fig. 3—3

Tuning-3 **10 Nov 2022—12 Mar 2023**
Society for Private Musical Performances

12+
GES-2

Society for Private Musical Performances

GES–2 House of Culture's new *Tuning*–3 project develops and nuances the conversation between music, visual art, and architecture that was begun with *Tuning* and *Tuning*–2. By contrast with the first two iterations of the *Tuning* project, which were founded on works by contemporary Russian composers, *Tuning*–3 turns to the archive of classical music and proposes seven narratives composed of musical and artistic works. A pavilion has been set aside for each narrative, in which visitors can be alone with the sound and, by attuning to the music and to their own feelings in response to it, feel how the sound waves, combined with fine art, define place, time, and circumstance.

Seven musical works composed between the twelfth and twentieth century by authors ranging from Hildegard of Bingen to Shostakovich propose different modes of chamber listening: sometimes as intended by the composer, sometimes emerging from historical context, and sometimes embedded in the process of composition itself. The existential and metaphysical loneliness of the composer, their tense attention to both the spirit of the times and their own feelings is echoed in works by artists of the twentieth and twenty–first centuries who are not often found together in one exhibition: Irina Korina and Mikhail Vrubel, Francis Bacon and Hiroshi Sugimoto, Irina Nakhova and Oleg Vassiliev, Nairy Baghramian and Kirill Gluschenko.

The works of these artists do not illustrate the musical compositions they accompany: words, sounds, images, environment, and architecture complement one another, and through these connections an experience is born that is greater than the sum of its parts—a whole world rises around the spectator.

An important historical parallel is provided by the concerts of the Society for Private Musical Performances (*Verein für musikalische Privataufführungen*), founded in 1918 by the Austrian–American composer and Second Viennese School theorist Arnold Schoenberg. The Society's concerts were held exclusively in chamber halls, in an atmosphere of intense scientific search for modernist music that would correspond to the "real—not the calendar—Twentieth century," as the poet Anna Akhmatova would later put it. Uniting these works is a feeling of rupture with the artistic tradition that preceded them, a heightened perception of the boundary between artistic and historic epochs, a falling out of the aesthetic context of the time or a reaching towards the highest point of development. Through each of these compositions runs a painful break, left behind by the movement of the tectonic plates of history at the junction of the "then" and the "now."

Exhibition plan
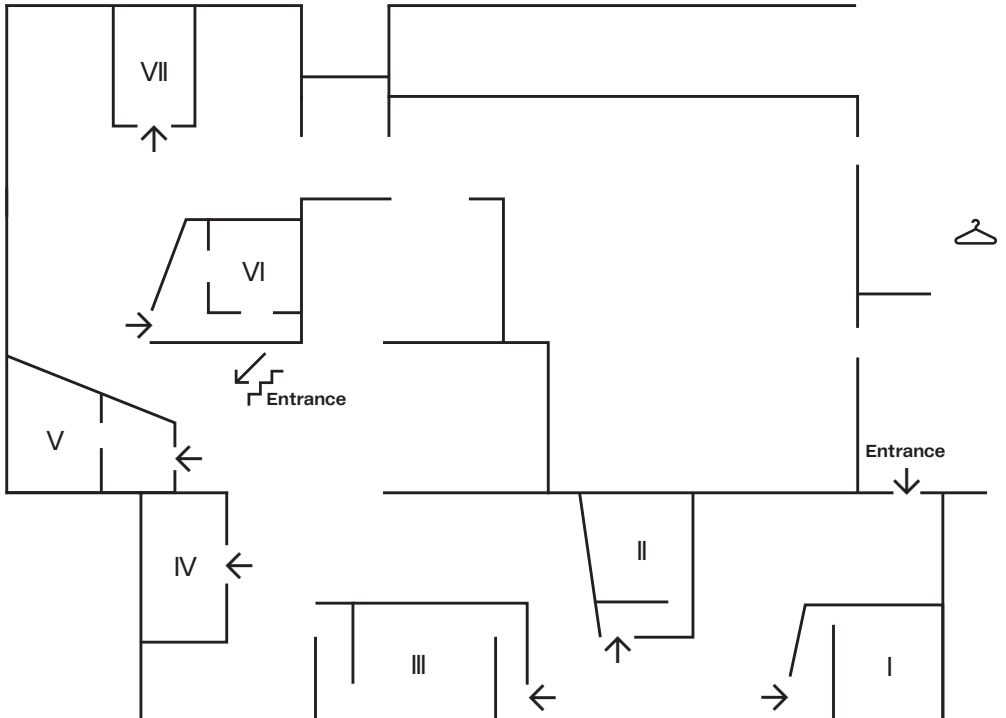
Level −1

I   Strauss / Schoenberg
II   Beethoven
III Shostakovich
IV   Hildegard of Bingen

V   Schumann
VI Liszt
VII Wagner

I

I Strauss/ Schoenberg

The composer Arnold Schoenberg conceived of the Viennese Society for Private Musical Performances as a way of attaining the ideal conditions for the performance and reception of modern music, of capturing and comprehending the sound of the new epoch. Only holders of expensive subscriptions were able to attend the Society's concerts, and the proceeds from these subscriptions were used to invite the best musicians in the country. Many works were composed especially to order and, in addition to this, Schoenberg and his colleagues adapted several important works from the turn of the century for chamber ensembles. Among these was a new variation of Johann Strauss II's *Emperor Waltz:* in 1921, three years after the end of the First World War and the collapse of the Austro-Hungarian Empire, Schoenberg recomposed the score — originally intended for a symphony orchestra — for a chamber ensemble of seven instruments. This ceremonial musical emblem of the Austro-Hungarian Empire (as well as of Late Romanticism) was transformed by Schoenberg into both a manifesto of modernist art and a declaration of the collapse of the previous world order.

The pavilion in which the Strauss/Schoenberg waltz sounds out corresponds to the intimate setting suited to the mode of listening practised by the Viennese Society: it is a furnished living room with works that directly or indirectly relate to the art-nouveau style and its belief in the transformation of life through the means of art, love of ornamentation, and intent attention to the decorative side of everyday life.

Lucy McKenzie's triptych of paintings (2011) was also inspired by the architecture and interiors of the turn of the nineteenth and twentieth centuries. The dimensions and proportions of her canvases resemble a theatrical scenery, forming a kind of backdrop within the pavilion. The works of Marc Camille Chaimowicz — a painting (1989–90) and plywood boards with patterns reproducing wallpaper designs (2014) — exist between painting and decorative arts: if the floral patterns of the wallpaper seem as though dictated by nature itself, they also refer to the features of

art nouveau. In Vladislav Mamyshev-Monroe and Valery Katsuba's *Every Passion is Blind and Wild* (2001), ornament takes on a leading role—just as passions almost consume a person, here ornament almost absorbs the series' main character, the "crazy clown," as Mamyshev-Monroe put it.

