Russian Sale
Icons, Fine Art and Antiques

AUCTION IN COPENHAGEN
1st DECEMBER 2017

PREVIEW IN LONDON:
at the Royal Danish Embassy,
55 Sloane St. SW1X 9SR London

MONDAY 27 NOV. 2 - 8 PM AND
TUESDAY 28 NOV. 9 AM - 5 PM

RECEPTION:
MONDAY 27 NOV. 5 - 8 PM

ESSENTIAL:
The Danish Embassy requires registration 24 hours in advance
to tradelonamb@um.dk
Photo ID required.

BRUUN RASMUSSEN
AUCTIONEERS OF FINE ART

Copenhagen, Denmark
bruuun-rasmussen.com

For further information please contact mr. Martin Hans Borg on +45 8818 1128 or russian@bruuun-rasmussen.dk
WELCOME
By Natasha Butterwick ......................... 3

AUCTION HIGHLIGHTS
By Simon Hewitt..................................... 4

AUCTION SALES
Christie’s, Sotheby’s .................................. 8
MacDougall’s, Bonhams .............................. 9
Bruun Rasmussen, Stockholms Auktionsverk 10

EXHIBITIONS ........................................ 12

ILYA AND EMILIA KAB AKOV EXHIBITION
Interview with Tate Modern curator Juliet Bingham. By Marina Maximova .......... 16

EVENTS ............................................. 22

SCIENCE INTO ART: CAN NEW TECHNOLOGY RESTORE ART’S TRUE IMAGE?
Interview with Prof. Roman Maev.
By Irene Kukota .................................... 30

WE RECOMMEND ................................ 32

ART RIOT: POST-SOVIE T ACTIONISM EXHIBITION
Interview with curator Marat Guelman.
By Simon Hewitt .................................... 34

INFORMATION Partners & Advertising ............... 38

Cover: Ilya Kabakov (b. 1933) and Emilia Kabakov (b. 1945) The Six Paintings about the Temporary Loss of Eyesight (They are Painting the Boat), 2015. Oil paint on canvas, 1120 x 1960 mm. Private collection. © Ilya & Emilia Kabakov. Photograph courtesy the artists and Pace Gallery.

Above: Anatoly Petrytsky (1895-1964), Costume Design for Turandot, 1928. Mixed media on paper, 72 x 53.2 cm. Currently showing at Radical Russia exhibition at Sainsbury Centre, Norwich.
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WELCOME

The November 2017 publication of the Russian Art + Culture Guide marks three anniversaries of varying importance. The centenary of the Russian Revolution, 5th Anniversary of Russian Art + Culture and one year since the beginning of my tenure as RA+C owner.

Our site and guide remain the quintessential touchstones for spreading Russia-related cultural news - be it auction sales, book launches, musical and theatrical performances, exhibitions, lectures, or subjects related to the history, language and cultural development of Russia.

In this issue, Simon Hewitt, our international editor, reviews the forthcoming auction sales and interviews Marat Gelman, curator of Art Riot at the Saatchi Gallery. Further to that, Juliet Bingham talks about her role as curator of the Ilya and Emilia Kabakov retrospective at Tate Modern.

To the roster of London auction houses announcing their Russian sales, we are delighted to add the names of Bruun Rasmussen from Copenhagen and Stockholms Auktionsverk.

RA+C will continue to offer a variety of exciting events throughout the year to its readership, and I hope, you will enjoy our coverage. It has been a busy year and we are grateful for your continued support.

Natasha Butterwick
natasha@russianartandculture.com

RUSSIAN ART + CULTURE

The world’s leading platform for Russian art and cultural events.

The contents of this guide are believed to be correct at the time of printing. Nevertheless, the authors, publishers and directors of Russian Art + Culture shall not be liable for loss or harm of any kind which may arise or result from any errors, inaccuracies or omissions.

www.russianartandculture.com
Our International Editor Simon Hewitt flips through the catalogues of forthcoming sales.

Simon Hewitt studied History of Art at Oxford University and has over 25 years’ experience as an art critic and art market journalist, working on a regular basis for Art + Auction, The Art Newspaper, Antiques Trade Gazette and The Huffington Post. He has also contributed to a number of Russian magazines, including DEI Desillusionist, Vedomosti and the Russian editions of Robb Report and ELLE De Luxe. He has been reporting on Russian art and culture since 2004, and is regularly asked to write for catalogues to exhibitions of Russian art. He visits Russia several times each year, and has explored the country from Kaliningrad to Vladivostok.

Alexander Deineka (1888-1965) threatens to be the most prominent figure in the London salerooms this November, with two powerful inter-war works each expected to bring around £3m.

His 5ft 8 in Coal Miner (1925) at Sotheby’s, (advertised on p.11 - est. £3.5-4.5m) on November 28 is the left-hand, and only surviving figure, from a wider canvas painted by Deineka after visiting the Donbass on an assignment from the magazine Bezbozhnik u Stanka. It remained in the artist’s studio until his death.

Deineka’s two-meter wide Heroes of the First Five-Year Plan, (advertised on the back cover) to be sold at MacDougall’s on November 29, is a detailed study for a panel commissioned for the Soviet pavilion at the Paris World Exhibition of 1937 (est. £2-3m). It is one of a number of works at MacDougall’s consigned by the same American private collector, including Boris Ioganson’s Lilac Bouquet (est. £40,000-60,000).
Bonhams also have a Deineka – a small Still Life with Game (est. £130,000-150,000) formerly with the artist’s descendants.

From the same period comes Serafima Ryangina’s Students at the Baltic Shipyard (1930) at Sotheby’s (est. £100,000-150,000).

The first major work by Ryangina to appear at auction, this was commissioned by the Association of Artists of the Revolution as part of a series featuring the Leningrad dockyards, and was shown at the Venice Biennale in 1932.

