

Open discussion “How to Gather”

11 December 2017, 19:30

Garage Education Center

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V-A-C Foundation and the Garage Museum of Contemporary Art will host an open discussion on new ways of co-habitation. Russian and international experts will review the current, and try to imagine the future, cultural models of collectivity and public sphere that will allow us to build a space of togetherness and maintain a network of meaningful connections within it.

A discussion on coexistence as a phenomenon of the contemporary world marks the publication of the book *How to Gather*. The book contains experimental recipes of co-habitation from more than fifty participants of the 6th Moscow Biennale of Contemporary Art.

The book will be presented by a historian, activist Ilya Budraitskis. The discussion's participants are: Defne Ayas, director of Witte de With Center for Contemporary Art in Rotterdam and co-curator of the 6th Moscow Biennale; Bart De Baere, director of the Museum of Contemporary Art in Antwerp (M HKA) and co-curator of the 6th Moscow Biennale; Sepake Angiama, the creator of the educational programme for documenta 14, a teacher and a curator; Kate Fowle, chief curator of the Garage Museum of Contemporary Art; Francesco Manacorda, artistic director of the V-A-C Foundation.

The participants of the discussion will try to find together answers to key questions related to the contemporary institution building: how to live together given the dramatic confrontations and collisions of today's world? What measures need to be taken to ensure that artificial and sometimes destructive co-habitation becomes more organic and stays that way?

Francesco Manacorda is Artistic Director at the V-A-C Foundation. He occupied the position of Artistic Director at Tate Liverpool from 2012 to 2017. Francesco Manacorda holds a Degree in Sciences of Education from the University of Turin and an MA in Curating Contemporary Art from the Royal College of Art in London. He was Curator at the Barbican Art Gallery from 2007–2009. From February 2010 to March 2012, he was Director of Artissima, the international fair of contemporary art in Turin. He has been Visiting Lecturer in Exhibition History and Critical Theory at the Curating Contemporary Art department at the Royal College of Art, London from 2006 to 2011. In 2013 he was a member of the International Jury for the 55th Venice Biennale. He is currently Visiting Professor at LJMU School of Art and Design in Liverpool. An experienced art writer he has published articles and reviews in a wide range of arts publications and edited numerous publications such as Glenn Ligon: *Encounters and Collisions* (2015), *Cathy Wilkes* (2015), *Mondrian and his Studio* (2014), *Art Turning Left* (2013), *Radical Nature* (2009), *Martian Encyclopaedia of Terrestrial Life—Vol. VIII: Art* (2008) and written for several artist's monographs.

Kate Fowle is Chief Curator of Garage Museum of Contemporary Art and Director-at-Large at Independent Curators International (ICI) in New York, where she was Executive Director from 2009 to 2013. Prior to this, she was the inaugural International Curator at Ullens Center for Contemporary Art in Beijing. From 2002 to 2007, Fowle was chair of the Master's Programme in Curatorial Practice at California College of the Arts in San Francisco, which she co-founded in 2001. Before moving to the USA, she was Co-Director of Smith + Fowle in London (1996–2001) and curator at the Towner Art Gallery in Eastbourne (1993–1996). She graduated with a Fine Art degree from Norwich School of Art and was awarded the Arts Council of England Traineeship in Curating from 1991–1993.

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Bart De Baere is the director of M HKA in Antwerp, the contemporary art museum of the Flemish Community in Belgium. Since its merger with the Centre for Visual Culture in 2003, M HKA is active within visual culture at large. It calls itself a 'Eurasian museum', advocating for a greater European openness towards Asia, that vast island of which Europe is actually only a peninsula. M HKA grounds itself in the avant-garde of the period after the Second World War, for which the city of Antwerp was an important hub. This international, open tradition is continued by the museum into an openness to the multipolar world of today. Earlier on, Bart De Baere worked in the Museum of Contemporary Art in Ghent, where he curated numerous exhibitions, notably 'This is the show and the show is many things' in 1994. He was also one of the curators of Documenta IX in Kassel (Germany), a consultant for the city of Johannesburg involved in establishing its first biennial, a member of the International Advisory Council for the network of Soros Institutes for contemporary art in Eastern Europe, a co-founder of the Brussels Kunsthalle 'Wiels', and curator of the 6th Moscow Biennale. Bart De Baere has written and published extensively on art and on institutional issues.

