

**NORDWIND**

FESTIVAL

**BALAGAN!!!**

CONTEMPORARY ART FROM THE FORMER  
SOVIET UNION AND OTHER MYTHICAL PLACES

14 NOVEMBER – 23 DECEMBER 2015

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STIFTUNG  
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Im Max Liebermann Haus

KühlhausBerlin

MOMENTUM  
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The global platform for time-based art

WWWWHAT IS BALAGAN!!!?????????

///////An unholy cockup.....

///////A magnificent orgy.....

///////An impossible dream.....

Cloud Cuckoo Land, Schlaraffenland, Lubberland,  
the Land of Milk and Honey, рай земной.

The visions and nightmares of charlatans and politicians.

The silent majority.

The manipulative minority.

THE WORLD UPSIDE DOWN

A fairground booth or puppet show.

Commedia dell'Arte (strolling players, jugglers, clowns, Pierrots,  
tricksters, young lovers, kissing and sobbing in the light of the moon.)

BEAUTY

Polichinelle, Kasper,  
Punch (and Judy),  
Karagöz, Petrushka,  
Grand Guignol.  
Bread. Circuses.

GREED

Cash king, values broken.  
Poverty grows fat,  
bodies implode with hunger.  
Icecaps melt....  
Clocks turn backwards.

VIOLENCE

Ghosts of history.  
Chickens without heads.  
People the same.  
Stupid, shitty wars....

SNAFU

(Situation Normal  
All Fucked Up).  
Untrammelled, unaccountable  
power in a world gone mad...

Two bald men eternally fighting over a broken comb...

HORROR – SARDONIC LAUGHTER

BBBBBBBBBBBALAGAN!!!????????????????

# BALAGAN!!!

## CONTEMPORARY ART FROM THE FORMER SOVIET UNION AND OTHER MYTHICAL PLACES

14 NOVEMBER TO 23 DECEMBER 2015

**Stiftung Brandenburger Tor im Max Liebermann Haus**, Pariser Platz 7, 10117 Berlin

**Kühlhaus am Gleisdreieck**, Luckenwalderstrasse 3, 10963 Berlin

**MOMENTUM**, Kunstquartier Bethanien, Mariannenplatz 2, 10997 Berlin

Balagan!!! is a popular and much used exclamation in contemporary Russian art that describes, with celebratory gusto, a farce, a fine mess, the most unholy of cock-ups – but it is also the title of a major exhibition curated by David Elliott in Berlin, Dresden and Hamburg, for MOMENTUM and the NORDWIND Festival 2015, of the contemporary art of the former USSR and its former allies.

The exhibition includes over 150 artworks by 75 artists from 14 countries from the former 'East' that all have one thing in common: the artists' struggle to digest what they have experienced, and their attempt to reconcile this with their desire for a new, hopefully better, life and art. Yet this exhibition also reveals a world where chaos and misrule, along with the social comedy that results from it, are scathingly exposed.

In 1999, when Elliott was Director of Moderna Museet, he conceived the exhibition AFTER THE WALL. Art and Culture in post-Communist Europe – also shown in the Ludwig Museum, Budapest and the Hamburger Bahnhof/Max Liebermann Haus in Berlin – its idea was to 'measure' cultural change by showing, for the first time together, the generation of artists that had emerged in the decade after the fall of the Berlin Wall. Now, twenty-five years after this momentous event, the world revealed in BALAGAN!!! seems more restrictive with less hope. Poverty is still a huge problem, nationalisms are again resurgent, ethnic and religious conflicts of many kinds bubble under the surface, and popular cynicism regarding

politics is rife.... Yet, unacknowledged by the West, the autonomy, integrity and talent of many contemporary artists from this region is unimpaired.

In Berlin the exhibition will take place in three different venues: the museum spaces of the Max Liebermann Haus next to the Brandenburg Gate, the rough industrial interiors of Kühlhaus, a former refrigeration plant on Gleisdreieck, and in MOMENTUM, part of the Bethanien Art District in Kreuzberg. A lecture, symposium and performance programme will be organised in co-operation with The Institute for Cultural Inquiry (ICI), the Stiftung Brandenburger Tor and the Hamburger Bahnhof. During the time of the exhibition, works by some artists in it will also be shown at Hellerau, Dresden and Kampnagel, Hamburg.