In her series of paintings, *Two Transitions* (1974), Irina Nakhova shifts viewers' attention from the large to the small, from the external to the internal and back through play with form and scale, space and plane. Interpretation of these images can vary depending on the scale of the figures, which is left deliberately unclear. Transition takes place not just in space but in time, and this is another important leitmotif of the pavilion. Artists address the past, like the eighteenth-century Italian artist, architect, and engraver Giovanni Battista Piranesi, who dedicated his life to the study of classical antiquity and the works of his predecessors. It was in a similar vein that Lucy McKenzie reproduced Meredith Frampton's still-life *Trial and Error* (1939), which was itself partly composed from fragments of previous works by the British artist. Piranesi's *View of the Villa d'Este in Tivoli* (c. 1773) returns us to Schoenberg's time: the last owner of this country estate was the Austrian Archduke Franz Ferdinand, whose murder occasioned the First World War, the collapse of the Austro-Hungarian Empire, and the beginning of Akhmatova's "real—not the calendar—Twentieth century."

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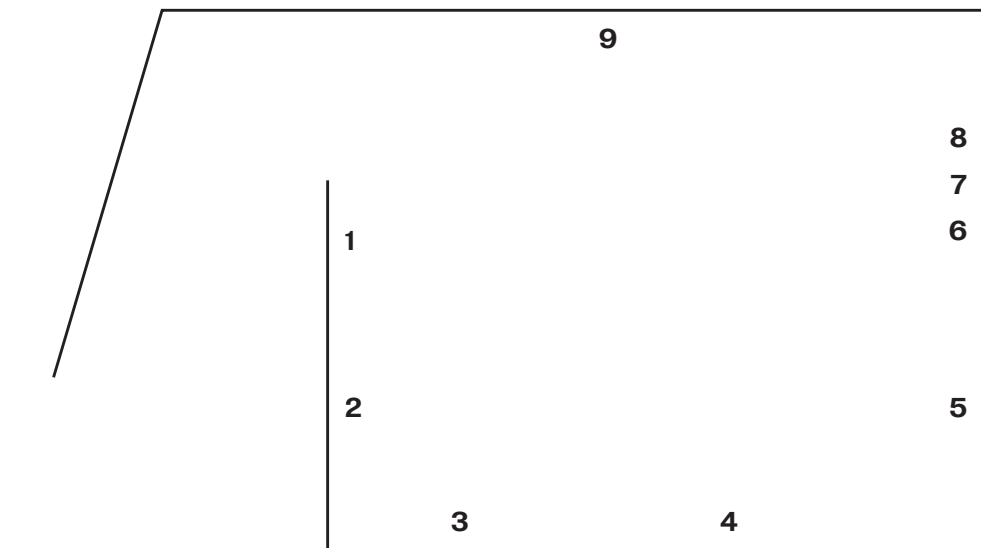
1. Giovanni Battista Piranesi (1720—1778)
Marble vase decorated with a relief of the sacrifice of Iphigenia, from the *Vases, candelabra, gravestones, sarcophagi, tripods, lamps, and ornaments* series, 1778
Laid paper (with watermarks), etching
69 × 49.5 cm
Shchusev State Museum of Architecture

2. Marc Camille Chaimowicz (b. 1947)
A Concert for New York, 2014
Coated plywood, varnish
Three panels 250 × 122 × 1.6 cm; one panel 237.2 × 122 × 1.6 cm
Collection of V—A—C Foundation

3. Marc Camille Chaimowicz (b. 1947)
Finally Alone, 1989—1990
Diptych: oil on canvas, plywood, charcoal
110 × 121 cm
Collection of V—A—C Foundation

4. Lucy McKenzie (b. 1977)
Replica of "Trial and Error" (1939) by Meredith Frampton, 2018
Oil on canvas
85 × 126 cm
Collection of V—A—C Foundation

5. Vladislav Mamyshev-Monroe (1969—2013) **and Valery Katsuba** (b. 1965)
Sorrow. From the *Every Passion is Blind and Wild* series, 2001
Paper, digital print
120 × 100 cm
Courtesy of XL Gallery

6. Irina Nakhova (b. 1955)
Two Transitions. Parts 1—4, 1974
Oil on cardboard
50 × 35 cm
Moscow Museum of Modern Art

7. Giovanni Battista Piranesi (1720—1778)
Perspective view of a marble candelabrum from the Thomas Jenkins Collection, from the *Vases, candelabra, gravestones, sarcophagi, tripods, lamps, and ornaments* series, 1778
Paper, etching
70 × 49.5 cm
Shchusev State Museum of Architecture

8. Giovanni Battista Piranesi (1720—1778)
View of the Villa d'Este, Tivoli, from the *Vedute di Roma* (*Views of Rome*) series, circa 1773
Paper, etching
62.6 × 89.3 cm
Pushkin State Museum of Fine Arts

9. Lucy McKenzie (b. 1977)
Front Entrance / Mapp and Lucia / Mapp, 2011
Triptych: oil on canvas
250 × 175 cm; 250 × 250 cm; 250 × 275 cm
Collection of V—A—C Foundation

Johann Strauss (1825—1899)—**Arnold Schoenberg** (1874—1951)
Emperor Waltz, op. 437, 1889/1921

Georgy Dolgov *flute*
Evgeny Krivoshein *clarinet*
Nicholas Mazhara *piano*
Mikhail Krutik *violin*
Victoria Velkova *violin*
Dmitry Chernyshenko *viola*
Elena Grigorieva *cello*
Fedor Lednev *artistic director*

Recorded at Petersburg Recording Studio. Commissioned by V—A—C Foundation (2022)
Sound engineer Alexey Barashkin

II

II   Beethoven

The string quartet, the favourite progeny of musical Classicism conceived in the aristocratic salons of the eighteenth century, remained a genre intended for a small group of performers and listeners for many decades. A fundamental change only came after the Napoleonic wars, when salon music-making made way for public concerts and professional performers. The first composer to appreciate the potential of the quartet as a "creative laboratory" that provided the conditions for the "radical emancipation of music" (as German philosopher Theodor Adorno put it) was quite possibly Ludwig van Beethoven. In this genre, as musicologist Larisa Kirillina writes, the composer "can use any methods whatsoever, including experimental ones, and give full rein to personal expression, even making a confession."

