

MAMM

MULTIMEDIA ART MUSEUM, MOSCOW (MAMM)

WINTER 2018 PROGRAM



Mikhail Prekhner New additions to the Museum's collections

Curators : Anna Zaitseva Elena Misalandi

12.01.2018 - 18.03.2018



Dedicated to the victims of political repressions

Curator: Anna Zaitseva

21.12.2017 - 18.03.2018



Tretyakov.doc

Curator : Dmitrii Karpov

17.11.2017 - 18.03.2018



WAR AND PEACE.

At the dawn of the European photojournalism. 1910's Gift of Reikhan and Ulvi Kasimov

Curator : Igor Volkov

21.12.2017 - 18.03.2018

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MOSCOW GOVERNMENT, MOSCOW CITY DEPARTMENT OF CULTURE,
MULTIMEDIA ART MUSEUM, MOSCOW / MOSCOW HOUSE OF PHOTO-
GRAPHY MUSEUM PRESENT

Mikhail Prekhner

New additions to the Museum's Collection

12.01.2018 – 18.03.2018

As part of the Classics of Russian Photography programme and Photobiennale 2018.

Curators: Anna Zaitseva, Elena Misalandi

The exhibition 'Mikhail Prekhner. New Additions to the Museum's Collection' is MAMM's second look at the legacy left by this outstanding representative of Russian avant-garde photography. In 2013 MAMM organised a retrospective to rediscover Prekhner's oeuvre, since his work had not been exhibited since the late 1930s.

This new exhibition created by MAMM shows images by Prekhner that have only survived as negatives. They were preserved by Prekhner's daughter Natalia Mikhailovna. The majority of photographs were not attributed. Attribution, including clarification of subject matter and dates, has been accomplished by the museum's own specialists. For instance, in one of the shots a man reads a newspaper. The headline 'Flood in Austria' was caught in the frame. This occurred in 1939, so Prekhner's image can also be dated to that year. In another shot we were able to distinguish the name of the Udarnik yacht. The Udarnik and Pioneer were the first cruiser yachts built in the USSR. They were tested in a large-scale voyage around Scandinavia in 1934. We therefore conclude that the image dates from the same year.

The exhibition features pictures taken for the 'First Cavalry Army' album (Alexander Rodchenko and Varvara Stepanova were the designers of this edition), photo reports on the 1st Congress of Soviet Writers and the new Moscow and reportage from trips commissioned by the magazines USSR in Construction and Construction of Machine-Tractor Stations and State Farms in Oirotia, Buryat-Mongolia, Kabardino-Balkaria, Odessa and Leningrad.

Most of the photographs presented at this exhibition were taken in the 1930s. A few images date from 1940 to 1941.

Mikhail Prekhner (1911-1941) decided to become a professional photographer at the age of 17. After graduation from nine-year high school in 1928 Mikhail started work at the editorial offices of Radioslushatel (Radio Listener) and Govorit Moskva (Moscow Calling), then became a correspondent at Soyuzfoto and photo reporter for Izvestia newspaper.

In 1931 Prekhner was invited to prepare comprehensive albums such as 'First Cavalry Army', 'Socialist Industry', 'Pioneering', 'Universities', etc. From 1932 he worked as a staff member of the legendary magazine USSR in Construction.

Prekhner's work was shown at the 'Masters of Soviet Photo Art' exhibition in 1935. The jury included such eminent figures as Alexander Rodchenko, Sergei Eisenstein and Alexander Grinberg. The exhibition was reviewed in the sixth issue of Soviet Photo, and a separate article was devoted to Prekhner in the Profiles of Masters



Mikhail Prehner. Northern river station. Moscow, 1937-1938. Silver-gelatin print



Mikhail Prehner. The summer day. 1937-1938. Silver-gelatin print



Mikhail Prehner. Moscow, the mid-1930s. Silver-gelatin print



Mikhail Prehner. Summer. The mid-1930's. Silver-gelatin print

section. Attention was drawn to the young photographer's unquestionable talent, his masterly skill and ability to use Rodchenko's formal discoveries such as sharp angles, the 'oblique' slant and shots from higher or lower vantage points, but the undoubted lyricism and freshness of Prekhner's approach was also noted with surprise and admiration.