### THE STORY OF BALAGAN

The story of BALAGAN is strongly embedded within all the arts, particularly in the *commedia dell'arte* that underwent a revival in Russia immediately before and after the Revolution. The Russian word Balagan originally meant 'fairground', or the lightly constructed booths that characterised them. By the 18th century it had become associated with the activities of the people who worked there: puppeteers, clowns and jesters who made fun of and satirised established order.

In 1906, writer and poet Aleksandr Blok (1880–1921) finished his play *Balaganshchik* (variously translated as The Fairground Booth or The Puppet Show), the St. Petersburg première of which was directed by the avant-garde theatre director and actor Vsevolod Meyerhold (1874-1940), who also played Pierrot, its lead role. The riotous events of its opening night proved to be the first salvo in a continuing volley of theatrical coups that lasted until the repression of the early 1930s. Ostensibly, Blok's intent in presenting such a dysfunctional masquerade to the public was to explode the social pretensions of Realist and Symbolist theatre by exposing its melodramatic clichés yet, in doing this, he also expressed the pain and drama of his times as well as that of his own experiences and relationships.

Outside the fairground, BALAGAN also appeared in the coruscating satires of Nikolai Gogol (1809-1852), the brooding, driven characterisations of Fyodor Dostoevsky (1821-1881), the *épatage* of the Futurists and, after the revolution, in the theatre of the Proletcult and Blue Blouses as well as in the absurdist performances and writings of Daniil Kharms (1905 – 1942) and the OBERIU (Union of Real Art) collective. In cinema, too, BALAGAN ran riot: in the 'eccentrism' of Grigori Kozintsev (1905 – 1973) and Leonid Trauberg (1902 – 1990), in *Glumov's Diary* (1923) Sergei Eisenstein's (1898 – 1948) first short, and in Vsevolod Pudovkin's (1893 – 1953) flirtation with Hollywood slapstick comedy.

Intensified by the crisis that led to World War I and its aftermath, BALAGAN also runs as a red thread through the literature and art of other cultures in the East: through the stories and essays of Arthur Schnitzler (1862 – 1931), (Karl Kraus (1874 – 1936), Franz Kafka (1883 – 1924), Jaroslav Hasek (1883-23) and Bruno Schulz (1892 – 1942), the cabaret and theatre of Frank Wedekind (1864-1918) and Bertolt Brecht (1898 – 1956) and, in art, it was the fountainhead of the nihilistic iconoclasm of Berlin Dada (1917-1923).

During the dark years of Stalinist repression BALAGAN flourished both above and underground. A crazy, misplaced sense of carnival pervades Aleksandr Medvedkin's (1900 – 1989) films in the 1930s and may also be perceived in the kabuki-style acting, mask-like characterisations

and random use of colour in Sergei Eisenstein's last film *Ivan the Terrible Part II* (1945, released 1958). The fear, chaos and misrule that typify this time govern the plot of Mikhail Bulgakov's (1891–1940) classic novel *The Master and Margarita* (begun in 1928 and finally published in 1966) and, while Europe was again being again torn apart by war, Mikhail Bakhtin (1895-1975) completed his critical study *Rabelais and the Folk Culture of the Middle Ages and Renaissance* (not published until the 1960s). In this, the inverted, allegorical world of carnival was seen as a safety valve as well as vision of a better life. Dichotomies – such as spirit and body, 'high' and 'low', rich and poor, private and public, sacred and profane, powerful and weak – were no longer tools of dialectics but revealed as methods of social control. The grotesque realism of Rabelais' masterwork became a metaphor for absolute power overthrown – a subversive fantasy that the reader could clearly relate to the present.

In the face of such oppression, sardonic laughter was a release – an uncontrollable, therapeutic, liberating force, sometimes expressed publicly but fertilized by the desperate black humour of the GULAG. After Stalin's death, this laughter echoed aloud in the 'dissident' satirical writings of Andrei Sinyavsky (1925-1997) and Yuli Daniel (1925-1988) who, in 1966, were both put on trial and convicted for 'anti-Soviet agitation and propaganda'. From the early 1970s, it could still be discerned in the visual ironies of such 'Sots Artists' (an ironical abbreviation of Socialist Realism) as Vitaly Komar (b. 1943) and Alexander Melamid (b. 1945) or in the 'child-like' paintings, albums and installations of Ilya Kabakov (b. 1933) and many others....