Another highlight at Sotheby’s is Fechin’s 1908 portrait of 30 year-old Nadezhdos Sapochnikova, his student (and rumoured mistress) at the Kazan Art School (est. £1.2-1.8m). The portrait was shown at the Carnegie Institute in Pittsburgh in 1910 (alongside works by Manet, Pisarro and Sisley), when it sold to New York collector George Hearn. William Stimmel acquired it after Hearn’s death in 1913. An oil on canvas Carnival In Venice (est. £180,000 - 250,000) heads a group of 14 works by Alexandra Exter consigned by the descendants of her onetime student, later friend and executor Ihnno Ezratty (a Sephardic Jew whom Exter helped evade the Nazis during World War II). Sotheby’s suggest that Carnival in Venice is a legacy of Exter’s time with Alexander Tairov, director of Moscow’s Kamerny Theatre in Tsarist Moscow.

Natalia Goncharova stars at Christie’s with a Still Life with Teapot & Oranges, (est. £500,000-700,000); the other 20th century highlight here is Marie Vassilieff’s Café de la Rotonde (est. £180,000-250,000). Bonhams have a small Larionov Still Life with Cabbage that also features an unfinished architectural sketch on the back (est. £120,000-180,000).
19TH CENTURY PICTURES
Along with a Portrait of Anna Ermolova with Children (1840) by the rare Chechen artist Piotr Zakharov (est. £200,000-300,000), and an 1872 Leonid Solomatkin Tavern Scene (est. £130,000-200,000), MacDougall’s will re-offer Vasily Polenov’s He Decided to go to Jerusalem (est. £400,000-600,000) alongside another work from his Life of Christ cycle: Christ & Mary Magdalene, depicting the moment Jesus expels demons from Mary to symbolize the salvation of the human soul (advertised on p.15) (est. £360,000-500,000).

Another Polenov features at Bonhams: his market-unfresh Herzegovian on the Look-Out, exhibited at the St Petersburg Academy in 1876 (est. £300,000-400,000) and seen at both Christie’s and Sotheby’s in recent years. Bonhams resume their acquaintance with Roerich by offering a small tempera Sanctuaries & Citadels painted during his three-month stay at Ladakh in India in 1925 before entering the New York Roerich Museum (est. £50,000-70,000). It has been in private American hands since 1935.

Christie’s have a large view of Veliky Novgorod by Apollinary Vasnetsov (est. £350,000-450,000), and a Vasily Vereshchagin Holy Family (est. £300,000-500,000).

Meanwhile Shishkin’s Summer Landscape at Ostrovky on the Neva (between St Petersburg

Vasily Dmitrievich Polenov
The Herzegovian on lookout, 1876
£300,000-400,000
and Lake Ladoga), a small work in oil on cardboard, features at **Bruun Rasmussen** of Copenhagen on 1 December. The landscape was acquired by Arne Grundt, Director of the Vyborg Timber Company, when he was Norwegian Consul in Vyborg – then part of Finland – before World War II (est. DKK 400,000-500,000 / £50,000-60,000).

**Bonhams** have a 15-inch silver **Warrior with Stallion** made by Sazikov in St Petersburg in 1854 (est. £200,000-300,000) and a 1931 Lomonosov tête-à-tête service with blue, black and gold industrial motifs (cranes, ladders, chains and ropes) by Sergei Chekhonin and L.V. Protopopova, reputedly gifted by the Soviet Government to a group of German Trade Union officials (est. £40,000-60,000).

**Sotheby’s** selection of early Soviet porcelain plates and figures from a European private collection includes a 1920s figural group (est. £15,000-25,000) and a Sailor from the **Aurora**, brandishing the Red Banner (£4,000-6,000).

A 16th century Novgorod Shestodnev (six-day) icon depicting the liturgical week, acquired by Richard Zeiner-Henriksen in Russia between 1922-31, is on the block at **Bruun Rasmussen** (est. DKK 300,000-400,000 / £36,000-48,000). The Danish firm also have a series of ‘Easter Egg Pendants’ once owned by Grand Duchess Anastasia Mikhailovna (1860-1922) and consigned by her descendants (est. DKK 15,000-40,000 / £1800-4800), along with a pair of Fabergé-attributed gold cuff-links with diamonds and rubies presented to Swedish diplomat Baron Fredrik Ramel by Grand Duke Pavel, when his daughter Grand Duchess Maria married Prince Wilhelm of Sweden in 1908 (est. DKK 30,000-40,000 / £3,600-4,800).

**ICONS AND WORKS OF ART**

**Christie’s** prime focus is, as usual, on works of art. Their Fabergé highlight - with a colossal £1 million estimate - is a gold and guilloché-enamel model of a Sedan Chair by workmaster Michael Perchin, ahead of two remarkable animal figures: a silver **Rhinoceros** automaton (est. £300,000-400,000) and a white onyx **Bear** (est. £200,000-300,000). An imposing Imperial Porcelain vase from 1838, 144cm tall, is expected to bring £150,000-250,000.
RUSSIAN ART AUCTIONS

CHRISTIE’S

RUSSIAN ART
27 NOVEMBER | 10:30 & 13:00

VIEWING:
24 November: 09:00 - 16:30
25 November: 12:00 - 17:00
26 November: 12:00 - 17:00

Christie’s, 8 King Street, St James’s, London SW1Y 6QT
Tel: +44 (0) 20 7839 9060 Website: www.christies.com

Sotheby’s

RUSSIAN PICTURES
28 NOVEMBER | 10:00
ART OF THE SOVIET UNION
28 NOVEMBER | 12:30
RUSSIAN WORKS OF ART, FABERGÉ & ICONS
28 NOVEMBER | 15:00

VIEWING:
24 November: 09:00 - 16:30 | 25 November: 12:00 - 17:00
26 November: 12:00 - 17:00 | 27 November: 09:00 - 16:30

Sotheby’s, 34-35 New Bond Street, London W1A 2AA
Tel: +44 (0) 20 7293 5000 Website: www.sothebys.com
RUSSIAN ART AUCTIONS

MacDougall’s, 30A Charles II Street, London SW1Y 4AE
Tel: +44 (0) 20 7389 8160 Website: www.macdougallauction.com

Bonhams, 101 New Bond Street, London W1S 1SR
Tel: +44 (0) 20 7447 7447 Website: www.bonhams.com

www.russianartandculture.com
RUSSIAN ART AUCTIONS

RUSSIAN SALE
01 DECEMBER | 14:00

VIEWING:
23-26 November in Copenhagen, 27-28 November in London*
* at the Royal Danish Embassy, 55 Sloane St. SW1X 9SR

ESSENTIAL: The Danish Embassy requires registration 24 hours in advance to tradelonamb@um.dk. Photo ID required.

