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PARIS/NEW YORK

PARIS/NEW YORK

**SHCHUKIN Gallery**







# SHCHUKIN

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March 2014 Paris

# CHAE SUNG-PIL

Personal Exhibition

## NAMELESS LAND

On March 6, 2014, in Paris (France), Gallery SHCHUKIN presented to the public a personal exhibition of artist Chae Sung-Pil, entitled "Nameless Land". That evening, the display area of Gallery SHCHUKIN on avenue Matignon convened the owners of the gallery Nikolay and Marina Shchukin, who had specifically come to Paris from New York, and a number of collectors - Inés Sastre, Prince Charles-Henri de Lobkowicz, Zinedine Soualem, Charl  e Couture, Christophe Guillarm  , Fabrice de Rohan-Chabot, and others.



Mr and Mrs Shchukin, artist Chae Sung-Pil



Prince Charles Henri de Lobkowicz, Ines Sastre

# CHAE SUNG-PIL

## 채성필

### *Terre anonyme*

7 mars - 30 avril





Chae Sung Pil, the Count and Countess Guy de Brantes



Princess Pierre d'Arenberg, Countess of Charbonniere, Prince d'Arenberg, Pia de Brantes



# MA+D

MIAMI ART AND DESIGN

13-18 FEBRUARY 2014

BAYFRONT | IN THE ROUND

SHCHUKIN GALLERY FOR "MIAMI ART+DESIGN" ART-FAIR:  
BASQUIAT, MIRO, TAPIES, DATUNA...

On February 13, 2014, the ceremonial opening of the Miami Art+Design (MA+D) international fair for contemporary art and design was held in Miami (USA). The fair opened in a new pavilion in Bayfront Park in the center of Miami, on the coast of Biscayne Bay. Guests could attend the VIP only by special invitation. Starting on February 14, the fair is open to anyone who'd like to check out the new Miami art-fair.

SHCHUKIN Gallery became one of the expected participants in Miami Art+Design — the gallery is showcasing in Booth 218. Among the artists whose works the gallery is featuring are famous American neo-expressionist Jean-Michel Basquiat, Catalan master of abstraction Joan Miró, another famous Spanish abstractionist Antoni Tàpies, American painter Paton Miller, French artist Pierre-Marie Brisson, who creates canvases that resemble ancient frescos, and Chinese artist-symbolist Zhang Xiaogang. Gallery SHCHUKIN is also showcasing the works of contemporary American artists Robert and Lynn Bianchi, Belgian artist Natalya Zalogzaya, who employs in her works elements of ancient Chinese painting, and American author of installations done in his own original technique, David Datuna (at the moment, he is engaged in a few major joint projects with Google Glass TM).

Opening this year after a year's intermission, the refreshed Miami Art+Design (MA+D) international fair for contemporary art and design is taking place in Miami (Florida, USA) February 13 through February 18. The art-fair is organized by the creator of the world's largest art displays, International Fine Art Expositions (IFAE), in partnership with the primary French union of art dealers, the Syndicat National des Antiquaires (SNA), which handles the Paris Biennale and takes part in organizing the Salon: Art & Design, New York. The fair is featuring over forty leading galleries from Europe and America. The organizers are expecting over 20 thousand guests at MA+D over the five days that the event will run.









January

2014 Paris

# CHEN WEINONG

## Personal Exhibition

On January 16, as part of a vernissage that drew numerous visitors, Gallery SHCHUKIN presented new works by Chinese artist Chen Weinong. Among the renowned figures from the world of art and finance whose presence marked this dialog between the West and the East were Zinedine Soualem, Sandrine Diouf, Gilbert Costes, Blanca Li, Chayan Khoi, Gaël Pollès, Alastair Cuddeford, Lea Marcaccini (Jimmy Goldsmith's granddaughter), Shan Sa, Archibald Pearson, Marella Rossi, Jean-Pierre Kalfon, Patrick Jeantille, Raphael Santin, and others.



Chen Weinong, Marina Shchukin, Valeria Goreva Vennier, Nikolay Shchukin



Sandrine Diouf, Emmanuel de Brantes

17 janvier - 1<sup>er</sup> mars







Gilbert Costes



Raphael Santin



Gaël Pollès



Alastair Cuddeford, Lea Marcaccini



November

2013 Miami

## VIEWPOINT OF BILLIONS

SHCHUKIN Gallery presents

David Datuna with his innovative project **GOOGLE GLASS™**  
**ART BASEL MIAMI BEACH art-week**

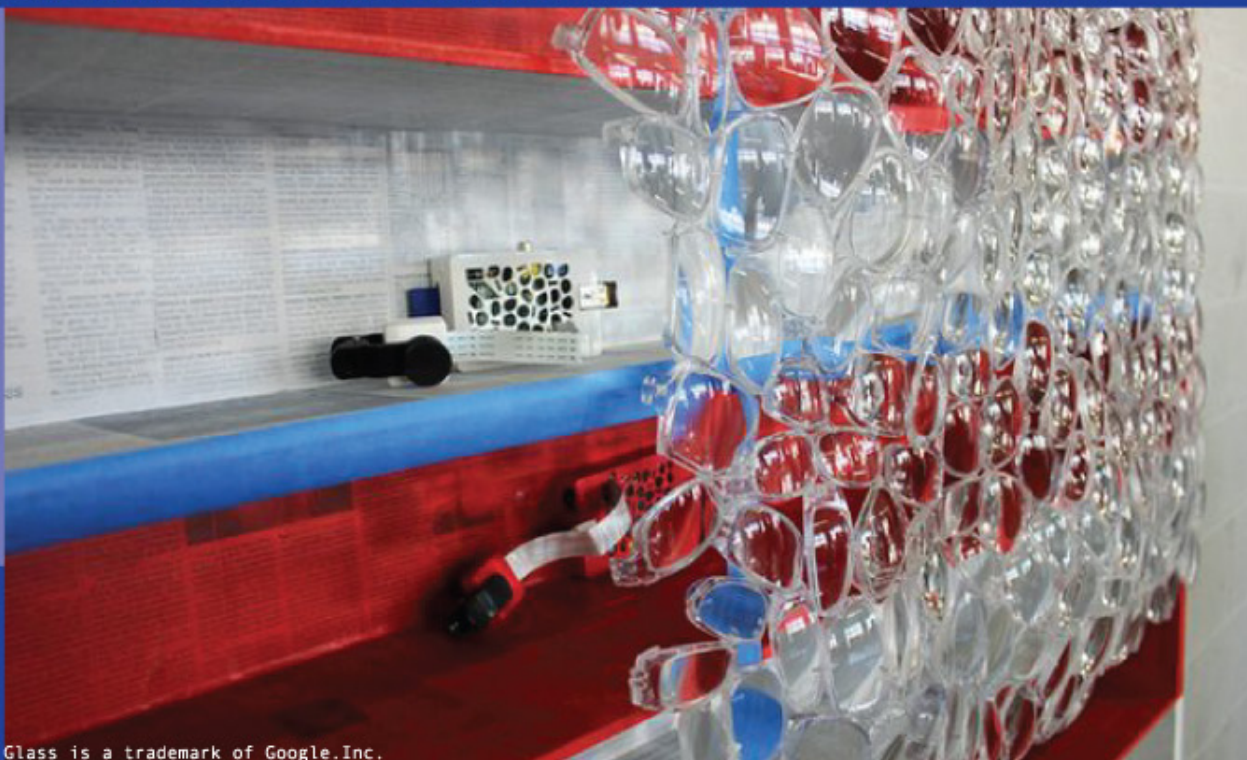
The "clou" of the Art Basel Miami Beach program, David Datuna's work "The Viewpoint of Billions," communicates with the viewers via Google Glass™.

One of the world's major art fairs, the 12th Art Basel Miami Beach international convention is featuring over 200 galleries from across the globe. The fair, which this time will be held December 5 through 8, is presenting the world's contemporary art (painting, photography, video, sculpture, etc.), this year featuring the works of over four thousand artists. Each year, Art Basel Miami Beach is attended by over 50 thousand visitors, art lovers, art critics, curators, gallerists, and art collectors.

David Datuna's freshly completed work, "The Viewpoint of Billions", which Gallery SHCHUKIN is presenting jointly with Kiwi Arts Group, is being called the "clou" of the program and a new experience for the week's cultural events in the course of the largest art fair, Art Basel Miami Beach. "The Viewpoint of Billions" is the artist's project produced jointly with Google Glass™. It features a new generation smart-phone developed by Google™, which comes in the form of spectacles – the transparent display of the device, which is put on just like glasses, is positioned a little above the user's right eye.