The creative fusion between the political, social and the personal has continued as an impetus for BALAGAN from the perestroika of the late 1980s until today. But although the appreciation of it may have reached its most developed form in Russia and the former East, as a phenomenon it is universal. The revolutionary politics of laughter, as well as the cathartic release it promises, are important, but this kind of humour has always been engendered by a sense of outrage at the abuse of human rights and values that is far from amusing. This fragile, vulnerable condition that touches upon us all is expressed in the BALAGAN of contemporary art everywhere.

## A DESCRIPTION OF SOME OF THE WORKS IN THE EXHIBITION

### **AES+F**

The laughter invoked by parody, sarcasm or allegory not only acts as a safety valve in times of oppression, but also offers a critical vision for a better life as the world is turned upside down. As in a medieval morality play, the banality of today's consumerism and its social and financial vices, are made tangible. *Inverso Mundus* (2015), the title of a vast moving video 'frieze', premiered earlier this year at the Venice Biennale by Moscow-based artists AES+F, does just this: here, the poor become rich, the wise behave as fools, saints degenerate into sinners, the weak grasp power. No taboo of power or entitlement is spared as these images slice through the cortex of capitalism to expose its poverty of thought and value.

### **Lutz Becker**

Lutz Becker's (b.1941, Berlin) three-channel film installation *The Scream* (2012) is both homage to the Ukrainian filmmaker Aleksandr Dovzhenko (1894-1956) and an elegy relating to the failure of the revolution that, at one time, he clearly supported. Dovzhenko structured his films poetically, with pastoral simplicity set in contrast against modernist self-consciousness. Echoing the title of Edvard Munch's famous painting, Becker has created a montage of segments from Dovzhenko's films, based on dramatic interactions and accidental synchronicities of images and scenes, to tell a story about violence, horror and forlorn hope firmly rooted within the Ukrainian countryside and land, both of which become protagonists in this work.

### **The Blue Noses**

The Blue Noses Group, an artistic duo from Siberia consisting of Alexander (Sasha) Shaburov and Vyacheslav (Slava) Mizin, was founded in 1999. Known for their satirical and often provocative

works, that encompass photography, video, performance and installation, they always use low-tech methods of production in order to parody and critique different aspects of Russian society, art, politics, and religion. Their works are marked by a crude, dark humour, even to a level of autism, that has encouraged some to regard them as Holy Fools – contemporary equivalents of *yurodivy* – mendicants who, during medieval times, were believed to be both insane and touched by God. A selection of their videos and photo-panels will be shown in BALAGAN!!!

### **Sergey Bratkov**

Sergey Bratkov was born in Kharkov, USSR (now Kharkiv, Ukraine) in 1960 and first became known as a member of Vremya [Time], a group of underground artists who pushed far beyond official boundaries to confront such 'taboos' as individual sexuality and volition. Out of this, with Boris Mikhailov (also in BALAGAN!!!) and Sergil Solonskij, he formed the Fast Reaction Group, which produced absurd performances or tableaux, such as *If I were a German* (1994), that ironically imagined a pornographic Arcadia of SS Officers in German-occupied Ukraine.

Two large prints by Bratkov from *Chapiteau Moscow* (2012), each containing two montaged photographs, are shown in BALAGAN!!! along with a projection of all sixty images in the series. In relation to this work, Bratkov describes everyday life in Moscow as 'so comical that the first thing it brings to mind is the circus and clowns with sad make up on their faces... Each movement in a theatrical performance is symbolic and filled with ideas, whereas in the circus the crowd gathers for a spectacle, which is closer to reality and therefore also more risky. In the circus, a lion may eat its tamer, and a trapeze artist...can crash on the ground. But the most important thing in the

circus is the expectation of a miracle. Moscow is a city in which risk and magic are incredibly concentrated. Thousands of people go there each year in the hope of a miracle. The city is a myth in which you can get fabulously rich, marry a princess and triumph over a two-headed dragon. It is a place where fairy tale beauty and riches live next to infinite ugliness and poverty; the two are so tightly knit together that the one can no longer exist without the other. When the “Moscow Circus” voted to stick with its Ringmaster for the long haul, two questions spring to mind: when the public is no longer laughing but caught in tense silence, maybe it’s time to change the repertoire, as well as the Ringmaster? And, for the future, when will a real miracle happen and the circus disappear?’ Such reflections and perspectives appear throughout all of Bratkov’s works.