Beethoven's late quartets became a field for elaborate experiments with sound material. Quartet no. 14 in C-sharp Minor, op. 131, completed in 1826, was far ahead of its time: in its fanciful and unusual seven-movement structure, musical reality is unstable and disharmonious, and the tonal and melodic discoveries contain a clear anticipation of the next musical era—Wagner's *Tristan and Isolde* and Late Romanticism.

Radical transformation, a tectonic shift, going beyond present reality— these are the leitmotifs of this pavilion. The interior resembles a recording studio—a space where every work is performed many times to achieve an ideal sound. But here we see a mere stylization, not a precise reconstruction: instead of the glass separating the sound engineer from the performers, there is a green light box, which bathes the entire room in psychedelic shades. This is almost like a chromakey screen—the backdrop that allows the artist to place characters in any situations during the editing process, or to create non-existent worlds. The character in the studio intensely contemplates the familiar and mundane, gradually reaching ecstatic revelations. Another role for the character is that of sensitive observer, inclined to indulge in speculations and bold flights of imagination. This role is supported by art works that investigate un-

expected transformations of the customary world order and unpro-grammed dimensions of reality.

Oleg Vassiliev's triptych, part of his *From the Poems of Vsevolod Nekrasov* (1991) cycle, is composed of three practically identical images resembling photo negatives of a person whose gaze is directed towards a house sur-rounded by trees. These compositions are almost posters, but instead of slogans, their centres are occupied by lines of poetry by the nonconform-ist poet and friend of the artist Vsevolod Nekrasov. These pithy messages with repetitions contain an oppressive melancholy — an existential ten-sion that is heightened by the idyllic features of the suburban landscape.

In her project *Arcadia* (2016—2021), photographer Anastasia Tsayder studied the metamorphosis of the post-Soviet urban space over several years: monotonous dormitory districts, engulfed in uncontrollable vegeta-tion resembling chthonic forces. Initially conceived of as embodiments of rational organisation, through Tsayder's lens these socialist garden towns become a hybrid of romantic landscape and post-apocalyptic scenery.

Constrastingly, in his cycle *Reverse Perspective* (1986), Francisco Infante-Arana transforms the natural landscape through simple manipulations: tree trunks wrapped in tinfoil look like abstract compositions by classic artists of the Russian avant-garde. These completely unremarkable trees become synthetic systems comprising elements of the natural and arti-ficial. Along with five of these transformed trees, there is also a portrait of the artist with his colleagues at work. The artwork is displayed with a record of its production, which practically looks like a family photograph.

In *Romantic Seascape II* (1989), the conceptualist Ivan Chuikov also ex-periments with images of nature in art: he dissects the artistic space like a skilful anatomist, and the landscape — one of the chief subjects of West-ern European art — is broken up into a mosaic of aggressive colour planes and figures, becoming a depiction of a visual hallucination.

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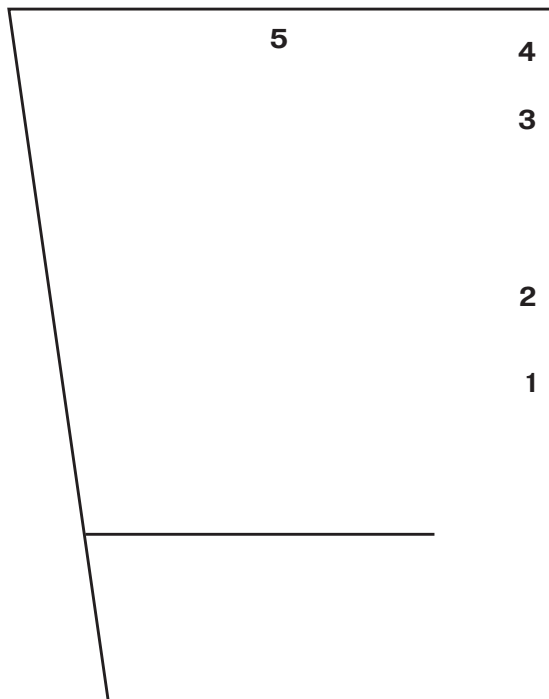
1. **Oleg Vassiliev** (1931—2013)
From the Poems of Vsevolod Nekrasov, **1991**
Paper, lithography
76 × 53.5 cm
Moscow Museum
of Modern Art

2. **Anastasia Tsayder** (b. 1983)
Arcadia, **2016—2021**
Series of seven photographs
Paper, digital print
24 × 30 cm
Courtesy of the artist

3. **Francisco Infante-Arana** (b. 1943)
Reverse Perspective, **1986**
Series of five photographs
24 × 18 cm
Pushkin State Museum
of Fine Arts

4. **Francisco Infante-Arana** (b. 1943)
Francisco Infante, Nonna Goryunova, John Ellis Bowlt, and Nicoletta Misler on set for the shooting of artifacts for the series "Building a Sign, or Reverse Perspective", **1984—1986**
Photopaper, digital print
24.6 × 24.5 cm
Collection of Multimedia
Art Museum

5. **Ivan Chuikov**
(1935—2020)
Romantic Seascape II, **1989**
Oil on headboard
200 × 275 cm
Courtesy of OVCHARENKO

Ludwig van Beethoven (1770—1827)
Quartet no. 14 in C-sharp Minor, op. 131, 1825—1826
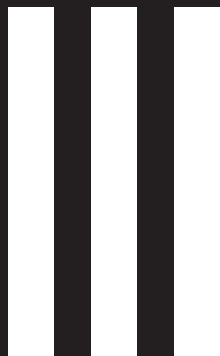V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

Vladislav Pesin *violin*
Mikhail Andrushchenko *violin*
Lyubov Lazareva *viola*
Evgeniy Rumyantsev *cello*

Recorded at Petersburg
Recording Studio. Commissioned
by V—A—C Foundation (2022)
Sound engineer Alexey Barashkin

‖‖ Shostakovich

Shostakovich composed his final symphony in record time — in all but a month. Throughout July of 1971, Shostakovich worked in the solitude of a composer's residence in Repino, on the shore of the Gulf of Finland, bringing to a close his creative and life path. The Fifteenth Symphony's retrospective nature is underlined by Shostakovich's uncharacteristic use of the collage technique: the fragile musical fabric is held together by citations from the overture to Rossini's opera *William Tell* and to Wagner's *Ring Cycle* (the leitmotif of fate) and *Tristan and Isolde*. Parts of the symphony are filled with "bright sadness," to borrow Pushkin's turn of phrase, and recall Glinka's romances. The round dance of shadows from works by Shostakovich himself hints at the autobiographical nature of this confessional symphony: the composer considers his past and listens attentively to the history of music, of which he undoubtedly already felt himself to be a part. In the symphony's final movement, signs and symbols whose meanings have puzzled more than a generation of Shostakovich scholars erase themselves as if from a board, dissolving into the rarefied air of the Fifteenth like mysterious letters. In the symphony's concluding bars, the fading pulse of the time of human life, running out like grains of sand in an hourglass, gives way to the stopped time of eternity.

