ancient capitals Kyoto and Nara with their architecture. Be sure to visit the local terms (onsens) arranged on underground hot springs! It is good for health, beautiful and unforgettable!

Nepal

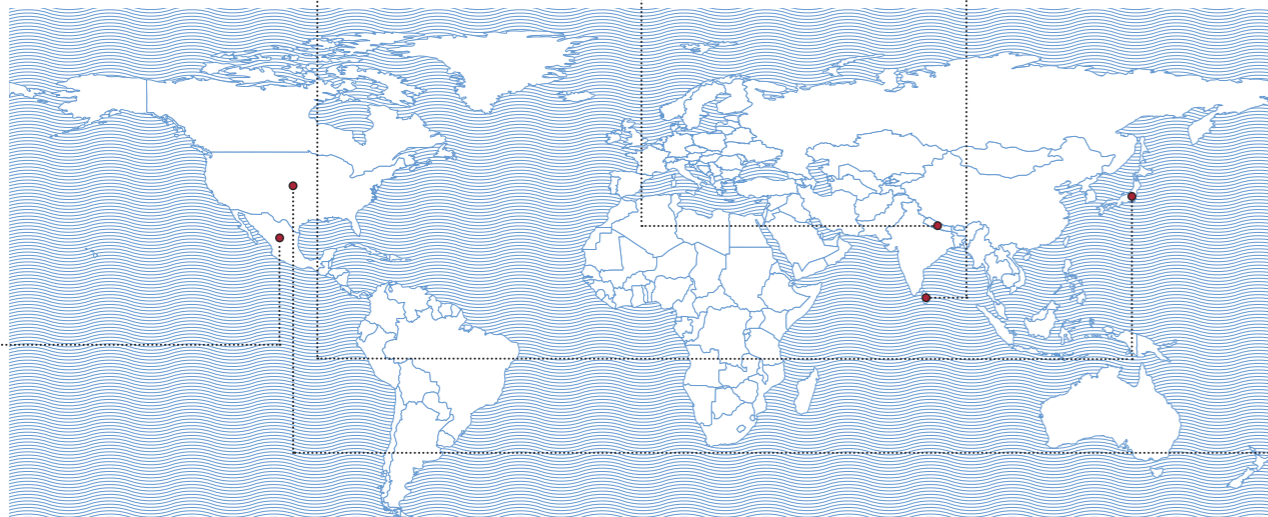
Incredibly poor country. But it is just as rich in spirituality. There are many beautiful temples and monasteries, sights and objects interesting for tourists. At the same time, tremendous lack of hygiene is everywhere. Cows roam the streets and can lie down in the middle of the roadway, and no one has the right to disturb them – they are sacred animals here. Garbage is dumped directly into the river – it must "take everything". The dead go there too without any cremation. There are queues for special places in the mornings, where for a few coins one can just wash his hair. There are no hairdressing salons – people get their hair done on chairs right in the street. In short, you'll bring a great many of interesting stories and souvenirs from there.

Sri Lanka

There are several mandatory things generally admired by those who've been to Ceylon: hospitable people, famous tea plantations, Adam's Peak – a mountain, where you have to climb the steep stairs for many hours in order to see the shrine of four religions, the place where the first man set his foot on Earth. However, I, as a dentist, was most interested in the only festival in the world dedicated to the tooth – the Buddha's Tooth Festival – which takes place every year in the country's cultural capital – Kandy. The matter is that a huge mausoleum, where the Buddha's tooth, the main relic of Buddhists all over the world, is kept, is located in Kandy. Once a year they reveal it for the whole world to see. For this purpose thousands of Buddhist pilgrims come to Kandy and arrange an incredible celebration, similar to the Brazilian carnival, in the center of which is a procession of 80 dressed-up elephants, one of which carries a box with the tooth. And yes, get ready to drastically change your attitude towards tea from tea bags!

USA

I've been to America about ten times. I definitely wouldn't want to live there, but I have to admit there is a lot in this country that attracts me. For example, very well-kept and superbly beautiful national parks. Most of all I like Yosemite in California and Zion and Bryce Canyon in Utah. We need to learn from Americans how to turn our national parks – Altai, Kamchatka, Baikal, Karelia – into similar places of attraction for a huge number of tourists and people who simply would like to spend their days off there. In America, you can travel endlessly by car from one city to another. The tourist sphere is very well developed there – every city has some kind of attraction, which the locals are sincerely proud of; they arrange recreational facilities around it, make souvenirs. And of course, this is a very convenient country in terms of communications, and people are open and very considerate.



I had the chance to visit about 60 countries and have unique memories associated with each of them, each of them is remembered for something particular, and, of course, it's difficult to be limited to just five. I could, of course, name the mandatory tourist destinations like France or Italy, but, I think, almost everyone has probably been there already, and it is difficult to tell something new about these places. I'll try to pick those countries that are not classic popular routes and do not fit into the common idea of tourism.

Andrei Akulovich
Clinical Director
of the R.O.C.S. Brand



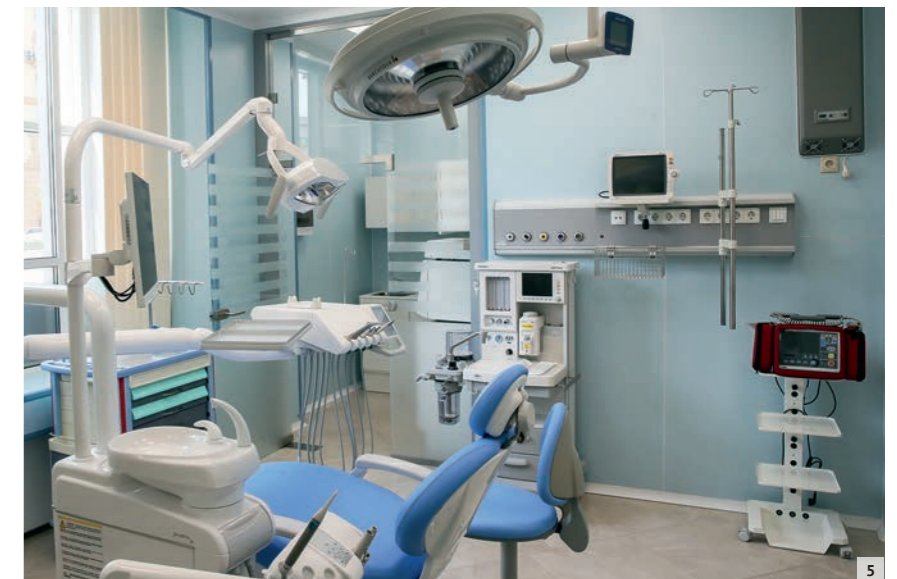


Technology in details

Dental clinic of the Ministry of Defense is now fully equipped

Text by Margarita Zakhava, Arina Soboleva Photo by Aleksandr Kazakov

The dental clinic of the Ministry of Defense opens again after a renovation. The medical complex has become a fully equipped multifunctional medical center, capable of handling all diagnostics, treatment, prosthetics, and rehabilitation tasks



1. Facade of the clinic overlooks the Garden Ring
2. The diagnostic department is outfitted with the most advanced equipment
3. After the renovation, interiors preserve the authentic style
4. Castellini dental chairs provide an extra level of infection safety
5. The operating room is equipped with everything necessary for general anesthesia procedures

UNIDENT was in charge of equipping the medical center; the company supplied and installed more than 150 pieces of equipment. In terms of equipment, the clinic is one of the most advanced ones in the capital.

The dental center's own diagnostic department is equipped with all types of modern X-ray apparatus. The most complex studies are conducted here with the aid of a Carestream Dental three-dimensional computer tomograph. The equipment is of great help to maxillofacial surgeons, implantol-

ogists and orthodontists in designing the most accurate treatment plan. A 3D image allows to see on the screen a three-dimensional jaw model in all projections and at any angle. And the doctor can examine all tissues separately layer by layer.

All treatment rooms of the clinic are equipped with X-ray units for spot radiography. This way the doctor can control the treatment process at any stage. Besides, the patient does not even need to leave the dental chair to use the x-ray – the equipment is within reach of each doctor of the clinic.

Treatment under general anesthesia is now in now fully implemented in the dental center. This method is indicated for patients in a number of cases, among which is an extensive treatment program, inability to use local anesthesia or panic attack when it comes to dental procedures. Despite being of high demand, general anesthesia is not available in every clinic. It can be explained by the necessity to expand the staff with subject matter specialists and equip the operating room with sophisticated equipment.

157 pieces of equipment were supplied by UNIDENT

The clinic is equipped with all types of dental lasers. Equipment by Biolase – a recognized leader in the area of dental lasers – expands the range of treatment options. In many cases a laser can replace a drill or a scalpel. In addition, the patient, even though he or she is not a specialist, can feel the difference between laser and traditional dentistry perfectly well. The laser is indicated, for example, for dental treatment in pregnant women, when both anesthesia and stress from painful manipulations must be avoided.

The treatment rooms of the clinic are equipped with dental microscopes. It is well known that the use of a microscope allows a more accurate and high-quality treatment. Most often, magnification is required when working with root canals. However, microscopes are also of use for therapists. Magnification allows for more effective treatment of caries or diagnostics of problems that are not visible to the naked eye. Cracks in the teeth, for instance.

Strict compliance with aseptic techniques and sanitary-epidemiological



- 1. Accents in the toned-down interior design are set by Italian brands: original furniture by Dental Art and Castellini chairs
- 2. Patients can take advantage of the new laser dentistry technology
- 3. Uninterrupted equipment operation is ensured by in-house ventilation and compressor stations
- 4. Microscopic treatment techniques are the golden standard of dentistry



regime is ensured by the Centralized Sterilization Department (CSD) established in the clinic. It is equipped with the most advanced equipment for high-quality disinfection and sterilization of medical instruments and devices. The complete complex of the CSD also includes Steelco washers, which provide high-quality preparation of reusable instruments for sterilization. This important complex allows to minimize the risk

Equipping each unit with hygiene-related systems provides even more protection against infection

of cross infection between patients and the clinic staff. Protection against infections also lies with the multifunctional Castellini units, which exercise multi-level infection control. Equipping the unit with hygiene-related systems creates an additional barrier to cross infection. Dental chairs make all procedures extremely comfortable both for the doctor and the patient.



2,000 square meters is the total area of the clinic



15 dental chairs are ready to accept patients

10 work stations are used by the employees of the in-house dental prosthetic lab

5. Strict compliance with aseptic techniques and sanitary-epidemiological regime is ensured by the Centralized Sterilization Department (CSD) established in the clinic

6. Among the most important features of the medical center is its own dental prosthetic laboratory with 10 workplaces

Among the most important features of the medical center is its own dental prosthetic laboratory with 10 workplaces. The laboratory uses digital technologies, including 3D prototyping, and has a high-precision milling center. The cutting-edge technologies allow for minimization of the order waiting time, ensuring of perfect color reproduction and high quality of products. The laboratory has its own foundry, allowing not

only to accelerate the production process but also to fully control all work stages. The basement of the dental clinic accommodates aspiration and compressor stations to ensure uninterrupted operation of the facility. Advantages of the equipment include low noise and vibration, which was extremely important for compliance with the rules for its installation in a residential building, especially one classified as the object of cultural heritage.



The Residential Building of the USSR Ministry of Defense, where the clinic is located today, is on the regional list of cultural heritage objects. The building was designed in 1947 by one of the most sought-after Soviet architects, Lev Rudnev, who also built the famous Stalin's skyscrapers of Moscow. After the prestigious building was commissioned, the architect himself was given an apartment in it

It's all about service

Operational Standards of Unident Group Pharmacies

Text by Mariana Kapsuletskaia Photo by Evgenii Dudin, Denis Kuznetsov, Ruslan Shamukov

There is an intense struggle for the customer in the Russian pharmacy market, and especially in the capital region. The reputation that the young chains Unifarma and Rosapteka enjoy is to a great extent owed to excellent customer service. What is involved in this concept, and how does the company adhere to the chosen strategy?



GPP or "Good Pharmacy Practice" is an extensive list of recommendations given by professional pharmacy communities. Good practices exceed the state regulations and standards

High standards

From the very beginning Unifarma and Rosapteka got their priorities straight: quality of human life and human dignity. It is these basic values that are of paramount importance here when they open each new pharmacy: for example, when choosing premises, attention is paid not only to commercial benefits—rental cost and traffic volume—but also to convenience of future visitors. This means that the premises must meet the requirements of transport accessibility for all categories of citizens, including people



with disabilities, low-mobility people, parents with small children. It is important that the site allowed for implementing corporate design and meeting those stringent requirements to sanitary and hygiene conditions and ergonomics that are imposed on pharmacies by "good practices".

GPP standards provide for wide walkways, high-quality lighting, proper temperature conditions, air conditioning, convenient movement around the pharmacy, and conditions for high-quality indoor cleaning. There are thousands of these components.

Voluntary audit

The company cooperates with non-profit organization Soyuzpharma. This is a professional organization with a long history that unites more than five thousand pharmacies. One of its tasks is to introduce good practices in the conditions of the pharmacy market. Soyuzpharma provides Rosapteka and Unifarma with access to its OPEKA service. This is an independent audit: a pharm inspector comes to the pharmacy and, using a tablet with a checklist, checks hundreds of performance indicators of pharmacy activities. This sweeping-

ly includes product display, temperature conditions, lighting, and hygiene. Moreover, the OPEKA pharm inspector checks the pharmacy not only by constantly updated state regulations but also by higher GPP standards. Once this is done, the pharmacy receives a detailed report. The pharmacy management corrects the flaws, if any, after which the auditor comes again and, if everything is in order, issues a special emblem. It is kept at the pharmacy until the next check.

"This is a kind of inner self-control that makes it possible for us to confirm our high service with facts by attracting inde-

55% of the chain employees prioritize intangible motivation to work over the financial



According to the HR department research, less than half of the Unifarma and Rosapteka employees put money first as motivation, preferring other factors. Pharmacists should first of all respect themselves as professionals, and their dignity and competence should not come in

conflict with the business model of the pharmacy. Pharmacists are not merely salespersons. First and foremost, they are medical professionals who help people. In Unifarma and Rosapteka, the business model is built around the idea of professional assistance to customers.



pendent professional assessment, rather than merely claim it without any proof," says Konstantin Tiunov, Marketing Director of Unifarma and Rosapteka chains.

The human factor

And, of course, success of such a complex business as pharmacy chain is based on people. That is why special emphasis is placed here on selection and training of personnel. Unifarma and Rosapteka are trying to attract the most qualified professionals, for whom not only monetary incentives but also professional motivation is also very important.

"A pharmacy worker must have a secondary or higher professional education

with a specialization in 'Pharmaceuticals'. This fact forms a certain mindset in people," thinks Irina Pavlova, Personnel Director of Rosapteka and Unifarma chains. "We support it at every level starting with education in our Training Center. This is a mandatory step for all new employees. We invite here the best business coaches, consultants from partner manufacturers, and we strive to ensure that our pharmacists develop their competencies in line with the current trends in medicine."

Here we cultivate considerate attitude towards visitors, and each pharmacist has a top-priority task—to understand the problem of a person and find its solution in the most professional way. The flexible system of motivation of Unifarma and Rosapteka employees is such that



the pharmacist doesn't need to choose between good advice and good sale, but rather he has the opportunity to provide professional help and earn money at the same time.

Freedom to choose

In Unifarma and Rosapteka, when we always think about our range of products from the customer's point of view and update our inventory accordingly. After all, the market does not stand still: there are new interesting brands, drugs, manufacturers. And the visitor should be able to use only the best products and be aware of the latest achievements of the pharmaceutical industry.



In our pharmacies, the interests of our customers are our No. 1 concern, while pharmacoeconomic considerations are secondary

"We have removed any restrictions on cooperation with partners," says Konstantin Tiunov. "What this means is: we are ready to work with any manufacturer by default, but at the same time we have a number of requirements to ensure our internal standards. I am talking about the complete certification of products with confirmation of efficiency and safety, training of our pharmacists on this product, a fair price and the possibility of high-quality display. In our pharmacies, the interests of our customers are our No. 1 concern, not pharmacoeconomic issues. This often runs counter to the idea of quick benefits, as many competitors do not share these approaches. But we are sure that this is a solid foundation for our friendship with the customer for many years to come."

Time for beauty

Quick makeover technology: today's options

Text: Maryana Kapsuletskaya Photo: Denis Kuznetsov, Vladimir Astapkovich

On some occasions looking merely good just doesn't cut it: only fabulous does. A birthday party, an Oscar ceremony, a romantic dinner – everyone has their own list of most significant events. The question is, how do you get ready for it when there is absolutely no time? We decided to ask cosmetologists. After all, who else would know the algorithms of beauty?

DS Clinic is a network of premium-class beauty centers throughout several Moscow districts. We pay a visit to the Arbat branch, which leaves a great impression: stylish interiors, cutting-edge equipment, and, more importantly, friendly atmosphere and professional approach. The focus on patients' health and beauty is immediately evident. The DS Clinic network provides a wide range of popular services – laser treatment, traditional care, and cosmetic surgery, including advanced and newest methods such as contour plastic surgery.

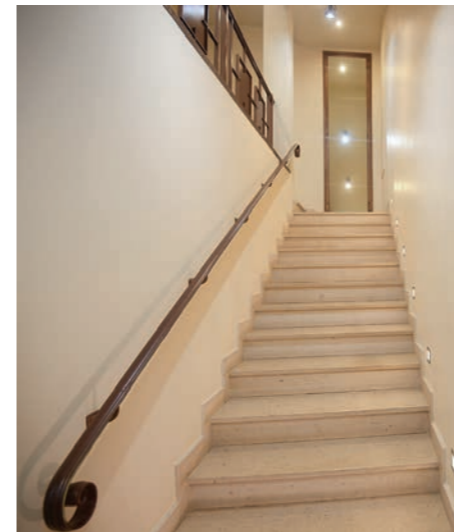
Counting days

What can be done if there is just three or four weeks left before day X?

Getting rid of the wrinkles on the forehead and crow's feet around the eyes using Botox. The procedure itself is painless, and in the aftermath some redness may appear for a few hours at the injection spots. Pronounced results can be expected in two weeks – it takes about this long for the skin in the muscle blockage areas to get smoothed out. The effect lasts for 4–6 months.