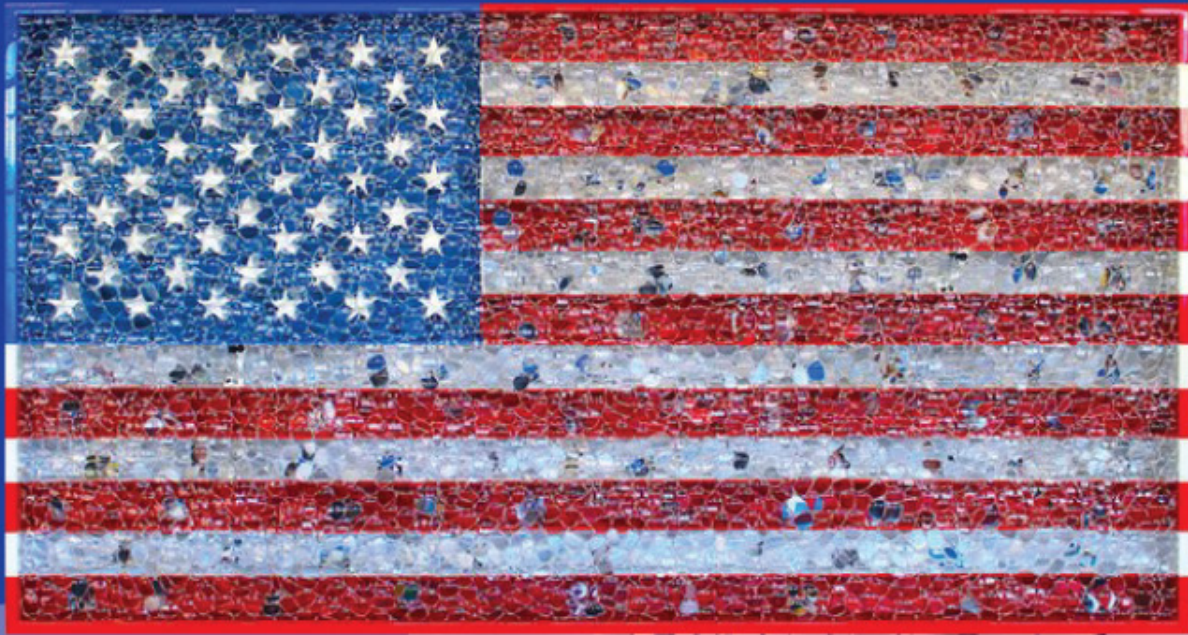
Datuna's work features a large flag of the United States done in the vein of the artist's trademark technique using glass lenses which cover the image, making it multi-dimensional. With Google Glass™ on, the user viewing the work is taken into a different dimension. "When you put on Google Glass™, that's where it all starts," explains the artist. "The flag will directly communicate with its audience, posing its questions on the Glass™ display". In other words, the viewer will be able to talk to a masterpiece.

"Glass™ has changed the way I look at the world of art and my role of an artist in society," says David Datuna. "Now I see that Google Glass™ and mobile technology will forever change the way people look at the world on the whole. This is a totally new experience, which we'll be able to comprehend only if we delve into it on a greater scale. And Art Basel is a chance for each visitor to try this experience for oneself".



Glass is a trademark of Google, Inc.  
\*Glassware def/noun/'glas,we(ə)r/  
apps for Glass







# 2013 PARIS

October

## DAVID DATUNA, USA BEAUTY AND POWER

In October 2013, SHCHUKIN Gallery launched two large personal exhibitions of David Datuna, in Paris and in Moscow, and took part in the Art Élysées art-fair for contemporary art (Paris, the Champs-Élysées).



Opening 10th of October 2013



Nikolay Shchukin and Marina Shchukin



Elizabeth Orlov and David Datuna, artist





Barbara Hottinger  
and her daughter Marella Rossi



Alexander Shatalov, Christina Lebedyanskaya



Chantal Thomass



Cristina Cordula





Maruzio Gianinnoni Ferrari, Helene de Yougoslavie



Mr. and Mrs. Bani Ashem



Ruben Alterio



Sandra Mulliez





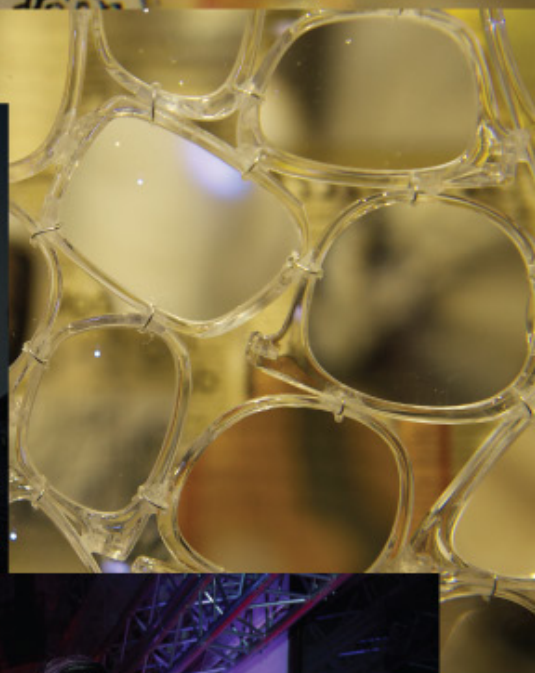








Valeria Goreva Vennier, Guillaume Cerutti, president and CEO of Sotheby's France, David Datuna



Fabrice de Rohan Chabot





ART ÉLYSÉES

OCT.24-28,13

ENVIRONMENT  
AND SYMBOLS

PARIS

Gallery SHCHUKIN  
Stand 129

Zhang Xiaogang  
David Datuna  
Aladdin Garunov  
Andrey Shchelokov,  
**Sasha Semenov**  
Vladimir Migachev  
Natalia Zaloznaya





At the Art Élysées art-fair, Gallery SHCHUKIN presented the artworks of David Datuna, Zhang Xiaogang, Vladimir Migachyov, Aladdin Garunov, Andrey Shchelokov, Sasha Semenoff, and Natalya Zaloznaya.

Gallery SHCHUKIN set up its stand at the Art Élysées fair which was being held October 24 through 28 in the Elysian Fields in Paris, an event that traditionally features major French galleries dealing with the art of the 20th and 21st centuries. The gallery's major themes at the Art Élysées-2013 were the contradictions between the natural and the man-made, a quest for harmoniously apprehending the world through symbols Man turns objects into. Each of the gallery's painters has his/her own ways of representing symbols and space.

David Datuna (USA) turns a symbol into an object, a sculpture into an installation, placing the subject of his consideration – the logos of leading brands, the flags of countries, the objects of the environment – within the space of optical lens refraction.

Zhang Xiaogang (China) and Vladimir Migachyov (Russia) explore the attributes of a generalized, spontaneous landscape. The human in this space is reminiscent of itself through scorched fields, embers on the sea-shore, or a shattered road.

The artworks of Aladdin Garunov (Russia, Dagestan) embody the presence of the spirits of a place in physical traces left by people: an object of daily life – the rug – becomes a symbol and an object of the environment which is perceived as an abstract landscape imbued with deep meaning behind the interweaving of traditions and the realities of the modern age.

Sasha Semenoff (France) depersonalizes the image, uses generalized symbols – the world in his works comes into being around an almost sacral image of a cross above which there towers a shirt. The physical temporal object serves as a token of spirituality and victory over the flesh: crucified is the cloth, but not the spirit.

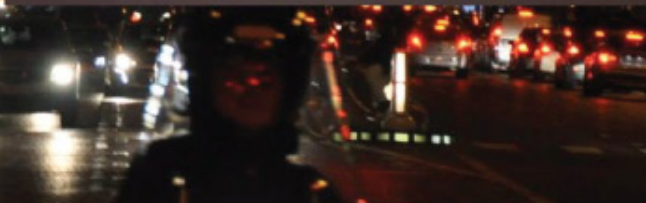
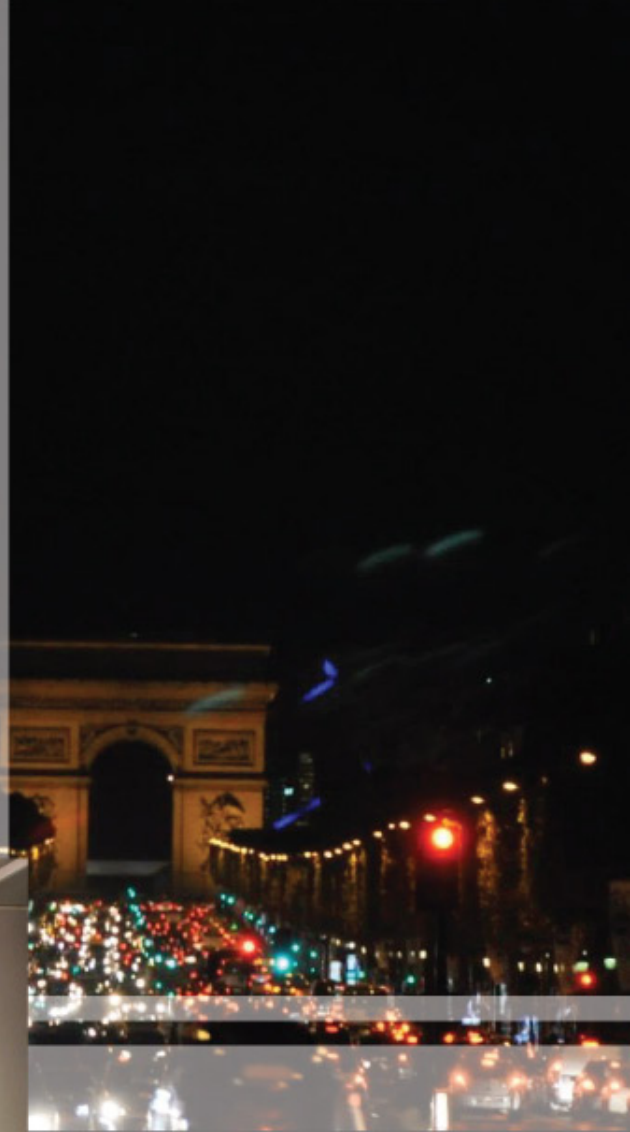
Andrey Shchelokov (Russia) collides two opposite things in the vein of the postmodernist tradition. The spaces of his paintings, mythological and historical, belong to the world of the invisible: the soldiers are here as ghosts of the past, and the spirits turn into symbols of the immaterial world.

Natalya Zaloznaya (Belgium) embodies spaces to be a physical display of recollections. Here each landscape is endowed with millions of threads woven of words that were once uttered here.