Kirill Gluschenko's installation (2017—2022) is also dedicated to a forever frozen moment of eternity. Glushenko's installation recreates a room of the twenty-three-storied *Venets* (Crown) hotel, built in Ulyanovsk in 1970 to mark the hundredth anniversary of Lenin's birth, a year before Shostakovich completed his Fifteenth Symphony. Gluschenko set off to Ulyanovsk as a correspondent for *Gluschenkoizdat* — a fictitious publishing house that runs very real books, in a single copy: all are dedicated to everyday life in different Russian cities, their history and architecture. Over the course of his trip, Glushenko spent seventeen days at the already partially refurbished Venets hotel, during which time he studied the archives of local museums and original documents of the Ulyanovsk Regional CPSU Committee, and spoke with hotel employees, architects, photographers, and journalists who had witnessed the Soviet Union-wide effort

of constructing Lenin memorials in the leader's birthplace. The Venets hotel was then cast as the "crowning" achievement of Soviet modernism, the highest standard of everyday life. Reconstructing a fragment of the three-roomed luxury suite from old photographs, Gluschenko sought to fathom the essence of the Soviet ideal and the mechanics of its production. These standard hotel rooms seem like Brezhenvian time capsules conserving the spirit of the Stagnation Era — the period in which Shostakovich lived and worked, and which, in the words of the anthropologist Alexey Yurchak, seemed as if it "was forever, until it was no more." The ringing emptiness of a hotel room sunk in history complements the score of Shostakovich's farewell composition and the existential intensity of the inner life lived through this period.

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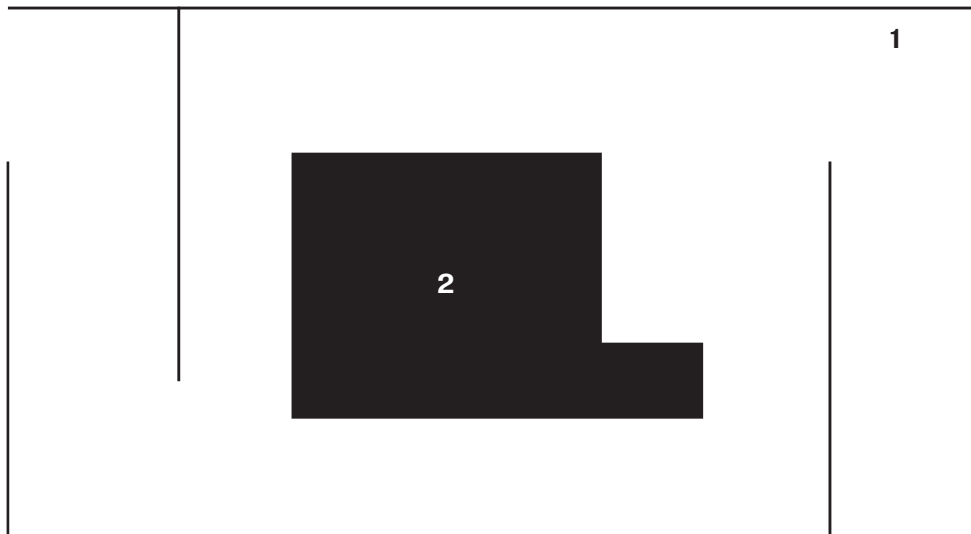
1.   **Vsevolod Tarasevich**
(1919—1998)
Dmitry Shostakovich.
Twelfth Symphony, **1961**
Paper, silver bromide print
29.3 × 21.2 cm
Collection of Multimedia
Art Museum

2.   **Kirill Gluschenko** (b. 1983)
Venets, **2017/2022**
Installation
Courtesy of the artist

Dmitry Shostakovich (1906—1975)
Symphony no. 15 in A Major,
op. 141, 1971
IV. Adagio — Allegretto —
Adagio — Allegretto

Symphony Orchestra
of the Moscow Philharmonic
Conductor Kirill Kondrashin

(c) Melodiya

Listen to the full
recording here

The artwork *Venets* by Kirill Gluschenko features tobacco products.
Please be aware that smoking is dangerous for your health.

IV

IV   Hildegard of Bingen

The pavilion in which mediaeval chants accompany Irina Korina's *Camouflage* (2001) installation is an example of a total artwork of interrelated elements that affect all the senses, entrapping the listener and viewer. This close intertwining of word and sound and of image and space brings to mind the principles of art that create an entire world around the viewer — a divine world, as in the music of Hildegard of Bingen, or a mundane purgatory, as in the art of Irina Korina.

The writer, poet, doctor, linguist, naturalist, philosopher, and musician Hildegard of Bingen, canonised by the Catholic church in 2012, is perhaps the first composer to have had their biography preserved by history. Mystical visions that accompanied the future prioress of the Benedictine abbey of Rupertsberg from her youth were the basis for her magnum opus — the *Scivias* anthology (1151—1152), which describes in detail the entire cycle of existence from the creation of the universe to the Day of Judgement. In a 1917 study, the historian of science Charles Singer described Hildegard's visions as follows: "In all [visions] a prominent feature is a point or a group of points of light, which shimmer and move, usually in a wavelike manner, and are most often interpreted as stars or flaming eyes. In quite a number of cases one light, larger than the rest, exhibits a series of concentric circular figures of wavering form."
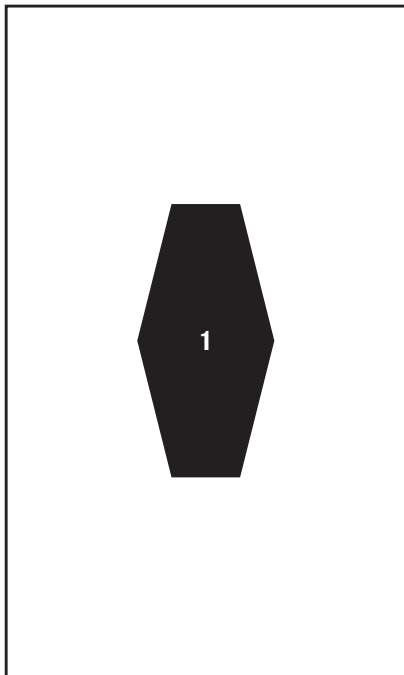
Hildegard of Bingen was the first composer in the western musical tradition to write scores to her own words, without drawing a clear line between words and sound. She thought in a syncretic manner, and thus contributed to an important tradition of European art, which would reach its culmination eight centuries later in the work of Richard Wagner. Hildegard of Bingen's religious chants and their rich melodic ornaments were unusual for their time in their duration and expressive, personal intonation. Having nothing in common with the musical canon of the High Middle Ages, they were not properly appreciated until the end of the twentieth century: in the words of the philosopher and culturologist Sergei Averintsev, Hildegard of Bingen's works "constructed a certain non-existent

super-language, anticipating the word-creation experiments of modern times by many centuries."