5 months: this is for how long Botox treatment remains effective and the patient doesn't have to worry about wrinkles



At DSclinic, visitors' comfort is just as important as technology



Natalia Neretina, dermatovenerologist, cosmetologist, DS Clinic department head

“ If you have time to work on your face, then over a month before your special day you can achieve a tangible result in terms of rejuvenation: let's say, ten years younger. And that's without surgery. Of course, all procedures are selected specifically for each patient, but there are some consistent patterns. There are three basic types of aging: fine-wrinkled, tired, and gravitational. The sign of the first type is the loss of skin tone. It is best treated with biorevitalization. The second type is characterized by the appearance of wrinkles in the middle part of the face. In this case fillers are used. As for the gravitational type, thread lift works well. But often the types of aging are combined, so the combination of techniques produces the most noticeable effect. ”

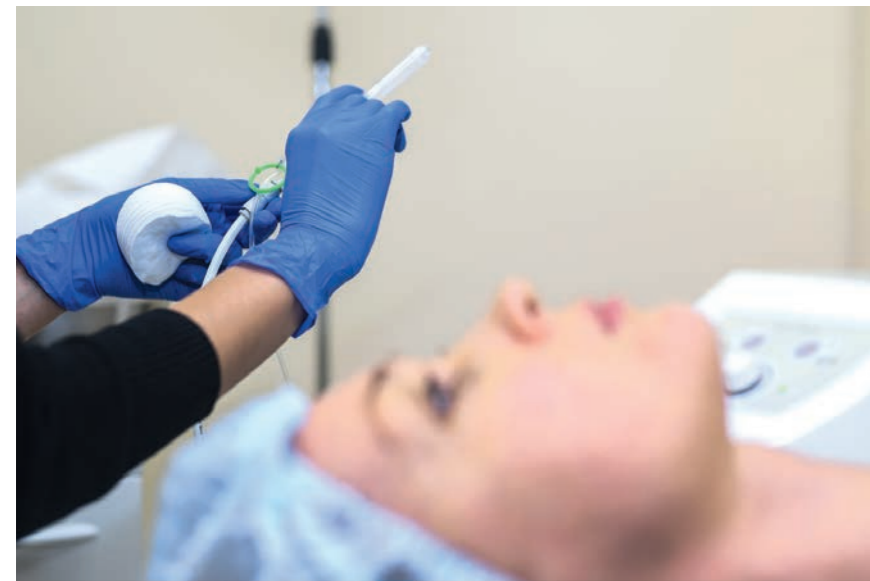
Putting fillers in the lacrimal grooves, nasolabial folds, and marionette lines. The fillers are basically purified hyaluronic acid in the form of gel. They last for up to 18–24 months, which is enough time for the body to produce its own collagen. The effect becomes noticeable in a week or two after the procedure and increases after that, so in a month wrinkles are no longer visible.

Lifting the face contours. One option is using special thread identical to surgical sutures. The threads remain in the tissues for anywhere from 6 to 24 months,

depending on the material. Over this period, the skin creates its own supportive structure, which then maintains the shape of the face. Results are clearly visible as early as after a month, and the maximum effect, after four.

Revitalizing the skin, getting rid of dryness and fine wrinkles using biorevitalization. Essentially, during this procedure the entire face gets multiple hyaluronic acid injections. As a result, the skin becomes thoroughly moisturized and rejuvenated. For best results, the procedure is repeated 4–6 times every two weeks, so the entire

Jet Peel is a gentle yet effective procedure with quick results



course takes two to three months. But the first results are usually evident after just one or two procedures.

Eleventh hour

And what if there is no time left, and the special occasion is tomorrow? Fortunately, cosmetology experts can "turn Cinderella into Princess" in one procedure. The key ingredients of this beauty-magic spell are Jet Peel and French massage. The entire one-hour procedure includes four stages.

- Preliminary face cleansing to remove cosmetics etc.
- Jet Peel – a pleasant pressure-washing of the face that feels slightly cool and makes the skin noticeably fresher.
- Modeling facial massage using a French technique. The facial massage therapist literally sculpts the patient's face. In the process, facial contours become more defined, puffiness and tightness disappear, and the skin acquires healthy glow.
- Mask and facial care cream: the final touch. At the end of the procedure, the patient feels like after a good vacation.

Beauty, French style
The modeling massage technique is focused on lymphatic drainage, thanks to which the face contours go back to the healthy oval. The result is clearly visible after one session and lasts for at least 48 hours. And if you do several sessions, the effect is cumulative. Our patients love this massage: they both look youthfully beautiful and feel excellent."

The interior design ambience at DSclinic helps visitors relax



Ekaterina Kostkina
 dermatocosmetologist, anesthesiologist and critical care physician, leading Femegyl brand educator

“When people ask me why our brand is so special, I tell them, 'just look inside the jar.' Every Femegyl jar or tube contains the result of tremendous scientific effort aimed at restoring normal skin physiology. The three things we swear by are bioavailability, biocompatibility, and biomimetics. All our ingredients penetrate the skin well and are accessible to the cells. They never conflict but rather complement and reinforce one another. Our products help restore the processes that occur in healthy skin. And if you look at the packaging, you'll notice it's very practical, because we invest all effort and all funding into the contents!”

Harnessing the power of nature

Expect no miracles from traditional skin-care, says conventional wisdom. The experts behind Femegyl – a Russian brand of professional cosmetics – are ready to prove that belief false. Their arguments, based on hard science, are ready and waiting inside white tubes with stylized petals.

Looking inside the jar

While not many words are more hackneyed than "unique," it is this word that best describes Femegyl products. This cosmetics brand is truly amazing, and the names behind it – the R.O.C.S. family of toothpastes, and the Institute of Plastic Surgery and Cosmetology – speak for themselves.



Trick question: what is peel without acids and lift without injections?
Answer: Jet Peel. Using a special solution under pressure, the beautician works through all areas of the face, literally knocking out keratinized cells from the skin surface. The process is a delicate yet deep cleansing. While highly effective by itself, the procedure can be enhanced by adding vitamins, collagen, and hyaluronic acid to the jet solution and in this way turned into an alternative to traditional facelift treatment. Jet Peel cleanses, tones, and provides the lymphatic drainage effect.



1. Cleansing cream. Contains fermented olive and jojoba oil, vitamins A and E.
2. Facial cream, revitalizing and nourishing. Contains argan oil, shea butter, vitamins A, E, F, and peptides. Recommended period of use: at least 3 weeks.
3. Tonic lotion. Contains organogermanium compound. Restores the acid mantle of the skin. May cause light redness within physiological limits.
4. Scrub cream with licorice extract. Double mechanical and enzymatic action. Effectively cleanses and whitens the skin.
5. High-strength nourishing facial mask. Can be used alone or together with a fabric mask.
6. Fabric mask with hyaluronic acid. Powerful moisturizing action. Excellent after a peeling procedure or as a standalone care product.

There is no bad weather...

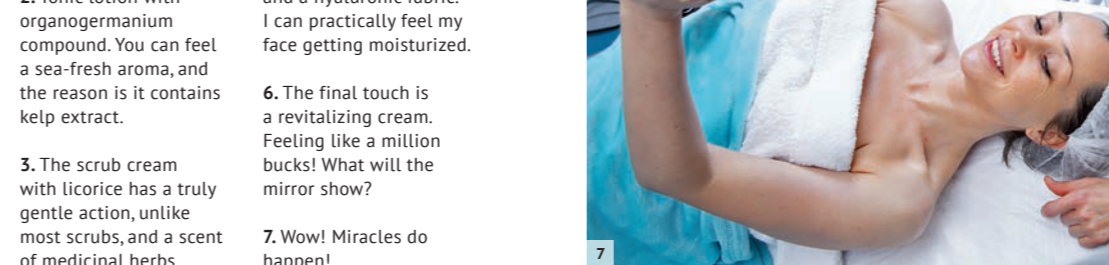
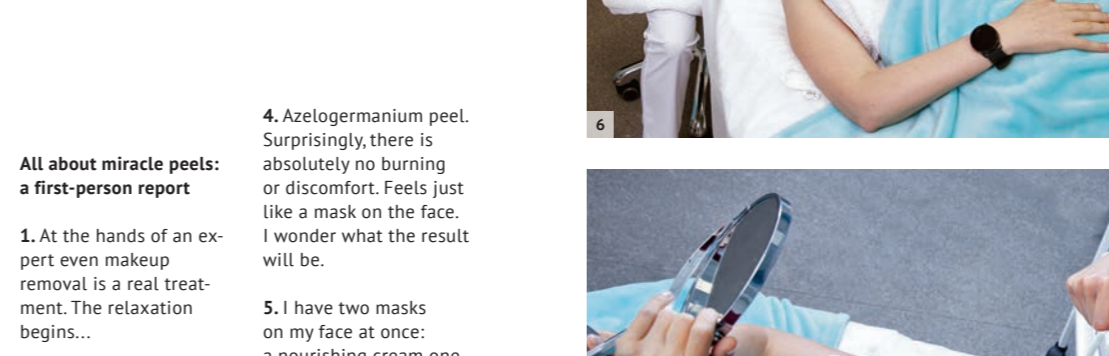
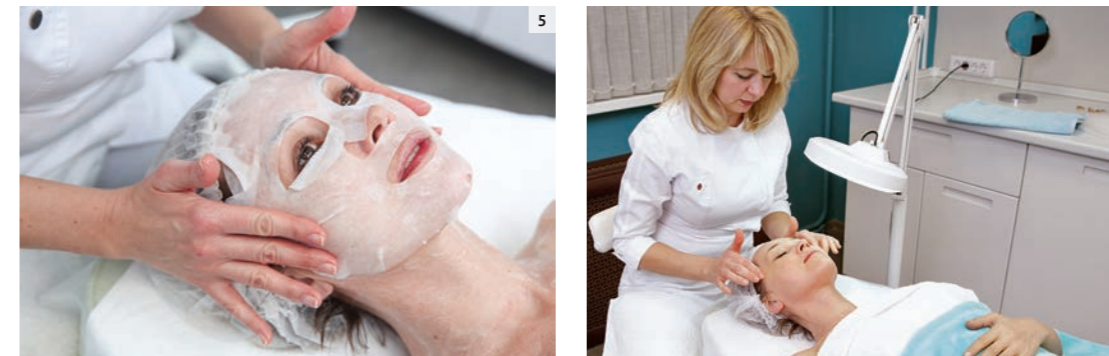
...only inadequate makeup. After all, autumn and winter mean the cold, the sharp difference between the temperature outdoors and indoors, the drying effect of house heating on the skin. No wonder it requires enhanced nutrition. For example, cleansing should be done using oilier skincare products such as milk or cream. Make sure to include a n oil-containing cream in your daily care. Watch out, however: oleaginous creams may contain a fatty foundation likely to clog pores and leave an unpleasant film on the face. A good winter cream should have a gentle melting texture typical for fermented oil.

Despite the cold, it is important to thoroughly and correctly cleanse and tone the skin. It is best to use a tonic every day and a scrub once or twice a week. Choose a tonic enriched with nutrients and a gentle scrub that does not damage the skin, which becomes more sensitive in winter. At least once a week use a cream or fabric mask, and if you combine the two, make sure they contain no conflicting ingredients.



This germanium doesn't come from Germany
The company has many proprietary advancements and patents. The most curious one is the organogermanium chelate compound. Germanium is a powerful antihypoxant, meaning that it helps relieve the lack of oxygen in the tissues. As an an-

tioxidant, it binds free radicals and removes toxins from cells. It also stabilizes the mitochondrial membrane. By using this compound as an ingredient in our products, we ensure healthy inflow of blood and nutrients, removal of toxins and free radicals, and access to energy – everything skin needs.



All about miracle peels: a first-person report

1. At the hands of an expert even makeup removal is a real treatment. The relaxation begins...
2. Tonic lotion with organogermanium compound. You can feel a sea-fresh aroma, and the reason is it contains kelp extract.
3. The scrub cream with licorice has a truly gentle action, unlike most scrubs, and a scent of medicinal herbs.
4. Azelogeranium peel. Surprisingly, there is absolutely no burning or discomfort. Feels just like a mask on the face. I wonder what the result will be.
5. I have two masks on my face at once: a nourishing cream one and a hyaluronic fabric. I can practically feel my face getting moisturized.
6. The final touch is a revitalizing cream. Feeling like a million bucks! What will the mirror show?
7. Wow! Miracles do happen!



Natalia Ukolova
 dermatovenerologist, cosmetologist, surgeon, candidate of medical science, head of cosmetology and nutraceuticals at Feme-gyl R&D

“ We came up with the idea of lactogermanium and azelogeranium peels in response to the needs of patients. The fact is that peeling is a basic cosmetic treatment. And it is especially recommended to women with age-caused changes. When using acid peels, many patients experience discomfort in the form of tingling, redness, itching, or pain, and most people don't like it. This inspired us to create a completely new product that does not damage the skin. We have combined the acid with a organogermanium compound and obtained an effective substance that causes no burning sensation, dryness, or tightening of the skin. It is safe to say that our peels are as gentle on the skin as a facial mask. And when used repeatedly over a period of time, the results they bring are comparable to those of biorevitalization.”

R.O.C.S.® introducing new products



R.O.C.S.® KIDS Electro & Whitening Toothpaste



R.O.C.S.® Baby Apple

The new R.O.C.S.® Baby Apple toothpaste for kids is created for natural and safe protection of teeth and gums since kids' birth. Xylitol (10%) and alginate refined from brown seaweeds protect from bacteria that cause tooth decay and gum inflammation—it has been clinically proven. To allow especially delicate care during teething and to lower allergy risks,



R.O.C.S.® Baby Apple Toothpaste

the toothpaste contains a quince fruit extract known for its anti-allergic and anti-inflammatory qualities. The flavorant produced from natural components gives the toothpaste a soft taste of natural applesauce, which the babies will enjoy during toothbrushing.

R.O.C.S.® PRO KIDS Electro is a toothpaste made specifically for use with advanced electric toothbrushes, which are gaining ground all over the world.

The toothpaste is based on a special formula developed for use with PHILIPS SONICARE KIDS, an innovative electric toothbrush for children.

R.O.C.S.® PRO KIDS Electro contains a mineral complex, which is a source of calcium, phosphor, and

magnesium (all three being structural elements of tooth enamel), and 12% xylitol. The formula provides effective protection from cavities and makes young enamel stronger, whiter, and shinier. It contributes to remineralization at the white-spot stage of tooth decay. Its complex extract of aspen (Pópulus trémula) protects gums from inflammation and bleeding. Special silica crystals allow delicate and thorough cleaning of hard-to-reach areas. The toothpaste is suitable for regular daily use. It can be used with a standard toothbrush, if necessary.



The 14th Yoga Journal Conference

About 800 yoga practitioners from all over the country gathered at the conference at Prana Studio on March 30-31, 2019. Iyengar, Jivamukti, Ashtanga, Kundalini, laughter yoga, aeroyoga, critical alignment yoga, gong meditation and breathing techniques – it was an entire universe of body and mind development practices. 35 top teachers of traditional and original schools of yoga and meditation held 50 classes in six halls! As usual, all teachers were given presents from R.O.C.S.®



As usual, all teachers were given presents from R.O.C.S.®

BIKE-off-ROAD Challenge 2019 sponsored by R.O.C.S.®

This year – the year of the 15th anniversary, imagine that! – the competition gathered a record number of participants: more than 950 people, including teams and singles, adults and children alike. Now all participants can proudly recall the distance covered. For kids, things like riding

20 km across rough terrain, finding all the reference points on the map, solving a riddle, locating a spot on the photo are genuine achievements. And for many adults, who decided to travel 110 km in 24 hours, the challenge was not easy. The weather this year was just great – veterans remembered the dirt and rains of past events with mixed feelings. As in previous years, at the finish line those who made it were awarded gift sets from R.O.C.S.®



“The competition gathered the record number of participants: over 950. Both adults and children competed in team and single events”

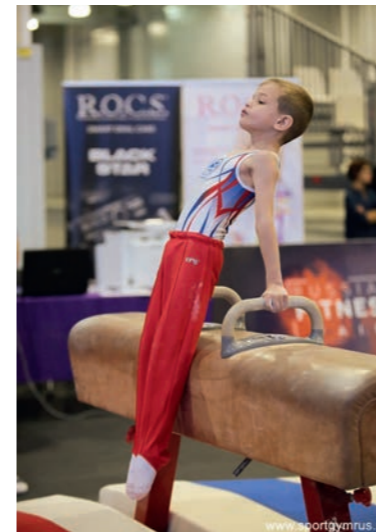
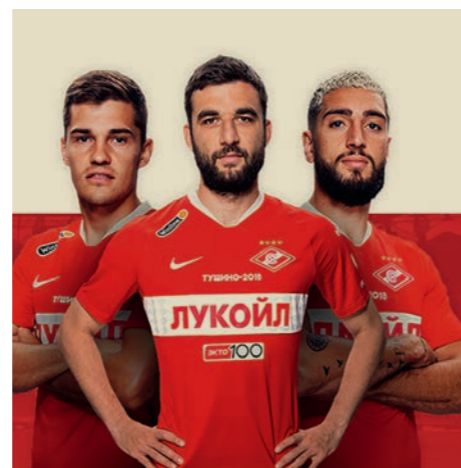


The main prize of the contest is the opportunity to spend a whole day with the famous soccer team

Guess the lineup contest from FC Spartak Moscow and R.O.C.S.®

A new format is introduced for the Guess the Lineup Contest organized by football club Spartak Moscow together with R.O.C.S.®, a Russian brand of oral care products. There are more prizes to win now!

In the new contest, the winners are decided both after each match and at the end of the season's first half. To participate, sign up at spartak.rocs.ru. Those who have guessed the lineup right will get points. The more points you've earned, the more chances you have to hit the jackpot and spend a day with Red-and-Whites' first team. The contest will last for 14 matchdays and end on December 10, 2019.



All-Russian Festival Gymnastics League supported by R.O.C.S.®

Moscow hosted a one-of-a-kind sports/entertainment event, family festival Gymnastics League 2019.

It was part of a large-scale Russian Fitness Fair convention. The guests and participants could enjoy a variety of sports activities, interactive zones, educational lectures, master classes in sports psychology, and much more.

The R.O.C.S.® Tour Challenge competition for young athletes aged 5 to 10 was the main part of the festival. Certainly, none of the winners was left without a R.O.C.S.® present. As for the grand prize of R.O.C.S.® Tour, it was a trip for two to The Artistic Gymnastics World Championships to be held October 7–10 in Stuttgart.