# MOSCOW

**Opening**  
**17th of October 2013**

**DAVID DATUNA,**  
**USA**

## EYE to EYE

The SCHUKIN Gallery opens "Eye to Eye" exhibition of David Datuna, a U.S. artist. This is the artist's first large-scale exhibition in Russia.

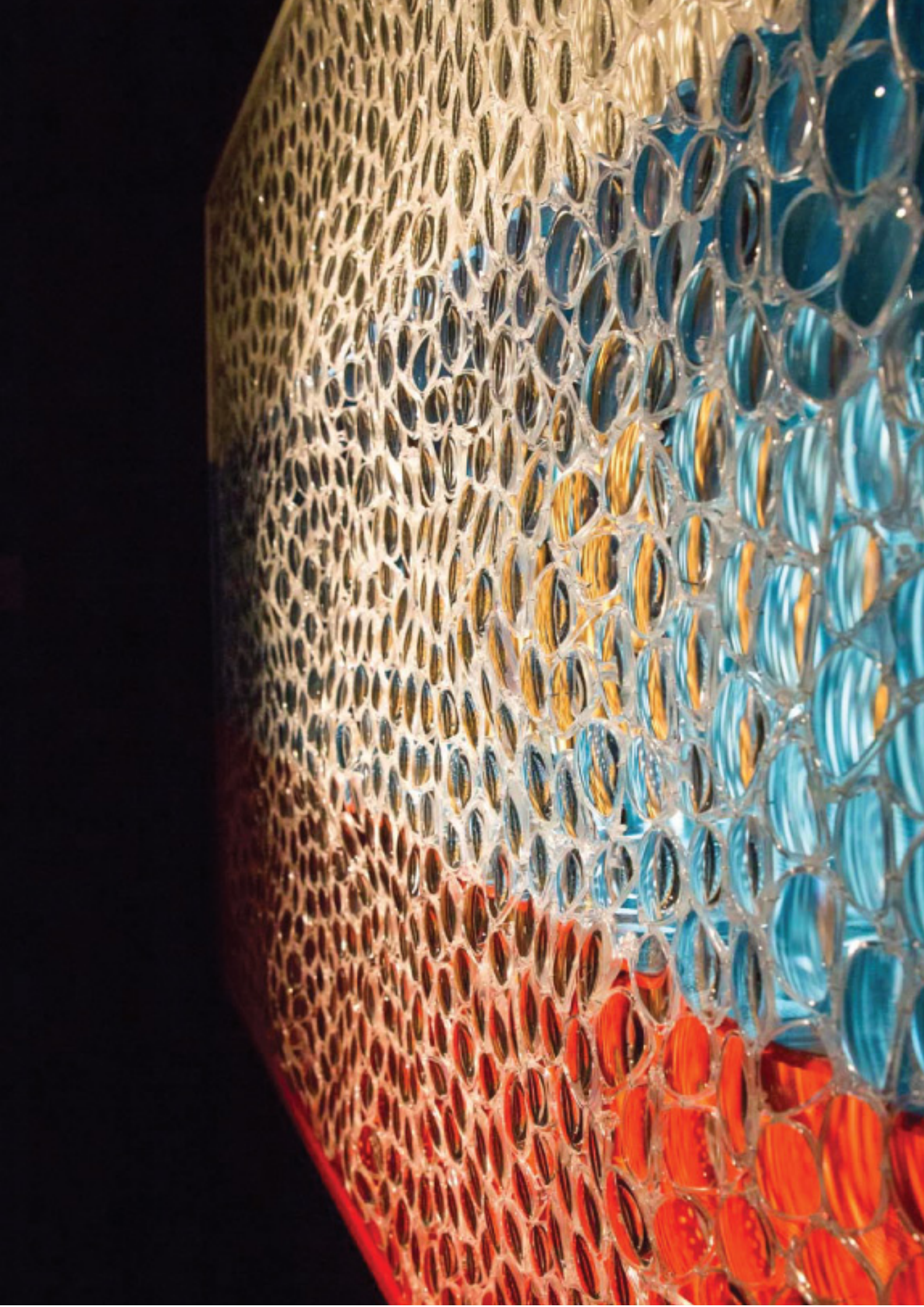
The VIP-opening took place in the evening of 17 October. The celebration dinner in "Vetoshny" gathered collectors, artists, actors and other guests including Natalia Vodianova, a model and organizer of the "Naked Hearts" Foundation, who participated in the opening ceremony.

The private view took place at the art center on the following day, 18 October, to gather art critics, artists, journalists writing on arts and culture, and other representatives of the artistic community. Our camera team mini-interviewed the guests: each could tell what he thought of David Datuna's new works. These interviews will be part of a film about making of this exhibition – spectators will soon be able to watch it in our website.

The exhibition is centered on the portraits of two Russian political figures who ruled the country with a span of one hundred years: Vladimir Putin and Nicholas II. The portraits follow David Datuna's personal technique, each one covered by a layer of interconnected ophthalmic lenses. Images changed by the lenses acquire new meanings: the portraits face each other but not stand in opposition – they are rather chosen as reference points in the system of coordinates designed for a conceptual analysis of the given period of time in the history of the Russian State. The material for this analysis are also covered by lenses, something which makes the spectator to scrutinize each work.

Several of Datuna's works from the "Beauty and Power" cycle are demonstrated in a special room: an eponymous exposition is currently opened at the SCHUKIN Gallery's exhibition in Paris.













Nikolay Shchukin



Tatyana von Wardenburg, gallery Frida Fine Arts Foundation,  
John Mann, official representative of Roman Abramovich





