

**Curated by _vienna 2014: “THE CENTURY OF THE BED”
INSIGNIFICANT ALTERATIONS_ CURATED BY OLGA SVIBLOVA
As part of CCC – Curators Collectors Collaborations**

Opening: Thursday: October 2, 2014, 7 p.m.
Exhibition duration: until November 23, 2014

Olga Sviblova, Multi Media Art Museum, Moscow, will speak about the exhibition

Artists:

Nikita Alekseev (*1953, lives in Moscow), Marina Alekseeva (*1959, lives in Shuvalovo-Ozerki/RU), Collective Actions (founded 1976, Moscow), Andrey Filippov (*1959, lives in Moscow), Inspection Medical Hermeneutics (founded 1987, Moscow), Yuri Leiderman (*1963, lives in Berlin), Andrey Monastyrsky (*1949, lives in Moscow), Pavel Pepperstein (*1966, lives in Moscow), Victor Skersis (*1956, lives in Bethlehem/USA), German Titov (*1964, lives in Wologda)

On October 2, 2014, Krinzinger Projekte will be opening the exhibition *Insignificant Alterations* – a show that was conceived by Olga Sviblova, the renowned curator and director of the Multimedia Art Museum in Moscow. This exhibition is taking place as part of *curated by_vienna 2004: The Century of the Bed*. Beatriz Colomina, a renowned architecture historian and theorist created the theoretical concept for the sixth *curated by_vienna* event. The project was organized by departure, the creative center of the business agency Vienna, together with twenty selected Vienna galleries for contemporary art. www.curatedby.at <http://www.curatedby.at>

The exhibition not only addresses this year's main theme of *curated by_vienna 2014 – The century of the bed*. It also relates to the long-term series *Curators Collectors Collaborations* (CCC) that was initiated by Galerie Krinzinger. The CCC project strives to network collectors and curators, with the goal of conceiving exhibitions on the basis of specific collections and reflecting perspectives for collection policy. Curators have the chance to work with pieces of art that are normally not accessible to the general public. Collectors, in turn, are able to present their most valued works to a larger group of art viewers.

The works, presented in the exhibition, were created by artists who belong to the Moscow school of conceptual art. This school, whose hallmark is contemplation, emerged in the so-called “years of stagnation” in the Soviet Union in the 1970s. It cultivated the typical Russian inertia, which the author Ivan Goncharov described so eloquently in his classical novel *Oblomov* in 1859. Ilya Oblomov, the main character of the novel, spends most of his time mulling over things in bed – much in contrast to the other main character in the story, Stolz, a German man who seeks to shape his surroundings in a creative way. Oblomov stands for the dormant Russia which, perhaps, is not even meant to be wakened from its slumber?

In an interview, Pavel Pepperstein mentioned that he had become a part of the Moscow conceptualist scene after meeting Andrey Monastyrsky in the late 1970s. At the time, Monastyrsky spent most of his time lying on a sofa, literally turning his back to the world, while at the same time remaining open for any communication. The circle of Moscow

conceptualists cultivated contemplation by focusing on and analyzing especially insignificant changes.

This could apply, for instance, to the “invisible” actions of *Collective Actions* which was not just geared to the “members” of the group itself or Monastyrsky’s interactive object *Finger*, in which the viewers were expected to participate in a minimal way. One could also cite the installation by *Inspection Medical Hermeneutics* which features a bed and books as “protagonists” (in Russia people usually read books lying down) or the video by Titow in which three hardly recognizable moving flags – in white, red and blue – fluttering in the air over a no-man’s land.

At the moment *significant* changes and global turmoil are tangible worldwide and in Russia. We are now again being called upon to return to the paradigm of “insignificant changes” which is so deeply rooted in Russia’s mythology, literature and society.

Olga Sviblova, founding director of the Multimedia Art Museum, Moscow, has worked since 1988 as curator of major international exhibitions, including the Russian Pavilion at the Venice Biennale in 2007 and 2009. In the course of her career she has written and produced numerous documentations on art, as for instance the film *Dina Verni* for which she won an honorary prize at the UNESCO Film Festival Paris.

The exhibition has been organized by Multimedia Art Museum, Moscow, and Krinzinger Projekte.

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