Bruun Rasmussen Auctioneers, Bredgade 33, Copenhagen, Denmark
Tel: +45 8818 1111 Website: www.bruun-rasmussen.dk

FINE ART & ANTIQUES
13 DECEMBER | 13:00

VIEWING:
03 - 11 December
Weekdays 10:00 - 18:00
Weekend 10:00 - 17:00

Stockholms Auktionsverk, Nyborgatan 32
114 39 Stockholm, Sweden
Tel: +46 8 453 67 50 Website: www.auktionsverket.com

www.russianartandculture.com
ALEXANDER DEINEKA
The Coal Miner
Estimate £3,500,000–4,500,000
to be sold in Art of the Soviet Union,
London, 28 November 2017

Russian Art at Sotheby’s
Auctions London
28 November 2017

Russian Pictures
Art of the Soviet Union
Russian Works of Art,
Fabergé & Icons

Viewing 24 – 27 November
34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES
RUSSIAN PICTURES RETO.BARMETTLER@SOtheBYS.COM +44 (0)20 7293 5673
RUSSIAN WORKS OF ART DARIN.BLOOMQUIST@SOtheBYS.COM +44 (0)20 7293 5105
SOtheBYS.COM/ruSSIAN
EXHIBITIONS

UNTIL 17 DECEMBER
DMITRI PRIGOV. THEATRE OF REVOLUTIONARY ACTION
Solo exhibition in the UK by the leader of Moscow Conceptualism
Calvert 22, 22 Calvert Avenue, London E2 7JP
Times: Wed - Sun 12:00 - 18:00 Tickets: Free entry
Website: www.calvert22.org

UNTIL 31 DECEMBER
ART RIOT: POST-SOVIET ACTIONISM Saatchi Gallery, Duke of York’s HQ, King’s Rd, Chelsea, London SW3 4RY Times: Daily 10:00 - 18:00, last entry 17:30 Tickets: Free Website: www.saatchigallery.com

UNTIL 27 DECEMBER
INSIDE PUSSY RIOT. Tickets: From £21.50

UNTIL 21 JANUARY 2018
SOUTINE’S PORTRAITS: COOKS, WAITERS & BELLBOYS
The Courtauld Gallery, Somerset House, Strand WC2R 0RN Times: Daily 10:00 - 18:00 Tickets: £5 - £10.50 Website: www.courtauld.ac.uk

25 NOVEMBER | STUDY DAY
SOUTINE’S PORTRAITS IN CONTEXT
Times: 11:00 - 18:00 Tickets: £40 - £45

03 & 10 DEC - 07, 14 & 21 JAN | TALKS & TOURS
SUNDAY TALK – SOUTINE’S PORTRAITS
Times: 15:00 - 15:45 Tickets: Free with Gallery admission

13 DEC & 10 JANUARY 2018 | TALKS & TOURS
CURATOR’S TALK – SOUTINE’S PORTRAITS
Times: 17:00 - 17:45 Tickets: Free with Gallery admission
EXHIBITIONS

UNTIL 28 JANUARY 2018
ILYA AND EMILIA KABAKOV:
Not Everyone Will Be Taken Into the Future
Tate Modern, Bankside, London SE1 9TG
Times: Sun - Thu: 10:00 - 18:00, Fri - Sat: 10:00 - 22:00
Tickets: £10 - £11.30 Website: www.tate.org.uk

11 DECEMBER | TOUR
CURATOR’S TOUR: Ilya and Emilia Kabakov. Discover the exhibition from a curatorial perspective with Assistant Curator Katy Wan
Tate Modern, Bankside, London SE1 9TG
Times: 06:30 - 16.30 Tickets: £22
Website: www.tate.org.uk

UNTIL 11 FEBRUARY 2018
THE RUSSIA SEASON: Royal Faberge & Radical Russia
Sainsbury Centre, University of East Anglia, Norwich
Norfolk NR4 7TJ Times: Tue - Fri 10:00 - 18:00,
Sat-Sun 10:00 - 17:00, Mon - Closed Tickets: £10.50 - £12
Website: www.scva.ac.uk

25 JANUARY 2018 | LECTURE
FABERGE’S ANIMALS: Miniature Menagerie of Grandeur
Sainsbury Centre, Lecture Theatre, University of East Anglia, Norwich, Norfolk NR4 7TJ
Times: 18:00 - 19:00, Tickets: £8, £6 Concessions
Website: www.scva.ac.uk

www.russianartandculture.com
EXHIBITIONS

UNTIL 18 FEBRUARY 2018
RED STAR OVER RUSSIA
Tate Modern, Bankside, London SE1 9TG
Times: Sun - Thu: 10:00 - 18:00, Fri - Sat: 10:00 - 22:00
Tickets: £10 - £11.30 Website: www.tate.org.uk

25 NOVEMBER | TALK
SOVIET RUSSIA IN CONTEMPORARY ART
Starr Cinema, Tate Modern, Bankside, London SE1 9TG
Times: 11:00 - 13:00 Tickets: £12, £8 Concessions

25 NOVEMBER | WORKSHOP
SOVIET RUSSIA IN CONTEMPORARY ART
Tate Modern, Bankside, London SE1 9TG
Times: 14:30 - 17:00 Tickets: £8, £5 Concessions