Natalya Vodyanova, top-model,  
founder of the Naked  
Heart Foundation



Alan and Susan Tish (USA),  
collectors



Nikolay Shchukin

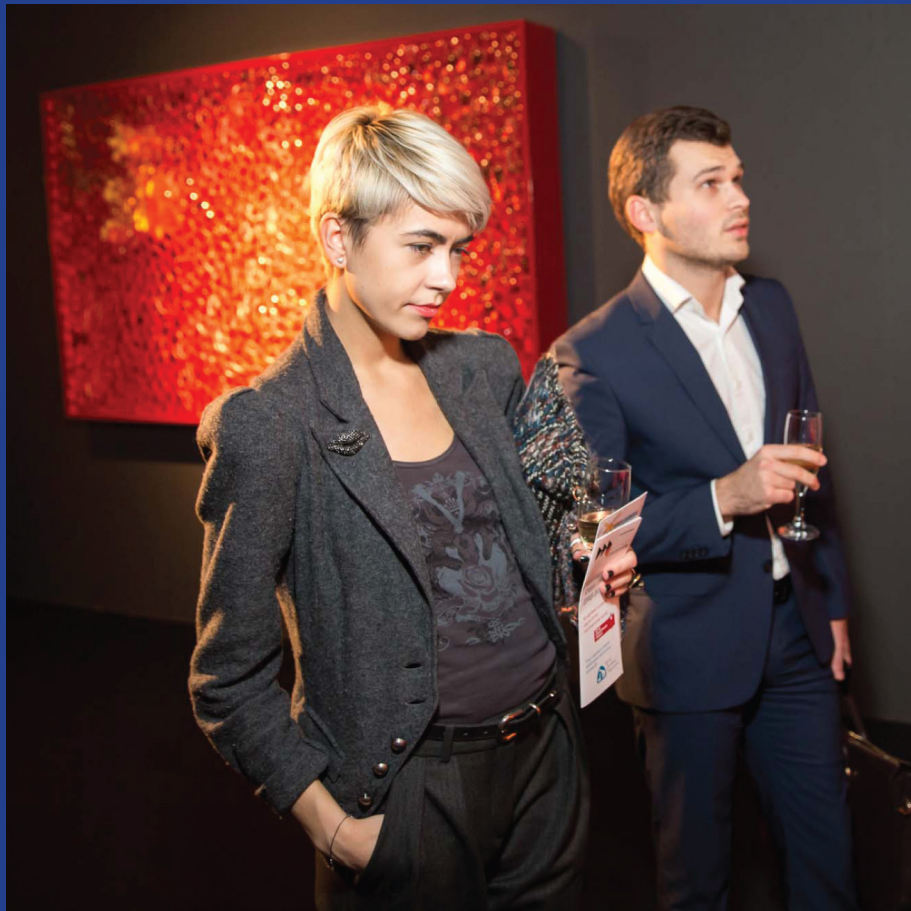


Natalya Vodyanova, Nikolay Shchukin

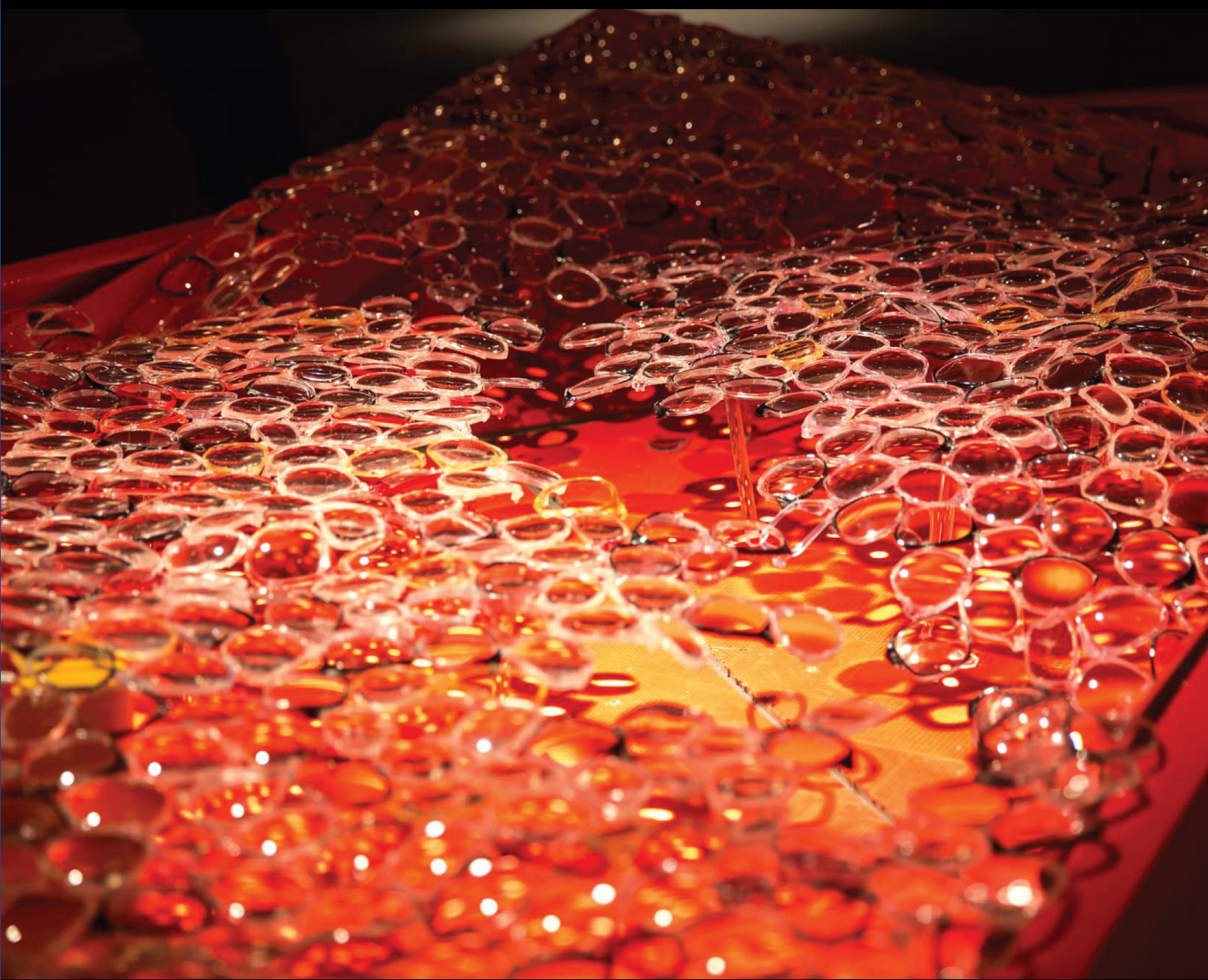




















Alexander Shatalov, poet, broadcaster



Yana Rudkovskaya, broadcaster, producer,  
Elizabeth Orlov, representative David Datuna



Olga Krutaya,  
Alla Verber



2013  
July

NEW YORK  
Southampton

art  
southampton  
presented by Art Miami

JULY 25 - 29, 2013  
VIP PREVIEW JULY 25

Stand A59

## From suprematism to....

*"There is no doubt this is the icon Messieurs Futurists are proposing in lieu of madonnas and brazen venuses..."  
A. Benois, the "Rech" ("Speech") newspaper, dated 9.01.1916, on "Black Square" by Malevich*

SHCHUKIN Gallery (Paris – NY) is presenting for ART SOUTHAMPTON a project that traces the course of the development of visual arts from the primary revolutionary, Kazimir Malevich, to the new quests of the 21st century.

Where have artists arrived at and where are they going, it's being almost 100 years since the painting of the fundamental "Black Square" by Kazimir Malevich? What are they declaring? And are they declaring anything? Is their path a quest for the novel or a return to the old?

We hope that answers to these questions will become obvious to the visitors of SHCHUKIN Gallery's stand at ART SOUTHAMPTON, which will present one of Kazimir Malevich's works from a private collection, as a point of departure for our contemporaries as well, artists who come up with their own currents in art, as, for instance, the synthetic futurism of Alladin Garunov and archetypal figurative of Andrey Shchelokov.

Alladin Garunov conducts his quest within the space of not just the composition and image on canvas and paper but also within the material itself, a combination of materials, with elements of ready-made – using, apart from the canvas, rugs, rubber, artificial fur, rubber boat parts and iron wire, rubber slippers and footprints. The gallery's ART SOUTHAMPTON stand will exhibit his triptych ("Untitled") and a work from the "High fashion" series, which are absolutely opposite in terms of conveying restraint and expression; it is a contraposition of minimalism and expression, an experiment with transforming the image, which is OK with the viewer of a "style icon" – a photo from a magazine on high fashion and something amorphous, impalpable, what is often present in our sensations.

Andrey Shchelokov is searching in the traditional method – painting with oil on canvas (in company with acryl, ink, or gold) – for new opportunities, both in terms of technical expression (pastous, markedly textured objects interact with a background that is light, complexly vibrating, and rich in characters and elements...) – and storyline and conceptual quest. We come across characters from his fictional theater in real life, literally around the corner, who are posing at the background of sights and show through out of the darkness ... The artist, who speaks in terms of images-archetypes, in the "horizontal world" turns the animate into a stencil, and in the "vertical" makes the non-existent animate and absolutely externalized.

Early painting works by Sasha Semenoff are symbols, expression, a parallel world with creatures inhabiting it, images that as if have walked onto canvas from dreams and seem to be about to tear it and walk out into our reality ...

Young artist Pavel Brat also goes beyond the limits of two-dimensional space and creates works from voluminous masses of paper, which are frozen up in their iron hoops looking like either timeless fossils or annual rings in trees... These evoke a sense of movement, life, something increate, but created by nature itself... A series of collages by Pavel Brat takes us back to the notion of the "kaleidoscope philosophy", which was introduced by Malevich.

Handmade books by Mikhail Molochnikov, virtually, are objects, collapsible sculptures. Those are his own treatises with no letters, books-thoughtforms; the artist treats creative work as meditation, translates into his books-objects and images some creatures from a world of the simplest and simultaneously the most complex, of either plants or animals growing one out of the other, and mixes in simple geometric forms as well as round apertures one can peep into like it were a keyhole and see the images at a new angle.

Natalya Zaloznaya, a participant in the Venice Biennale (2005), uses in her paintings text as a visual technique. ART SOUTHAMPTON will feature two of her works, which are meditative-philosophical – the paintings "Across the River..." and "No two mountains are the same..."

Vladimir Migachev often follows the fundamentals of suprematism in his landscapes, which at first glance seem quite traditional. In his paintings, clods of freshly tilled earth are pushing beyond the boundaries of canvas; it feels like you can just extend your arm and you'll be able to scoop a couple of such clods or break off a branch of one of those poplars... The main theme is roads, roadside landscapes, perspectives... wherein you can read suprematic flying triangles, parallelepipeds; a brightly shining sun is also unconsciously associated with some "red circle", which illuminates suprematic compositions by Kazimir Malevich...

In a way, Oksana Levchenya's painting "Collider" also breaks the laws of the genre of traditional planar painting. Done in an almost hyperrealistic manner, the object, which is the symbol of the technical peak of mankind's achievements, all of a sudden discovers its ancient core, an Indian artefact, an ornament created by people who perhaps know thousands of times more about the workings of the universe than we do ...

Sergey Grinevich has chosen pop-art for his search. In his work "I love you", the minimalistic composition incorporates an exclusively personal, even intimate, storyline ... The momentariness of the eternal – the most important words written on the steamy mirror of a shower-room are about to evaporate, but will the feeling? The canvas is divided into two planes... which are almost symmetrical in size but not in content ... The constant interaction of the artist and the muse that inspires him ...

Kazimir Malevich, represented by his work "A Portrait of Ivan Klyun" from the cubo-futurist period, who is familiar with the principles and mysticism of the Russian icon, looks on the contemporary viewer and the works of artists of our time from his painting with a look of eternity....







2013 WEST PALM BEACH  
FEBRUARY  
FLORIDA, USA

AMERICAN  
INTERNATIONAL  
FINE ART FAIR

Palm Beach | Feb 5-10, 2013

[www.aifaf.com](http://www.aifaf.com)

GALLERY SHCHUKIN  
Stand 214













FLORIDA, USA

2013  
January

WEST PALM BEACH  
West Palm Beach

24 28 JAN 2013  
**artpalmbeach**  
ART + PHOTOGRAPHY + DESIGN

**SHCHUKIN**  
**Gallery**  
**Stand 605**

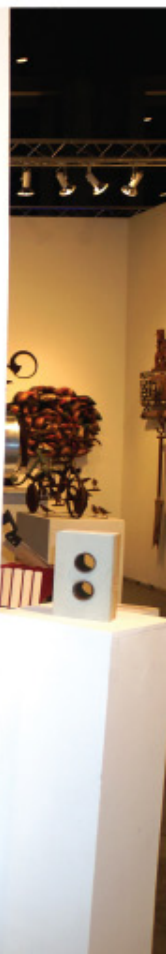
**ALADDIN GARUNOV**  
**VLADIMIR MIGACHEV**  
**Sasha Semenoff**  
**Mikhail Molochnikov**  
**Natalya Zaloznaya**  
**IGOR TISHIN**  
**PAVEL BRAT**  
**ASLAN GAYSUMOV**  
**AZAT BASYROV**











2012  
November

SHANGHAI, China



上海藝術博覽會  
SHANGHAI ART FAIR

2012. Nov.1-4

[www.sartfair.com](http://www.sartfair.com)



[www.galleryshchukin.com](http://www.galleryshchukin.com)

STAND E21

## SILK

Viktor Umnov  
Sasha Semenov  
Natalya Zaloznaya  
Michail Molochnikov  
Aslan Gaisumov  
Pavel Brat



N. Zaloznaya "Diary", 2011, Paper/mixed media, 32x23x54; 32x23x51



## Silk

One of the most important concepts in Western culture is that of the "word," while in Eastern culture "Tao" is similarly preeminent. The cultural essences of "word" and "Tao" are related, and refer to the creation or emergence of something new. As such, they might be considered the backbones of art in both civilizations. In the Gospel of John, the very first phrase refers to the divine nature of this concept: "In the beginning was the Word, and the Word was with God, and the Word was God." In Chinese translation of the Gospels, the phrase begins "In the beginning was Tao..."