Irina Korina, a theatre artist by training, is well-known for her total installations, which borrow design elements from post-Soviet public spaces. By turning these inside out, inserting unexpected accents, and reassembling entire museum halls in accordance with her artistic tasks, Korina not only precisely defined visual codes but also revealed the central nerve of the era of rampant *"evroremont"* (European-style renovations) and how this style crept into all spheres of life and relations in society. In Korina's opinion, the style of Russian design in the first decade of the twenty-first century set the tone of urban reality and influenced the deeply personal preoccupations of city-dwellers.

The *Camouflage* installation is one of Korina's early works: the viewer enters a kind of heterotopia—a space of unclear purpose that bears traces of human activity. *Camouflage* resembles a theatre foyer or hotel lobby— a place where people were (perhaps) waiting for something, but left in a hurry. Among the patterns on the wallpaper, we discern photographs of people getting dressed or undressing; their number increases closer to the source of light, their figures flitting about like moths by a streetlight. Bags from markets and hardware stores seem to contain forgotten clothing, and mobile phones can be heard ringing from somewhere. This installation, which was conceived long before social networks became popular, explores the phenomenon of social camouflage, the imitation of desired social status, and the development of a public, external persona.

Irina Korina's surrealist spaces are like dreams. Like the shining dots and concentric circles in Hildegard's visions, the light fixtures of post-Soviet interiors recreate a lost, half-forgotten world. The mystic chants of the Benedictine nun resemble the total installations of the Moscow artist in their universal range and recognizable language—the first serves as an inspiration to spiritual betterment, the second as a contemplation of the meaning of modern existence.

1

Hildegard of Bingen (1098—1179)
Spiritual Songs
Eleni-Lydia Stamellou *soprano*
Olga Komok *psaltery*
Carlos Navarro Herrero *violone*

Recorded at Petersburg
Recording Studio. Commissioned
by V—A—C Foundation (2022)
Sound engineer Alexey Barashkin

1.   **Irina Korina** (b. 1977)
Camouflage, **2001**
Total installation
Wallpaper, objects, lamps, sounds
Author's reconstruction

V

V   Schumann

The Schumann pavilion consists of two sections which examine anxiety, distortion, interference, violations of perception, and obsessive ideas. This is a discussion not just of madness, but of how certain registers of sensitivity enabled artists to break free of the limitations of the generally accepted canons of the era and challenge viewers' feelings by altering customary mechanisms of orientation in space and art. This is a story both tragic and sublime.

On February 27, 1854, Robert Schumann attempted suicide by throwing himself in the Rhein. A day later, the composer completed his final work, the *Variations* in E-flat Major, also known as the *Ghost Variations*. Several days later, the forty-four-year-old Schumann was sent to a private psychiatric clinic near Bonn, where he died two years later, on July 29, 1856.

When he began working on the *Variations*, Schumann was already suffering from aural hallucinations, which his wife Clara described in detail in her diary: "on February 10 ... the affection of his hearing has so increased that he hears whole pieces from beginning to end as if played by a full orchestra. ... The following nights were very bad — we hardly slept at all. He tried to work by day, but he could do so only at the cost of the most terrible effort. He said frequently, that if this did not cease, his mind must give way. ... On the night of Friday the 17th, after we had been in bed for some time, Robert suddenly got up and wrote down a theme, which, as he said, an angel had sung to him. ... Morning came, and with it a terrible change. The angel voices turned to those of demons and in hideous music they told him he was a sinner and they would cast him into hell. ... Robert spent Monday the 20th at his desk, with paper, pen, and ink in front of him. He was listening to the voices of angels, writing something down from time to time, and then listening to them again. There was a blissful expression in his eyes that I will never forget."

Themes sung by angels appeared in Schumann's earlier works, notably his String Quartet no. 2 (1842) and the slow movement of the Violin Concerto (1853). In the *Ghost Variations*, the initially stable, monolithic choral theme is gradually blurred and distorted, finally dissolving and disappearing in the anxious chromatic haze of the finale.

The composer's fate echoes the tragedy of the artist Mikhail Vrubel, who also spent the last years of his life in a psychiatric clinic. Vrubel constantly drew self-portraits, and portraits of doctors and patients. Immersing both himself and the viewer in the depths of human illness, Vrubel, like Schumann, discovered both angels and demons, to which he would return in the very last days of his life.

The German artist Gerhard Richter combines aberrations and shifts that distort space with photographically impeccable details, making viewers realise that what they see may be false and arbitrary — at least in analogue media. In his *Woman's Head in Profile* (1966), this distorted object is a female portrait, the flickering appearance of a woman created by faulty equipment.

In her series *Untitled Film Stills*, Cindy Sherman concentrates the suspense of a whole film into a single image. The films themselves never existed, but the photographs make it possible to guess their genre, even to plot certain developments. The heroine of the thriller in *Untitled Film Still #58* (1980) is photographed in a romantic landscape in the spirit of Caspar David Friedrich, though rather than cliffs, she is surrounded by skyscrapers, and the supposed steadfastness and stoicism of the romantic hero is replaced by the uncertainty and anxiety of the modern world; only the tragic tension remains unchanged.
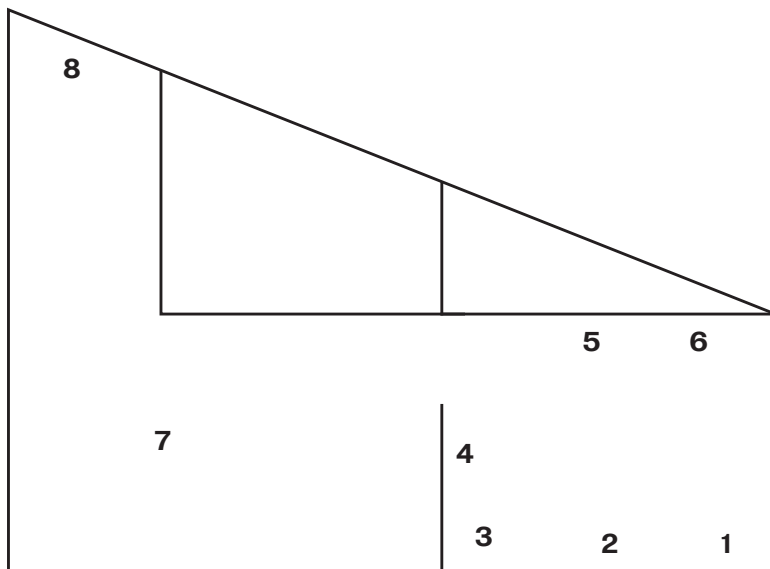
Alberto Giacometti's *Grey figure* (1957) shows the instability of the inner world in the face of external disasters, and enters into dialogue with Francis Bacon's *Study for a Portrait* (1953). Here a collective image also arises, immersed in existential despair, removed from familiar reality, and placed in an abstract cocoon.