### **Olga Chernysheva**

Working in film, photography, painting and drawing, Moscow-based artist Olga Chernysheva (b. 1962, Moscow), outlines a multi-layered anthropology of post-Soviet society, while examining and the role of the artist as an observer and chronicler with a singular mix of lyricism, humour, and melancholy. In her video *Trashman* (2011) she continues her investigation into ‘typical characters under typical circumstances’ within the context of illegal migrant labourers from the Central Asian republics of the former Soviet Union who moonlight working ‘invisibly’ in poorly paid temporary jobs. She is also making a special work for the exhibition: a life-size drawing of a contemporary Moscow ‘Pierrot’.

### **Chto Delat?**

Turning away from an allegory that would be familiar to Breughel or Goya, the St. Petersburg collective Chto Delat? casts a Brechtian perspective on what should be evident. *Russian Woods*, also a video installation, combines a Greek chorus with the aesthetics of a children’s school play in a violent, grim fairy tale of animal life in the forest. But childish fears are revealed as ‘truth’

when intercut with snatches from TV newsreels that show mindless, gopnik violence against different groups and minorities. For BALAGAN!!! they are devising a completely new work to be premiered in the exhibition.

### **Katarzyna Kozyra**

Polish video artist Katarzyna Kozyra’s (b. 1963, Warsaw) *Summertale* (2008), part of her broader series *In Art Dreams Come True*, is a vivid contemporary fairy tale unfolding into horror. In a narrative resembling *Snow White and the Seven Dwarves*, the dwarves are female and Snow White appears as three characters: Maestro (Grzegorz Pitulej, teacher of singing), Gloria Viagra (Berlin-based drag queen) and the artist herself, dressed up as Alice in Wonderland. The tranquil and idyllic atmosphere of the female dwarves’ world is brutally disturbed by the arrival of these three characters. That the status quo needs to be restored, no matter what it takes, renders *Summertale* an engaging moralistic parable. In another aspect of the series *In Art Dreams Come True*, the video performance *Diva. Reincarnation* (2005), Kozyra is locked in a double cage – literal and symbolical. The artist, encased in a grotesque prosthetic body and imprisoned in an oversized birdcage, sings the *Olympia* aria from Offenbach’s opera ‘Tales of Hoffmann’. Trilling away, this diva incarnates herself as a grotesque, primeval, quasi-erotic ‘Venus’, a discordant, perverse parody of the performance of femininity.

### **Vladeslav Mamyshev-Monroe (1969-2013)**

Working in Leningrad during the time of perestroika, Vladeslav Mamyshev-Monroe took a completely new direction in Russian art by adopting different roles, one of them that of the glamorous Hollywood film star, Marilyn Monroe, whose tragic fate became his signature. During the late 1980s, he was the script writer and director of *Pirate TV*, broadcast from his apartment, in which he played the role of a dysfunctional chat show host, interviewing visiting artists and curators and going to art exhibitions, as well as acting

out the roles of Marilyn, Adolf Hitler, Eva Braun, and Maria Ivanova, ('a Soviet spy'), in different interludes. Nowhere is his manic energy and eccentric acting style more evident than in *Pirate TV*, where burlesque is juxtaposed with sympathy and humanity to create a unique hybrid that has become his enduring legacy as an artist. For the first time in Germany, a mini-retrospective of his paintings, films, photographs and performances will be presented that includes the eponymous Marilyn as well as Sherlock Holmes, Jesus, Lyubov Orlova, Lolita, heroes and heroines from Russian folk tales, the entire Soviet Politburo and members of the current Russian government.

### **Natalie Maximova**

Great attention has been paid in the West to the restrictive, homophobic views of the Russian Government and Orthodox Church, yet the resistance to this within Russia neither began nor ended with the arrest and release of Pussy Riot. In *True Self* (2014), an extended series of documentary portraits, Natalie Maximova, a graduate of Moscow's Rodchenko Art School, has depicted the hopes and dreams of transsexuals across Russia, quoting extracts from their conversations alongside empathetic images that incorporate the ways in which her subjects would like to be seen.