In the new century, however, the word is largely becoming digital, and the sacred handwritten word has almost entirely been replaced by words written on machines. People now need electronic intermediaries to decode digital, encrypted texts. The word is dematerializing – in modern society the book is becoming a historical object, a rarity, and as it exits the domain of everyday life it acquires new qualities, for instance becoming a non-functional status symbol, which bring it closer to the realm of art.

We live in an age when the medium of the word is changing. The paper book is being replaced by electronic texts. A similar shift in mediums took place in China at the beginning of the Common Era, when writing on silk was replaced by writing on paper. At that time silk was literally the bridge between civilizations, and not only as a bearer of information; the Silk Road was a major trade thoroughfare. Books, in their classical, archaic, paper form, today play the role of old silk. Gallery Shchukin has created a project dedicated to the connections between the book and art, between the word and Tao, especially for the Shanghai Art Fair 2012.

The project brings together artists from different generations. Its central figure is Viktor Umnov, whose work is deeply philosophical and calligraphic. On old sheets of tin he writes theses, aphorisms and texts about his thoughts on art, Woman, Man and God. With these works he returns to a bygone age, rejecting more concise ways of recording his words in favor of a kind of lifelong book. In Umnov's hands art becomes a language, literally a word with which he expresses his personal experiences, his own creative canon, his path, his Tao. Umnov sometimes deliberately destroys the narrative in his works, writing new ideas atop old ones, covering them with a thick layer of paint, so that the text is barely distinguishable on the surface on the work. And whatever their meaning the words are written perfectly, with meditative calligraphy, which is especially remarkable for an artist who is almost blind.

The studied coarseness of his forms, the exterior uninvolvedness, aloofness of Sasha Semenov despite his generational affinity with Umnov, on the contrary, just draw the viewer into the narrative of the story of human existence. His works now fold space, now roll it out back on in the most minute details, little facets and cells, just like on a book's pages – life runs its course under the artist's regard. People, who become essences in his paintings, and signs interweave in semantic parity, wherein the symbolic path becomes what it's all about, and the creative gesture is equated to the word, which has frozen up in eternity.

A meditative quality is a hallmark of another artist, Mikhail Molochnikov. In his case meditateness is not a characteristic but rather the means and purpose of his works. Molochnikov creates pop-up books with Buddhist ornamentation and anthropomorphic figures in interwoven layers. When closed his books are pierced by perfectly even rings through which it seems possible to fall into another dimension and be cut off from reality.

Natalia Zaloznaya, by comparison, does not reject reality, and instead archives it. Texts in her works are present in their deconstructed, disintegrated form, as primordial things dissolved into molecules, and are a form of memory. Who knows whether this archive can be reconstituted and the information in it brought back to life? If there were a sudden global energy crisis, all the texts on computers and other digital devices would vanish. In Zaloznaya's sculptures, books are also deformed and have become monuments to themselves – they are a distorted form from which it is impossible to extract information.

Aslan Gaisumov, who grew up in Chechnya and witnessed the war, uses books as metaphors for a culture affected by war. Every book, like every culture that has suffered through a war, bears the traces of methodical, cruel and indifferent violence. The books are destroyed and have become useless; they cannot be restored.

The young artist Pavel Brat explores modernity. His "books" are the most perishable media products on the market – glossy magazines. He takes this surface layer of modernity and literally tears it into thin strips, which he gathers into masses resembling topographic reliefs of the earth as seen from a bird's vantage point. Another of his series – collages also made of magazine clippings – is a reflection on the solitude of modern people and the brevity, the transitory nature, of our existence.

Only silk is eternal.







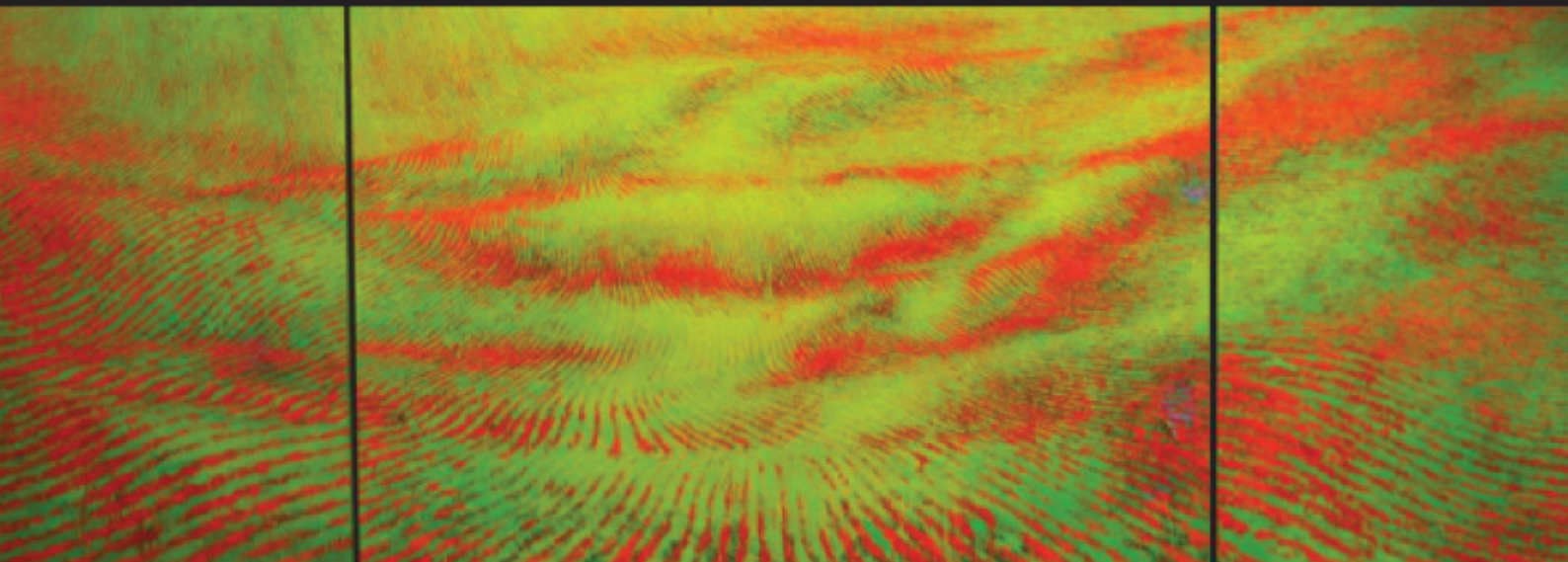
ART ELYSEES

OCT. 18 > 22, 12

PARIS Gallery SHCHUKIN  
Stand 138A  
Sasha Semenov  
Natalya Zoloznaya  
Mikhail Molochnikov

October, 2012

THE ANTHROPOMORPHIC SPACE OF MEMORY





## The Anthropomorphic Space of Memory

Addressing past experience and reconsidering and rethinking the knowledge accumulated by humanity is both a fundamental necessity and a characteristic of art – indeed its defining characteristic. By considering the totality of past acts and events, people and laws, by using the instrument of memory, the artist creates a space in which its essence is reflected and even pinpointed. Memory allows universal knowledge to be understood in terms of personal experience and the construction of systems of meaning. It enables us to subject interactions to analysis. Indeed, some artists consider the space of memory directly. They express and explore this most important of tools, reflecting on the way memory is perceived in the human mind – or rather in human memory. The focus of GALLERY SHCHUKIN's project for Art Elysees 2012 is on working with this space and visualizing one of its aspects.

The gallery's leading artists have turned their attention to memories connected with other people or characters who were once present in their world. This field includes past communications and their consequences, impressions of interactions and communications, the cultural baggage that comes into play in the perception of myths and characters, and in some cases the artists' experiences of creating their own characters. This area is constantly being shaped and modified, and has anthropomorphic characteristics and attributes. It is interactive and changes according to the laws of human existence. Every artist has chosen a particular way of understanding and representing the anthropomorphic space of memory, based on their own life experiences and creative history.

In the work of Mikhail Molochnikov this space is inextricably linked with Buddhist philosophy, and it is unsurprising that he says the process of creation is a form of meditation. Every one of the countless lines in his drawings and sculptures represents, on one hand, a boundary where space is refracted, and on the other they are the layers that lend volume to the image on the surface of the paper. From time to time the surface itself is riven by perfect circles that literally connect different aspects of the processes that make up human life. The image is kaleidoscopically distorted, but in a paradoxical way it adds up to a cohesive picture of an individual human world. For Molochnikov the world of memory is a world of ideas in which the past is inextricably merged with the future in an attempt to get a handle on the nothingness of time.

Sasha Semenoff works with the space of myth, reflecting on the continual presence of myths in the human mind and memory, and their influence on people's thoughts and actions. Myths and fictional characters are such an essential part of human culture that they are perceived as something that really existed in the past – they occur in memory on equal terms with past events. Although they are impossible to verify, there is also no way to refute them while living in the present. In Semenoff's pictures the threads of real space and mythological space are tightly interwoven, and images of personal biographical moments are part of the same series of works as images from the story of Sisyphus and of characters from the Bible.