The event was attended by the R.O.C.S.® Tour Challenge winners



“As for the grand prize of R.O.C.S.® Tour, it was a trip for two to The Artistic Gymnastics World Championships to be held October 7–10 in Stuttgart”



And of course, no one left without getting a gift from R.O.C.S.®



R.O.C.S.® is now FC BATE's partner

A start of cooperation has been announced between a leading Russian brand of dental care products and Belarus' most successful football club. The collaboration aims at finding new ways of development and moving forward together. These are the goals set by the R.O.C.S.® company and FC BATE, who have signed a partnership agreement.

During upcoming matches of the most successful Belarusian club, its Borisov Arena will be home to activity zones organized by a major Russian brand

of dental care products. Their joint plans also include quite a few events featuring BATE's first team players, while the R.O.C.S.® logo will be placed on the kits of the boys from Yellow-Blues' academy.

"We are happy to start this collaboration," says Alesya Katerinich, Deputy General Manager – Commercial. "It is special for us, as signing this agreement means entering the Russian market of sponsors and partners. We thank R.O.C.S.® for trusting us and letting us be associated with an industry leader. This is a brand that shows consistent progress, boasts an impeccable reputation, and has high awareness."

"We are optimistic about cooperation with a football club that is so popular and well-known both in Belarus and abroad," says R.O.C.S.® Marketing Director Alexey Lapitsky. "BATE has remarkable achievements in the Belarusian league and in European competitions that are watched all over the world. Our products will make the smiles of academy boys, team players, and supporters even broader and brighter."



R.O.C.S.® supported Evgeni Plushenko's Cup, a Figure Skating Festival held in april

It's not the first time for R.O.C.S.® to partner the Olympic champion's sports events. The brand continues to support young talents, with over 120 kids taking part in this open festival. Although it was the first competition ever for the most of the young

athletes, they did well and their programs were performed brilliantly.

At the end of the competitions, a solemn award ceremony awaited the young athletes coming from all over Russia. The winners walked down the carpet runner and received medals and special R.O.C.S.® prizes.

The Plushenko family and the oral care brand have long been keeping warm friendship. R.O.C.S.® traditionally supports all Plushenko's shows and festivals, while his son Sasha is the ambassador of the brand's product line for kids.

The young athletes got their awards from legends of figure skating

The passion of Don Quixote and Pirosmanni's timber luxury



The Vivacello festival held for the tenth time

Undoubtedly, it has become one of the top forums of academic music and experimental multimedia art in Russia. The cellist Andrianov meeting Iveta and Tamaz Manasherov (U-ART) — art historians with an impeccable reputation both in the art market and in the business world — has been a great stroke of luck. They met by accident on an airplane, while crossing parallels and meridians, soaring over space and time. This happy encounter helped turn Vivacello into a truly global event: not some glitzy display of touring stars, but rather an intellectual romance, a convergence point for many arts, and even an image of the most genial feast of friends that pleases the eye in the paintings of the Manasherovs' favorite artist, Niko Pirosmani

Incidentally, the noblest palette that Pirosmeni chooses for depicting the scenes of traditional Georgian repast — ocher, silver, and terracotta with scatterings of lapis lazuli and vermilion — has aligned with not one but two musical impressions I had at this year's Vivacello. They were the world premiere of Giya Kancheli's T-S-D and the final poem Don Quixote by Richard Strauss. Pirosmeni's earnest, sincere, and relentless soul seemed to have transfigured the sound of all the themes and chords. The lyrical protagonist, an eccentric genius who gave humankind the gift of imagination (Don Quixote) and the wisdom to appreciate the unhurried beauty of things (Pirosmani) became the

formula of two great works and also shed light on the image of the soloist, a true knight of cello — Boris Andrianov, modest in demeanor yet wielding immense artistic power. Over the last ten years it has become clear that the festival has at least three major trends. The first is that each annual event turns into a spectacular multimedia performance: only look at the number of experimental music entries, master classes, and other things! This year, the parallel program was no less rich than the main one. While the Deep Strings duet gave a shining multi-

...The inaugural concert on November 11 set the tone for the festival: one hundred cellos on stage with David Geringas, student of the great Rostropovich, conducting...



The Festival Cello Orchestra performing at the opening of the tenth Vivacello



Vivacello daringly brings together academicism and avant-garde, as well as music and theater



Boris Brovtsyn,
violin, Russia

The fact that the festival is built around cello removes some responsibility from me as a violinist. I am just truly pleased to be here, and my play-along role feels quite natural to me. Borya Andrianov every time manages to get a wonderful combination of people at this event. Some of them I know very well, they are part of my music family. On the other hand, there are new performers I have never before played with. You have this feeling that you already know everyone, you have played with them all, and then it turns out there are new faces. And that is great.

media performance in the main program, on September 22 the parallel program offered a jam session of classical instruments with electronics and synthesizers at the Zaryadye Park Media Center. The LiveMoments show featured interpretations of Johann Sebastian Bach and Vivacello's favorite Giovanni Solima. And on November 21 at the small hall of Zaryadye musicians performed preludes of six Bach suites, followed by jazz renditions of his cello suites. The piece, created by Leonid Vintskevich and Boris Andrianov, reminded the audience that Bach is not a priggish clergyman but sometimes a daring and mischievous Don Quixote!

The second trend of the festival is the level of participants — the best of the best — and featured premieres, together constituting a phenomenal laboratory of SOUND of the highest standard. The inaugural concert on November 11 became the highest point of this trend. One hundred cellos on stage, led by David Geringas, the student of the great Rostropovich, performed timeless classics and contemporary hits — from Pergolesi, Handel, Mascagni to Glenn Miller's Moonlight Serenade and Vincent Youmans's Tea for Two. One hundred young performers and a handful of their experienced mentors did the impossible. They proved that an orchestra of one hundred cellists can create music no less prodigious, deep, full, and beautiful than a traditional collective. My favorite Tchaikovsky Grand Symphony Orchestra is the only one I can recall that can produce a similar degree of



The legendary jazz pianist Leonid Vintskevich



Cellist and conductor David Geringas, a student of Mstislav Rostropovich

For the audience, the tenth festival was a source of spectacular impressions



...The guests are taking their seats, and the song is being born. But this is only the moment of birth: not yet the time for the dynamics and the theme but for the precious silence becoming sound...

not yet the time for the dynamics and the theme but for the precious silence becoming sound, appreciation of the moment of utterance. After all, the title T-S-D stands for tonic, subdominant, and dominant – the three steps of musical mode... These three steps of the mode comprise an initiation. This is not just the substance of musical speech but what the avant-garde artists were trying to achieve in their phonetics of theater: to expose through the primal modules of speech-making the plasticity of space experienced in person. To hear speech before speech. Kancheli's is perceived as a prayer – to an extent even as a sermon, Okudzhavian in its humility.

However, unlike in previous experiments, Giya Kancheli compels us to notice the deliberately emphasized protraction and repetitiveness. And here is a thought: Giya Kancheli is a great composer.



Julian Rachlin,
violin, viola, conductor,
Austria

Congratulations to Vivacello, to Boris, and to everyone involved! 12 years ago I had the experience of organizing a festival, so I know how this is hard work. A huge compliment to the team that managed all this. This is an event of considerable magnitude in the cultural life of Moscow.



The French cellist Edgar Moreau is 284 years younger than the instrument he is playing



The Deep Strings duet from Germany (Anne-Christin Schwarz and Stephan Braun) performing in Russia for the first time



Cello suites by Bach performed by the festival participants

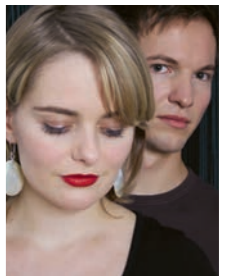


Maxim Rysanov,
viola, Ukraine

I am so envious of Borya Andrianov and all the organizers of the festival, because I find that this is a grand event. I have a dream to go ahead one day and, while no one is looking, set up a Vivaalt or some such – not in Moscow but somewhere else, so that it wouldn't conflict with Andrianov's event. And I would have invited all cellists and not a single violist. It's just Vivacello is so great! First, Moscow got to see the best cellists on the planet. Secondly, they have Kristóf Baráti and many other big names. And younger cellists these days are stronger than ever. As for the fact that Borya brought everyone together, it's just extraordinary.

timber luxury and delight that tempts the listener to wander in it endlessly. However, the Tchaikovsky has various instrument groups, while here the range of sound is restricted. This kind of demonstration expanding the capabilities of cello is no amusing schtick but a serious study. And David Geringas more than confirmed both his performer's and scholarly status. The anthem for one hundred cellos (converted from a piece for twelve instruments) by Julius Klengel sounded as a homage to our dear Dr. David!

A completely different sound laboratory featuring two premieres was presented to the audience in the first part. Silvia Colasanti's Concerto (soloist David Geringas with the New Russia orchestra, conductor Philipp Chizhevsky) in some mysterious way is associated with the well-known minimalist object House created by Rachel Whiteread in the 1990s. A transgression of absence: the concrete cast had all traces of frames, cornices, baseboards, doors, but no doors and rooms – just a cube with a surface that mim-



Anne-Christin Schwarz and Stephan Braun,
the Deep Strings duet,
Germany

Anne-Christin: We are probably the most unusual participants of the festival. It's incredible how many famous cellists you have in the program, and we can only be proud to be taking part in it once more.

Stephan: Yes, we are truly glad to be back at Vivacello. That means the last time the audience appreciated our music.

Anne-Christin: I was particularly impressed with the number of people attending the concert. I looked them in the eyes and saw that they were enjoying it and receiving us quite warmly.

Stephan: It was a great idea to hold concerts at multiple venues, for example, at the Multimedia Art Museum. This resonates well with us. We get invitations to play at classical music halls, at jazz clubs, and at jazz festivals. And our music depends on the type of the audience. This time the audience was more classically educated. We improvise a lot and try to work with the space, with the ambience, so every performance turns out to be special.



Actor Artur Smolyaninov
as the reader

At the final concert,
Strauss's Don Quixote
was performed by soloists
Sarah McElravy and Boris
Andrianov, with Artur
Smolyaninov as the reader



Violin solo
in Beethoven's
Triple Concerto
by Julian Rachlin,
Austria

same piece was performed by Alexei Volodin, Julian Rachlin, Edgar Moreau, and the Russian National Orchestra with the conductor Dmitri Jurowski. And if what the great elders had was a dispute among priests, this performance was a magnificent World Cup, after which one wants to squeeze Moreau's wet cello like a football player's jersey. At the same time, the 21st century's rendition omitted neither subtlety, nor beauty, nor philosophical maxims about the essence of the old music. It did omit the profundity of the discourse, having acquired instead an unexpected lightness and even authenticity. The seven-league boots of the new way to live in the time and space elevate us again above countries and eras, bringing us much closer to the more opaque, elegant, even

baroque-like form of this concert, written at the turn of a century, in 1803!

Finally, the third trend of the Vivacello festival is the expansion of its geography. In addition to the all-popular Tchaikovsky Concert Hall and Multimedia Art Museum, this year saw the addition of other main venues: the Small Concert Hall of Zaryadye, stylishly designed and with good acoustics; the State Academic Chapel of St. Petersburg; Tbilisi Concert Hall; and even the Moscow Research and Practice Children Healthcare Center, which on November 7 hosted a concert and a master class for the children currently unable to leave the hospital.

VIVA Vivacello! And we are waiting for theater's turn to say something new in the dialogue with music!



The closing of Vivacello
2018: Strauss and Beethoven



Danjulo Ishizaka,
cello, Germany

Before coming here, I heard about the festival just little bits from the media, but Boris and I have known each other for more than 26 years. We first met at the 1992 Tchaikovsky Competition. We had a great time at Vivacello, played together with awesome people. It's amazing how well everything has been organized! It's fantastic to play chamber music in a room like that! There are many cello festivals in the world, but this one is stands out – thanks to Boris, the program, the artists, and the audience.

been meeting at various festivals since the 90s, and their rendition of Rachmaninoff and Schubert was considered exemplary. This time around they have been joined by performers in their thirties and even twenties: Philipp Kopachevsky, Kristóf Baráti, Danjulo Ishizaka, Anna Koshkina, Alexander Ramm, Vasily Stepanov, the fantastic Edgar Moreau... The rhythm has changed, time has become compressed, psychological tones and personal feelings leave the global stage to active universal sensitivity. Sensitivity and responsiveness, the ability to be flexible and free of dogma – that is today's challenge for you. And the ensembles demonstrated this exquisitely. Once more they presented classical music as premiere, without losing a bit in terms of richness, beauty, or meaning layers: the same yet different... I have in my keeping a CD of Beethoven's Triple Concerto with Rostropovich, Richter, Oistrakh, and the Berlin Philharmonics with Karajan conducting – a sterling performance. On the cover it has a painting by Giorgione entitled The Three Philosophers. At the festival, the



Kristóf Baráti,
violin, Hungary

I've got the impression that cellists make up an intimate fraternity. Violinists and other musicians are, perhaps, less close. I don't know why. But you can feel that cellists have this special unity, not unlike a religion. Playing with the guys was a wonderful experience. We didn't have a whole lot of time for rehearsing together, but with great musicians the most amazing things happen right on the stage, during the concert. And the concert was a total beauty. I am delighted.

He responds with equal subtlety to the minimalism of the past and to the latest distortions of the cyberspace of our computer-generated worlds. And so this protraction and repetitiveness are symbols of communication with, as Yulia Bederova pointed out, the new, planetary space of thought: unyielding, dispersed, naked, unprotected. As though, by the composer's will, the cybernetic blueprint already created in the virtual dimension was brought to life here, in the world where love and compassion are genuine, not simulated. Unexpectedly, Kancheli's new T-S-D turned out to fall under the youngest trend in my list – the post-internet trend of modern art. I am eager to listen to this piece again and again!

The talents of the younger generation playing traditional quartets and quintets have laboratory spaces of their own to invite us to. Maxim Rysanov, Boris Brovtyn, Boris Andrianov, Julian Rachlin have

Nizhny Novgorod honors key innovations in contemporary art

On June 29, Nizhny Novgorod hosted the Innovation award ceremony supported by the U-Art Foundation. The event took place outside Moscow for the first time in a 14-year-long history of this governmental award in contemporary art. This was one of the first steps towards decentralization proclaimed by the organizers

Text: Lida Petrova
 Photo: Ilya Bolshakov, Mikhail Kostyunin

The said concept consists in shifting the focus of attention from the Russian capital to other cities and regions. This also accounts for the composition of the expert board, with just two of its members being Moscow curators this time. Innovation's journey to Nizhny Novgorod entailed a change in the award procedure. This year, the opening of the nominees' exposition, the jury session, and the ceremony itself were all held within the same day. The eventful program wasn't hindered by poor weather conditions which the organizers apparently hadn't been able to foresee when planning the ceremony at a picturesque outdoor venue. As the local governor Gleb Nikitin put it, overcoming difficulties is nothing new to artists—or their ideas.

The nominees' exposition opened in a wonderful Arsenal space, a local branch of NCCA (National Center for Contemporary Arts). The exhibited works had been short-listed for three nominations: New



Some projects featured fun drawing representations

Generation, Artist of the Year, and Book of the Year. For the other five, street artists Maxim Trulov and Ksiusha Lastochka had created a series of funny black-and-white comics centered around one main character. "The duo's idea is that the exposition itself is empty," says curator Alisa Savitskaya. "It only acquires sense when someone—a viewer or an artist—appears. So it is the character created by the two artists who plays this role."

The exposition organizers had kept in mind viewers of all levels of expertise. NC-

ИННОВАЦИЯ-2019

ГОСУДАРСТВЕННЫЙ МУЗЕЙНО-ВЫСТАВОННЫЙ ЦЕНТР «РОСИЗО» ROSIZO STATE MUSEUM AND EXHIBITION CENTRE

CA's Arsenal Director Anna Gor believes that although Innovation always featured an interesting exposition, the latter was mostly designed for professionals. "There were many things the viewers could not understand," she says. "So this time around we arranged it in such a way as to encourage the visitors to look up things in the Internet and learn more about art. Thus, they would put almost the same amount of effort as the artist did creating his work." Interestingly, it wasn't the first



Gleb Nikitin, Governor of Nizhny Novgorod Oblast, and Anna Gor, Director of the Volga regional branch of the National Contemporary Arts Center

attempt to transfer part of the exposition into virtual space. Last year, the exposition documents had been conceptually posted on the web page while the real exhibits had been placed in the Russian State Library in Moscow.

The opinion on the exposition format was divided among journalists and visitors. While some liked the concept of presenting artistic documentation as ironic graphic portraits of the projects,



The award ceremony under the openwork vaults of the legendary 1882 Industry and Art Expo

others found that part of the exposition poor and uninformative. However, the decision had undoubtedly helped create a stylish and laconic artistic space that involved active and interested viewers into a dialog.

Two hours after the opening, the guests gathered on Strelka—a symbolic place for all local citizens, a spit where two great Russian rivers meet: the Oka and the Volga. The ceremony was held under the roof of exquisite structures from the legendary 1882 industrial exhibition. These structures had first been assembled in Moscow and then delivered to Nizhny Novgorod for the All-Russian Industrial and Arts Exhibition of 1896. That had been a major event in tsarist Russia, demonstrating industrial innovations of that time.

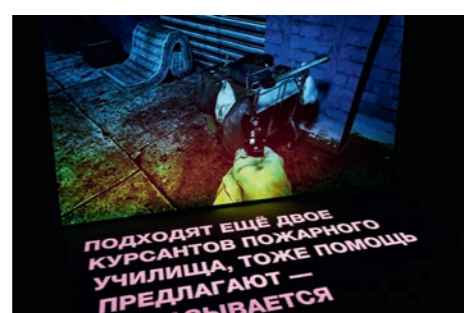
The ceremony program was somewhat unconventional. Within a rather limited span of time, 'and-the-winner-is' announcements came in turn with operatic performances accompanied by the Nizhny Novgorod Philharmonic Orchestra. The show proved to be part of the Strelka Opera Festival project launched in Nizhny Novgorod this year. All on-stage actions were broadcast on a huge screen, with video effects applied in real time. Transformed by video artist Yan Kalberzin, the reality of the performance reached the audience as something expressively ethereal, immaterial.



Valentin Dyakonov and Ekaterina Lazareva were named the best in the Curator of the Year category

Special prizes were the first to be given. The partner, French Institute in Russia, chose New Generation nominee Anna Rotayenko as their laureate, while Governor Gleb Nikitin representing Nizhny Novgorod Oblast authorities opted for Svetlana Shuvayeva, Artist of the Year nominee. Both winners will visit creative residences located in Paris and Nizhny Novgorod, respectively.