In the 1930s Mikhail Prekhner's work was displayed at dozens of international photography exhibitions and invariably received the highest awards. It seemed that a long and successful life lay ahead.

Yet Mikhail Prekhner was only 30 when he died. In August 1941 he was dispatched to report on the fighting in Estonia. He was stationed there with a group of Soviet soldiers defending the boundaries of Tallinn. Just as the troops fired to their last cartridge, Prekhner recorded these tragic events to the very end and perished in the bombing on 27 August, the day before Tallinn fell to the Germans.



Mikhail Prehner. Institute of plant growing. Leningrad, the 1930s. Silver-gelatin print



Mikhail Prehner. Peasant cares. 1934. Silver-gelatin print



Mikhail Prehner. Rostov-on-Don, 1937. Silver-gelatin print



Mikhail Prehner. Untitled. 1930's. Silver-gelatin print

MOSCOW GOVERNMENT, MOSCOW CITY DEPARTMENT OF CULTURE, MULTIMEDIA ART MUSEUM, MOSCOW, MOSCOW HOUSE OF PHOTOGRAPHY MUSEUM, PAMYAT (MEMORY) FOUNDATION, STATE MUSEUM OF GULAG HISTORY AND MEMORIAL SOCIETY PRESENT THE EXHIBITION

DEDICATED TO THE VICTIMS OF POLITICAL REPRESSIONS

21.12.2017 - 18.03.2018

The Russian State Archive of Literature and Art, Archive of the Russian Academy of Sciences, Russian State Archive of Social and Political History, State Public Historical Library of Russia, Butovo Memorial Scientific Educational Centre, Alexander Solzhenitsyn Russian Aid Foundation, AZ Museum and Foundation for Science and Orthodox Culture of the Priest Pavel Florensky also participated in organisation of the project.

Project realised with the support of

Panasonic

Curator : Anna Zaïtséva

In 2015 the President of the Russian Federation V.V. Putin signed a decree 'On erecting a memorial to the victims of political repressions'. On 30 October 2017, the Day of Remembrance of Victims of Political Repressions in Moscow, the official opening of the Wall of Sorrow monument took place with participation by the President of the Russian Federation. Acknowledgement of not only the heroic, but also the tragic pages in Russian history is necessary in order to look ahead at the future, while taking into account the lessons of the past.

Of course the exhibition cannot claim to be a comprehensive collection of all the historical testimonies relating not only to the repressions of 1937, but to all periods of Soviet history when political repressions were carried out.

'Shoot without asking anyone and do not allow idiotic red tape,' V.I. Lenin telegraphed to Comrade Paikes on 22 August 1918. In 1920 Nikolai Bukharin, one of the ideologists of the young communist state who later became a victim of the repressive machine himself, wrote in his book 'The Economy of the Transition Period': 'From a broader point of view... proletarian coercion in all its forms, from shootings to labour obligation, is, paradoxically as it may sound, a method of producing communist humanity from the human material of the capitalist era...'

The exhibition at MAMM features unique archival documents, some of which were declassified only in the last few years; newspapers; photographs; newsreels; interviews with former prisoners; artefacts from the life and daily routine of GULAG convicts: barbed wire, the doors and windows of cells for political prisoners, quilted jackets and footwear from prisoners who sometimes had to fasten tyre covers to their boots instead of soles; letters and drawings by GULAG inmates that were subjected to harsh censorship; circulars regulating this censorship; the so-called 'convoy letters', notes written on whatever was available that prisoners miraculously managed to throw from the closed train cars in which they were transported to



Alexander Rodchenko. Work with the orchestra. From the series «Construction of the White Sea-Baltic Canal». 1933. Collection of the MAMM



Alexander Rodchenko. Guarding a Lock. Construction of the White Sea-Baltic Canal. 1933. Vintage print. Collection of Multimedia Art Museum, Moscow



Alexander Rodchenko. «The White Sea-Baltic waterway is ready!». 1933. Photomontage for the magazine «USSR in Construction», dedicated to the construction of the White Sea-Baltic Canal.



Alexander Rodchenko. 'Working in a Lock'. Photomontage for the magazine 'USSR in Construction', dedicated to the building of the White Sea-Baltic Canal. 1933 Collection of Multimedia Art Museum, Moscow

the camps...

