

An exhibition project expo

'Between zero and one. Alexander Pankin and the Avantgards.'

June 1 – July 7 2019

MOSCOW MUSEUM OF MODERN ART

25, Petrovka st, Moscow

The exhibition *Between Zero and One. Alexander Pankin and the Avant-gardes* offers a unique perspective on the oeuvre of Alexander Pankin, one of living classics of Russian contemporary art who still remains pretty unknown to the general public. Pankin is an artist who has been developing his very own distinctive visual language for almost 60 years. With all that being mentioned, his artistic path is far from obvious: he has not been directly linked to the Moscow underground artistic community even though the artist himself has been following the modernist paradigm from the very beginning. Pankin's art went through an unconventional evolution – he started off with experiments with the latest approaches on Abstractionism; in the 1970s, partly due to Ely Bielutin's influence, the artist changes the overall direction to embrace the metaphorical vocabulary of Expressionism, and only in the 1990s he evolved his experiments into Analytical Abstractionism that Pankin himself refers to as the 'meta abstraction'. It is the art system that combines the very language of Abstractionist Art together with the methodology of mathematical research and other scientific disciplines. Pankin discovers new interconnections between art and mathematics or even between different scientific fields if put in a broader context, thus demonstrating innovative artistic approaches that later influenced the development of Russian Science Art movement. Alongside with it, Pankin is a graduated architect and the very understanding of the principles of division of the space as well as proportions in architecture is what influenced his novel discoveries in visual arts.

Nevertheless, the curators do not limit themselves to a solely visual representation of Pankin's practices. The perception of his work is dilated through demonstrating relevant musical, cinematic and scientific parallels to Pankin's art. Such a multidisciplinary approach is influenced by the artist's close circle of contacts— most often his pieces had been first viewed by his friends— engineers, mathematicians, biophysicists. Often, Pankin initiated polemics with them and participated in numerous seminars on the borderline issues of arts and science. Obviously, relations to Russian Avantgarde are also important for Pankin as he mostly develops the ideas initially introduced by this art movement; what is more, contemporary Russian Avantgarde researchers often refer to Pankin's practices while analyzing artistic paths of Kazimir Malevich, Ilia Chashnik, and Mikhail Matyushin. Therefore, some historical Avantgarde pieces are also displayed. Being a 1960s artist, Pankin paradoxically reflects the nonlinear nature of the development of human mentality from the second half of the 20th century to the present day in his art.

The exhibition's title, *Between Zero and One*, refers not only to the laws of mathematics but to basic binary relations that, as we all do know, nowadays could be used to describe pretty much anything in the surrounding world. These relations are fundamental for Pankin himself. At the very same time, these relations serve as models demonstrating the unordinary interconnections within his own artistic practices. On one hand, Pankin is a rational artist who perceives the clarity of the

imagery through calculations but on the other hand, he is also an artist with expressive and spontaneous reactions towards diverse happenings and events. These two paradigms define his art to different extents. Curators tried to demonstrate these dynamics by dividing the exposition into the right and left sides of exhibition halls, with the left part expressing the 'zero condition' – an intellectual calculation, detached harmony, and objectification of processes and the right part representing the 'one condition' with its expressivity, intense color schemes, emotional experiences, echos of cultural influences. It is the interaction of these two conditions all along Pankin's artistic path that makes his research of an ideal harmony so intense and diverse. For a thorough viewer, Alexander Pankin's art is yet to discover and the exhibition is trying to predict the perfect methods to describe the complex and curious artistic path of Alexander Pankin. An extensive Pankin LAB program, including lectures, seminars, panel discussions, and concerts, is to take place as a part of the project. Pankin LAB elaborates the topics of multidisciplinary intersections as highlighted in the exposition, thus being an organic and integral part of the show.

#### Works from

Yuri Albert, KP Bremer, Rik De Boe, Fyodor Vettklov, Johan De Wilde, Sofia Gubaydulina, Yuri Zlotnikov, Vladimir Favorsky, Nikolay Kasatkin Sergey Katran, Vladimir Kobrin, Vyacheslav Koleichuk, Lev Nusberg, Alexander Rodchenko, Fyodor Pankin, Artavazd Pelechian, Petr Pospelov, Andrey Smirnov, Vladimir Tabor, Constantin Flondor, Jacov Chernikov, Boris Ender, Maria Ender, Nikolay Suetin, Ilya Chashnik, Center for Interdisciplinary Studies of Music at the Moscow Tchaikovsky Conservatory and ::vtol::

Curators: Nikita Spiridonov, Sergey Popov, Oksana Polyakova