Two local projects won prizes thus marking the significance of the city chosen for the ceremony. The New Generation winner was Fly and Unite by Anna Kozonina, Anastasia Dmitrievskaya and Anton Ryanov—a project whose title hints at the



The award ceremony featured multimedia presentations

Russian version of the slogan “Workers of the world, unite!”. It had been carried out in October 2018 during PROscenium Fest at the local Vodnik Stadium. Best Project was awarded to the Martin Passion performance that had also taken place in Nizhny Novgorod Oblast. The show had been part of the famous Art-Ovrag Festival of Contemporary Arts held in the town of Vyksa in 2018. Devoted to the closure of the last Martin open-hearth furnace operating in Europe, the performance had been put on right inside the Vyksa Steel Works by Anna Abalikhina, director and Golden Mask laureate.

Valentin Dyakonov and Ekaterina Lazareva were named the best in the Curator of the Year nomination for their large-scale project Prosperity Tissue carried out in Moscow’s Garage Museum of Contemporary Art. The exposition meaningfully titled Sometimes The Short Cut Is The Longest brought the Artist of the Year award to its author Vladimir Seleznev.



Yana Gaponenko’s Vladivostok School of Contemporary Art was honored as the best educational project.

For the Book of the Year nomination supported by U-Art, a special board of experts was established. The award went to

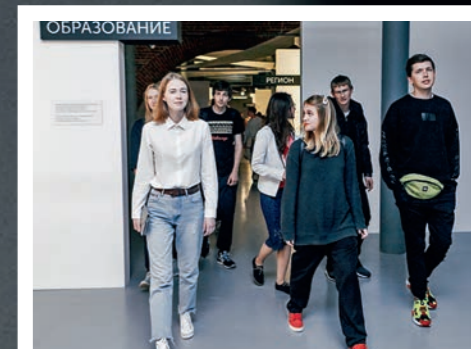


For the first time the opening of the nominees’ exhibition, the judge panel session, and the award ceremony were held on the same day

Gleb Napreyenko and Alexandra Novozhenova for their Episodes of Modernism published by NLO. Alexandra had passed away last year, so it was her parents, Lev Novozhenov and Maria Grodnitskaya, who collected the prize.

The Contribution to Contemporary Art award was given to Leonid Bazhanov who mentioned in his speech that all NCCA branch offices were currently “in a state of ruins.” To think that those particular centers had given rise to the institution of contemporary Russian art.

Awards clearly exist not only to honor this or that person, but also to help the community define key ways of



The organizers aimed at the broadest audience

development, mark the achievements, and activate a dialog between all those involved: artists, curators, art dealers, collectors, viewers, and society as a whole. It’s serious work the society should do for the sake of its self-identification and self-consciousness. It’s a way to make a stop and look back, in order to be able to move on freely. The award given to Leonid Bazhanov has exactly this meaning.

Created by Leonid Bazhanov and Mikhail Mindlin, national centers for contemporary arts are located in Moscow, Nizhny Novgorod, Kaliningrad, Saint-Petersburg, Ekaterinburg, Saratov, Samara, Vladikavkaz, and Tomsk. They have become the foundation supporting the development of arts in the country’s regions. Despite multiple challenges the NCCA network has faced over the last few years, they did a great job—if only judging by the fact that the Innovation award was successfully presented outside the capital. Two days after Innovation, the Russian Ministry of Culture announced that all NCCA centers would be placed under the management of the Pushkin State Museum of Fine Arts and its director Marina Loshak. Although only time will tell what these changes will have brought, the Pushkin Museum’s balanced and thoughtful policy aimed at supporting modern art leaves us somewhat optimistic.



The lives of Oscar Rabin

Oscar Rabin became a legend during his lifetime. Reporters interviewed him, film producers made — and will make still more — documentaries, and authors wrote — and still are writing more — books about him. The last years of his life had this special halo of universal recognition. The artist died in Italy on November 7, on the eve of the opening of his exhibition. A fitting end of an era and a fitting departure of a genuine artist: passing away in Florence — the city of art and artists — not for a day resting from his creative toils, renowned, loved

Not a single monograph or article discussing the development of art in Russia in the second half of the 20th century is complete without mentioning the Lianozovo Group, the leader of which was Oscar Rabin. The same is true for the notorious Bulldozer Exhibition, which the artist helped organize.

Today, everyone who knew him personally as well as all other admirers of his talent stand together in mourning, united by the significance of his figure. In the post-war Russian art, Rabin is a pioneer both in painting and in asserting the special position of a socially responsible artist, firm in his convictions, ready to defend them courageously and calmly, walking on the edge and being aware of the risks.

Oscar Rabin's biography is rich in events, intertwining his personal dramas with the public ones and the official history of Russia with an unofficial one. The title

of his memoir that Rabin wrote in Paris, *The Three Lives*, is not accidental. Each of these lives is both a stage of his biography and a milestone in the history of the 20th century Russia. In 2008, just before the opening of his first retrospective in Russia, Oscar Rabin said —

"The first life lasted from my birth to Stalin's death, since both my life and the lives of all people in the Soviet land depended on this tyrant. Of course, as long as he was alive, I couldn't become an artist, since the abilities that God gave me had nothing to do with culture and art the Stalin way. After the death of Stalin, my second life began, and in this second life I was able to express and realize myself as an artist, without pretending, without faking the state-approved art. I wouldn't have succeeded in faking it anyway, because



Valya's window. 1965

In memory of a great artist
and a legend of post-war
Russian art

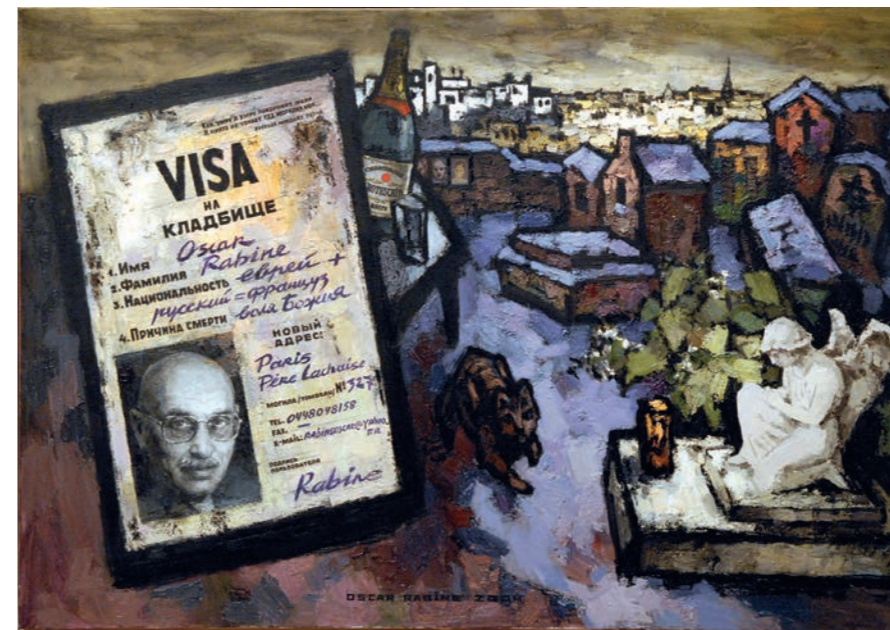
Text: Olga Muromtseva
Photo: personal archive



Passport. 1972



Visa, regular. 1995



Visa to cemetery. 2004



With wife Valentina Kropivnitskaya

I can't draw in any other way than I do. This life lasted until 1978, when I found myself an unwitting emigre in Paris, being already an established artist with my own world-view and my own manner. For 30 years now, in my third life, I have been able to work in peace and pursue my vocation, relying on the creative background that I found and accumulated in Russia."

In 1978, the Decree of the Presidium of the Supreme Soviet of the USSR stripped the artist of his citizenship and the opportunity to return to his homeland. In 2006, the Russian ambassador to France — and later, Minister of Culture — Aleksandr Avdeyev during a special ceremony gave the artist the passport of another country, instead of the lost Soviet one. Rabin immediately transferred his new Russian passport to canvas, according to his already established artistic tradition. In 1964 he created the first version of the Passport, with the Ethnicity field saying "Latvian (Jewish)." This double entry could not have been

permitted in any Soviet document. In 1972, the second version of this work was created for Dina Verni. It featured the field Place of Death, unthinkable for a passport, saying contemplatively, "Under a fence? In Israel?" (the first suggestion is somewhat analogous to the English phrase "in the gutter"). In 1994, after receiving a Russian visa, Rabin created another pictorial document, entitled Visa to Cemetery, complete with a seal of the consular office of the Embassy of USSR, a country that no longer existed. This was a meaningful gesture rather than an accident: at the moment, the homecoming meant a return to the past which had already been parted with, a meeting with something long dead. The 2006 triptych Three Passports has a markedly different pitch. The left part depicts an inverted — discarded, unnecessary — Soviet passport,



September 20, 1975. An exhibition at the VDNKh Culture Center is about to open. Oscar Rabin urges fellow artists to boycott the exhibition and demand to put the banned paintings back on display

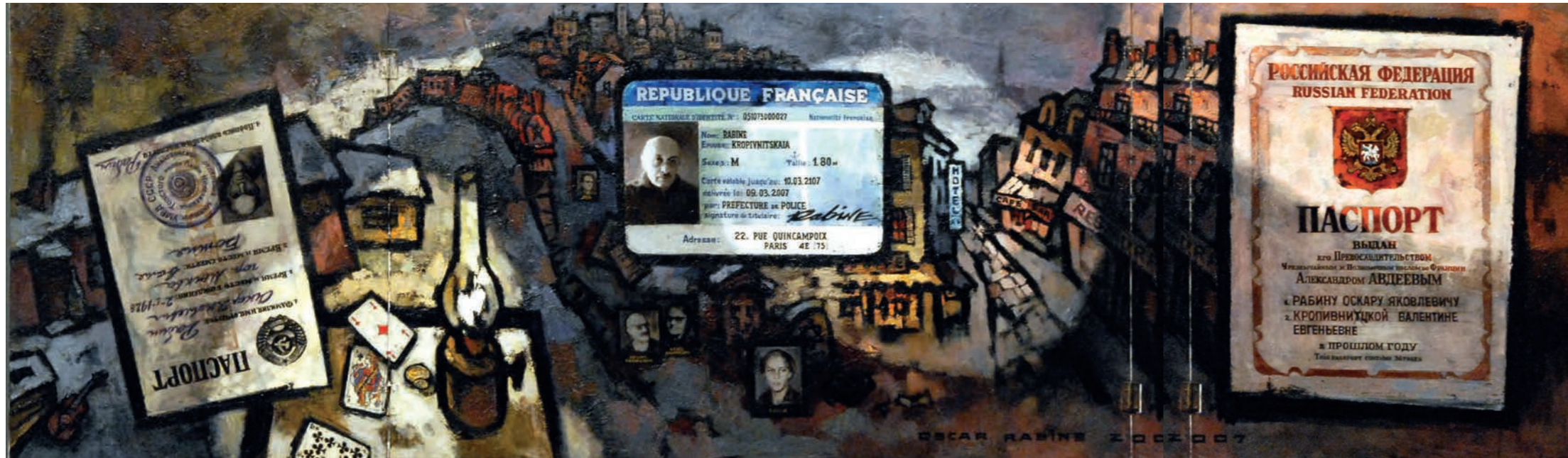
...After the death of Stalin, my second life began, and in this second life I was able to express and realize myself as an artist, without pretending...

the center is an image of the French carte d'identité, and on the right is the new, unfamiliar, painted in warm tones Russian passport, freshly issued, clean and containing exactly 36 pages, as indicated below by the artist. The trip to Russia turned out to be not merely a visit but a return, and it was this passport that made it possible.

In 2006, an exhibition was held at the Personal Collections department of the Pushkin Museum of Fine Arts, featuring Oscar Rabin's pieces alongside the art of his wife Valentina Kropivnitskaya and his late son Aleksandr. And two year later Moscow finally saw the complete, official,

and victorious return of Rabin the artist. He came to Russia for the opening of an extensive solo exhibition of his works at the Tretyakov Gallery. A major contribution to the organization of this event was made by the U-ART Foundation, created at that time — and in many respects specifically for that occasion — by Iveta and Tamaz Manasherov.

The Manasherovs, art collectors and patrons, met the artist almost by accident. While in Paris, they were invited to visit Rabin's workshop, located not far from the Pompidou Center. Oscar and his wife Valentina Kropivnitskaya told their life story and showed some works to the visitors, who were tremendously impressed. As the collectors recall, immediately after the meeting they felt a desire to do



Presentation of the Oscar Rabin monthly magazine in Moscow, 2007

Three passports. Triptych, 2006



The Manasherov family with Oscar Rabin and Valentina Kropivnitskaya

...The life of Oscar Rabin is reflected in his works. His iconography is immediately recognizable and understandable in Russia, both Soviet and modern...

something meaningful — it seemed wrong to just say goodbye and part ways. Talking with Oscar "was a powerful incentive to understand the history of art and the Russian avant-garde," collecting which by this time was already among the pursuits of the Manasherovs. In fact, during this meeting they realized that it was necessary to act in order to "support those who create the present-day history of Russia, who are already inscribed and woven into the history of our culture and yet enjoys undeservedly low popularity in Russia and

is inexcusably underrepresented in our museums..." And so was born the concept of the monthly publication Oscar Rabin (2007) and the album Three Lives (2008), to be issued by the opening of Rabin's retrospective at the Tretyakov. The publications were created in several languages: Russian, English, and French. Over these years Rabin had become significant in Russia as well as abroad, but the main objective, according to Tamaz Manasherov, was to reintroduce the audience to his art at home, reminding everyone that this was

an accomplished contemporary artist who changed the course of things and made his impact on the period's cultural context.

The exhibition at the Tretyakov Gallery on Krymsky Val opened on October 28, 2008 – 30 years after Rabin left the USSR and ten years before his death in November 2018. These numbers seem to carry hidden meaning – more than just memorable dates, they are milestones marking changes in the country's cultural life.

In December, 2018, Oscar Rabin's posthumous exhibition opens at the Multimedia Art Museum on Ostozhenka. Of course, this is not a full-fledged retrospective: Rabin's works are kept in museums and private collections all across the globe, and putting them all together would have been a serious project requiring a long preparation. However, the exhibition presents works that belong to different periods, reflecting the artist's long and productive career. It is no less important that this first posthumous exhibition is a respectful tribute to the artist's legacy. The halls displaying Rabin's works will become a place to gather for everyone who wants to say



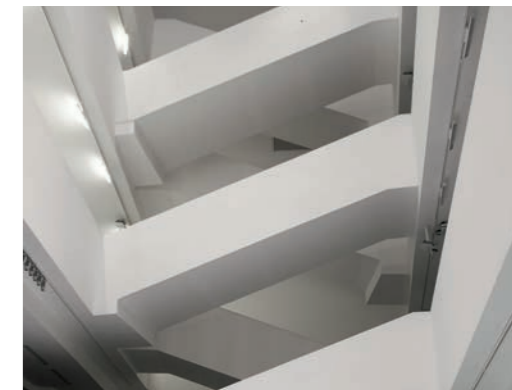
At the opening of the artist's first major exhibition in Russia. Tretyakov Gallery on Krymsky Val, 2008

goodbye, honor the great artist's memory, and revisit his pieces or discover something new in them. This provides a rare chance to see works from private collections (Iveta and Tamaz Manasherov, Igor Tsukanov, Alexander Kronik, and others). The life of Oscar Rabin is reflected in his works. His iconography is immediately recognizable and understandable in Russia, both Soviet and modern, and his creative style feels intimately familiar and sometimes needs no commentary.



Olga Sviblova: "Media is everything the artist uses to create a work"

Interview by Yulia Panina



This year brings a milestone date for Olga Sviblova, the founder and director of the renowned Multimedia Art Museum Moscow, Meritorious Worker of Arts, and a member of the Presidium of the Russian Academy of Arts. In 1996, when the museum was founded, it became the first Russian art institution that operated according to international standards. Today, MAMM is known and loved both in Russia and worldwide, with its founder named among the top 100 most famous art world personalities. The museum, like its director, doesn't like to dwell on the past: its focus remains on the outlook for the future and on making new plans

*Y. P.: Olga, what is a modern museum?
Silence.*

Y. P.: Hello! Hello!

O. S.: I am thinking.

Y. P.: Got it, sorry.

O. S.: The Multimedia Art Museum gets about seven hundred thousand visitors a year, and three quarters of them are younger audience, aged from 18 to 35. This means people need the museum. A modern museum is a space that one comes to from the daily routine and meets, first of all, oneself – through art. And this is very important. Each exhibition is a message that makes people concentrate on what's important and think about the meaning of their lives. Art gives us invigorating energy. No one to this day has said it better than Aristotle, who gave the definition of catharsis. But in order to receive this catharsis, to connect to the invigorating energy that pervades a work of art, one needs to have certain knowledge and the

ability to see, not just to look. The task of a museum is precisely that: to help the visitor see and feel while showing art. In the rapidly changing world, museums are changing, too, and the boundaries of genres and types of art are being erased. Streets and urban environment become museum space – for example, if we are talking about street art. Art fills in imagined places, it goes online, since communication goes online. And art is communication.

Y. P.: So are you saying that non-visual types of art also intrude into the museum space?

O. S.: Yes, of course. For example, at MAMM we have programs MAMMMusic, MAMMCinema, MAMMPoetry and others. Once the December Evenings at the Pushkin Museum, founded by Irina Aleksandrovna Antonova, were a novel example. Today concerts and music events taking place in museums are a trend. As part of the MAMMMusic program, we have held



MAMM annually ranks among the most visited art museums in the country.



Within the museum's white halls, exhibitions replace one another with incredible speed



...Rodchenko dreamed of a museum that would bring together all types and genres of art. Today his Experiments for the Future have become a reality. You could say we have built the museum on his precepts...

festivals of Vladimir Martynov, Philip Glass, and others. VIVARTE is a wonderful festival that Iveta and Tamaz Manasherov run at the Tretyakov Gallery, and their U-Art Foundation has been holding Vivacello festivals for many years – they have become an essential part of Moscow musical life. Many Vivacello concerts are held at museums, MAMM including. Attending a concert at a museum, listeners perceive exhibitions in a new way, and viewers discover music for themselves. In contemporary art, the soundtrack often becomes an organic part of the display, and sound installations at museums are already a common situation.