UNTIL 25 FEBRUARY 2018
OPERA: PASSION, POWER AND POLITICS. The vivid story of opera from its origins in late-Renaissance Italy to the present day
Victoria and Albert Museum, Cromwell Road, London SW7 2RL
Times: Daily 10.00 - 17.30, Fri 10.00 - 21.30
Tickets: £19 Website: www.vam.ac.uk

UNTIL 26 FEBRUARY 2018
A FAREWELL TO ART: Chagall, Shakespeare and Prospero
Chagall’s interpretation of Shakespeare’s play The Tempest
Ben Uri Gallery, 108A Boundary Rd, London NW8 0RH
Times: Mon - Fri 10:00 - 17:30, Sat - Sun 11:00 - 17:00
Website: www.benuri.org.uk
V. Polenov, Jesus Christ with Mary Magdalene  £360 000–500 000
В. Полнов, “Христос и Мария Магдалина”

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WEDNESDAY 29 NOVEMBER 2017, 10:30
PREVIEW  20–28 NOVEMBER 2017, 11:00–18:00
This autumn Tate Modern stages the first major retrospective show in UK of the works by artists Ilya and Emilia Kabakov, curated in close dialogue with the duo, and organised in collaboration with the Hermitage Museum and the Tretyakov Gallery. Marina Maximova of Russian Art & Culture talked to Juliet Bingham, curator of the show, about the pioneering couple’s practice and their place within the international context of conceptual art.

Marina Maximova: I am very excited about this show which I believe to be a very important. From what I have seen so far, it feels like the show is dominated by several major total installations. I wondered how the selection was made and why these particular works were chosen?

Juliet Bingham: What we tried to do with this exhibition, which is the first retrospective of Ilya and Emiliya Kabakovs’ work in the UK, was to give an overview of 60 years’ worth of practice. I think for people, who are more familiar with associating their work with total installations, we are hoping that this exhibition will reveal more layers to their practice, particularly with Ilya’s painting. The exhibition begins with a painting from 1959, the Soviet self-portrait, which has Cézannesque references, and moves through the albums into
the early installations, which he made whilst still living in the Soviet Union. Then we progress to the very immersive works made together with Emilia in the United States, and then to his later paintings. We are looking at a variety of different practice aspects, and trying to pull out major strands and themes, which were running through the paintings, albums and installations. There are three larger scale installations on display: Labyrinth, 1990, Not Everyone Will Be Taken Into the Future, 2001, and Three Nights, 1989. But we are also including smaller ones, such as The Man Who Flew into Space, 1988. Moreover, the artist perceives the whole exhibition as an installation, and an immersive experience from the beginning to end.

**MM:** Creation of such immersive environments ranks among the most interesting aspects of Kabakov’s work. Do you think that the curatorial element is an important part of his practice?

**JB:** I think he wears many hats. In his work, he adopts different personas, characters, different artists. I think, you can look at any of his works as very specific creations. Every single detail is very specifically constructed to provide an atmosphere for the viewer looking at the work and at the exhibition. We worked very closely with the artists to create this exhibition.

**MM:** What can you say about their duo? How did they manage to create such a productive collaboration? What was their secret?

**JB:** Well, I think it is their sense of humour and fantastic ideas. Emilia made a very interesting quote in the catalogue. She talked about Ilya living in his imagination and in a fantasy world. She somehow bridges a more pragmatic everyday life with this fantasy world. Together, with their combined potential, they are able to create reality they want to live in. This is definitely interesting, her perspective.

**MM:** You have mentioned that the work The Man Who Flew into Space was first shown in Kabakov’s studio in Soviet Moscow. What can you tell about that first presentation and its audience? How did the meaning of the work change when it was transported from this semi-private environment into the public space of a museum?

**JB:** If we look at the black and white photographs of the work in his studio in Moscow, we will see that there was an exterior box. You could walk around, outside the piece, but still you were able to peer into it. And once you peered in through the wooden panels, which were also included in this exhibition, you could see the same interior, as you do now though, formally, the interior was exactly the same as first presented. Naturally, Kabakov was not able to demonstrate the work to a wide audience. It was shown to people from his circle, the group of Moscow conceptualists, artists such as Oleg Vassiliev, Eric Bulatov, Dmitry Prigov, Andrei Monastyrsky, and Boris Groys, the theoretician of the group. They were all working in very particular circumstances, in what was essentially a very closed community.
MM: Speaking about the Western context: Russian art history and the development of Russian art is often shown as considerably different from the West. How did the Kabakovs’ practice fit within the nascent artistic trends developing at the time, within the evolution of the installation art?

JB: I think their idea of total installation and focus on the relationship with the viewer are very important. The spectator becomes a very active participant in their work. I think this is one of the most important aspects of total installation, it becomes almost a three dimensional painting, something you are actively involved in.

MM: I find this idea of a viewer’s participation really fascinating. I wonder if you can comment on how Kabakov’s understanding of a spectator’s role shifted with his move to the West? His earlier works produced in Russia addressed his viewers, and in many cases were about the viewers, but those viewers were imaginary. While living in the US, his works hardly ever reached wide audience. Did his practice change after he left that bubble of Moscow conceptual art and faced the real audience in the States?

JB: This is an interesting point. The viewer has always been important. For example, the albums were something that was performed by him in his studio to the closed group of friends. As you were mentioning earlier, many works included texts, but these texts did not function only as story-writing. It was also a

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Ilya Kabakov
The Man Who Flew Into Space From His Apartment, 1985
dialogue, either between tenants, or between the members of the experimental group. It can be imagined that a spectator was part of that conversation and this is the aspect which continued throughout the artist’s work, whether in the Soviet Union or later in partnership with Emilia.

What definitely changed was the scale of the works, which shifted dramatically. Look at the huge projects, such as The Strange City in the Grand Palais, 2014, or his installation at the Venice Biennale, 2003, or Toilet, 1992, mounted for the Dokumenta.