The screen shows Karlheinz Martin's film *From Morn to Midnight* (1920), the screenplay of which is the work of the classic German expressionist writer Georg Kaiser. The main character, a bank clerk, steals money to

pass through a gateway into another world, but his attempts to escape the boundaries of the visible universe prove unendurable, and he goes mad.

Two works in this pavilion refocus the viewer's vision, revealing a changed space with mixed perspectives that require unfamiliar registers of sensitivity. Shannon Ebner's *Leaning Tree* (2002—2008) stands in a deliberately distorted landscape, causing a state of instability and confusing the vestibular apparatus. Irina Korina's installation *Urangst* (2003) invites us to walk over a shaky floor past booths that have been turned inside out, and to look up: the video on the ceiling further disorientates the viewer, unsettling the mind. It turns out very little is needed to violate spatial coordinates and distort customary ideas about the world around us.

The interior of the pavilion harkens back to the design of the 2000s, when a fondness for natural materials was combined with grotesque light solutions, and general minimalism with hypertrophied intricacy of details.

8

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1.   Alberto Giacometti
(1901–1966)
Grey figure, **1957**
Oil on canvas
65 × 54.3 cm
Collection of
V–A–C Foundation

2.   Cindy Sherman (b. 1954)
Untitled Film Still #58, **1980**
Gelatin silver print
78.8 × 101.6 cm
Collection of
V–A–C Foundation

3.   Karlheinz Martin (1886–1948)
Von morgens bis mitternachts
(*From Morn to Midnight*), **1920**
Film, 73 min
Courtesy of *Gosfilmofond*
(Russian National Film Fund)

4.   Gerhard Richter (b. 1932)
Frauenkopf im Profil
(*Woman's Head in Profile*), **1966**
Oil on canvas
42.3 × 48.1 cm
Collection of
V–A–C Foundation

5.   Mikhail Vrubel (1856–1910)
Figure. Double-sided sketch, **1903**
Paper, pastel, graphite pencil
44.3 × 35.6 cm
State Tretyakov Gallery
Donated by Sofia Pkhakadze in 1967

Mikhail Vrubel (1856–1910)
Vladimir Petrovich Pomortsev,
Doctor, **1903**
Paper, pastel, graphite pencil
34.5 × 22 cm
State Tretyakov Gallery

Mikhail Vrubel (1856–1910)
Portrait of a patient,
1903–1904
Paper, graphite pencil
35.5 × 27.8 cm
State Tretyakov Gallery
Donated by Professor
Ivan Vvedensky in 1956

6.   Shannon Ebner (b. 1971)
Leaning Tree, **2002–2008**
Digital print
86 × 127 cm
Collection of
V–A–C Foundation

7.   Irina Korina (b. 1977)
Urangst, **2003/2022**
Installation
Wood, plastic siding, light, video
Author's reconstruction

8.   Francis Bacon (1909–1992)
Study for a Portrait, **1953**
Oil on canvas
198 × 137.5 cm
Collection of
V–A–C Foundation

Robert Schumann (1810–1856)
Geistervariationen
(*Ghost Variations*)
WoO 24, 1854

Alexey Petrov *piano*

Recorded at Petersburg
Recording Studio. Commissioned
by V–A–C Foundation (2022)
Sound engineer Alexey Barashkin

VI

VI   Liszt

The pavilion where El Lissitzky meets Franz Liszt examines formal innovation and its interpretation.

Two revolutionary works combine into a single tale about the pioneers of the avant-garde, of how a revolution in artistic language completely changed the cultural landscape, cultivating a new viewer for the appreciation of new forms. The pavilion examines the conditions required to accelerate this cultivation, as well as the artistic "greenhouses" that swiftly produce such sprouts.

In music history, Liszt's *Nuages gris* (*Grey Clouds*) is, after Wagner's *Tristan and Isolde*, considered the next milestone on the path from Late Romanticism to the art of the twentieth century. Liszt anticipates the discoveries of the impressionists (Debussy and Ravel) and the composers of the Second Viennese School (Schoenberg, Webern, Berg): the emancipation of timbre as an intrinsically valuable means of expression, a blurring of the boundaries between major and minor, atonality, and other experiments in musical language. The harsh, dissonant sound of *Nuages gris* is traditionally associated with the composer's inner state in the early 1880s, as he suffered from depression and terrible loneliness in the face of approaching death.

Nuages gris has nothing in common with the image of Liszt as virtuoso pianist and well-known musical Romantic. Instead of the composer's customary device of making the piano sound like an orchestra through its power, full resonance, and variety of colour, here the sound is muted, sketchy, and intimate, with tense pauses that tear the fabric of the work. *Nuages gris* is an example of the transformation of a composer's style unprecedented in the musical practice of the nineteenth century: Liszt closely approaches the poetics of modernism based on the logic of reduction and asceticism.

The gap between the aspiration of the avant-garde to create mass art and Liszt's exquisite, intimate art is bridged by El Lissitzky's exposition filter: his design solutions were both a new form for his time in their own right and showcases for the new forms of his fellow-thinkers.

El Lissitzky was commissioned to design a hall for avant-garde painting and sculpture at one of the fifty galleries at the International Art Exhibition Dresden (1926). The artist devised the *Demonstrationsraum* (Demonstration space) model, which could be altered to accomodate any avant-garde art. With his future wife, the gallery owner Sophie Küppers, Lissitzky selected works by abstractionists including Piet Mondrian, László Moholy-Nagy, and some of his own.

Moving through this space, the viewer was faced with static works of art in dynamic conditions: ribbed walls changed colour, adjustable metal parts in front of specific works could be raised or lowered. This kinetic design changed the way viewers looked at art, space, and other familiar things.

Along with Liszt's *Nuages gris*, Lissitzky's interior is designed to demonstrate the conditions and to a certain extent the results of the cultural upheaval of the late nineteenth and early twentieth centuries — the short but incredibly concentrated period which saw dozens of artistic revolutions completely transform art. Liszt stands at the beginning of this journey with *Nuages gris*, which paved the way for the new music, and later for the artistic avant garde, which used composers' achievements to create the system of visual coordinates in which we exist today.