Y. P.: Your museum is called the Multimedia Art Museum. Why did you choose this name?

O. S.: Since its beginnings, art has been using various media. Media is everything the artist uses to create a work. It is canvas, paints, marble, foam rubber, garbage, photography, motion picture or video, sound, and so on. Alexander Rodchenko was essentially a multimedia artist, working with a variety of techniques and materials in such diverse areas of art as painting, sculpture, decorative crafts, architecture, printing, and cinema. He wrote in his diaries that someday his work would be perceived as a whole. Rodchenko dreamed of a museum that would bring together all types and genres of art. Today his Experiments for the Future have become a reality. You could say we have built the museum on his precepts.

Y. P.: Today, who defines the boundaries of what art is?

O. S.: In 1917, Marcel Duchamp put his famous Fountain in the New York Museum. And that was a conceptual revolution. In the museum space, plate dryers and a urinal gained artistic meaning. This radical gesture revealed the symbolic nature of art, our ability to read some new meaning that an object acquires when entering the museum space. Thus it demonstrated the power of context, which affects the meaning of the text. The central figure in the art world is the artist. And the artist's works on their way to the museum are usually tested by passing through collectors' hands. The existence of the entire domain of art cannot be imagined without collectors, and it is they who see potential in a young artist.

Suffice it to name our great Russian collectors Shchukin and Morozov, who discovered the great French artists Matisse, Gauguin, Van Gogh and others for the world and for France. The gift and the talent to see



Jim Dine's autobiographical themes and childhood memories



Jim Dine. Sawhorse

and sense art, to find new diamonds in the artistic process, both today and throughout the history of art, discovering for the first time or rediscovering something that doesn't fall within the limits of common values, – this gift is not a lesser one than that of an artist. Many museums across the world were founded by collectors, like the Tretyakov Gallery, or established based on private collections. Gifts are the No.1 factor worldwide by which museum collections grow. I would like to mention the Collection project that took place two years ago at the Pompidou Center. Thanks to the efforts of Russian collectors, more than 500 works of our contemporary artists found their way into this one of the largest and most visited museums in the world. The Pompidou Center has the largest collection of Russian modernism. Vasily Kandinsky, Marc Chagall, Igor Larionov, Natalia Goncharova – the presence of masterpieces of Russian art here is an important part of the cultural dialogue between Russia and the world. Thanks to the Collection gift, with Iveta and Tamaz Manasherov among the contributors, the world has seen the contemporary art of Russia, which is certainly important both for



Olga Sviblova is one of the most influential art curators in Russia and worldwide.



Every opening at the museum gathers a full house

Munch and Music

Russo-Scandinavian cultural ties became the theme of the 4th Vivarte Festival

Text: Lida Petrova
Photo: Evgeny Evtyukhov, Irina Mostovskikova

Holding the VIVARTE Chamber Music Festival at the Tretyakov Gallery's Vrubel Hall has become an established tradition. This year, the 4th festival was devoted to Moscow's Edvard Munch exhibition, Russian – Scandinavian ties in painting, and the music and literature of the late 19th and early 20th century. 42 musicians from various countries took part in the concerts, including famous Norwegian and Danish musicians who can rarely be seen on the Russian academic stage



Each performance is an amalgam of music and art



The unconventional format of the festival might be one reason for consistently gathering a full house



As in previous years, Vrubel's paintings provided the background for the music performances



Iveta Manasherova, President of the Festival

The concept of the project, based on an attempted synthesis of music and painting, comes from a creative dialog between the U-ART Foundation, cellist Boris Andrianov (Honored Artist of Russia), and Tretyakov Gallery's experts. Surrounding the concerts with Mikhail Vrubel paintings proved to be an especially good idea this time. Vrubel is probably one of the most brilliant Russian painters who expressed the idea of Gesamtkunstwerk—a perfect work combining various arts. The idea dominated symbolist philosophy and the Art Nouveau style at the turn of the century. Vrubel and Munch belong to the

same generation of painters, who share similar tragic worldview and 'speak' a new language their contemporaries failed to understand. The festival organizers were also interested to trace an obvious—or not quite so—similarity between Scandinavian and Russian traditions of music and painting.

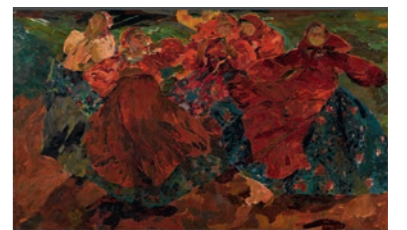
Each of the six concerts in the Vrubel Hall was accompanied by the demonstration of a painting by one or another Russian artist of the same epoch. Also, Tretyakov Gallery's experts gave a description of its artistic features. All the paintings had been selected specially to



Isaac Levitan's landscape Moonlit Night. Big Road.

reveal certain traits akin to Munch's works and the Scandinavian painting tradition in general. At the same time, each artwork resonated with the musical theme of the concert.

On the festival opening day, May 26, violinist Sergey Dogadin, violist Lars Anders Tomter, art director and cellist Boris Andrianov, and pianist Christian Ihle Hadland performed pieces by Norwegian composers Edvard Grieg and Arnljot Kjeldaaas as well as by Ernő Dohnányi dubbed 'the Hungarian Brahms.' The concert was accompanied by Isaac Levitan's landscape Moonlit Night. Big Road.



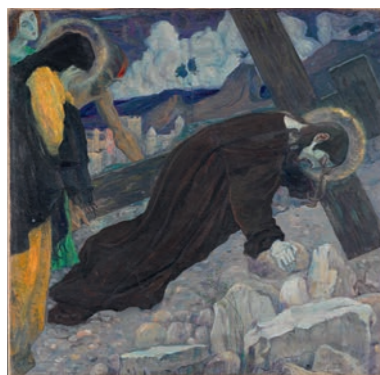
Filipp Matyavin's Whirlwind (1905)



The Carl Nielsen Quintet



This year the festival featured two wind instrument ensembles



Mikhail Nesterov's painting Bearing of the Cross (1924)

The second concert, on the contrary, was devoted to major-key works by Russian composers Igor Stravinsky and Dmitri Shostakovich as well as by Carl Nielsen, a progenitor of Denmark's contemporary music school. VIVARTE had also invited The Carl Nielsen Quintet who performed in Moscow for the first time. Their uplifting music was complemented

(1905). The dance theme along with vivid combinations of red and green colors join the sketch to Munch's The Dance of Life, the central painting of his The Frieze of Life project.

Dmitry Sinkovsky played baroque music with his La Voce Strumentale featuring Norwegian gambist Henrikke Rynning who performed in Russia for the first time. Johann Sebastian Bach's and Johann



Julian Rachlin, Itamar Golan, and Sarah McElravy



The festival gathered 42 musicians from different countries, including renowned Danish and Norwegian performers

Pfeiffer's works as well as the religious worldview of those times resonated with the interpretation of the central Christian motive in Mikhail Nesterov's painting Bearing of the Cross (1924). Addressing the New Testament story, both Munch and Nesterov seem to have experienced it anew seeing the moments of Christ's life through the prism of their personal perception.

One of the evenings was described as a solo portrait of Russian-British pianist Katya Apekisheva. Victor Borisov-Musatov's Portrait of Nadezhda Stanyukovich (1903) was displayed during the concert. The next day musical works of the great Norwegian Edvard Grieg and classic Soviet composers Dmitri Shostakovich and Reinhold Glière were performed by Julian Rachlin, Sarah McElravy, Boris Andrianov,

...The organizers also aimed to reveal an obvious – or perhaps not quite obvious – similarity between Scandinavian and Russian music and painting traditions ...





Anastasia Zakharova of the Russian Renaissance ensemble



The street concert atmosphere is a powerful source of good vibes

...The Musical Promenade on the last day of the festival offers a walk through picturesque old town spots...

Nikolay Sivchuk, The Russian Saxophone Quartet, and the Russian Renaissance ensemble. The festival ended with a fantastic program Satie's-fiction by virtuoso guitarist Dimitri Illarionov.

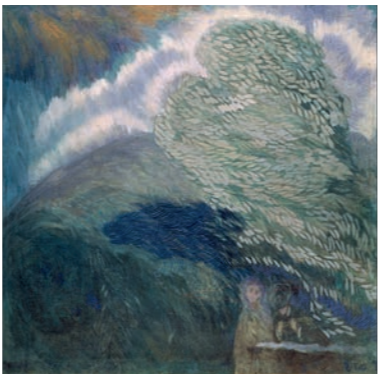
The concerts were broadcast online, specially for those who had been unable to attend. All in all, the festival gathered about 240,000 viewings from Russia and abroad. This enabled VIVARTE to grow its audience significantly and to reach far beyond the chamber hall.



1889 sketch Christ and Nikodim by Nikolai Ge

with Munch artworks, Nikolai Ge's late paintings filled with tremendous expression were lost on viewers and art critics of those days. Both Munch and Ge got an equal amount of hard pressure from people who weren't ready to accept their new artistic language.

The festival closure was preceded by a sunny musical promenade that gave the viewers the opportunity to attend three outdoor concerts and walk around old Moscow's picturesque places. Among those who took part in the promenade were violinist Elena Revich, bayanist



Storm Lovers (1908) by a Blue Rose artist Pyotr Utkin

a complex picture of the human spirit's existence ranging from passionate impulses to frustration, from stamina and diligence to utter apathy, from ardor to softness. The imagery was complemented with a 1889 sketch Christ and Nikodim by Nikolai Ge, Russian artist and forerunner of Expressionism. That marked the final chord of Scandinavian-Russian parallels in music and painting. Tretyakov Gallery's experts state that, in common

Itamar Golan, and British-Norwegian virtuoso violinist Charlie Siem. Storm Lovers (1908) by a Blue Rose artist Pyotr Utkin served as a spectacular background for the evening. Inner turmoil, a state of delight mixed with melancholy are expressed in this landscape through a particular arrangement of figures, through its color pattern, a complex rhythm of strokes and lines, and through its title itself; all this is akin to Scandinavian painter Munch.

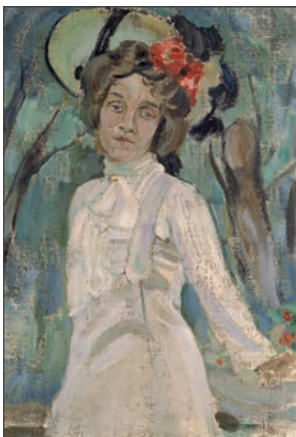
The program of June 1 included three piano quartets written by Wolfgang Amadeus Mozart, Antonín Dvořák, and Johannes Brahms. The visitors could see



The Musical Promenade features some cozy and unconventional concert venues in Moscow



Dmitry Illarionov presenting his Satie's Fiction program



Victor Borisov-Musatov's Portrait of Nadezhda Stanyukovich (1903)

The Northern perspective

The Scandinavian theme of this year's festival was reflected in the selection of paintings and music as well as in a number of renowned musicians invited from Norway and Denmark. We asked these celebrated guests to share their experiences of participating in the event.

The Carl Nielsen Quintet

It's a really beautiful museum with a stunning collection. And the acoustics of the hall is really great to play in. It helps you a lot; it gives you inspiration and creates a special atmosphere. And the beautiful surroundings set the mood too. There's so much history here, but there are also new things, so you can combine the two.

Henrikke Rynning

I've never played in museums before and it's my first concert in Russia. It's been a really wonderful experience. I could only see a few paintings here, walking through when I was backstage. It's really impressive. I wish I could visit the Munch exhibition too, but luckily I've already seen some of those paintings in Norway.

Christian Ihle Hadland

I've been to Russia before but it's my first time here in Moscow. I can say I enjoyed every second in this gallery. First of all, it's unprecedented to walk around and look at all those paintings – it's so inspiring! For me, this is almost the ideal of a chamber music hall. It is spacious but not too big, and there is some intimate feeling about it, which is very important.

Lars Anders Tomter

It was a really delightful evening from beginning to end. I played in this gallery twenty years ago and I have been a few times to Russia and Moscow since then. It's a delight to come here. I have quite fond memories of this country whose rich musical tradition produced many wonderful musicians. It's a thorough joy: lovely music and fantastic artworks around create a wonderful ambience.



Lars Anders Tomter, viola
(Norway)

The Carl Nielsen
Wind Quintet
team (Denmark)



Henrikke Rynning, viola da
gamba (Norway)



Christian Ihle Hadland, piano
(Norway)

“Life is about the moment you're in now”

Violinist Charlie Siem on visual art, Instagram and future

Text: Elena Kovyleva

Charlie Siem is well known in the world of classical music as one of UK's most brilliant violinists. By the age of 33 he has performed with many of the world's finest orchestras and ensembles and released 4 CDs. Siem is also an ambassador of The Prince's Trust and a Visiting Professor at Leeds College of Music (UK) and Nanjing University of Arts (China). Apart from that, he collaborates as a model with fashion brands including Armani, Chanel, Dior, and Hugo Boss. In May 2019, Charlie Siem participated for the first time in Moscow's Vivarte Chamber Music Festival. The concert was part of The UK-Russia Year of Music announced by the British Embassy in Moscow.

— *Let's start with the most recent “Russia-related” event in your career, the spring Vivarte festival. Could you describe this experience and compare it with your previous performances in Russia?*

— I've been to Moscow a few times in the past, and today it's a completely different place. I was overwhelmed by how smart, polished, and beautiful the city is; it's so well maintained and slick. I spent only 3 or 4 days there, but I had time to walk around a bit. It was a pleasure to visit Moscow and of course to be part of this great festival, playing with Boris Andrianov and Julian Rachlin in the Vrubel Hall surrounded with incredible paintings. To me it's definitely an amazing memory that I will cherish. I really hope to come back to Russia, probably as a participant of the Vivarte festival again.

— *The festival took place in Tretyakov Gallery's Vrubel Hall. What do you think about the whole concept of mixing chamber music and visual art?*

— Well, to me it's something quite striking. Obviously, when you play an acoustic instrument — a violin — the space you play it in is almost as important as the instrument itself. The sound that comes out of the instrument is only as good as the walls that it resonates within. So architecture is a crucial part of the music-making process. And emotionally, when you have these massive powerful images around you can't help being affected in a certain way, as an audience member and as a performer. I mean, you allow it to stimulate or inspire your performance in a particular way. Music is, of course, more abstract than visual art. But when you have a strong image, whatever music you might be playing, whether it's Bach or Shostakovich, you can make it apply to that image. So when you play in the Vrubel Hall, it will make a slightly different performance, because you can't ignore these wonderful paintings. And when you engage with them, they change the way you interpret and perform the music — unless you're not sensitive to images at all.



Charlie Siem performing in Russia for the first time



...I really hope to come back to Russia, probably as a participant of the Vivarte festival again...

– You were playing the Piano Quintet in G Minor by Shostakovich. Did it match the space it was performed in?

– It did, definitely. Like I said, you can make sense of any image with music. And I think the turbulence of the Shostakovich Quintet went very well with these bold majestic paintings of Vrubel.

– Was it a challenging performance for you?

– I think it must have been Boris Andrianov who programmed the Piano Quintet. And yes, it was a challenge, because it's a difficult piece and I didn't know it so well. And it was the first time I played it. But I'm a huge fan of Shostakovich.

– Really? Some people think his music is too complicated.

– No, I find that he's in many ways a very romantic composer. You know, there is a lot of torture, screaming sounds within the music, and it can be very painful, but there is also a lot of beauty. He had a lyrical sight and it's just stunning – the melodies Shostakovich wrote can be so heart-breaking and yet so amusing...

– Who is your favorite composer?

– I love Bach, to be honest. I'm also a huge fan of Brahms. There is actually a variety: Sibelius, Prokofiev, all kinds of wonderful composers.

– Do you listen to any modern music in your free time?

– Yes, I love listening to jazz, swing, rock music from the 70s. I could name Pink Floyd, David Bowie, some electronic music from today as well. I've got quite an eclectic taste, but of course I listen mostly to classical music.

– One of your three sisters, Sasha, is a professional music writer. Do you often collaborate with her?

– Not much. We've done a few things together, and it was nice because she's my sister, I love her, we have fun together. Besides that, she's a great artist, she's always

... I'm not somebody who plans much for the future. I try to do the best that I can with what I have now, and that's it...

changing but still has a lot of integrity. And she also has a very specific idea of how she writes music and how she likes to express herself. I admire her a lot.

– You composed and recorded your first work "Canopy" 5 years ago. Why did you decide to try yourself as a composer?

– I was commissioned by a friend of mine, actually. He worked for CBS at that time and he needed a piece written for his project. So I said, "Look, I'll take it on, I'll try it. It's a challenge for me, it's something different to do." And it was a wonderful experience to be in front of the orchestra interpreting a completely new piece that I conceived of. It was a totally different perspective, because the idea I had in my head was not necessarily what it sounded like with the orchestra. So we worked on it a lot and the whole process was quite rewarding. The idea came very quickly but it took about a month to orchestrate it.

– Have you written anything else since then?

– No, but sometimes I compose on a piano; I like coming up with my own musical ideas. I haven't written anything down yet, but hopefully I will.

– Where do you see yourself 20 years from now?

– I can't tell you. I'm not somebody who plans much for the future. I try to do the best that I can with what I have now, and that's it. I don't think in terms of what is/was the greatest moment of my life, I just feel like life is about the moment you're in now, about what are you working on now. What's happened before or might happen later is like mythology or fantasy. I just think what I'm focusing on or where I'm directing my intention now is what's important. Like when I wake up and practice and I think, "This is where I am now with the violin, this is what I'm working towards," that must be the highlight.

– So what are you working on now?

– Right now there are not many concerts in my schedule, which is rarely

the case. It's a nice opportunity to go back in my repertoire, so I'm looking back over the Mendelssohn Violin Concerto which I've performed a few times. It's an important piece for me, I need time to work on it, to think about it.

– Your next concert is in September, in Bærum Kulturhus, Norway. When will you start to rehearse?

– Well, I'll start in September. I haven't chosen the program yet, I need to decide what I will play.

– You travel a lot and you play in various countries. How does the audience differ? Who mostly comes to classical music concerts in Europe, Asia, and Russia?

– There is a variety, for nowadays people discover classical music through TV, YouTube, etc. So you see people with all kinds of background: they can be young or old, wealthy



With Boris Andrianov, Art Director of the Vivarte festival, on the stage of the Vrubel Hall



...You can't control what people think, so one shouldn't care too much about impressing others. It's a waste of energy...

or not. I think it's very exiting. Maybe in the past there was a prejudice about the audience of classical music, but not today.

