



Moscow Museum of Modern Art

ANASTASIA KHOROSHILOVA

“RUSSIANS”

photographs

MOSCOW MUSEUM OF MODERN ART
PETROVKA STR. 25

10.12.2008 - 4.01.2009



Curators

Georgi Nikich
Constance de Malleray

Sponsors

UBS, Clifford Chance



From the series "Russkie" (Russians) (# 47)
C-print on dibond
100x125 cm
2007



From the series "Russkie" (Russians) (# 26)
C-print on dibond
100x80 cm
2007



From the series "Russkie" (Russians) (# 24)
C-print on dibond
100x77 cm
2007



From the series "Russkie" (Russians) (#102)
C-print on dibond
100x80 cm
2007



From the series "Russkie" (Russians) (#13)
C-print on dibond
100x80 cm
2007

Biography

Born in 1978 in Moscow.

Lives and works in Moscow and Berlin.

1997

Member of the "Russian Union of Art Photographers"

1999-2004

Studied communication & design/Department of Photography with Prof. Joerg Sasse, Prof. Herta Wolf at the University of Duisburg-Essen, Germany which she passed with distinction

2005

PhD Student at the Department of Photography with Prof. Herta Wolf at the University of Duisburg-Essen, Germany

Solo Exhibitions

2008

Tight Circle, Sala Santa Rita, Rome, Italy

Russkie, The New Gallery of Höhmannhaus, Augsburg, Germany

2007

Russkie, Ernst Hilger Gallery, Vienna, Austria

Russkie, Fucares Gallery, Madrid, Spain

Islanders 2003-2006, Lingen State Gallery, Lingen, Germany

Islanders 2003-2006, The Luigi Pecci Contemporary Art Center, Prato, Italy

2006

Notes on the Way, Corkin Shopland Gallery, Toronto, Canada

Notes on the Way, The State Russian Museum(Marble Palace), St-Petersburg

Bezhin lug, Baltisk, Islanders, curated by Viktor Misiano, Russian Museum, St. Petersburg, Russia

MKgalerie.nl, Rotterdam, Netherlands

Galerie Nouvelles Images, The Hague, Netherlands

2005

BEZHIN LUG, as a part of the project "Young German Photography- New Photography", Goethe-Institute / Gallery Condé, Paris, France

BEZHIN LUG, Hilger Contemporary, Vienna, Austria

BEZHIN LUG, Fucares Gallery, Madrid, Spain

2004

ISLANDERS, Gallery Ernst Hilger, Mezzanine, Vienna, Austria

Group Exhibitions

2008

Presumed Innocence - Photographic Perspectives of children, Decordova Museum and Sculpture Park, Lincoln, Massachusetts, USA

The Power Of Water, National Russian Museum, Saint Petersburg, Russia

einfach so..., Kunstraum Düsseldorf, Germany

2007

Russian Photography and Video Art, J.J. Heckenhauer Gallery, Berlin, Germany

The Poetry of water in Russian Art, Palais Lumière, Evian, France

Reality Crossings- 2 FotoFestival, Mannheim, Germany

From Russia with Love- Contemporary Russian Photography and Video Art, Kunsthaus Meran, Italy

2006

Nouvelles Images Gallery, Den Haag

MK Gallery, Rotterdam, Netherlands

2005

No Comment, part of the 1st International Biennale for Contemporary Art, Moscow, Russia

Zwischenraum, Stadtmuseum Hofheim am Taunus, Hofheim am Taunus, Germany

"INWARD OUTWARD" / FLACC, Genk, Belgium

BEZHIN LUG, Warehouse, M. Margulies Collection, Miami, USA

2004

Passage l'Europe, St-Etienne, France

Identity, 5th International Photo Biennale, Moscow

The Photographic Portrait, Forum for Photography, Cologne, Germany

2001

Sichtwerk02, Students' project at the University of Essen, Germany

1997

Woman Photographers, Smolensk, Russia

1996

New Alphabet, 1st International Photography Biennale, Moscow, Russia

Collections

Bank Austria Collection, Vienna, Austria

Centro per l'Arte Contemporanea Luigi Pecci Prato, Italy

Citigroup Private Bank Collection, New York, USA

Kunstverein Lingen, Germany

The Margulies Collection, Miami, USA

Adrian Riklin Privatstiftung, Vienna, Austria

Jerry Speyer, New York, USA

The National Russian Museum, Saint Petersburg, Russia

The UBS AG Collection, Switzerland

Zentrum für Gegenwartskunst im Glaspalast, Augsburg, Germany

Anastasia Khoroshilova

Anastasia Khoroshilova is one of the major new names in modern Russian photography. European art education seems to allow her to formulate more precisely the objectives and methods of each of the subsequent "Russian projects" – from "Bezhin Meadow" of 2005 to her latest project "The Russians".

"The basis of my work is always – to make the inner makeup of my models (I cringe at the use of the word) visible. Plus – their way of life, the object-world of their daily lives."

To penetrate into this world and to present it adequately, "prior to camera" Khoroshilova uses the inherent ability for communication, open dialogue as the tool for "preparation" of the photo session. Desire to photograph and desire to be photographed always meet in her works.

"The unrehearsed quality of how I behaved in the villages (turning up unexpectedly on a village street, requesting permission to take a picture, asking to enter someone's home) and the resulting unpredictable reactions was a way of getting at something important. Such was the pragmatic psychology of wanderer with the camera..."

Intellectual background is the compulsory component of Anastasia Khoroshilova's projects. The project "The Russians" has arisen through the prism of the newest history – by the Decision of the 24th CPSU Congress in 1971 the uniform entity of the Soviet people of the USSR was proclaimed to be the result of the strong social - political and ideological unity of all classes and layers, nations and peoples, living on the USSR territory.

How did the human nature preserve (change, transform) itself during the following decades? What are the pillars of its identification today? It is through this historical prism that the artist communicates and photographs the inhabitants of the many regions of Russia.

During one of my trips, I came to understand something important... provincial corners of the country have really changed, despite thousands of differences (geographic, ethnic, social-cultural) among them.

And at the same time, historical stratification and the influence of concrete circumstances form, individualize and saturate with emotions each of the photos. People and their life open to Khoroshilova and, at the same time, get caught in the complex context of her conceptual approach: The question of the fate of the Russian peasant (the eternal question of the "fate of Russia") remains unanswered. Turgenev searches for it in the rooted link of peasant and nature. Eisenstein sees the alienation of man from the soil as the great problem. With Sorokin, there is no further to go. Peasant life and "Russian" life generally is being swallowed, physically and spiritually, by the writer's consciously created virtual (and terribly real) world of inescapable evil and disappearing into it without hope of return.

The New "Russian" (both ethnic and state) reality finds itself up against the already hardened psychological rudiments of Soviet collective farm life, the generational tug toward and nostalgia for what we may call the "Soviet patriarchal system".

Yet elements of the ancient, genuine patriarchy are visible in this, elements of the system that, to Turgenev, was the basis of man's wholeness and of the naturalness of his way of life.

However, as a result of the project the spontaneity of people and country perception beyond dogmas and biases becomes essential.

Georgi Nikich

CONTACTS

CURATORS

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