Natalya Zaloznaya expresses past human existence indirectly – in her works memories of people sometimes appear in relief in landscapes. The uneven contours of these landscapes might suggest fingerprints or the pattern of lines on a palm, or in other words the code that is unique for every person and refers to his particular genes and karma. These codes are magnified a million times, to the scale of an independent world, space or place. Sometimes these memories become a multitude of symbolic silhouettes next to the contours of a sphere resembling a planet. At other times memory is expressed in mere words, in a text, that appears above an empty landscape. All that is human appears and dissolves in narrative, and nature becomes a background, a place, where history once occurred.







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Detail of "Viewpoint of Billions" by **DAVID DATUNA**

For additional information, visit [DATUNA.COM](http://DATUNA.COM) Follow the artist @DavidDatunaVoß and on Instagram @david\_datuna







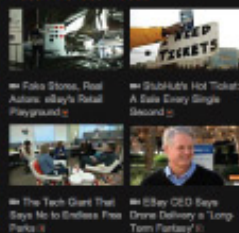
# Google Glass Meets the Art World



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Nov. 26 (Bloomberg) — Artist David Lauder explores how he is integrating his art with Google Glass. He speaks with Jon Erickson on Bloomberg Television's "Bloomberg West." (Source: Bloomberg)

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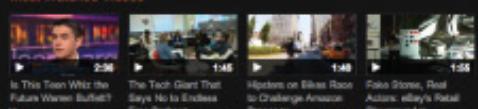


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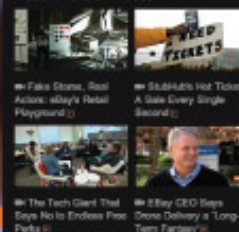
# Google Glass Meets the Art World



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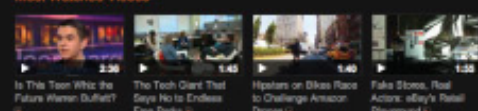


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Jean de Lambertye préside l'association La Demure Historique qui représente plus de 3.000 propriétaires de monuments historiques

Entretien page 5



À Ivry-sur-Seine, le Cricot accueille Michel Aubry et ses « Mises en musique » de monnaies de l'architecture Constructiviste

Paroles d'artistes page 18



Directeur de Paris Photo, Julien Frydman a proposé la faire au premier rang mondial et crée sa version américaine à Los Angeles

Portrait page 38

## Redécouvrir l'identité du peuple kanak



« Un Kanak, kanak, goum, Roms, algériens, chéou, les 100, yéménites, Moule du quel, Brandy, Pato, à Paris, c'est la même chose »

## Paris et la photographie, une belle idylle

■ Dans le sillage de Paris Photo, la photographie investit la capitale. Pages 23 à 28



## 32 Marché de l'art | Galeries

### EN BREF

#### Ouverture de la galerie Shchukin

PARIS ■ Une galerie d'art russe ouvre ses portes à Paris. Elle s'appelle la galerie Shchukin et est située dans le quartier du Marais. Elle est dirigée par la collectionneuse russe Irina Shchukina. Elle expose des œuvres d'art russe et soviétique.

#### Eugène Von Bruenchenhein ou la mise en scène d'un désir partagé

PARIS ■ Eugène Von Bruenchenhein, peintre allemand, expose ses œuvres à la galerie Shchukin. Ses œuvres sont caractérisées par une mise en scène soignée et une palette de couleurs vives.

### ENTRETIEN

« L' »







## GALLERIE SHCHUKIN - Power and Beauty

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Published on Oct 11, 2013  
GALLERIE SHCHUKIN  
Exposition POWER AND BEAUTY, David Datuna  
Du 10 octobre au 2 novembre 2013

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Överlag var årets FIAC mera "konserverativ" än andra år. Galleristerna hade valt ut noggrant och många konstnärer var kända och "säkra kort" på marknaden. I dessa osäkra tider kanske organisationerna oroas att det var bäst att satsa på konst folk väljer investera sina pengar i?

Jennifer Flay verkade anse detta när hon medgav att "I år har vi varit extra noga med att välja ut de gallerier som är starka på den internationella marknaden, som Neugerriemschneider från Berlin, Portes Vilaça från Brasilien (med 4 andra brasilianska gallerier: en nyhet) och David Kordansky från Los Angeles men även nyare gallerier som Vitamin Creative Space från Kina." Inte att förömma är att FIAC framförallt är en konstens handelsplats. "I det avseendet har Flay gjort bra ifrån sig: för tio år sedan, när hon började på sitt ämbete, var det inte ens säkert att mässan skulle kunna fortsätta för den gick så dåligt. En av konstsektornas rubriker var då: "FIAC 30 år. Födelsedag eller begravning?" I år var det "Sämda konst i majestätisk form".



Claire Morgan



För min del tycker jag att konst framförallt ska vara till för att förvåna, förstora och förnyliga oss själva eller glädja besökaren. Det viktigaste att tänka på när man köper ett konstverk är om det länge utan att tröttna på det. Ungefär som när man köper en dyr soffa är kvaliteten kanske bör falla för även om det är på modet just då... Konstverken ska tala till en. Det var få som gjorde denna missa med några undantag av vilka var den i trä gigantiska statyn av Mickey Mouse i av Kaws från det franska galleriet Perrotin och en amerikansk konstnär, David Laupa, som två tredimensionella kullar vilka stod ut i sin originalitet. Ett nyöppnat galleri, Schukin, i Paris visade invigningskonstnär. Flera färgglada skulpturer av indien Anish Kapoor, Claire Morgans fina och uppstickande djur och Jaume Plensas gigantiska huvuden (även utställda på olika ställen i Ben närmast också).



Jaume Plensa / Bordeaux

FIACs uppvisning

Marina Rayse



Medan undervärningen strömlerar med de största gallerierna har flera mindre kända gallerier fått plats på övervärningen där jag stötte på kulturministern som också var intresserad av att besöka konst utöver det vanliga. En av årets nyheter är utställningen av FIAC till flera andra delar av staden. Trädgårdar, museer och långt med floden står installationer och skulpturer utställda till pariserarnas glädje denna ovanligt varma och soliga höst. Konsten expanderar från år till år och det är roligt att se. Många av dessa verk bär ett samhällsmeddelande: till exempel den gigantiska flodskälen i trä med en (levande) människa som sitter på dess rygg och läser en tidning på samma gång som han skriker och visslar för att göra oss uppmärksamma på världens föroreningar (Allora & Calzadilla). Om de lyfter blicken på det fashionabla Place Vendôme hos fasader förväxlas fotgängarna av den japanska konstnären Tadashi Kawamatas små trähyddor som hänger som fåglar på fasaderna.



David Laupa på galleri Schukin



En sak är säker: Paris är en evig fest och festligheterna runt FIAC är verkligen upplysande vare sig man har pengar att investera i konst eller inte.

Anne Edelstam, Paris

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## PTR - October 24, 2013

October 24, 2013 20:00



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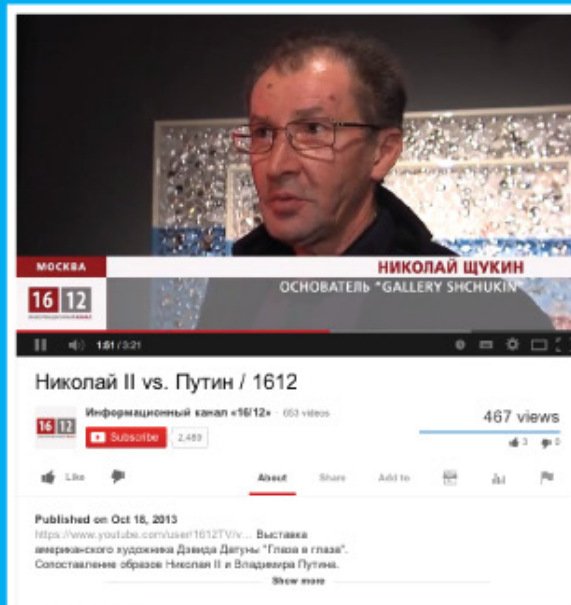
A large online petition calling for Russia's new anti-piracy law to be scrapped, sinks in the State Duma; The FBI investigates a Russian diplomat, believed to be recruiting moles - but it leaves Moscow puzzled over Cold War-era allegations that officials say have nothing to do with reality; Trade with the West or anger the East? Ukraine is at a crossroads as it attempts to sit on two chairs facing opposition at home and from its neighbours; Police in Moscow detain mixed-martial-arts fighter Alexander Emelianenko - on suspicion of brutally beating and hospitalising a 63-year-old man.

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## PTR - October 24, 2013

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A large online petition calling for Russia's new anti-piracy law to be scrapped, sinks in the State Duma; The FBI investigates a Russian diplomat, believed to be recruiting moles - but it leaves Moscow puzzled over Cold War-era allegations that officials say have nothing to do with reality; Trade with the West or anger the East? Ukraine is at a crossroads as it attempts to sit on two chairs facing opposition at home and from its neighbours; Police in Moscow detain mixed-martial-arts fighter Alexander Emelianenko - on suspicion of brutally beating and hospitalising a 63-year-old man.

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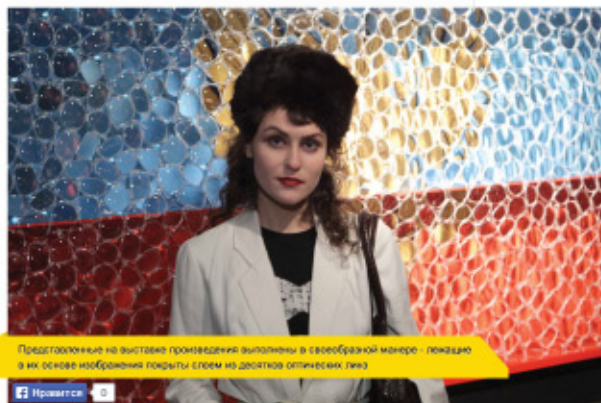
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## Бизнесмены посмотрели в глаза Путину и Николаю II

В арт-центре «Ветoshный» открылась выставка «Глаза в глаза» известного американского художника Дэвида Датуну.