– A lot of articles including the Wikipedia page describe you in the following way: "an English contemporary classical violinist as well as a model." Does this "as well as a model" bother you?

– People can interpret who I am or what I do in any way they like. It's beyond my control, I just do what I do and that's it.

– Do you read what people say about you in the Internet?

– Not intentionally. It's not something I look out for. I'm trying not to let it affect me.

– Classical music and high fashion are almost opposite areas. Does your Instagram profile somehow make people take you less seriously?

– The image media provides to people is always an illusion. As for me, I post things if I feel like posting them. And if somebody has a bad impression of me they will find some imperfection in me whatever I do – that's life. You can't control what people think, so one shouldn't care too much about impressing others. It's a waste of energy.

– "A modern man," the documentary about you, was made two years ago. Did it change anything in your life?

– I didn't think it was so good; it made me seem very depressed and it wasn't that accurate. I don't have a strong feeling against it, but didn't like it a lot either. It was a little bit boring.

– What would you change to make it more accurate?



...I think the turbulence of the Shostakovich Quintet went very well with these bold majestic paintings of Vrubel...



...Maybe I'll change my direction, but I don't have doubts about what I've done so far...

– It should have been more focused on what I do – the music itself, the process that I go through to build up a performance in a psychological and a technical sense. Instead, it was more of a cliché about a young guy who has lots of stuff and is still searching for happiness. And even this existential theme wasn't exploited in a complex and interesting way, it was a bit simple.

– Your biography says you play "the 1735 Guarneri del Gesù violin, known as the 'D'Egville'." Why is it so important that the instrument should be old? People don't usually say anything like that about guitars or drums.

– The guitars are made differently now compared with those days. And they were not necessarily as well made in the early 18th century. Whereas the violin has not changed at all since that period, and the best makers were from that time; they didn't get any better afterwards. So we cherish and value these masterpieces of

Guarneri and Stradivari. You can make a guitar in the 21st century that will sound better than one from the 18th century, but it's not the same with the violin. They sound fantastic once they're 300 years old.

– Have you ever considered changing your profession?

– Maybe I'll change my direction, but I don't have doubts about what I've done so far. Maybe tomorrow I'll wake up and do something else.



Charlie Siem plays the Guarneri del Gesù violin (1735), known as the 'D'Egville'



Pirosmani: wanderer between worlds

Text: Olga Muromtseva

Photo: Infinitart Foundation, Hervé Hôte, Gela Bedianashvili

Niko Pirsomani. Giraffe



In terms of hit exhibitions that attract visitors from many countries — including Russia — in the fall of 2018 Vienna was the undisputed leader among the European capitals. Next to the posters announcing Monet and Bruegel, a bizarre giraffe on a blue background stood out in stark contrast, staring at passers-by with almost human eyes.

The giraffe was created by Niko Pirosmani more than a century ago. In October 2018, along with the great Georgian painter's other pieces, it became part of the display at the Albertina. This was the first time that Pirosmani's work, well-known and much appreciated in Russia, came to Europe in the numbers that could afford a close acquaintance.

We met with the person behind the exhibition's idea, as well as the publication and a long-term Pirosmiani program. Ciprian Adrian Barsan was kind to share with us his plans, thoughts on his favorite painter, and another Pirosmiani exhibition that opened on March 1, 2019 at the Van Gogh Museum in Arles, France, and became the next stage of the tour.



—Mr. Barsan, let me start by asking about your first acquaintance with Niko Pirosmeni's paintings. When did you find out about his life and art? Do you remember the first time you saw a Pirosmeni's work? What was your impression?

—Somewhere in Vienna, the city where every stone breathes with culture, I discovered an old bookshop. Inside, I let my eyes wander freely among forgotten books until a strange name drew my attention — Niko Pirosmeni. This was in fall 2011.

I was impressed by the complex simplicity and power of his paintings, their pure and free language that spoke straight to the heart. It was a strange feeling — a feeling of home, of the essence of things. Nothing more, nothing less.

—What strikes you in Pirosmeni's art? Could you name a painting or maybe a theme, a certain image that impresses you most?

Pirosmeni's artistic language is what strikes me. His art is a clear, naked, vulnerable and free language formed by nature and instinct. He is a fast and spontaneous rendering. His art is fresh and youthful — it contains all things that mean youth!

His works accurately capture a certain harmony. Pirosmeni succeeds in giving existence to works of art in the same way rain gives existence to flowers. And this kind of art needs nothing to be added to and nothing to be taken away from — it is complete just the way it is. Kakhethian Train — an isolated depiction of modern life.

Still Life series. In the words of my friend Prof. Dr. Friedrich Teja Bach:

"These are a perfect example of that penchant for accumulation, for adding up in series, which, in different forms, defines Pirosmeni's painting. The composition and the idea of served food are of markedly lower importance. The individual objects carry with them, as it were, the symbols of their spatial bearings —

The opening was the most successful in the history of the Albertina Museum, with more than 22,000 viewers following the opening ceremony online



With art historian and Pirosmeni expert Erast Kuznetsov

standing, lying, hanging — so that some very different spatial connotations coexist within the abstract black of the picture surface."

Shepherd in a felt cloak on a red background — another masterpiece from the Manasherov collection that I count among my favorite paintings.

—You love Pirosmeni's art, but you are not a secret admirer, having done so much to popularize his name and his works. How and when the idea of Infnitart Foundation was born and how has it developed?

—To answer your question I must go back to 1989, to the event that was the ultimate cause of the foundation's idea and development.

In 1989 my father's hands were tied to the ceiling in a cold, wet solitary cell in Arad, Romania. My father's blood was staining the sad, colorless ground as though red paint was coming from his wounds. That was the price he was paying under Ceaușescu's regime for his desire for freedom — the freedom to choose the way of life and to express oneself.

In 1990 I grew up as a refugee child in Austria — a person without roots, without a native land and a native language. Very early in my childhood, I learned what it meant to be unable to speak the language that was accepted, understood and respected. It meant ridicule and exclusion.



Niko Pirosmeni. Roe deer with a Landscape in the Background



1



2



3

The tragedy of existence unfolded in my heart. I did my best to escape, to endure, to forget that I was a foreigner without a nation. I was a lonely child.

By accident, when I was about 14, I discovered the language of art and found solace in it — in the works of artists like Brâncuși or writers such as Emil Cioran, Octavian Paler — Romanians and others.

"It is no nation we inhabit, but a language. Make no mistake; our native tongue is our true homeland." — Emil Cioran.

"Next to the highest peak of happiness, there's the deepest gap of pain." — Octavian Paler.

Then I saw that art was indeed our mother tongue, our true homeland, because before there was a nation, before there was a word, there was the need for expression, and this expression came into existence in order to color the colorless loneliness.

In Pirosmeni, in his art, I have found a lonely artist who understands what life is about — with his art he overcomes and gives color to his colorless lonely life. For Pirosmeni, art is liberation and freedom.

I have always wanted to share the solace found in art with the world, with people who feel hopeless and lonely, and to give them hope. I have been curious to see if art would have the same effect on them as I have expe-

rienced. That is the purpose of my foundation: to promote the one language that brings us all together — art. Art is the manifestation of the spirit, and the spirit is infinite. No chains can hold the spirit.

—The exhibition at the Albertina was a success, and even those well familiar with Pirosmeni's art were impressed by the exhibition's design and by the contemporary artworks which you've commissioned as a homage to Pirosmeni. Was this your idea? How did you choose the artists? And these artists — Yoshitomo Nara, Kiki Smith, Adrian Ghenie — could you briefly describe the process of collaboration with them? Would it be correct to say that their works enter a dialogue with Pirosmeni's, offer their own perspective on his art?

—It was Pirosmeni's idea, not mine. I only brought it to life.

The intention was to fulfill Pirosmeni's desire which he expressed in 1916 to the chairman of the newly founded Georgian Art Society, "...we ought to buy a big table and a big samovar and drink a lot of tea and talk about painting and art. But you don't want this. You speak of other things."

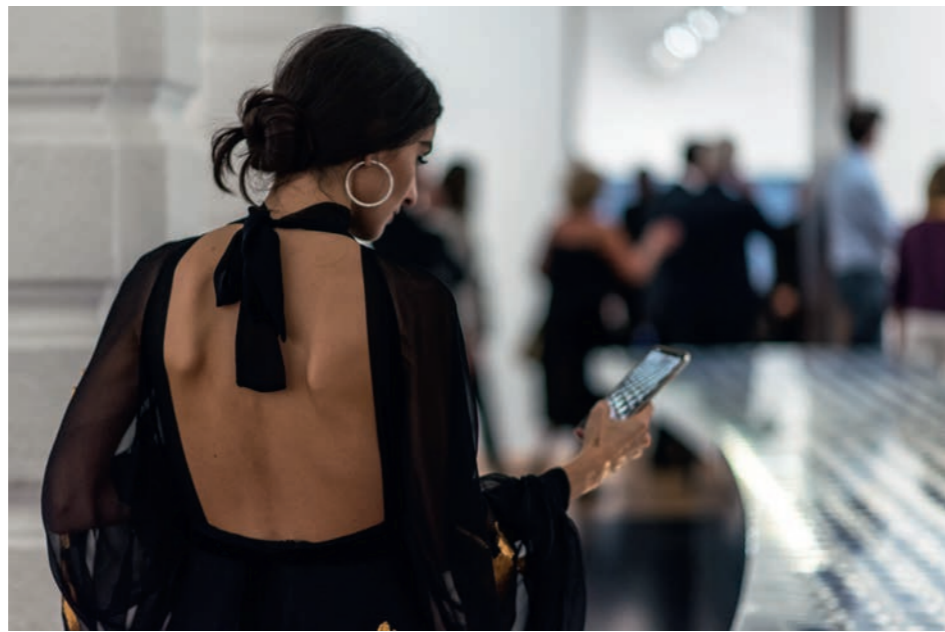
I wanted to bring artists through their works around Pirosmeni's Table — to celebrate his 100th anniversary as well as his rebirth in the awareness of hundreds of thousands who had never heard of Pirosmeni or seen his art before.

...Pirosmeni's artistic language is what strikes me. His art is a clear, naked, vulnerable and free language formed by nature and instinct...

1. Kakhethian Train
An isolated depiction of modern life.

2. Still Life series
In the words of my friend Prof. Dr. Friedrich Teja Bach: "These are a perfect example of that penchant for accumulation, for adding up in series, which, in different forms, defines Pirosmeni's painting. The composition and the idea of served food are of markedly lower importance. The individual objects carry with them, as it were, the symbols of their spatial bearings — standing, lying, hanging — so that some very different spatial connotations coexist within the abstract black of the picture surface."

3. Shepherd in a felt cloak on a red background
Another masterpiece from the Manasherov collection that I count among my favorite paintings.



And, speaking of this metaphorical rebirth, the idea was that Pirosmanni be reborn surrounded with the living artists who would breathe life into the event.

I was looking for established artists who would be coming from a variety of cultural environments and nationalities and who'd each have found their own artistic language and style.

I was looking for artists who wouldn't strive in the first place for a superficial, exterior harmony with Pirosmanni's art but bring an inner, organic connection – the free spirit – free language of self-expression, unprejudiced and open mind – I wanted to have diversity and to show that through the language of art we can create a bridge between the past to the present and on to the future, to connect different nations and different styles. The surface is not the essence. I spent hours with the artists and talked about Pirosmanni.

Yes, their works enter a dialogue with Pirosmanni. Every artist deals with him as a person and with his art. The homage works communicate directly with Pirosmanni but remain true to their own artistic voice. Every artist should pay homage to him in their own language. I wanted to show that even accomplished artists from across the world recognize Pirosmanni's art as a source of inspiration.

–Tadao Ando's Table is remarkable in many ways, as a beautiful work of art object and as an object around which people gather, sit and talk and understand each other. Could you share with us the story of its creation?

–The Pirosmanni Table is a work of art with a deep metaphorical meaning.

The idea of this artwork originates in the past – in the year 1916, to be precise – and it was expressed by Niko Pirosmanni himself.

Pirosmanni had remained destitute throughout his life; his works – only partly acknowledged as something more than mere posters – could not save him from poverty. With the full potential of his true talents remaining unrecognized during his lifetime, he was an outcast, even among his friends.



Exhibition preview at the Albertina

He died a lonely death in 1918 in a basement, and to this day it remains unknown where his body was buried. I have been deeply moved by his tragic fate and his words and promised to myself to create a memorial object for him. A memorial object in the form of a table; a tombstone for him as an artwork paying homage to his love for art. He lived through art and he died being in art. Art was freedom for him, and he died a free person.

The intention was to bring to reality Pirosmanni's idea, his forgotten dream, and in this way to transcend time and space, to connect the past, the present, and the future. To bring together different nationalities and languages, fulfilling Pirosmanni's wish.

So it's a symbol around which friends can gather to celebrate life, beauty, love, and art; a table that he, Pirosmanni, strove to erect during his lifetime. For his art is above all an art of hospitality: an act of friendship, of welcome, of a shared celebration of simple joys and beauty of life, bringing together the artist and his audience in the same way



Niko Pirosmanni. Healer riding a Donkey



A table by Tadao Ando decorates the exhibition hall

a hearty and cordial Georgian meal brings together the host and the guests.

His sarcophagus, Pirosmanni's Table, pays homage to the painter's idea: artists coming from different places have gathered around this table to talk about art.

This table can bring together many people – just as Pirosmanni wished – including artists, sculptors, architects, poets, educated people, uneducated people, scholars and working people; they will all be able to eat and drink, talk about art, sing, recite poems, and get to know each other, strangers becoming friends.

Here is an invitation: come together and celebrate life in its fullest! Make a connection, a bridge that joins the past, the present, and the future – and the only future for humanity lies in unity.

This artwork preserves the free spirit – the free language of self-expression and an unprejudiced, open mind.

Art is alive! Art always expresses some form of a mind phenomenon, a particular truth, or a state of mind. It was conceived as a dream of an artist from the past who was poor in life but rich in soul, a dream to build a table – to create a community.

This artwork is a body, and the living contemporary artists will breathe life into it!

In 2018, 100 years after his death, the rebirth of Pirosmanni's dream came to reality, and the Table by Tadao Ando was presented in Vienna, the heart of Europe, at the Albertina Museum.

To quote Tadao Ando: "As this table will represent the metaphorical tombstone of Niko

The Rose is ephemeral, a fleeting representation of the short space between birth and death



Pirosmanni, I sought to use a symbol which would give a respectful due to his memory, lifetime of work, and Georgian heritage.

The Rose is ephemeral, a fleeting representation of the short space between birth and death. The Rose is graceful, yet its thorns can pierce flesh, so it is a symbol of a contradiction between beauty and mortality.

Why blue roses, you may ask. Blue has a relaxing and soothing effect. It stands for peace, harmony, and fulfillment... With the color blue, we immediately associate the radiant sky and the wide sea. In literature, blue symbolizes the connection between human being and nature as well as our longing for the unattainable.

The color blue also plays an important role in art. The expressionist artists related to the Blaue Reiter group in the early 20th century paved the way for modern art. Pablo Picasso had a stage in his worked called the Blue Period, full of melancholy feelings, and Yves Klein often used in his art only this color.

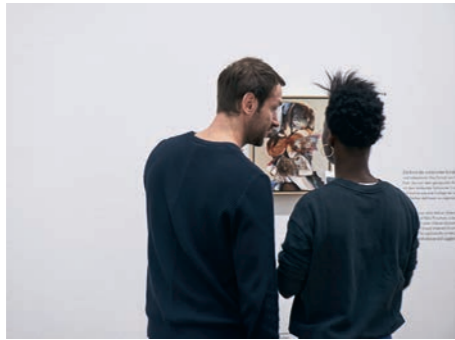
The table is not a final result; it is a beginning, a symbol of unity and tolerance. All tongues deserve another's ear and respect; strangers become siblings; there is no difference in value between woman and man, young and old, self-taught and schooled, between the elite and the less privileged... a wandering between worlds...

"There is neither [...] slave nor free, there is no male nor female, for you are all one..." [Galatians 3:28]

– On March 1, Pirosmanni exhibition opened in Arles. Congratulations!

Niko Pirosmanni and Vincent van Gogh – what would you say these two geniuses have in com

...The table is not a final result; it is a beginning, a symbol of unity and tolerance...



mon? It wasn't by accident that you've chosen the Van Gogh Foundation Arles as the second venue for the Pirosmeni exhibition. What are the main reasons?

—Nothing is accidental, and all things have a purpose.

Niko Pirosmeni and Vincent van Gogh were born into two completely different cultural and geographical backgrounds. Nevertheless, the art of both painters has certain details that reveal a specific focus on the subject of humanity, which is especially relevant for the present-day art lovers.

Both self-taught artists communicate with the viewer in a very direct way, motivated by a sense of urgency. They create their works in clear connection with "common people," turning their artistic eye towards the archaic rural life, the human being who tills the earth in deep harmony with nature and the elements.

Their paintings are glowing images of iconic simplicity and of dreamlike, archetypal life. The style is energetic as the tempo does not permit pedantic lingering on details.

The poignancy and forcefulness of the imagery are pushed to the limits. Graphical representation plays an eminent role in both artists' work. While Pirosmeni has a background as a sign painter, van Gogh is influenced by the highly stylized Japanese woodcuts. And most importantly, the Dutch painter is also a collector of those prints, an early form of mass-produced wall decoration

Visitors saw Pirosmeni on differently colored walls. Pirosmeni has never been displayed like that

made by illustrators who also worked for the newly emerging popular magazines.

Looking at Pirosmeni brings into focus his audience as well: who were the people he was painting his pictures for? The popular discussion is dominated by the misleading idea of naive art produced in seclusion, even isolation. This is just as wrong as the assumption that Vincent van Gogh worked without relating to a possible audience. But whereas van Gogh imagined it would come in the near future for him and his "modern friends," along with the understanding of new ideas that would mature with time, Pirosmeni had been in direct contact with his audience.

—The design of the exhibition in Arles again seems very impressive. How does the exhibition venue — the Van Gogh Foundation Arles — in-



Niko Pirosmeni. Donkey bridge

... In Arles our objective was to create the opportunity to experience Pirosmeni's paintings in the colors of light ...



In March Pirosmeni exhibition opened in Van Gogh Foundation Arles

fluence the concept? What is new in comparison with the exhibition at Albertina?

—At Albertina, we have celebrated Pirosmeni's 100th anniversary and his rebirth in the city of Gustav Klimt and Egon Schiele who both died in 1918, like Pirosmeni.