### **Almagul Menlibaeva**

In *Kurchatka 22* (2012), a five-channel installation interspersing video documentary with elements of fantasy, Kazakh artist Almagul Menlibayeva (b. 1969, Almaty) visits the desert wasteland of Semipalatinsk, the former Soviet chief nuclear test site. She films its derelict condition and interviews old country people, survivors of the tests and radiation, that have always resided there and who relate their experience of the early 'test' explosions. Woven through these memories, this arid landscape, and the derelict remains of once busy offices and laboratories, is the presence of enigmatic female spirits – *peris*, avian-human hybrids – who reoccupy this blighted land.

Like the furies in Greek tragedy, they appeal to fate and the gods, lamenting the past of this discarded place and avenging wrong-doing. But these creatures also suggest a seductively different, parallel world, free from science and its destruction, in which people and animals may unite in nature to roam once again the boundless steppe.

Menlibaeva's experimental documentary *Transoxiana Dreams* (2011) addresses the social, economic and ecological situation of the locally called Aralkum generation. These are the people who live in the vast region of the Aral Sea that is rapidly receding because of the irrigation policies of the Soviet era that diverted water for the growing of cotton. The artist reveals the impact of this on a formerly thriving area, with tourism, beaches and fishing fleets, now transformed into a constantly growing salt desert. In a dreamlike mixture of documentary and fantasy, she depicts these peoples' struggle to survive.

### **Ciprian Muresan**

In his single-channel video *Dog Luv* (2009) a ludicrous Orwellian puppet show devised and filmed by the Romanian artist Ciprian Mureşan (b. 1977, Dej), dogs pronounce and declaim enthusiastically about a range of political issues and injustices with each one barking vigorously their agreement or dissent. Within an unsettling vacuum between command and debate, Mureşan ironises human values by examining the dangers and opportunities of counteracting repression. Disquietingly, the moral miasma of his 'dog eat dog world' highlights the similarities as well as the differences between characteristics usually regarded as unrelated: violence and innocence, premeditation and immaturity, altruism and arrogance.

### **Sasha Pirogova**

Award-winning artist Sasha Pirogova (b. 1986, Moscow), a graduate of the Rodchenko School, is one of the few young artists from Moscow working with performance as well as video. In her work,

people adapt automatically to the mechanics of their physical environment, relinquishing their autonomy to the rhythm and structure of the work. Her video-performance *BIBLIMLEN* (2013) is a behind-the-scenes look at Moscow's Russian State Library (the former Lenin Library), in which the interior architecture of the building becomes an active co-author of the piece. Its nuts, bolts, stacks and lifts give birth to characters who communicate directly with the library's structure, as if they are enchanted or bound by their spell. An earlier video-performance, *QUEUE* (2011), is based on Vladimir Sorokin's novel 'The Queue' (1983), "a bizarrely funny saga of a quintessential Russian institution, the interminably long line" (NYT, 2011). Creating an absurdist choreography of hysterics, dependence and clanship, Pirogova takes pains to replay the text through dance to identify the queue as not a physical but a contemporary psycho-social condition. Alongside the video-works on view, She will also perform live in Berlin with a new work commissioned for BALAGAN!!!

### **Arsen Savadov**

Arsen Savadov (b. 1962, Kyiv) first came to public attention in the mid-1990s when he published a series of fashion shoots of scantily clad models taken in cemeteries during funerals, with burials as the backdrop. The shocking and provocative juxtaposition of life and death, happiness and sorrow, power and weakness, transformed into an allegory of pretence and reality, has continued in his works until the present. During the economic restructuring of newly formed Ukraine, he moved to work in disused industrial plants, initially in the coal fields of Donetsk. His *Donbass-Chocolate* (1997) series of large photographs, one of which is exhibited in BALAGAN!!!, show in close detail the semi-naked, coal-dust-caked bodies of former miners, once the Stakhanovite hero-workers of the Soviet Union, now garbed, pathetically and vulnerably, by the wispy fronds of ballerinas' tutus. *Collective Red* (1998), a subsequent series, moves from the mine to the abattoir where the, once heroic, story of bullfighter and the minotaur is played out amongst the workers in a blood-spattered slaughterhouse.