**MM: What was your experience as a curator working with total installations? Were there any difficulties for the Tate when staging the exhibition of this kind? I suppose, working with the Kabakovs might have been very different, partly due to their involvement in the preparation of this show, and partly because of their approach towards the exhibition as an immersive environment.**

**JB**: It is a different journey for the artists as well, because it is a survey exhibition and they are reflecting on 60 years of their work. The Tate exhibition combines the retrospective look on their practice with creating total environments. Usually, the projects they are making are different. For example, their project for Monumenta was a total installation displayed at the Grand Palais. Similarly, in the Garage museum in 2008, Alternative History of Art was a total installation of 25 rooms.

The Palace of Projects, 1998, which was shown here in London in the Roundhouse, was once again an installation which, despite manifold projects, was still perceived as a unified whole.

I think now it is a slightly different approach, which included recreating some of the installations, initially shown in very different settings. For example, Not Everyone Will Be Taken into the Future is on permanent display at MAC Tower, a very particular type of space. We worked very closely with the artists to recreate that environment. Obviously it had to take a different form, we had to adapt it to the show for this building and for our audience, and to make it accessible to all viewers. It is an incredible opportunity to bring together works, which have not been previously seen displayed together, in one exhibition.

**Ilya Kabakov and Emilia Kabakov**

*Not Everyone Will Be Taken into The Future, 2001*

Wooden construction, railway car fragment, running-text display and paintings. MAK - Austrian Museum of Applied Arts / Contemporary Art, Vienna. © Ilya & Emilia Kabakov
**MM:** I think it is equally important that they are shown next to his paintings and drawings and reveal the whole diversity of his practice.

**JB:** Yes, and it allows one to see some thematic threads. For example, ideas of disappearance, transcendence, or escape, which you can see in the Man Who Flew into the Space, can be seen through the depiction of a fly in his early works. A fly is associated with detritus, but also with freedom. So, I hope that the audience will see these different threads and strands running through the show.

**MM:** Speaking about the audience, do you think a Russian will have a different perception of the works? Do you think of the Kabakovs as Russian or Soviet artists? Or perhaps, these labels are no longer relevant?

**JB:** It is a difficult question. They grew up in the Soviet Union, in a particular period of time, in an entity which is no longer existent. They have lived in the States since the late 1980s, and are American citizens, Soviet-born American citizens. Ilya matured as an artist in the Soviet Union, working and living in Moscow. His work is obviously influenced by everything he experienced and by that context. But equally the next 30 years of his life were spent in the West. So I think it is a very interesting situation to look at the work from all those different viewpoints. Of course, people who experienced the same upbringing as Ilya, will bring their own experience, and those who did not, will bring theirs.

Actually, many references in the works are universal. Think about fear, or hope, or utopia, or dreams, they are not rooted in one’s political or social circumstances - they transcend them. I think every viewer will bring something different. Of course, you bring a specific memory. If you know Russian romantic songs, which are part of Labyrinth, and the time when they came back into fashion, you will bring your knowledge of that.

We have tried our best to translate all texts in the exhibition, even fragments of texts, which appear in the paintings, in order to give a better insight into the topics and the discussions that are included in the work. We are trying to make it accessible for everyone.

**MM:** If you were to pick a work or a part of the show, which one would you name as the most interesting or the most powerful one?

**JB:** This is difficult to say. Labyrinth brings together many different strands of experience. It is a total installation with content that spans the whole 20th century. It narrates the life of the artist and the life of the artist’s mother. It represents women in the Soviet society, so I think it is a very emblematic work. But of course, one of the most iconic works in the show is the Man Who Flew into Space. We are very fortunate to bring all these works together.
Oleg Kudryashov is a unique phenomenon of an artist who attained his fame in the UK and Russia while his works were acquired by major US and UK museums at the time when his contemporaries like Ilya Kabakov and Oleg Tselkov were hardly ever known beyond the circle of their close friends.

This book is the first comprehensive monograph on the artist with contributions from Prof. Christina Lodder, Edward Lucie-Smith, Igor Golomstock and Sergei Reviakin by Unicorn Publishing Group.


By invitation only.
EVENTS

UNTIL 31 DECEMBER | THEATRE
YOUNG MARX
The Bridge Theatre, The Academy Mews Studios, 15 Pratt Mews, Camden, London NW1 0AD
Times: Tues - Sat 19:45, Wed & Sat 14:30 & Sun 15:00
Tickets: £15 - £65 Website: www.bridgetheatre.co.uk

19 - 26 NOVEMBER | FILM
RUSSIAN FILM WEEK & GOLDEN UNICORN AWARDS
Location: Various London venues
Times: Various
Tickets: Various
Website: www.russianfilmweek.org

21 - 25 NOVEMBER | BALLET
AMORE
Bolshoi Ballet superstar Svetlana Zakharova’s new triple bill
London Coliseum, St Martin’s Lane, London WC2N 4ES
Times: 19:30 Tickets: £20 - £110
Website: www.londoncoliseum.org

24 NOVEMBER | BOOK DISCUSSION
A PEOPLE’S HISTORY OF THE RUSSIAN REVOLUTION
BY NEIL FAULKNER
A book discussion with the Author Conway Hall Book Club
Conway Hall, 25 Red Lion Square, London WC1R 4RL
Times: 18:00 - 19:30 Website: www.conwayhall.org.uk
25 NOVEMBER | MUSIC
RUSSIAN SPECTACULAR CONCERT. Featuring Rachmaninov 2nd Piano Concerto, Glinka and Tchaikovsky by Banbury Symphony Orchestra Deddington Church, Church Street, Deddington OX15 0SA
Times: 19:30 Tickets: £0 - £10

26 NOVEMBER | MUSIC
HARP & VOICE
A concert of Russian Church Music
St Stephen’s Church, Gloucester Rd, London SW7 4RL
Times: 15:00 - 18:00
Tickets: £15 - £25