The focus at Albertina was the idea of Pirosmeni's rebirth in the minds of many who had never heard of him before.

The intention was to create a chapel, a shrine, a quiet and peaceful atmosphere.

And we have achieved just that.

The opening was the most successful in the history of the Albertina Museum, with more than 22,000 viewers following the opening ceremony online. Even our stop-motion exhibition promo clip turned out to be the most successful clip in Albertina's history with more than 60,000 views, leaving behind even Egon Schiele's, which reached around 50,000. And the exhibition itself was visited by more than 400,000 people.

To quote the Director of the Albertina Museum, Prof. Dr. Klaus Albrecht Schröder, "For me, the Niko Pirosmeni exhibition stands among the most important exhibitions that Albertina has ever done."

In Arles, the place where van Gogh tried to preserve and express the light in his artistic language and where he created one of his greatest masterpieces, our objective was different: to create the opportunity to experience Pirosmeni's paintings in the colors of light.

It is in this light, which blesses us with its joy, I intend to show Pirosmeni.

More specifically, visitors will see Pirosmeni on differently colored walls. Pirosmeni has never been displayed like that.

And I am very pleased with the exhibition and the curator's work performed by my dear friend Ms. Bice Curiger, the Artistic Director of the Vincent van Gogh Foundation Arles. I would like to say that this may be the most beautiful Pirosmeni exhibition in history. The different background colors of the walls that present Pirosmeni's work in different shades of light is something that has never been seen before.

—What are your plans? What will be the next stop for the exhibition?

—I would like to take the liberty of not revealing that at the moment but I'll disclose what's going to be the last stop of Pirosmeni's exhibition journey: The National Museum of Modern Art Tokyo and an encounter with Picasso.

—Could you please tell us briefly about the publication's plans, about the catalogue raisonné you're preparing with Erast Kuznetsov, art historian and a leading Pirosmeni expert...

—As for the catalogue, we are currently in talks with Cahiers D'Art Publishing House, which published the most well-known Pablo Picasso Catalogue Raisonné by Christian Zervos from 1932–1978.



Yoshitomo Nara. Queen Tamar after Pirosmeni

The Tretyakov Gallery begins its third session of foreign research



Iveta Manasherova, Founder, the U-Art Foundation, and Zelfira Tregulova, Director, the Tretyakov Gallery

U-Art grants were awarded for the third time as part of the foundation's program to support Tretyakov Gallery's researchers. Romantic-era movements in Russia and Germany and the Italian photography of the late 19th and early 20th centuries are the research topics that received U-Art grants this year.



Nikita Erofeev, curator, the research and reference division of photo and video holdings of the Tretyakov Gallery

The Tretyakov Gallery employees at the grant award ceremony



Lyudmila Markina, Head of the Department of the early 18th-19th century art



One grant was given to the Head of the 1700–1850 Painting Department Lyudmila Markina and Serguei Fofanov, Researcher at the Current Developments Department. Their research is directly related to the preparation of a large-scale exhibition project, Romanticism. Dreams of Freedom. Russia vs. Germany. The exhibition is to become the first such project in Russia; its opening is scheduled for November 2020 in the Tretyakov Gallery and in Dresden's Albertinum museum. The scholars will be addressing such topics as Russian–German artistic ties during Romanticism, the phenomenon of romantic spirit in the arts of the two countries, and the reflection of this phenomenon in modern art. The study implies work in

museums and archives of Dresden, Berlin, and Leipzig. Nikita Erofeev, Curator at Tretyakov Gallery's Department of Photo- and Video Materials, was chosen as the other grantee. His research is based on a unique collection of Italian photography of the late 19th and early 20th centuries. It is stored in the museum and numbers over 900 items including works by such famous photographers as Tommaso Cuccioni (1790–1864), Edmondo Behles (1841–1921), and Paolo Lombardi (1827–1890). Many of the photos are unattributed and have never been published. The research will be part of a full-scale description of Tretyakov Gallery's photo collection. The project envisages work in archives, libraries, and photo repositories of Italy's two leading photographic institutions: Bologna's Zeri Foundation and Florence's Alinari Archive.



Sergey Fofanov, research associate, division of contemporary movements, the Tretyakov Gallery

Iveta Manasherova and Tamaz Manasherov's U-ART foundation for culture and charity established a scholarship program in 2016. The foundation's grants support research in foreign museums, archives, universities, and other institutions. While the primary result of each study is the scholar's report to U-Art and the Tretyakov Gallery, its ultimate goal consists in implementing an exhibition project, publishing a paper/monograph or delivering a speech at an academic conference. The foundation's initiative aims at developing Russian art studies and broadening the horizons of research.

Their Paris today: Larionov and Goncharova in the capital of art



In early 2017, the U-ART Foundation announced the launch of a scholarship program for the State Tretyakov Gallery researchers, intended to fund studies at foreign museums, archives, universities, and other institutions abroad. Yevgenia Ilyukhina, Deputy Head of the Department of the 18th – early 20th Century Graphics, one of the first fellows of the program, applied for a trip to the Pompidou Center. The subject of her current research project is the work of Mikhail Larionov and Natalia Goncharova in France. The project is to become an important stage in the preparation of a massive Larionov retrospective, which held at the Tretyakov Gallery in the fall of 2018

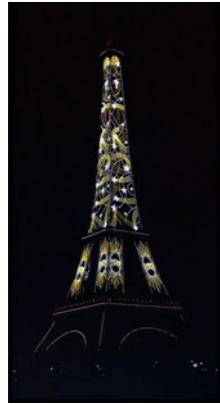
Text: Yevgenia Ilyukhina

Not every time a researcher is able to visit the places where the artists lived and worked, especially if these places are abroad. I have been, thanks to the U-Art Foundation, which funded my two-week stay in Paris. The subject of my research was the Paris period in the lives and work of the famous Russian artists Mikhail Larionov and Natalia Goncharova, and the place of study was determined to be the Museum of Contemporary Art, a. k. a. the **Georges Pompidou Center 1**. Some works by these prominent representatives of the Russian avant-garde are open to public viewing at the Center, other paintings and graphics are held in the collection storage, and the part of their documents that remains in France is kept in the Center's archive.

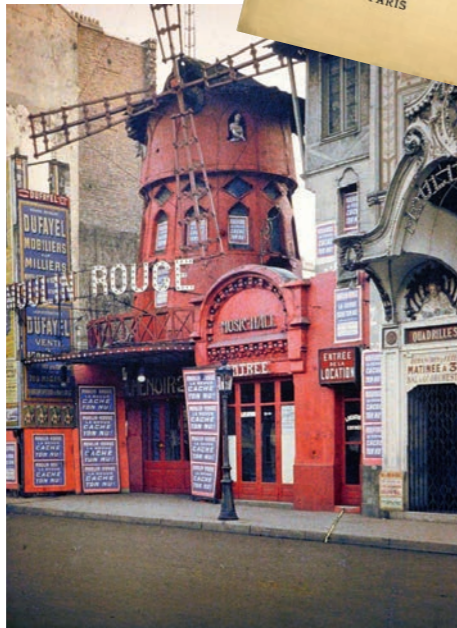
It was clear from the beginning that I would spend most of my study time at the Pompidou Center, but it would have been strange not to take the opportunity to see Paris – the artists' Paris – with my own eyes. Of course, in the era of Google Maps with panoramic views and other such things, one has ways to visualize this topography while sitting at the desk. But no virtual journey can compare with a real walk through the streets of Paris. Luckily, Paris has seen no global renovations since the days of Baron Haussmann: you are walking down the same streets and looking at the same houses as Larionov and Goncharova had been in the 1920–1930s. What has changed is the signs, the cars, and the passers-by clothes. So the first thing I did upon

coming to Paris was buy a detailed map and, matching it with the addresses written on old envelopes, invitations, and booklets, marked off places of my interest.

I decided to start my studies with the artists' first visit to Paris – the artistic mecca of the early 20th century. I must say that the "first Paris" happened to Larionov and Goncharova at different times. Larionov ended up there first. In 1906, Diaghilev organized a large retrospective of Russian art at **Grand Palais 2**, including Larionov's paintings. He also invited the artist – albeit as a worker for mounting Mikhail Vrubel's panels. It remains unknown where Larionov stayed during this first visit, although most likely it was some place on the right bank of the Seine,



Holiday lighting on the Eiffel Tower, early 20th century



The famous classic cabaret Moulin Rouge (French for "Red mill"), photographed in the early 20th century



Brochure for the artists' exhibition at the Paul Guillaume Gallery, 1914



Exhibition at the Grand Palais, 1909



Exhibition invitation card, 1919

Grand Palais Palace, where Sergey Dyagilev presented the Russian art exhibition

near the Grand Palais. In 1914, the artists came to Paris together for the premiere of The Golden Cockerel opera-ballet, which was a total triumph at the famous **Opéra de Paris 3**, nowadays known as the Opéra Garnier. Curiously, in his second visit, Larionov was invited as a general helper as well. The posters of the time list him as a scenery painter after Goncharova's sketches. Since then, the Opera has become a favorite place for Larionov and Goncharova, who had come back several more times, including with the Russian Ballets series. In 1932 it hosted the premiere of Sergey Prokofiev's On the Dnieper, with Serge Lifar as the choreographer. Larionov and Goncharova created the art for the play, but Larionov also actively participated in the staging and script development. His notebooks contain a lot of notes and comments on this subject. The right bank of the Seine was home to other theaters that Dyagilev had rented for the Russian Ballets tours and where plays with Larionov and Goncharova's art

had been staged: La Gaîté Lyrique and the Sarah Bernhardt Theater.

After the premiere of The Golden Cockerel, Goncharova woke up famous, and the renowned French art connoisseur and dealer Paul Guillaume, a pioneering collector of African art, who had just opened his gallery, invited Goncharova and Larionov as the first exhibitors. The preface to the exhibition catalog was written by Guillaume Apollinaire, who was friends with Paul Guillaume as well as with both artists. The poet dressed in military uniform is a frequent presence in Larionov's drawings.

So, here it is the No. 6 Rue de Miromesnil, where the Guillaume Gallery 4 used to be. Now it houses a designer furniture studio. The building has no commemorative plaque with Paul Guillaume's name, whose collection donated to the state is on display at Le Musée de l'Orangerie, a gallery of impressionist and post-impressionist art on Place de la Concorde. Guillaume's gallery

had moved often, and it seems that now this address can be found only in newspaper archives and on the invitation card of Larionov and Goncharova's exhibition.

Be as it may, the artists had been regularly invited to exhibition openings at Paul Guillaume. Thus, in the archive of the Pompidou Center, I found an invitation to the opening of an exhibition of African sculpture in 1919. This rather accidental find helps shed light on the meaning of another document stored in the Manuscript Department of the Tretyakov Gallery: a strange line from Guillaume Apollinaire's letter invites Larionov to visit him and "sate his African appetite".

The duo's first two visits to Paris took place when the artists were still living in Russia. The third time around, they came to Paris after leaving Russia and almost four years of traveling with the famous Dyagilev's enterprise Russian Ballets. In 1918 they moved to the **Hotel de Castil 5** on Cambon Street. Now it's a premium 5-star

hotel, but it is hard to guess what it was in the late 1910s – I haven't found any old photos.

The artists hadn't stayed long at the hotel: famous or not, Larionov and Goncharova didn't have a lot of money. Dyagilev, who was always in search of funding for his productions, was reluctant to pay his staff, and constant reminders about unpaid fees in Larionov's letters to Dyagilev are no wonder.

In any case, in May 1919 the artists rent an apartment on the left – more affordable – bank of the Seine, in the 16th arrondissement, **on the corner of Jacques Callot St. and Seine St. 6**. In this apartment they would live for the rest of their lives. The street was named after Jacques Callot (ca. 1592–1635), a 17th century virtuoso draftsman and engraver, and it would have been interesting to find out whether this fact played a role in their decision. Whether it did or not, some Callot's works were part of the collection that Mikhail Larionov had been gathering.

Apartments and rooms for rent on the left bank were popular among artists, poets, writers, publishers, and with the Latin Quarter nearby, students. The Larionov and Goncharova's apartment was on the top floor, and a cafe named La Palette occupied the street level. The house entrance is a good starting point to measure and walk what had likely been their favorite routes (people used to walk most of the time back then). If you take a right and then a left, in five minutes literally you will enter the narrow Visconti Street, where some time later Goncharova set up her workshop. This building with a garret top floor still houses workshops and ateliers.

Visconti Street leads to Bonaparte Street and its still-present multitude of bookstores and antique shops. No. 13 used to be the address of Jacob (Jacques) Povolotsky Publishing House, where small art exhibitions were organized, and most importantly, poetry collections were published with illustrations by Larionov

and Goncharova, alongside Goncharova's pochoir albums. This type of print art involves applying paint by hand through stencil shapes, one stencil for each color. Using this technique, Goncharova created her "Theatrical Portraits" and other series. Nearby was the former studio of Eugene Delacroix, at the time already turned into a museum where Larionov tried to lure Sergey Dyagilev. A little to the left lies **St-Benoît Street and a small restaurant aptly named Petit St Benoît 7**, owned by the Varais family, who befriended the artists. Apparently, Larionov and Goncharova dined there almost every day and were donated used menus, on the reverse of which Larionov drew. The Tretyakov Gallery collection has several stacks of these menus with Larionov's drawings: the restaurant interior, sketches for the theater work, figures of waiters and waitresses. Of course, I could not miss the opportunity to visit this restaurant. As far as I could tell, its appearance remained the same, including the counter, the tables,

Mikhail Larionov. Forest. Sketch of a scenery for the ballet Russian Fairy Tales, 1916



Restaurant menu. Drawing by Mikhail Larionov on the reverse

Posters of Mikhail Larionov and Natalia Goncharova exhibition "Decorative art of the modern theater" at the Sauvage Gallery, 1918



Barbazanges Gallery concert ticket during Goncharova and Larionov exhibition, 1919

Natalia Goncharova and Mikhail Larionov at the Bolshoi Theater workshops. Background: a scenery for the opera-ballet The Golden Cockerel. Moscow, 1913



Books and prints street trade in Paris, photo from the early 20th century



Invitation card to the opening of an African art exhibition at the Paul Guillaume Gallery



Larionov's receipt for a rent payment

and many dishes still on the menu. At the end of the dinner, I showed the waitress photos of some 1920s menus with Larionov's drawings on them, causing quite a bit of excitement in the small restaurant. The waitress called the manager, and they sighed and gasped together over the photos, happily repeating that the dishes on the old menus were still served. However, when asked about the prices, they lowered their eyes and said, "Alas..."

Rue de Seine leads directly to the quays with second-hand bookshops – the main source of new additions to Larionov's collection of prints, old books, posters, and fashion albums. Nowadays old books are rare here – the merchandise is mostly souvenirs for tourists, but as recently as a few years ago you could buy 19th century books and various old maps. Walking in the opposite direction from the artists' apartment (to the left along Rue de Seine) takes me to the famous Boulevard Saint-Germain with the cafes De Flore and Les Deux Magots,

the gathering place of artists and poets. There, Larionov and Goncharova would have their business and non-business meetings over the breakfast, lunch, or dinner – with other artists, performers, directors, and poets. Today these two are expensive restaurants where a frugal tourist can afford a cup of coffee at best. But they still capitalize on their artistic past, when artists, short on cash and far from their rented quarters, would spend the night here on chairs and tables pushed together.

Not far from the boulevard, closer to the Luxembourg Gardens, lies Vieux Colombier ("Old Pigeonhouse") Street, where St. Petersburg-born Yulia Sazonova rented space for her "Theater of Little Wooden Comedians". Natalia Goncharova created sketches of puppets, sets and costumes for this theater, as well as Larionov, who also wrote librettos for some of the plays. One day, fascinated with theory, he didn't finish a scenery in time and decided to describe his design

to the audience directly, with words. So instead of a performance, after the curtains were raised, the audience saw a man sitting on a chair, gesturing frantically and trying to explain something in poor French. The "success" was rather overwhelming: the play ended with someone calling the police to calm down the raging crowd.

If you go south of the Luxembourg Garden from Boulevard Saint-Germain – for example, down Boulevard Saint-Michel – you will reach another place of significance. The intersection of Saint-Michel Boulevard and Avenue d'Observatoire used to be the location of the famous Bullier Hall (**Salle Bullier, or Le Bal Bullier: Avenue de l'Observatoire, 31**) **8**, now non-extant. Here, among other things, charity balls in support of artists were held, and one of their main organizers in the 1920s was Larionov. He created the decorations, costumes, masks, developed the ball program, staged choreographic miniatures, and even invented cocktail

recipes, the chemical formulas of which were then published in the ball booklets.

The artists lived on the left bank, but their exhibition life took place on the right – bourgeois – bank. The gallery premises they rented for exhibitions, independently or together with other artists, were located there, as well as the homes of most likely buyers - Parisian upper-middle class. Larionov and Goncharova's first exhibitions of the Paris period were held in two **galleries on Saint-Honoré Street: Sauvage and Barbazanges (Nos. 370 and 109)** **9-10**. These were the series entitled N. Goncharova and M. Larionov's Contemporary Theatrical and Decorative Art – a product of their three-year brilliant collaboration with S. P. Diaghilev and his Russian Ballets. Both exhibitions had on display the same collection – sketches of Larionov and Goncharova's sceneries for Liturgy, Russian Fairy Tales, Midnight Sun, Spain, and Triana. The opening of the first was attended by the Parisian best – artists, musicians, writers, fashion

designers, art aficionados... Next to the sketches hung huge sceneries, and short plays were staged during the exhibition using them as a backdrop. A number of musical concerts were also held. In all this, Larionov himself took an active part. He gladly painted the printed posters for the exhibition, thus having creating another, of subjectless art (although, to be entirely precise, one of the posters featured his portrait). Two more galleries I would like to mention were located on **La Boétie Street: Billet (No. 30) and Epoque (No. 22)** **11-12**. On October 14 – 28, 1930, a retrospective exhibition of mockups, sceneries, and costumes for Diaghilev's Russian Ballets was held at the Billet Gallery, where Goncharova and Larionov presented sketches of all their works done for Diaghilev. In the same year, Goncharova and Larionov in collaboration with Pierre Vorms published a book on Russian Ballets (Les Ballets Russes. Serge de Diaghilev et la décoration théâtrale, par Natalie Gontcharova, Michel Larion-

ov, Pierre Vorms. Paris, 1930). In 1931, a personal Mikhail Larionov exhibition organized by the literature and art magazine Chisla was held at the nearby Epoque Gallery, and a considerable number of the artist's movable works were put on display here for the first time during his Paris period. The last joint personal exhibition of Larionov and Goncharova was also held on the right bank, at the Pompidou Center in 1995.