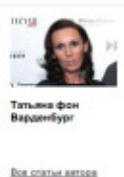
Предложения на выставке произведения выполнены в своеобразной манере – пейзажи в их основе изображены покрыты слоем из десятков оптических линз.

Работы художника привезла в Москву «Галерея Шуина». На VIP-открытии присутствовало несколько сотен гостей, в том числе представителей бизнеса и культуры. Столь масштабная экспозиция Дэвида Датуну, провокационного современного автора, показывается в столице впервые. Ее центральная тема – это сопоставление образов двух российских лидеров, разделенных эпохой: Николая II и Владимира Путина. В истории между ними пролетело столетие, а в выставочном пространстве – полумрак пустоты между висящими напротив друг друга портретами. Атмосфера в выставочном зале создает эффект как бы диалога, идущего между ними. Подобно мастерам эпохи барокко, Датуну возмущает и зрителя в созданное им действо. Следуя идее художника, мы на некоторое время замираем посреди зала, как бы наблюдая за взаимодействием эпох, но, сами того не замечая, превращаемся в часть экспозиции.



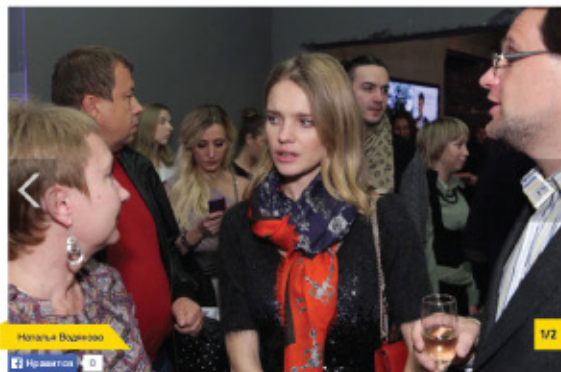
Галерист Николай Шуин

Специальным гостем выставки стала топ-модель и филантроп Наталья Водянова. Дэвид Датуну давно сотрудничает с ее фондом «Обнаженные сердца». Например, в прошлом году созданная им инсталляция «Водянова – любовь миллионов» была продана на московском аукционе в пользу фонда за 600 000 евро. В память выставки тоже состоялся



Татьяна фон Варденбург

Все статьи автора



Наталья Водянова

Нравится 0

Но вернемся к экспозиции. Так что все-таки общего между последним русским царем и нынешним президентом? Почему портреты расположены таким образом, что смотрят друг друга в глаза? Почему в арт-флагах, символизировавших у художника разные периоды жизни нашей страны, соседствуют портреты Путина, Березовского и Ходорковского, а олимпиада в Сочи и фотографии олигархов стоят рядом с изображениями детей-инвалидов и голодных стариков? Может, такая ирония американского художника, или же здесь есть более глубокий подтекст и попытка посмотреть на действительность под другим углом? Или



Представители GNP Group: Юлия Иванова, Мария Зарубина и Оксана Бегун.

Нравится 0

«Попытайтесь увидеть нечто большее, чем просто изображение. Моя выставка «Глаза в глаза» – это возможность переоценить и сравнить реальность прошлого и сегодняшнего. Задуматься над уроками истории и переосмыслить действительность», – советует зрителям Датуну, один из самых провокационных, продаваемых и дорогих художников в мире.



Нравится 0

В целом нынешняя экспозиция интересна как коллекционеру, так и обычному зрителю, любителю искусства. Она дает прекрасную возможность познакомиться с творчеством Дэвида Датуну и убедиться в его многогранности и неординарности. Выставка продлится до 10-го ноября.



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ЗВЕЗДЫ / ВЕЧЕРИНКИ

# Наталья Водянова и другие на благотворительном аукционе

Открытие выставки художника Дэвида Датуну.

18 ОКТЯБРЯ

1 ИЗ 11  
СМОТРЕТЬ ВСЕ ФОТОГРАФИИ

АЛТА БЕРБЕР, ОЛЬГА КРУТАЯ

Американский художник Дэвид Датун известен своими портретами знаменитостей — политиков, исторических личностей, звезд шоу-бизнеса. Среди персонажей картин мастера — и топ-модель Наталья Водянова, приехавшая в Москву, чтобы поддержать очередные мероприятия своего фонда «Обнаженные сердца». Портрет российской модели был в прошлом году продан с молотка за 600 тысяч евро.

В ходе торжественного открытия выставки Датуну в Москве состоялся благотворительный аукцион фонда, на котором в качестве лотов были выставлены несколько работ художника.

Кроме Натальи Водяновой на мероприятии присутствовали Яна Рудковская, Ольга Крутая, Влад Лисовец, Полина Кищенко и другие знаменитости.

1 ИЗ 4  
СМОТРЕТЬ ВСЕ ФОТОГРАФИИ

ТЕГИ: НАТАЛЬЯ ВОДЯНОВА, АЛТА БЕРБЕР, ПОЛИНА КИЩЕНКО, ЯНА РУДКОВСКАЯ

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## Российские политики глазами Дэвида Датуну

16.10.2013

18 октября в арт-центре "Ветошный" открывается первая в России персональная выставка американского художника Дэвида Датуну.

Датун представляет свой взгляд на российскую историю: выставка "Глаза в глаза" посвящена образу двух правителей разных эпох — Николая II и Владимира Путина. В экспозиции не только эти две личности, но также и символы государственной власти, в очередь флаги.

Картинки выполнены в оригинальной технике — они покрыты ламинацией из множества битого стекла: преломляя изображения, разбивая их на осколки, добавляют им дополнительный смысл.

Выставка продлится до 10 ноября, после чего представленные на ней работы примут участие в аукционе; вырученные средства поступят в Фонд помощи детям "Обнаженные сердца".

Адрес: Ветошный пер., 13  
Сайт: www.vetoshny.ru

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Главная > Сельская жизнь

18 октября 2013, 08:02 2 комментария 0 фото Текст: Виктория Давыдова

## Наталья Водянова и другие на открытии выставки

17 октября открылась первая в России масштабная выставка художника Дэвида Датуну "Глаза в глаза". Гости вечера стали Наталья Водянова, Яна Рудковская, Влад Лисовец, Полина Кищенко, Ольга Крутая, Алана Хаманова и другие.

Дэвид Датун — американский художник грузинского происхождения, известный автор инсталляций и коллекционер произведений искусства. Сейчас Датун входит в число самых продаваемых и дорогих авторов современной арт-сцены благодаря создаваемым им портретам мировых знаменитостей, политиков, исторических персонажей. Есть в коллекции работ художника, выполненных в его узнаваемой технике, и портрет Натальи Водяновой под названием "Водянова — любовь иллинов".

Самая модель говорит о творчестве автора:

В работах Дэвида Датуну концепция встречается с красотой, известное она заводит зрителя в состояние восхищения и изумления.

С 19 октября по 10 ноября выставка "Глаза в глаза" будет доступна широкой публике в арт-центре "Ветошный".



МЕРОПРИЯТИЯ / ФОТОРЕПОРТАЖИ

## Благотворительный аукцион Натальи Водяновой

В рамках выставки художника Дэвида Датуну "Глаза в глаза"



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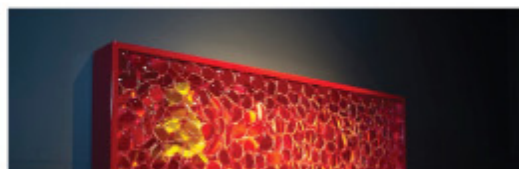
ДОБАВИТЬ В ИЗБРАННОЕ

Вчера состоялось сразу два громких события в мире современного искусства. Во-первых, в столице Великобритании стартовала крупнейшая ежегодная ярмарка Frieze Art Fair 2013, в которой 152 галереи со всего мира представили свои лучшие арт-объекты, во-вторых, в Москве же открылась масштабная выставка американского художника, родившегося в Тбилиси, Дэвида Датуну "Глаза в глаза".

Арт-центр "Ветoshный", выбранный международной галереей Шуккин в качестве выставочного пространства, встречал накануне вечером гостей презентации последних работ художника. В нескольких небольших залах были представлены инсталляции с изображением флагов эпох становления Российского государства. Наибольший интерес вызвали картина "Россия — Всплеск миллионов" и расположенный в самом дальнем зале диптих "Глаза в глаза". Два портрета — Николая II и Владимира Путина напротив друг друга — заставляли многих остановиться и задуматься о совершенно разных периодах в истории нашей страны.



Ян Лавассей



Арт-центр "Ветoshный", выбранный международной галереей Шуккин в качестве выставочного пространства, встречал накануне вечером гостей презентации последних работ художника. В нескольких небольших залах были представлены инсталляции с изображением флагов эпох становления Российского государства. Наибольший интерес вызвали картина "Россия — Всплеск миллионов" и расположенный в самом дальнем зале диптих "Глаза в глаза". Два портрета — Николая II и Владимира Путина напротив друг друга — заставляли многих остановиться и задуматься о совершенно разных периодах в истории нашей страны.



Дэвид Датуну. "Россия — Всплеск миллионов", 2013

Продолжая сотрудничество с Натальей Водяновой (напомним, что в прошлом году инсталляция "Водянова — Любовь миллионов" была продана на московском аукционе в пользу фонда "Обнаженные сердца" за 600 тысяч евро), в рамках открытия выставки состоялось закрытый благотворительный аукцион. Дэвид Датуну выставил на торги семь специально созданных произведений, все вырученные средства от продажи которых будут направлены в фонд помощи Натальи Водяновой.