1
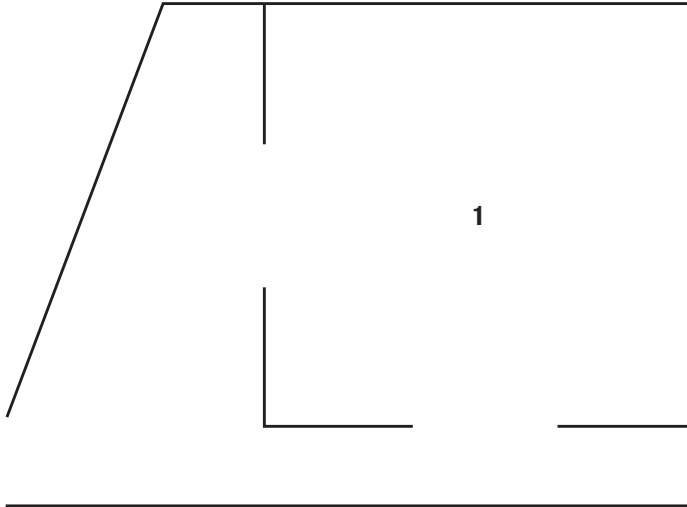
1.   **El Lissitzky** (1890—1941)
*Room for Constructivist Art
at the International Art Exhibition
Dresden*, **1926**
Reconstruction by Neil Patel, 2017
Mixed material
600 × 600 cm
Collection of
V—A—C Foundation

Franz Liszt (1811—1886)
Nuages gris, **S. 199, 1881**

Alexey Goribol *piano*

Recorded at Petersburg
Recording Studio. Commissioned
by V—A—C Foundation (2022)
Sound engineer Alexey Barashkin

VII

VII   Wagner

Richard Wagner obsessively planned and controlled the conditions in which his works were heard and performed. The scenic context for all of Wagner's operas were set out in incredibly detailed comments, resembling a director's screenplay or assembly plans. For the *Ring of the Nibelung* tetralogy in 1876, Wagner went as far as to build a special venue — the *Bayreuther Festspielhaus* (Bayreuth Festival Theatre) — in the land of his chief patron, King Ludwig II of Bavaria.

Wagner's music played a key role in this king's life: after first hearing *Lohengrin* (1848) at the age of fifteen, Ludwig would always identify himself with that opera's main character. He wrote to his fiancé under the name of Lohengrin, and he may well have been thinking of the swan knight when he supposedly drowned himself in Lake Starnberg. The king's appreciation of Wagner's music became increasingly intimate; from 1872 Ludwig listened to Wagner's operas without an audience — performances at the Munich national theatre were given for a single viewer.
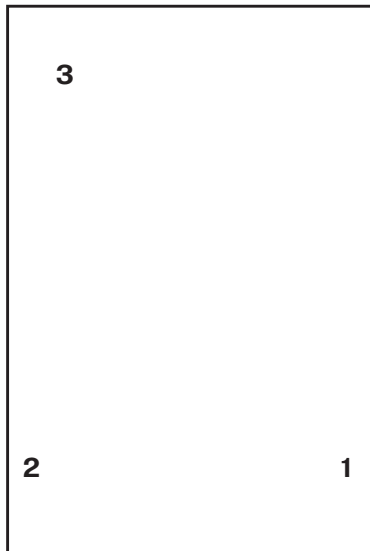
Tristan and Isolde (1865) was another of Ludwig's favourites — a landmark work in the history of music, both marking the peak and heralding the end of European Romanticism. Its symbol was the Tristan chord that is heard in the first bars of the opera, a dissonant chord which the composer left unresolved in defiance of tradition. The score is a watershed between Late Romanticism and Modernism, filled with expectations of disaster and opening the door to the music of the twentieth century.

The photographs of Hiroshi Sugimoto and the sculpture of Nairy Baghramian take us back to the temporal basis of music as such. Both works strive to capture the elusive — to construct an architecture of time, to depict the unportrayable.

Baghramian, a German artist of Iranian descent, looks at what is unstable and fragile in sculpture and architecture, as well as in surrounding reality. Her installations are frequently contained in pre-existing struc-

tures or buildings. The works from her *Dwindlers* (2018) cycle recall drain pipes, ice frozen in pipes, or rivers that have been taken out of a mountain gorge. They are transparent fragments, roughly spliced together by zinc brackets or stuck together with furious splashes of chemical glue, cautiously climbing the walls, clinging to one another, balancing on the verge of extinction — one gets the impression they should serve as conductors for a certain lost compound: liquid, gas, or sound.

In his *Theatres* series, the Japanese photographer and architect Hiroshi Sugimoto creates an instantaneous imprint of the prolonged, rich experience that viewers receive at the cinema. By opening the shutter and exposing the film for the duration of an entire feature film, Sugimoto obtains a still with a bright screen — the only source of light in the cinema hall. For many years, Sugimoto photographed American cinemas of the 1920s–1930s, drive-in cinemas of the 1940s–1950s, the ruins of abandoned cinemas in Newark and Boston, and the historical cinemas of Europe. In these photos, which seem to have acquired all the light and emotion of blockbusters, cinemas and their rows of seats and intricate interior details become sacred spaces that inspire awe, preserving the fragile public solitude of the viewer, in many ways resembling the solitude of Ludwig II at a performance of a Wagner opera.

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1. **Hiroshi Sugimoto** (b. 1948)
Castro, San Francisco, **1992**
From the *Theatres* series
Paper, gelatin silver print
42.2 × 54.3 cm
Collection of
V—A—C Foundation

2. **Hiroshi Sugimoto** (b. 1948)
Stanley, New Jersey, **1978**
From the *Theatres* series
Paper, gelatin silver print
47.6 × 57.8 cm
Collection of
V—A—C Foundation

3. **Nairy Baghramian** (b. 1971)
Dwindler_Ravine, **2018**
Glass, zinc coated metal,
coloured epoxy resin
540 × 53 × 69 cm
Collection of
V—A—C Foundation

Richard Wagner (1813—1883)
**"Prelude" to the opera *Tristan
and Isolde*, 1865**

USSR State Symphony Orchestra
Conductor Yevgeny Svetlanov

(c) Melodiya

Listen to the full
recording here

Curators:
Katerina Chuchalina
Andrei Parshikov
Dmitry Renansky
Andrey Titov-Vrublevsky
Andrei Vasilenko
Elena Yaichnikova