The 'minotaur' is, in fact, a naked male figure 'wearing' a real bull's head confronted in 'a moment of truth' by the elegantly garbed matador. Savadov's latest photo series *Commedia dell'Arte in Crimea* (2012), a reference to both *balagan* and to Picasso's 'Blue Period', sets the traditional story of Pierrot, Harlequin and Columbine in the timeless spaces of the mansions, coasts, and forests of Crimea, brought up to date by reference to the current conflict with Russia. In this absurd, melancholic allegory of fratricidal strife, these figures seem frozen, unable to act, without conviction or future. Three large prints from the series will be shown in BALAGAN!!! and the whole series of 19 images will be projected.

### **Leonid Tishkov**

Born in the Ural Mountains and currently based in Moscow, Leonid Tishkov's (b. 1953, Nizhnye Sergi) poetic and metaphysical oeuvre spans a broad and unconventional range of media, including installation, sculpture, video, photography, works on paper and books. He is widely known for his social and artistic project *DABLOIDS*, which he initiated directly after the fall of the Soviet Union. These small and large red creatures, consisting of little heads on large feet, may be understood as emblems of the burden of personal experiences, views and prejudices. As such, they become an ironical representation of all symbols and opinions referring to homeland, nationality and religion and therefore expressions of language, history and social identity. And, as the artist once warned 'Foreign Dabloids can be dangerous' – a fact clearly demonstrated in his 1998 short video, *War with Dabloids*.

### **Oleg Ustinov**

In 2013 Oleg Ustinov (b. 1962, Rostov-on-Don, Crimea), a Rodchenko School graduate, caused havoc with the Russian media by manufacturing official looking notices signed simply by 'The Administration', that asked the residents of housing blocks to look out for and report to the Town Hall any indications of sexual 'abnormality'.

Most people took them seriously and were nonplussed. Some tried to phone the published telephone number either to make a report or protest, others ignored them completely. Soon, when the rash of absurd notices and public reactions to them continued to increase, the newspapers and television got hold of this story that had extended far beyond opinions on the definition of 'deviant' to turn into a detective mystery tracking the origin of the notices. Ustinov's work is a re-creation of one of one of his notices posted in a public hallway along with documentation of the reactions to it in the press and media.

### **Anastasia Vepreva**

Anastasia Vepreva (b. 1989, Arkhangelsk) works in a variety of media, including photography, video, installation, performance, collage, drawing and text. Her video triptych, *Requiem For Romantic Love* (2015), part of her *Movement* series, is a compilation of found footage depicting romantic scenes from cinema and other aspects of popular culture. In this requiem, or dance of death, she parodies the idea of romance as a perfect decoration for patriarchal marriage to expose contradictions within it that are often accepted as 'natural': he beats her and then brings her flowers; dead drunk, he promises her the stars of the heavens; he sleeps around but always comes back home. Jealousy and possessiveness, 'traditional values' that define the dark side of romance, slowly corrode the dignity of both partners. Unless recognized, its deathly impact pollutes countless generations and its vapid false, promise erodes a clear conscience and common decency.

In an earlier work she has examined and made fun of the institutional sexism within Russian media and particularly the ways in which some women bolster their own lack of status. Her video installation *She Has To* (2013) focuses on the absurd content of Reality Shows in which young women ask their elders for advice about how to save their marriages. With unintentional black humour, grotesque hags, in voices distorted by

the artist, unfailingly and repeatedly lay the blame on the young wife for 'failing to look after their "men" properly'.

### **Zip Group**

The Zip Group, four young artists from Krasnodar in south-western Russia, have created a *Zone of Civil Dissent*. Observation posts and control towers built out of rough wood send messages to individual picketing booths designed to protect demonstrators from police batons as they wheel forward with banners and slogans. In the city of Perm, one of these booths was actually 'arrested' and 'kept in prison' for a year before being returned to the artists. But these functional objects also make excellent sculptures that echo the kiosks and booths of the Constructivist avant-garde of the 1920s.

These few works are an indication of the whole BALAGAN!!! exhibition. Coming from different generations, perspectives and places, the artists who have made them reach different diagnoses about problems that face us all. Focussing on the causes and effects of *balagan* as revealed in different manifestations of nationhood, religion, gender, politics and environmental change, they frame them in a critical context. While many people in the world have no alternative to a life in chaos, there is a great difference between *balagan* as a means of critical understanding and as a chronic state of chaotic reality. Unchecked, chaos, too obviously, becomes a vehicle of oppression. *Balagan!!!* reveals its vile, shifting, exploitative nature.