VOGUE  
LIVE

## Наталья Водянова на открытии выставки Дэвида Датуну в Москве

18 ОКТЯБРЯ ФОТО: НАТАША СЕРГЕЕВА





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### ДЭВИД ДАТУНА: В глаза эпохи сквозь призму линзы...

С 17 октября 2013 года в Москве, рядом с Красной площадью, в арт-центре «Ветошный» международная GALLERY SHCHUKIN

открывает первую в России масштабную выставку американского художника Дэвида «Глаза в глаза». Центральной темой выставки станет сопоставление образов двух

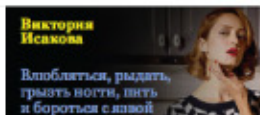
Картин, покрытые панцирем из линз, гипнотизируют зрителя текучестью хроматического, раскрывая суть используемых образов в портретах и флагах, избегая привычных стереотипов и штампов.

На первый взгляд, творчество Дэвида Датунэ наводит на прямые ассоциации с Джаспи художник расширяет границы художественного пространства, вслед за писателем Достоевским обретая эту красоту на стыке оптического «преломления» противоположностей.

Дэвид Датунэ (David Datuna; 1974) – американский художник, автор инсталляций, коллекционер искусства. Появившийся на мировой арт-сцене в 2000-х, сегодня Датунэ стоит в ряду самых продаваемых и дорогих авторов современной сцены. Страстный коллекционер искусства, Дэвид как художник сам стал объектом Мона Лиза был продан за 269 тысяч долларов, инсталляция «Стив Джобс» – за 210 тысяч долларов, а работа «Водянова – любовь миллионов» – за 600 тысяч евро. Дэвид Датунэ работает с портретами государственных лидеров превратить в «инсталляцию» «в стиле Датунэ».

Российская программа открытия выставки «Глаза в глаза» обещает быть крайне не произведения.

Вся выручка от продажи произведений Дэвида Датунэ, представленных на аукцион



Виктория Исакова

Влюбиться, рыдать, грызть ногти, пить и бороться с янгой

Хочу читать Татьяна Фон-Варденбург

Добавить

ВОЙТИ ИЛИ ЗАРЕГИСТРИРОВАТЬСЯ

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### Благотворительный аукцион Натальи Водяновой в «Ветошном»

30 Tatler 10 ОКТЯБРЯ 2013 В 00:00

Твитнуть 3 VK +1 G+ 0 Like 81



Наталья Водянова

Работа американского художника Дэвида Датунэ «Водянова – любовь миллионов» в прошлом году ушла с молотка за шестьсот тысяч евро. Польщенная такой суммой модель теперь сама взялась поддерживать мастера. Вечера Наталья Водянова устроила в арт-центре «Ветошный» благотворительный аукцион в рамках выставки Дэвида «Глаза в глаза». И хотя на этот раз среди ее лотов не было ни одного женского портрета – лишь покрытые слоем из линз изображения Владимира Путина и Николая II, государственные флаги и символы России – глаз от них гости вечера оторвать не могли.





## Выставка Дэвида Датунны «Глаза в глаза»

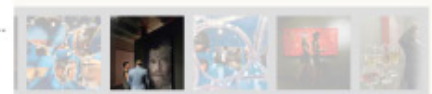
18.10.2013

18 октября в московском арт-центре «Ветеринарий» открылась выставка американского художника Дэвида Датунны «Глаза в глаза». Центральной темой выставки стало сопоставление образов двух российских правителей, Николая II и Владимира Путина.

Фото Статьи



ар. Фетисова/The Moscow Times



## Хорошие новости: совместный проект Дэвида Датунны и Gallery Shchukin



ОГЛАВЛЕНИЕ  
POSTA-MAGAZINE

В арт-центре «Ветеринарий» 18 октября откроется выставка американского художника Дэвида Датунны «Глаза в глаза».

Все статьи авторов



### Накануне пройдет аукцион его работ

с участием Натальи Водяновой: все вырученные средства перечислят в ее фонд «Обнаженные сердца».

Первая в России масштабная выставка американского художника российского происхождения Дэвида Датунны «Глаза в глаза», организованная Gallery Shchukin, попробует сопоставить образы двух российских правителей, разделенных одним столетием: портреты Николая II и Владимира Путина, выполненные в авторской художественной технике. Важно, что художник не противопоставляет их друг другу, а лишь избирает в качестве точек отсчета в своей системе координат. Картины, покрытые панцирем из линз, переливаются мириадами преломляемых изображений и... их смыслов. Автор многочисленных инсталляций, коллекционер искусства и один из самых продаваемых и дорогих авторов современной арт-сцены, Дэвид не впервые обращается к теме российской власти. Его предыдущий портрет Владимира Путина — «Путин — Мона Лиза» — был продан за 269 тысяч долларов! Впрочем, и другие «лидеры индустрии» получают у него хорошо: инсталляция «Стив Джобс» ушла с молотка за 210 тысяч долларов, а работа «Водянова — любовь миллионов» — за 600 тысяч евро.







19 октября - 10 ноября 2013

## Дэвид Датуна. Глаза в глаза

Глаза — зеркало души. Тайну «западной русской души» художник надеется раскрыть в глазах своих известных в Америке русских.

← 254 → 0

Выставки

Описание



Дэвид Датуна. Россия — Восток, западная 23-13. Симбиотическая, оптическая иллюзия, дерево. Скульптура восток

Американский концептуалист возвращается к образу российского президента, уже рассмотренный им в работе «Путин — Мона Лиза» 2011 года. «Путин — такая же загадка для человечества, как и улыбка Давида. Исследование лица различных дилетантов в моих инсталляциях отражает доступность различных взглядов и отношений к одному и тому же изображению», — поясняет тогда художник. Эти же слова, напевно, можно отнести и к новой его работе, где портрет Владимира Путина дополнен портретом последнего российского императора Николая II. Государственные деятели смогут заглянуть в глаза друг другу, а зрители — каждому из них.

SHANGHAI  
TWENTYFOURSEVEN

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## SHANGHAI ART FAIR

IN...ART FEATURES

The slideshow is best viewed in popup, second button from the right.



Shanghai's latest art fair opened up for its preview last night with many hidden treasures by artists from around the world. With a huge number of galleries participating and a staggering array of art to enjoy, it was difficult to pick favorites, but a few galleries stuck out in particular.

One of these is the Gallery Shchukin, a Paris/Moscow gallery displaying a thematic exhibition revolving around books. This gallery shows both established and emerging artists, demonstrating a range of interpretations and ages.

At their booth on the first floor, number E21, Aslan Gaysumov, a native of Chechnya, is the youngest of the artists and shows a tremendous insight through his creative insight. His works show books deteriorating and sometimes even peddled, their imagery a recollection of the dusty basements and censorship he experienced firsthand with a childhood spent in a war-torn Chechnya.



Natalya Zolotareva of Bruxelles creates mountainous landscapes from pages glued together, curling and sloping to create intriguing silhouettes (see left). These mountains of paper make one think of the trees from which they were made, their layers representing the life of a tree like the circular rings that are revealed when a tree is cut into. The title, Diary, makes one wonder what is hidden beneath so many layers of pages.

Michail Molochnikov, an artist from Berlin, expresses a flair for design and contrast in his series Interminable Book. He uses bold images and color to echo his ideas. Human faces are enfolded by cut outs of the pages before and after, like windows into the layers of the books.

Sasha Semenov of Luxembourg takes quite a different approach by using acrylic on canvas to illustrate Signs, a more metaphoric idea of what a book is and how it illustrates multiple layers of meaning for its readers. Some of her characters have costume-like heads with animal influences, and there is really something wonderfully curious about them.

Pavel Brat from St. Petersburg uses a variety of materials, creating circular patterns with paper, varnish and aluminum, trapping pages within a circle to look quite literally like the rings of a tree. The subtle differences in color from page to page make you want to follow their curves around and around.

Lastly, their oldest artist, Vidor Umov, works with iron, ink and enamel. He writes on the surface in Russian, telling a story of the origin of fundamentalism; according to his story, it started from man's fear of woman. I wish I could read it directly rather than have it interpreted, but in today's world there are so many people who are multi-lingual that I am sure many of you can appreciate it without translation.

As previously mentioned, Philippe Saib Gallery, on the main floor (booth number F38) has a great selection of works, especially by French artist VAL. Her works discover the monumental in the miniature. They take us into a place of architecture as figures with slightly larger than average proportions, climbing stairways to nowhere, but enjoying the trip. VAL demonstrates how one can interact with some of the works, actually moving the figures around with pages underneath that fit into multiple points on the small architectural settings. In addition, Valerie Honnart's paintings look great here with the dark black walls as a backdrop, offsetting her tea-stained canvases.



Up on the top floor, you will find Steven's Art Space hidden at the back booth, number D109. It is worth the climb — his pieces are unique. With subtle tones, he creates new realities of realistically painted figures in a surrealistic atmosphere (see left). A couple talks in the foreground while a man floats in the air, figures wear hooded masks in the forms of animal faces, geese run around lost in a turbulent world of people running in every direction as papers float in the wind. The paintings have a curious kind of allegorical quality where one can make up a story to go with them. Steven is managing the gallery as both artist and director, and is a native of Shanghai who lives full-time in Los Angeles.

These are the three best galleries to visit, but you can also find some affordable pottery and some traditional Chinese painting on the upper floors. If you have the time, pop over and take a look.

WORDS: ANNE MURRAY  
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