Authors:
Francis Bacon
Nairy Baghramian
Ludwig van Beethoven
Hildegard von Bingen
Marc Camille Chaimowicz
Ivan Chuikov
Shannon Ebner
Alberto Giacometti
Kirill Gluschenko
Francisco Infante-Arana
Irina Korina
El Lissitzky
Franz Liszt
Vladislav Mamyshev-Monroe
and Valery Katsuba
Karlheinz Martin
Lucy McKenzie
Irina Nakhova
Giovanni Battista Piranesi
Gerhard Richter
Hiroshi Sugimoto
Robert Schumann
Cindy Sherman
Dmitry Shostakovich
Johann Strauss
and Arnold Schoenberg
Vsevolod Tarasevich
Anastasia Tsayder
Oleg Vassiliev
Mikhai Vrubel
Richard Wagner

Performers:
Mikhail Andrushchenko
Dmitry Chernyshenko
Georgy Dolgov
Alexey Goribol
Elena Grigorieva
Olga Komok
Kirill Kondrashin
Evgeny Krivoshein
Mikhail Krutik
Lyubov Lazareva
Fedor Lednev
Nicholas Mazhara
Carlos Navarro Herrero
Vladislav Pesin
Alexey Petrov
Evgeniy Rumyantsev
Eleni-Lydia Stamellou
Yevgeny Svetlanov
Victoria Velkova
Symphony Orchestra
of the Moscow Philharmonic
USSR State Symphony
Orchestra

Architect:
Elizaveta Sazonova

Set design:
Aleksandr Barmenkov

Producers:
Alexandra Chistova
Alisa Kekelidze
Ksenia Makshantseva
Dmitry Ryabkov

Technical production:
Andrey Belov
Alexandr Dolmatov
Artem Kanifatov
Pavel Luzhin
Konstantin Petruk
Nikita Tolkachev

Registrars:
Daria Krivtsova
Sofiya Lazareva

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and inclusion curators:**
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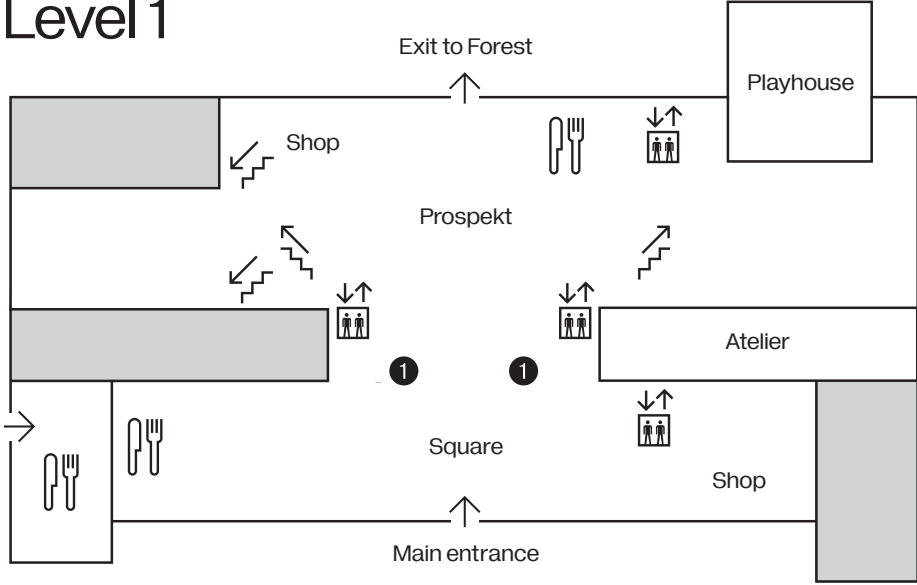Simon Patterson

**Exhibition
partners:**
OVCHARENKO
Moscow Museum
of Modern Art
Multimedia Art
Museum Moscow
Pushkin State Museum
of Fine Arts
Schusev State Museum
of Architecture
State Tretyakov Gallery
V–A–C
XL Gallery

Project partner:

МЕЛОДИЯ

GES-2 House of Culture brings together exhibition halls, a library, a cinema and concert hall, artist workshops, studios, and residencies, shops, a restaurant, cafes, a playground, and an auditorium for public educational events. The purpose of the House of Culture is to acquaint a wide audience with contemporary culture and encourage visitors to actively take part in its shaping.
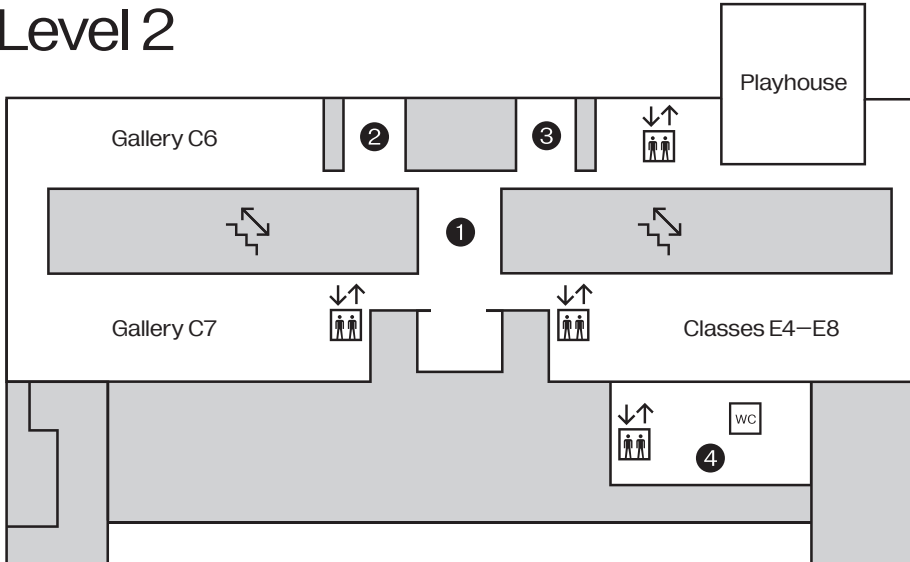
GES-2 is the main site of the V–A–C Foundation in Russia. The Foundation works with Russian artists to expand the cultural space by holding exhibitions, publishing books, and running educational initiatives.

Level 1

Exit to Forest

Playhouse

Shop

Prospekt

Atelier

Square

Shop

Main entrance

1 Information desk

Level 2

Playhouse

Gallery C6

2　　**3**

1

Gallery C7

Classes E4—E8

WC

4

1 Central Platform　　**2** Platform 2　　**3** Platform 3　　**4** Library

Level –1

Parking access

Parking

Access to
–2 Parking

Way
to the Vaults

Entrance

Vaults

Gallery C5

Galleries C2—C4

Pump room

WC

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