26 NOVEMBER | MUSIC
CONCERT: CHOIR OF THE RESURRECTION, ST PETERSBURG by Frances Novillo for Church Music Future
Church of Mary Immaculate & St Gregory the Great, 82 Union Street High Barnet EN5 4HZ Times: 19:30 - 21:00 Tickets: Free Website: www.voskresenije.blogspot.co.uk

26 NOVEMBER | FILM
MATHILDE
Plus Q&A with director Alexey Uchitel and lead actors
BFI, Belvedere Road, Waterloo, London
Times: 18:00
Website: www.bfi.org.uk
26 - 27 NOVEMBER | MUSIC
SECOND INTERNATIONAL MEDTNER FESTIVAL
Music of the Russian composer-pianist Nikolay Medtner
Pushkin House, WC1A 2TA Performance Space City EC1V 4PB
Merchant Taylors’ Hall EC2R 8JB - Three locations
Times: Two day programme of events Website: gbr.rs.gov.ru

28 & 30 NOVEMBER | OPERA
EUGENE ONEGIN
Tchaikovsky’s opera based on the Alexander Pushkin
novel performed by the Welsh National Opera
New Theatre, George Street, Oxford OX1 2AG
Times: 19:00 Tickets: £15 - £50 Website: www.wno.org.uk

29 NOVEMBER | OPERA
JANÁČEK - FROM THE HOUSE OF THE DEAD
A compelling collage of the in-mates’ stories as they
recount why they ended up in a Siberian prison
New Theatre, George Street, Oxford OX1 2AG
Times: 19:30 Tickets: £15 - £50 Website: www.wno.org.uk

29 NOVEMBER - 02 DECEMBER | THEATRE
ODESSA STORIES BY ISAAC BABEL
Produced and presented by Xameleon Theatre
The Cockpit, Gateforth Street, London NW8 8EH
Times: 19:30, matinee on 02 December - 15:00 Tickets: £18-22
Website: www.thecockpit.org.uk
03 DECEMBER | SCREENING & DISCUSSION
SERGEY ZHENOVACH’S ADAPTATION OF NIKOLAI ERDMAN’S SUICIDE
A screening of the recording of the performance and not a live event
Pushkin House, 5A Bloomsbury Sq, London WC1A 2TA
Times: 14:00 - 16:00 Tickets: £10 - £12 Website: www.pushkinhouse.org

05 DECEMBER - 10 JANUARY 2018 | BALLET
THE NUTCRACKER
The Royal Ballet
Royal Opera House, Bow St, London WC2E 9DD
Times: Run times may vary Tickets: £5 - £125
Website: www.roh.org.uk

07 DECEMBER | TALKS & EVENTS
BRITAIN AND THE RUSSIAN REVOLUTION
With Professor Mary Davis
Marx Memorial Library, 37A Clerkenwell Green, London EC1R 0DU
Times: 19:00 - 20:30
Website: www.marx-memorial-library.org.uk

08 DECEMBER | MUSIC
RUSSIAN REVOLUTION CENTENARY CONCERT
By London Song Festival
Hinde Street Methodist Church, 19 Thayer Street, London W1U 2QJ
Times: 19:15 - 22:15 Tickets: £11.21 - £16.52
Website: www.londonsongfestival.org
09 DECEMBER - 27 JANUARY 2018 | BALLET
MATTHEW BOURNE’S CINDERELLA - NEW ADVENTURES
A thrilling and evocative love story set in London during the Second World War. Prokofiev’s magnificent score
Sadler Well’s Theatre, Rosebery Ave, Clerkenwell, London EC1R 4TN
Tickets: £12, £26, £36, £49, £59, £69 Website: www.sadlerswells.com

13 DECEMBER - 06 JANUARY 2018 | BALLET
THE NUTCRACKER
English National Ballet
London Coliseum, St Martin’s Ln,
London WC2N 4ES
Website: www.londoncoliseum.org

18 DECEMBER - 04 JANUARY 2018 | THEATRE
SLAVA’S SNOWSHOW
Experience a joyous dream-like world
Royal Festival Hall, Southbank Centre, Belvedere Rd, Lambeth,
London SE1 8XX Times: Run times may vary
Tickets: £20 - £105 Website: www.southbankcentre.co.uk

28 - 31 DECEMBER | BALLET
THE NUTCRACKER
Birmingham Royal Ballet
Royal Albert Hall, Kensington Gore London SW7 2AP
Times: 13:00, 14:00, 17:00, 19:00
Website: www.royalalberthall.com
GREGORI MAIOFIS

FIGURATIVE PAINTING

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106x162 CM
2011

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EVENTS

17 - 18 JANUARY 2018 | BALLET
THE NUTCRACKER
Moscow City Ballet
Richmond Theatre, The Green Richmond Surrey TW9 1QJ
Times: 19:30 Tickets: £12.50 - £47
Website: www.atgtickets.com

19 - 21 JANUARY 2018 | BALLET
SWAN LAKE
Moscow City Ballet
Richmond Theatre, The Green Richmond Surrey TW9 1QJ
Times: Times vary Tickets: £12.50 - £47
Website: www.atgtickets.com

Alexis Gritchenko (1883-1977)
Exhibition of works and presentation of the new monograph Alexis Gritchenko Dynamocolor by Vita Susak, from the Malabart collection.

In collaboration with
RUSSIAN ART+CULTURE
at the Shapero Rare Books
MALABART

Vita Susak
ALEXIS GRITCHENKO
DYNAMOCOLOR
32 St George St, Mayfair, London W1S 2EA
Konstantin Makovsky’s magnificent portrait of Her Serene Highness Princess Yuryevskaya – the second, morganatic wife of Russian Emperor Alexander II.
Advanced non-invasive testing and imaging research methods are the new word in science and technology. They allow to conduct tests without taking physical samples of an object and damaging its surface. Dr. Roman Maev, Distinguished Professor in the Department of Physics at the University of Windsor, Canada, is the founding Director-General of the Canadian Institute for Diagnostic Imaging Research (IDIR) - a multi-disciplinary imaging research and innovation consortium established in 2008. Prof. Maev also runs The True Image Solution laboratory in the UK, which has been actively developing, testing and applying non-invasive diagnostic and art analysis methods since 2007. Thus, Maev’s lifelong studies in physical acoustics, nano-technology, ultrasonic and nonlinear acoustic imaging have found their application in the art world.