### **About the Curator**

David Elliott is a curator, writer and teacher who has worked as director of modern and contemporary art museums and related institutions in Oxford, Stockholm, Tokyo, Istanbul, Sydney, Kiev and Moscow. A specialist in Soviet and Russian avant-garde, as well as in modern and contemporary Asian art, he has published widely

in these fields as well as on many other aspects of contemporary art. In 1996 he was co-curator of the Council of Europe exhibition *Art and Power. Europe under the Dictators, 1930 to 1945* at the Hayward Gallery, London and the Deutsches Historisches Museum in Berlin and in 1999-2000 was, with Bojana Pejić, Artistic Director of the exhibition *After the Wall: Art and Culture in post-Communist Europe*. In 2011 he curated *Between Heaven and Earth. Contemporary Art from the Centre of Asia* at Calvert 22, London; in 2012 he was Artistic Director of *The Best of Times, The Worst of Times, Rebirth and Apocalypse in Contemporary Art*, the 1st International Kyiv Biennale of Contemporary Art and, in 2014, Artistic Director of *A Time for Dreams*, the IV International Biennale of Young Art in Moscow. In 2016 he will be Artistic Director of *Les Plaisirs d'Amour*, the biennial 56th October

Salon in Belgrade. He is a visiting professor in Curatorial Studies at the Chinese University in Hong Kong and chairman of the board of Triangle Arts Network/Gasworks, London.

### **About MOMENTUM**

MOMENTUM is a non-profit platform for time-based art, with headquarters in Berlin at the Kunstquartier Bethanien, active worldwide since 2010. Through its program of Exhibitions, Education, Public Art, Education, Residencies, the Collection and Performance Archive, it is dedicated to providing a platform for exceptional artists working with time-based practices and to presenting new perspectives on the visual arts.

## BALAGAN!!! ARTIST LIST

AES + F [RU]  
Afrika (Sergey Bugaev) [RU]  
Vyacheslav Akhunov [UZ]  
Shaarbek Amankul [KG]  
Evgeny Antufiev [RU]  
Lutz Becker [UK/DE]  
Blue Noses Group [RU]  
Sergey Bratkov [UA]  
Yvon Chabrowski [DE/DDR]  
Olga Chernysheva [RU]  
Valery Chtak [RU]  
Chto Delat? [RU]  
Vladimir Dubossarsky [RU]  
Andrej Dubravsky [SK]  
Natalia Dyu [KZ]  
Sasha Frolova [RU]  
Ivan Gorshkov [RU]  
Georgy Guryanov [RU]  
Dmitry Gutov [RU]  
Sitara Ibrahimova [AZ]  
Nikita Kadan [UA]  
Aleksey Kallima [RU]  
Polina Kanis [RU]  
Krištof Kintera [CZ]  
Francizka Klotz [DE/DDR]  
Irina Korina [RU]  
Egor Koshelev [RU]  
Katarzyna Kozyra [PO]  
Olya Kroytor [RU]  
Via Lewandowsky [DE/DDR]  
Gaisha Madanova [KZ]  
Vladislav Mamyshev-Monroe [RU]  
Natalie Maximova [RU]  
Yerbossyn Meldibekov [KZ]  
Almagul Menlibayeva [KZ]  
Boris Mikhailov [UA]  
Ciprian Mureşan [RO]  
Kriszta Nagy (Tereskova) [HU]  
Deimantas Narkevičius [LI]  
Ioana Nemes [RO]  
Pavel Pepperstein [RU]  
Sasha Pirogova [RU]  
RECYCLE Group [RU]  
Mykola Ridnyi [UA]  
Arsen Savadov [UA]  
Mariya Sharova / Dmitriy Okruzhnov [RU]  
Haim Sokol [RU]  
Slavs and Tatars [Eurasia]  
Leonid Tishkov [RU]  
Aleksandr Ugay [KZ]  
Oleg Ustinov [RU]  
Anastasia Vepreva [RU]  
VMS Group [RU]  
Stas Volyazlovsky [UA]  
Viktor Vorobyev / Elena Vorobyeva [KZ]  
Vadim Zakharov [RU]  
Sergey Zarva [UA]  
ZIP Group [RU]  
Artur Żmijewski [PO]  
Constantin Zvezdochotov [RU]

**COVER IMAGE:** AES+F, *Inverso Mundus, People and Donkeys*, 2015 HD Still

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