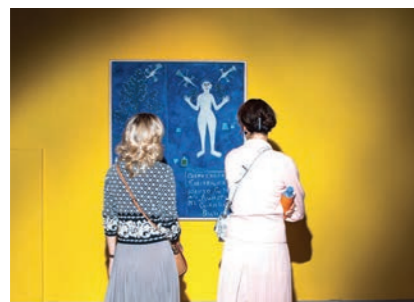
Of course, the actual list of addresses Larionov and Goncharova visited in Paris is much longer. There were the apartments of friends and acquaintances, printing houses, publishing houses, art supply shops, photo studios, and so on. But in order to contain them all, this article would have to become a thick reference volume. Still, in the end I would like to add one more small but striking detail. The left and right banks of the Seine are connected by many bridges, but the nearest one, located not far from the place where Rue de Seine faces the embankment, is called the Bridge of Arts.



The curators of Mikhail Larionov exhibition at the New Tretyakov on Krymsky Val were quite surprised to hear a visitor make this exclamation. Could it be that the average art viewer was no longer afraid of avant-garde and had learned to understand or even love it? After all, it wasn't long ago that people who came across Larionov's Spring in the first hall would timidly step back, explaining in hushed tones that they are not good at getting this



I could live here!



Text: Irina Vakar

Photo: Tretyakov Gallery press service

Previous Mikhail Larionov exhibition in Russia, organized by A. K. Larionova-Tomilina, took place 38 years ago

Visitors have been invited to meet the person, not just the painter, Larionov



To be sure, today's museum goer has already seen and gotten used to quite a lot. The quick-paced expansion of modern art to more and more museum spaces points at the classical completeness of the "old" avant-garde, which has already celebrated its centenary. Kandinsky and Malevich, Tatlin and Rodchenko, Chagall and the "Amazons of the avant-garde," as well as their ideas, forms, and style systems, firmly secured a place in wider culture.

But Mikhail Larionov somehow does not fit into this enshrined assembly. His carnival character, shapeshifting between the images of a dandy and a jester, dancing on the border of seriousness and parody, requires a different approach; his "vsyochestvo" or "everythingism" is not so much a strict concept to be studied as a life stance equally natural for the artist, the theorist, and the collector in him. For these reasons, the idea behind the exhibition was to introduce the audience to Larionov as a human being and to the events of his life in all its complexity, rather than to set up a conventional display of works and the artist's creative evolution. Judging by feedback in the guestbook, this immersive effect worked beyond all expectations. Some visitors, according to their comments, felt as though living in "that era," in others the visit sparked their interest in the years of the artist's life that the exhibition omitted, and for many dis-

covering Larionov turned into a revelation. There have been critical responses as well, even harsh ones, mostly concerned with the exhibition's layout and design, certain organizational issues. But Larionov himself has been seen and understood, as the words the visitors have picked to describe him attest: "inner light," "diversity of interests," "humor and tenderness." Quite a few entries have been made in children's handwriting, many include drawings – faces, animals, an inviting little bench that actually would fit well in the halls. Larionov would have approved...

Of course, the exhibition was no surprise to true art lovers. Larionov has never been



Director of Multimedia Art Museum Olga Sviblova at the exhibition opening



forgotten. His paintings are constantly on display at the Tretyakov Gallery and other museums. Books about him aren't hard to find – an ample number of them has been published. But it turns out that all this hasn't been enough. Neither individual exhibits, nor reproductions, nor texts can convey the right impression of Larionov's art. As Alexander Benois remarked upon seeing the familiar works at Natalia Goncharova's exhibition in 1913, "It means quite a lot to see them now as part of the artist's oeuvre." Let us add another important fact: Larionov's paintings are

difficult to reproduce in print because they lose greatly in color. And it is color – with its subtlety and wealth, psychological effects, themes within series and individual paintings – that is the essence of Larionov's art, the key instrument of the distinct impact and rare charm of his works.

Take the green-and-blue symphony of his many gardens, the dusk and dawn tints of the landscapes, the dazzling animalist sun, the sunset glow of his fishes and peacocks; his Fauvist experiment – the crimson sea, red bathers and blue pigs; the mockingly conventional hues of Venus figures, the color streams of Rayonism, the vibrant motifs in The Four Seasons; finally, the



The creators of the exhibition aimed to cover the main areas of the artist's work



delicately subdued, dissolving combinations and shades of his later works. All this does not merely demonstrate the power of the artist's imagination. For Larionov, color harmony or dissonance is the means of recreating the emotional atmosphere, the initial impulse that conceived the painting.

Gifted with an unusually sharp perception, both visual and emotional, Larionov had admitted that he preferred intimacy to grand statements – but pegging him for an artist of a lyrical nature would not be entirely correct. He is much less interested in the inner life of his being than in the life outside. He does not attempt to flavor the visible reality with his own

moods and affairs: confessional tones are alien to him. But he seems to hear the grass grow, delves into the affairs of pigs and dogs, understands the moods of oxen and the personalities of camels. The emotional range of his art is incredibly wide. He can be cheerful and cunning, ironic and rude, concerned equally with the beautiful and the ugly, the poignant and the funny – the opposites sometimes inseparable from one another. And that is why Larionov employs various formal techniques and manners of painting.

It is reassuring to see the modern art viewer rising up eagerly to face Larionov's many faces, his multivocal diversity, swinging from high to low and back. Many point out that it is precisely thanks to this feature that the exhibition does not look monotonous or boring. In Larionov's times – and even much later, for that matter – critics did not accept such a "proteism", scandalized by the lack of a single unifying core, style, theme, or ideal in the artist's work. Indeed, we have gone far from the days of aesthetic normativity and approached the freedom in the understanding of art long ago professed by the icons of Russian avant-gar-

de. Mikhail Larionov was the first to give an example of this freedom.

Considered broadly, his principle of "everythingism" implies that the artist is free to go beyond the boundaries of the once-chosen "creative self" or image, to be different, like any other living person, to readily absorb a multitude of experiences, both in life and art, and respond to them. Nothing should restrict this freedom. Artists have the right to paint whatever they see, as well as to fabricate, quote, invent, combine, mix and modify their own and others' finds – in general, do whatever they want...

The exhibition's visitors can see what Larionov himself had been doing over the course of his long and rather hard life. Not always he appears cheerful, full of humor and mischief – in fact, the art of his later years acquires certain wistful and lonely notes. Life goes past the season of full bloom, and colors fade. We have not seen this Larionov before, and this period of his work is yet to be understood and appreciated. Some viewers may even find it disappointing, but walking with a wonderful artist along his entire life path is a fascinating adventure in any case.

This Larionov's exhibition delivers no final judgment, but rather raises questions and outlines prospects. We hope others will follow.

One of the exhibition's goals is to do justice to Larionov's legacy and restore his status as a leader of the Russian avant-garde





Connoisseurs extraordinaire

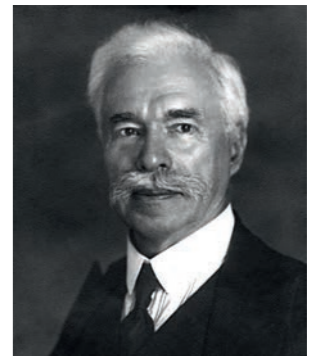
Interview by **Olga Muromtseva**

Irina Antonova, President of the A. Pushkin State Museum of Fine Arts, devoted her entire life to the museum and its collection

Irina Alexandrovna's experience is unique: 72 years in a museum and 52 of them as its director. It would take more than one page to recount all Antonova's achievements, titles, and awards. But since the subject of our conversation is art collections and art collecting traditions in Russia, we can mention just one line from the long list: the Museum of Private Collections as part of the Pushkin Museum of Fine Arts was established in 1985 thanks to Antonova and the collector Ilya Zilberstein, and the museum's holdings have been compiled with her direct participation. Antonova actively supports the idea of recreating the Museum of New Western Art in Moscow based on the reunification of Sergey Shchukin's and Ivan Morozov's collections, currently divided between the Hermitage and the Pushkin State Museum of Fine Arts.

O. M.: You said once in another interview that the craft of collecting in Russia in the 19th – early 20th century was of a special nature. One often hears that the question of how Shchukin and Morozov managed to amass such stunning collections remains puzzling even for researchers. Of course, they were well-educated and sensitive people. But we know that the art experts in France of the time were no less educated yet for some reason did not demonstrate similar foresight and failed to appreciate the new art. The Russian merchants did – and acquired true gems for their collections. Do you have any thoughts that may shed light on this mystery? I am sure today's collectors would be curious to hear them, too.

I. A.: Collectors have always existed, I suppose. What makes a collector? The passion for fine art, the desire to possess it, and the act of making a choice. A collector can choose – the whole world lies in front of him or her... Why did Sergey Ivanovich Shchukin and Ivan Abramovich Morozov become the first individuals to acquire the works of their contemporaries, the French artists who at the time were not understood in France?



Sergey
Ivanovich
Shchukin



Valentin Serov. Portrait of Ivan
Abramovich Morozov

Take the painter Caillebotte, the author of the famous Floor Scrapers. He once offered to donate his excellent collection of impressionists to the Louvre. And the Louvre refused. The collection ended up somewhere else and only after a time finally arrived in the D'Orsay Museum. Now, even at that time two our Russian merchants were able to understand the impressionists and post-impressionists. And the way they gathered their collections! They were true devotees, plainly possessed and illuminated by this art! Morozov even left empty space for Cezanne's paintings on the walls of his house, knowing exactly which works he should sooner or later acquire. And Cezanne is difficult to appreciate, this is one of the most difficult artists in the world. But Morozov saw his value!

O. M.: How did they manage to have so subtle an art sense?

I. A.: Well, how such things are possible? They were gifted with brilliant perception and vision. They had some premonition of coming changes, not unlike great artists and poets, or the animals who feel earthquakes before others do.

O. M.: So was this an instinct of sorts?

I. A.: An instinct, as well as some very special quality. I am not sure what is the right word for it, but it's a certain way to perceive the world one lives in. These people, who were neither poets nor revolutionaries, for some reason were drawn to impressionism. So, okay, why wouldn't they be content with purchasing Boucher or Ingres, or Delacroix, or Edouard Manet even? But they wouldn't – instead, they started buying Gauguin, Cezanne, Picasso, Matisse. And the way they did it – actually very consciously! Do you know the story of Dance and Music

by Matisse? Sergey Ivanovich [Shchukin] commissions these paintings. Alright, the order is placed, the collector comes to Moscow, and then he thinks to himself, "No, this is not it." So he should cancel, right? Wrong. He feels ashamed and writes to Matisse again, "Send them." Why does he still appreciate Dance and Music? Just think about it, we are talking the early 20th century! The Silver Age, Borisov-Musatov, ethereal emanations of the soul, and suddenly some rough naked creatures are dancing here. How come? Not every collector is a genius, but, as the history of art shows, you have to be one in order to discover something new.

There is nothing more difficult than to see the art of one's own times for what it is. Later, when things are settled – yes, that's a different story. Say, if you have a good eye, you can tell a genuine item from a fake (at least from a crude fake, a crude copy). But these people were able to see something that had never happened before. That's priceless! That's why they were extraordinary. And that's why I am fighting and will fight for the restoration of the Museum of New Western Art – a museum that was once established based on the Shchukin and Morozov collections.

O. M.: And you stand for combining these collections, for recreating the museum in Moscow?

I. A.: Yes, in Moscow. They were Moscow collectors. And these Sergey Shchukin's



...these Sergey Shchukin's words have reached us – he wrote to Tsvetaev, "I gather my collection for Moscow."



"...I think the Museum of Personal Collections is the right place to introduce a personality, to tell the story about the way the craft of collecting evolved in general and took shape in Russia..."

words have reached us – he wrote to Tsvetaev, "I gather my collection for Moscow." Tsvetaev was asking Shchukin for funding – incidentally, to create our museum – and Shchukin wrote, "I respect your intentions, but I am creating a museum for Moscow." I must say that Tretyakov amazed and inspired everyone. After all, what he did was incredible – he gathered the entire Russian school art. And who else had been gathering it? No one valued it. Vyazemsky and others collectors kept gathering mostly the West. And suddenly, Tretyakov starts buying, enthusiastically, paintings by Russian artists, seeing some future in them... Although nowadays many people say, "Well, what was he collecting there, all those Itinerants?" Yes, he bought up works of the Itinerants, but not only. The way I see it, Tretyakov had been collecting works of the school that had special ideas, a special relationship with nature, and later these ideas would take their place in the art of the future.

O. M.: And what about today? Can we imagine some collective portrait of a modern Russian connoisseur and art patron?

I. A.: Today, finally, private collectors are no longer viewed as some kind of brigands. Of course, those who focus on buying and selling do exist, but a real collector (who also buys and sells) is an art connoisseur first and foremost.

O. M.: Without having a passion for art, it's probably impossible to be a collector.

I. A.: Yes, it is impossible. Although only precious few are able to discover new areas. What Shchukin and Morozov saw was unprecedented.

O. M.: Yes, they were pioneers, unafraid to take risks...

I. A.: For instance, the Manasherovs purchase very interesting items, not at all trivial. And then they introduce these items into the circuit, to be recognized. They have the sense of it, this deep understanding of the development of art. But most others buy only already acclaimed works, without making special discoveries. They wouldn't buy something so later they'd suffer like Shchukin – did I buy a true thing of art or not? And Shchukin didn't have these doubts because of the money, not at all. What was important for him was whether or not he was right about the quality of the work, the artist's talent. After all, Shchukin purchased works no one else in Russia was ready to buy, except Morozov. No one else understood. And both these geniuses were born in Moscow.

O. M.: It seems to me that the very identity of the collector is interesting. Sometimes the story of a painting, the way it came into the collection and what happened after, is more interesting to the viewer than the work itself.

I. A.: Yes, I must tell you, I would even create a collectors' museum. It would start with Peter the Great and his Kunstkamera, etc.

O. M.: Do you want to create a new independent museum? Or is this idea related to revamping the Personal Collections Department?

I. A.: Yes, the Museum of Personal Collections. There is a certain ratio for all existing collections. Collectors here are well-represented, and we write about them. But there is an idea to show the phenomenon of collecting. Many should be presented, including, for example, Yusupov. Now we have Yusupov's collections, we speak about him – about his interests and so on – we show a few things, but the rest we give up all the same to the main exposition. And another idea concerns modern art. After all, now our display [the main exposition of the Art Gallery of Europe and America of the 19th-20th centuries. – Ed.] ends with impressionists and post-impressionists, and the later periods are underrepresented. There is no section of modern art. Let's say we could have Rodchenko in this section – isn't Rodchenko part of the world elite of the 20th century avant-garde? At the Pompidou Center in Paris, he is in the contemporary art section. And here his works are displayed at the Museum of Personal Collections where no one views them. The Museum of Personal Collections has some our contemporaries as well, like Eduard Steinberg. In the contemporary art section, we could also show Tyshler. By the way, in the West they know him very well – for example, in Belgium. There is a large



...The definition of "collecting" must be expanded. We have to include in it the center-most detail, the collector's figure itself, not just what has been collected...

collection of Tyshler's paintings there. And if we had a contemporary art section in the main exposition, we would receive more works from abroad: they would know that we had a dedicated section and not just some individual exhibitions, so they would definitely give things away.

I'd suggest that we re-purpose the Museum of Personal Collections. It has poor attendance, and the only thing we can do is set up exhibitions all the time so that someone would come.

O. M.: So, completely redo the concept?

I. A.: Yes, that's the idea. Keep all the current collectors and continue to represent everyone who will donate items. Although not every private collection we have is a donated one – some were simply nationalized. But then again, Thyssen-Bornemisza [(1921–2002), German-Hungarian baron, a richest collector, whose collection is displayed at the Thyssen-Bornemisza Museum in Madrid – Ed.] gave us a huge Magnasco. Beautiful, magnificent! It can be displayed as part of the main exhibition but should be also shown at the Museum of Personal Collections. Why not? I think the Museum of Personal Collections is the right place to introduce a personality, to tell the story about the way the craft of collecting evolved in general and took shape in Russia.

We have got a lot of stuff from St. Petersburg. These funds, even if not so well-represented, are mainly nationalized. But there

is a whole lot of fascinating things among them: Shuvalov, Vyazemsky (and that already means Moscow), and other superb collectors' names. And why they are not on display?

The new ones are all there, but those aren't!

The definition of "collecting" must be expanded. We have to include in it the center-most detail, the collector's figure itself, not just what has been collected. And we will have an exciting story in the end – the story of how the collection had been gathered, and why some collected those while others collected these... In my opinion, all this should be totally fascinating to show.

O. M.: And then the collectors gathering contemporary art, the art of the second half of the 20th and 21st centuries, will also have a desire to donate to the museum?

I. A.: How not?! Is it really bad for them to be represented after Matisse and Picasso?

Why not? After Salvador Dali... We have graphics there and so on. This way we will make it appealing. It's a way to get into the mainstream, as they say.

O. M.: Yes, it will be interesting to find out who they are, these people who have been collecting art, what motivates them, and what the collectors of different eras have been interested in.

I. A.: Yes. And most importantly, we have the material. Among others, there are items that the state acquired for money after the revolution. All this must be shown – who donated what and whatever was nation-

alized, how the collections had been put together. This will be the story of the existence of the entire body of art works in the country, shown at least in one Moscow museum... And after the [Second World] war, we are talking Thyssen-Bornemisza, as well as Armand Hammer [(1898–1990) – U. S. businessman, chairman of Occidental Petroleum, many times visited the USSR, lived in Moscow for more than eight years, representing the interests of American companies. In 1921 he met with Lenin, and in the 1980s, with Gorbachev. During the late 1920s – early 1930s had been buying antiquities, paintings, sculptures, and gathered an extensive art collection. Later had been actively involved in charity programs...].

We have a lot of things from our dear Lidochka – Lydia Nikolaevna Delektorskaya [(1910–1998) – Russian translator, secretary of the French artist Henri Matisse].

O. M.: So the plan is to show the history of art in the main part of the museum, the way it is now, and use the Museum of Personal Collections for displays related to the history of collecting?

I. A.: Yes, exactly. Here are the paintings, and there are the people who were interested in them, who loved them. It's going to be a special museum. I would do that. We have so many items in storage! And ultimately there are collectors behind each one – individuals who love art and devote their time and life to it.

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