IK: Your company applies non-invasive methods in art analysis. What does this mean?
RM: This means that we are working at the intersection of science and art. Our mobile, portable laboratory equipment helps us implement a variety of diagnostic methods to analyse, conserve, catalogue, inventory and protect works of art from forgery.

IK: Who are your major clients in the UK and overseas?
RM: They are such leading museums and art institutions, as English Heritage, the National Trust, the Hamilton Kerr Institute, the Fitzwilliam Museum, the Courtauld Institute, Victoria & Albert Museum, Detroit Institute of Arts, the Aga Khan Museum of Islamic Art, the State Hermitage Museum, the Pushkin Museum of Fine Arts and others. We also collaborate with auction houses, private art dealers and collectors in the USA, UK and China.

IK: Your reason for starting up this business?
RM: The powerful diagnostic laboratories, maintained by the leading art museums, are inaccessible to private museums, private galleries or individual art-collectors. Certainly, one may request individual experts or laboratories to carry out a pigment or diagnostic analysis, but this will be a costly and long-drawn procedure. Moreover, the artwork will be kept in the laboratory throughout the whole process, much to the chagrin of the owner and his
insurance company. Therefore, we have decided to create such a state-of-art mobile laboratory that could instantly arrive at the client’s premises and carry out an exhaustive pigment and diagnostic analysis in the owner’s presence. We see a great potential and a possible market niche here.

IK: Which services do you offer to museums and private collectors?
RM: We develop and continue improving our own image processing software. We do spectral processing, craquelure pattern recognition, canvas density measurement. We can also offer a non-invasive pigment analysis (via high resolution optical microscopy; digital X-ray imaging and X-ray fluorescence spectroscopy XRF, thus, identifying lead white, vermillion etc.). We do Fourier-transform infrared spectroscopy and Raman spectroscopy for analysis of the pigment composition and pigment layers; detect altered regions and underdrawings; identify areas with refreshed varnish (either via near-and–short infrared, or mid-and-far infrared, or Ultra-violet fluorescence). The general fatigue growth dynamics analysis establishes defects, cracks and areas in need of restoration. With aid of thermography, ultrasonic inspection and acoustic imaging we can prevent possible physical damage to the artwork before it occurs. We do this for paintings, metal and wooden sculpture, fabric and paper.

IK: Anything else?
RM: We help to inventory, protect and authenticate works of art. By using a fuzzy-logic coding system, we encrypt information about the object (e.g. the condition report, craquelure pattern, canvas density analysis; a 3D image and a composite pigment analysis of the individual brushstroke, or the overall brushstroke pattern). The brushstroke analysis is a particularly reliable technique, which detects a fake with a 100% guarantee. The encoded information can be stored on client’s preferred database, or saved on a RFID (radio-frequency identification chip) medium. The RFID may look like a very fine electronic dust, imperceptibly rubbed into the painting. It can also be very handy for monitoring and instant identification of artworks in storage or in transportation.

IK: Oh, my! Is this expensive?
RM: This depends on the scope of the analysis required, but in any case, this will cost considerably less than in a traditional laboratory. The results will be ready on the same day. No long waits!

Prof. Maev in his laboratory at the University of Windsor, Canada
UNTIL 10 DECEMBER 2017 | EXHIBITION
JASPER JOHNS: ‘SOMETHING RESEMBLING TRUTH’
The first survey of the artist’s work to be held in the UK in 40 years
The Royal Academy, Burlington House, Piccadilly, Mayfair, London
W1J 0BD  Time: Sat – Thurs 10:00 – 18:00  Fri 10:00 – 22:00  Tickets: £19  Website: www.royalacademy.org.uk

UNTIL 12 JANUARY 2018 | EXHIBITION
SCYTHIANS: WARRIORS OF ANCIENT SIBERIA
The story of the Scythians
The British Museum, Great Russell Street, London WC1B 3DG
Time: Daily, 10:00 - 17:30  Tickets: £16.50
Website: www.britishmuseum.org

UNTIL 21 JANUARY 2018 | EXHIBITION
RACHEL WHITEREAD. Celebrating over 25 years of Rachel Whiteread’s internationally acclaimed sculpture
Tate Britain, Millbank London SW1P 4RG
Time: Mon - Sun 10.00 - 18.00  Tickets: £13.10 - £15
Website: www.tate.org.uk

UNTIL 28 JANUARY 2018 | EXHIBITION
BASQUIAT: BOOM FOR REAL
The work of American artist Jean-Michel Basquiat (1960—1988)
Barbican, Silk St, London EC2Y 8DS
Time: Thu - Sat 10:00 - 22:00 (last entry 9.30pm)  Sun - Wed 10:00 - 18.00 (last entry 5.30pm)  Tickets: £16  Website: www.barbican.org.uk
WE RECOMMEND

UNTIL 11 FEBRUARY 2018 | EXHIBITION
CÉZANNE PORTRAITS
National Portrait Gallery, St. Martins Pl, London WC2N 0HE
Time: Mon - Wed 10:00 - 18:00, Thur - Fri until 21:00
Tickets: £18, £16 Concessions
Website: www.npg.org.uk

UNTIL 18 FEBRUARY 2018 | EXHIBITION
MONOCHROME: PAINTING IN BLACK AND WHITE
Explore the history of black and white painting
The National Gallery, Trafalgar Square, London WC2N 5DN
Time: Daily, 10:00 - 18:00 Tickets: £14 - £16
Website: www.nationalgallery.org.uk

UNTIL 07 MAY 2018 | EXHIBITION
IMPRESSIONISTS IN LONDON
The story of the artists who fled to Britain to escape war in France
Tate Britain, Millbank London SW1P 4RG
Time: Mon - Sun 10.00 - 18.00 Tickets: £19.70
Website: www.tate.org.uk