Defne Ayas is the director of the Witte de With Center for Contemporary Art in Rotterdam. During her directorship, Witte de With (co-)curated and commissioned long-term projects, group exhibitions and solo projects, including Kunsthalle for Music by Ari Benjamin Meyers (2017–2018); The Music of Ramon Raquello and his Orchestra by Eric Baudelaire (2017); Öğüt & Macuga by Ahmet Öğüt and Goshka Macuga (2017); The Ten Murders of Josephine by Rana Hamadeh (2017); Relational Stalinism — The Musical by Michael Portnoy (2016); Art in the Age of..., a three-part series with focus on energy and raw materials, asymmetric warfare and planetary computation (2015); Bit Rot by Douglas Coupland (2015); Character is Fate by Willem de Rooij (2015); Blueprints by Qiu Zhijie (2012); The Humans, a theatrical play by writer and artist Alexandre Singh — and its monthly summits Causeries (2012–2013) as well as the award-winning exhibition The Temptation of AA Bronson (2013). Ayas has worked on a number of biennial projects as: curator of the Pavilion of Turkey in the 56th International Art Exhibition, Venice Biennale; co-curator of the 6th Moscow Biennale; co-curator of the 11th Baltic Triennale; city curator for the 9th Shanghai Biennale and curator-at-large at PERFORMA in New York and Spring in Hong Kong.

Sepake Angiama is a curator and educator, whose interest lies in discursive practices, the social framework, and how we shape and form our experience in understanding the world. This has inspired her to work with artists who disrupt or provoke aspects of the social sphere through action, design, dance, and architecture. While in her position as Head of Education, Documenta 14 she initiated the project Under the Mango Tree: Sites of Learning in cooperation with ifa (Institut für Auslandsbeziehungen) which gathers artist-led spaces, libraries and schools interested in unfolding discourses around radical education practices that destabilize the European canon, through examining notions of unlearning and indigenous knowledge. Previously she was the Head of Education for Manifesta 10 hosted by the Hermitage Museum, Saint Petersburg. She is currently a Fellow for BAK (basis von actuele kunst) where she addresses through her research, Her Imaginary, how science fiction may be the perfect tool for capturing a political and social imagination.

Ilya Budraitskis is a publicist, historian, art critic. He is also a member of the editorial boards of Moscow Art Magazine and LeftEast. His texts are regularly published in E-flux (New York), WdWReview (Rotterdam), Krytyka Polityczna (Warsaw), NZ, Colta.ru, Seance, etc. He is an editor and co-author of the books Post-post-Soviet? Art, Politics and Society in Russia in the Turn of the Decade (Chicago University Press, 2013, in collaboration with Ekaterina Degot and Marta Dziewanska) and Pedagogical Poem (Marsilio Editori, 2014, in collaboration with Arseny Zhilyaev), and author of Dissidents Among Dissidents (Free Marxist Publishing, 2017), which was nominated for Andrey Bely Prize in the category 'Research in Humanities'.

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“How to Gather”

The globalised world at the onset of the 21st century is hyper-connected, but at the same time ever more rife with conflict and antagonistic impulses. How to Gather brings together a remarkable group of cultural and scientific practitioners who reflect on the conditions as how to overcome this, in the span between the individual and the world. The publication is an outcome of the 6th Moscow Biennale for Contemporary Art 2015 — a ten-day programme that enacted the question of gathering.

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V-A-C Foundation is dedicated to the development and international presentation of Russian contemporary culture — across a multitude of forms and within the framework of a joint exhibition, educational, and publishing programme. V-A-C Foundation considers artistic production as central to its activity and essential for understanding contemporary cultural processes and stimulating new answers to its challenges.

The opportunities V-A-C Foundation provides, to engage with and interrogate international cultural practices, aim to expand the platform for homegrown talent and encourage an independent artistic language. As a key speaker for contemporary Russia, V-A-C Foundation establishes new cross-cultural dialogues and incites an exchange of ideas through new collaborations and alternative settings for bringing different artistic practices together within a single vision for arts and culture.

V-A-C has recently launched Palazzo delle Zattere, a new exhibition and education space in Venice and work is underway to develop a major art site in Moscow, designed by Renzo Piano Building Workshop, due to open in 2019.

www.v-a-c.ru

Garage Museum of Contemporary Art is a place for people, art, and ideas to create history. Through an extensive program of exhibitions, events, education, research, and publishing, the institution reflects on current developments in Russian and international culture, creating opportunities for public dialogue, as well as the production of new work and ideas in Moscow. At the center of all these activities is the Museum's collection, which is the first archive in the country related to the development of Russian contemporary art from the 1950s through the present. Founded in 2008 by Dasha Zhukova and Roman Abramovich, Garage is the first philanthropic organization in Russia to create a comprehensive public mandate for contemporary art and culture. Open seven days a week, it was initially housed in the renowned Bakhmetevsky Bus Garage in Moscow, designed by the Constructivist architect Konstantin Melnikov. In 2012 Garage relocated to a temporary pavilion in Gorky Park, specifically commissioned from award-winning architect Shigeru Ban. A year later, a purpose-built Education Center was opened next to the Pavilion. On June 12, 2015, Garage welcomed visitors to its first permanent home. Designed by Rem Koolhaas and his OMA studio, this groundbreaking preservation project transformed the famous Vremena Goda (Seasons of the Year) Soviet Modernist restaurant, built in 1968 in Gorky Park, into a contemporary museum.

Garage is a non-profit project of The IRIS Foundation.

www.garagemca.org

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