23 NOVEMBER - 02 APRIL 2018 | EXHIBITION
MODIGLIANI
Tate Modern’s comprehensive retrospective of Modigliani’s work
Tate Modern, Bankside, London SE1 9TG
Time: Sun - Thu 10:00 - 18:00 Fri - Sat 10:00 - 20:00
Tickets: £18.80 Website: www.tate.org.uk
HEROES AND CLOWNS RUN RIOT AT THE SAATCHI. INTERVIEW WITH CURATOR OF ART RIOT: POST-SOVIET ACTIONISM - Simon Hewitt

The new Saatchi show ART RIOT: Post-Soviet Actionism, staged under the auspices of the Tsukanov Foundation (November 16–December 31), showcases Russians who have turned political protest into an art form. Oleg Kulik, AES and Blue Noses, who emerged after the fall of Communism, rub shoulders with such latterday scourges of Putinism as Pussy Riot, Piotr Pavlensky and Vassily Slonov. As the controversial show prepared to open, our International Editor Simon Hewitt – who coined its ART RIOT title – spoke to Curator Marat Guelman.

Simon Hewitt: How did the show come about?
Marat Guelman: Igor Tsukanov has his vision of how to promote Russian art. He understood that, after Sots Art, he must show something new in London. We discussed a few types of approach. My approach was that today, for an international public, you can do only one kind of successful exhibition – by showing interesting artists. The idea is to show art whose protagonists are both artists and heroes. We want people to empathize with these artists, to make it easier to explain Russian art. The paradox is that, in Russian art, artists are heroes yet also comics – heroes and clowns. But artists are afraid to be real heroes. Russian contemporary artists are prone to self-parody.

SH: Is the show based on Igor’s own collection?
MG: No, it’s not about his collection. Pussy Riot and Pavlensky are not in Igor’s collection. It’s about showing a new generation of artists who can interest the world. A lot of people have heard of Pavlensky and Pussy Riot, but never seen or had a chance to understand what they are doing.
SH: What sort of works does the exhibition consist of?

MG: Mainly video and photography, of course, but also sculpture, paintings and film. There are two floors: one for the main exhibition, the other featuring an immersive theatre devoted to Pussy Riot.

SH: How do you assess the impact of these artists? Do they change anything?

MG: Can art change life? That’s a very old question... a thousand-year-old question... But I can say that these artists do a very important job. A lot of people in Russia feel it is impossible to change anything because Putin is too strong and controls everything. Yet Pavlensky has shown that one person without money, and without media or political organization, can achieve a lot. After his performances people ask themselves ‘Maybe I can do something?’ In this way they are very successful.

Pussy Riot have shown how the Orthodox Church does not follow the Bible but is aggressive, Fundamentalist not Christian, ready to kill...They have shown that there are political prisoners in Russia and how bad the judicial system is. There were thousands of political prisoners before Pussy Riot, but no one talked about them. Pussy Riot juxtapose politics with art: Putin is grey, they are colourful; Putin is a man, they are women; Putin is old, they are young; Putin is free, they are not; Putin is boring, they are funny. They have created an ideal ‘anti-Putin’ out of themselves, and performed a great feat in helping civil society in Russia to mature.

SH: What do you think of Piotr Pavlensky’s recent ‘performance’ in Paris? (On October 16 Pavlensky – who was granted asylum in France in May – set fire to the doors of the Banque de France, claiming it had ‘taken the place of the Bastille, and bankers have taken the place of monarchs.’)

MG: Radical artists are not simple people. They see things in a special way. They can easily go against the law, sometimes even against friendship. They want to say
something to society. It’s important for us to listen to what they have to say. The Saatchi show focuses on free people who pay a high price for their art.

**SH:** Are you apprehensive about the Russian government’s reaction?

**MG:** I want the artistic public to understand, and go deeply into, Russian art. I want to speak to London and the international public – not to the Russian government! If I want to speak to the government, I have other possibilities. The Russian authorities have suppressed political opponents and the free press to such an extent that only artists retain loud, independent voices. By defining artists as powerful enemies, the authorities have turned them into heroes.

**SH:** Your own radicalism as a curator has led to your ‘exile’ to Montenegro. Will you ever return to Russia?

**MG:** I don’t know. Here in Montenegro I make exhibitions and communicate with the Russian community. I feel that maybe, after the Montenegran period of my life, there will be another Russian period. I love Moscow. I belong to Russia. But I have become very pessimistic about change there. I am 57. Change may not come in my lifetime.
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www.ccrac.hoart.cam.ac.uk

The Courtauld Institute of Art
courtauld.ac.uk

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www.ensembleproductions.co.uk

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ICAAD
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Kino Klassika
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Lamborghini Wine
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MasterArt
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Masterpiece London
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Oracle Capital Group
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gbr.rs.gov.ru

The Russian Bookshop
www.waterstones.com

Russian Debutante Ball in London
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Russian film week
www.www.russianfilmweek.org

Russo-British Chamber of Commerce
www.rbcc.com

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www.scva.ac.uk

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Contact: Katya Belyaeva,  
Chief Operating Officer:  
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**Russian Art + Culture** is the largest English-language online platform for Russian culture in the West, publishing articles, surveys, interviews and event listings to a readership of over 50,000. In addition to its award-nominated website, **Russian Art + Culture** publishes a bi-annual printed guide featuring auction highlights and other important events to coincide with the Russian week in London. Throughout the year, **Russian Art + Culture** also hosts lectures, guided tours, panel discussions, film screenings and academic conferences.

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BORIS KOSAREV (1897-1994)

Suprematist Still Life, 1921
Preview: 20–28 November 2017, 11:00–18:00

A. DEINEKA, Heroes of the First Five-Year Plan, c. 1936
А. ДЕЙНЕКА, «Герои первой пятилетки», ок. 1936

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