The terrible testimony of 1937 is a secret document, Operation Order of People's Commissar of Internal Affairs of the USSR of 30 July 1937 No00447, signed by N.I. Yezhov. This determined the planned quotas of convicts for each republic and autonomous region. Norms were established, including the number of executions. Another secret document shown at the exhibition and corrected in red pencil by Stalin, in his own hand, gives the quotas for repression, increasing the number to be executed.

One section of the exhibition is devoted to the Butovo firing range, the largest area for the mass shooting and burial of victims of Stalinist repressions in the Moscow Region. Today we know the names of 20,760 people who were killed there. They were shot between August 1937 and October 1938, although the firing ground was operational from 1934 to 1953. The people researchers managed to find information on are men and women aged from 14 to 82, representatives of 73 nationalities of all faiths and social classes. About one thousand of those buried at Butovo suffered due to their Orthodox beliefs. More than three hundred of the priests executed at the firing range are now listed as saints. Their names are also recorded at the exhibition.

There is a slide projection of GULAG photographs and the full face and profile shots underline the fact that everyone, without exception, was mowed down by the machinery of repression, including great cultural figures, scientists, military leaders and statesmen, as well as those who actually organised and implemented the repressions.

The MAMM exhibition focuses on the fate of five heroes, outstanding figures in the realms of science, culture and the arts.

Sergei Korolyov was one of the founders of cosmonautics, the chief designer of rocket and space technology and Soviet rocket-powered missiles. The launch of the first artificial earth satellite (1957), the flight of Yuri Gagarin (1961) and man's first walk in outer space (the cosmonaut Alexei Leonov, 1965) were prepared and implemented under his leadership. Sergei Korolyov served his sentence in the Gulag from 1938 to 1944. He died during an operation from complications due to anaesthesia. The reason for this, according to the doctors, was traumatic jaw injuries inflicted during the interrogations of 1938.

Pavel Florensky was an Orthodox priest, religious philosopher, scientist and cultural historian who continued his scientific work even in the GULAG. He made a great contribution to the study of construction in permafrost conditions, and also made more than 10 scientific discoveries, exploring the extraction of iodine and agar-agar from seaweed. (From 1933 to 1937 he was imprisoned in the BAMLAG camps, Svobodny prison camp and the special-purpose Solovetsky camp). In 1937 he was sentenced to death by a special Leningrad Region 'troika' of the NKVD and executed.

Vsevolod Meyerhold was an outstanding theatre director, actor, teacher and drama theorist. The Meyerhold Theatre that he created in 1923 was forcibly closed in 1938. In 1939 Vsevolod Meyerhold was arrested and tortured. He was shot in 1940.

Julo Sooster was a painter, graphic artist, book and magazine illustrator and animation artist who was imprisoned from 1949 to 1956.



Unknown author. Dmitrov correctional labor camp. 1933 - 1934. Silver-gelatin imprint. Collection of MAMM



Unknown author. Dmitrov correctional labor camp. 1933 - 1934. Silver-gelatin imprint. Collection of MAMM



Unknown author. Dmitrov correctional labor camp. 1933 - 1934. Silver-gelatin imprint. Collection of MAMM



Arkady Shaikhet. Defendants in the Shakhty Trial are brought to the Column Hall of the House of Unions. Moscow, 1928. MAMM collection

Alexander Solzhenitsyn was a writer, publicist, public figure and winner of the Nobel Prize in Literature (1970). He served in the Second World War and was awarded the Order of the Patriotic War 2nd degree and the Red Star. Solzhenitsyn was arrested in 1945. In 1953 he was released from the camp and sent to the 'eternal settlement' in South Kazakhstan. He was rehabilitated in 1957. Thanks to his literary output people in the Soviet Union and the world at large learned the truth about the GULAG. In 1990 he was awarded the State Prize of the USSR for his book 'The Gulag Archipelago'. Deprived of Soviet citizenship and expelled from the USSR in 1974, Solzhenitsyn returned to Russia from exile in 1994. Unique evidence of the 'camp' period in the life of each of these eminent figures is on display at the exhibition.

The director Pavel Lungin, one of the initiators of the exhibition, writes: '2017 is a year of sad anniversaries: the 100th anniversary of the October Revolution and the 80th anniversary of the 'Great Terror' of 1937. In-depth comprehension of these events has not yet occurred. Our society has internalised the serious trauma of Stalinism, like a sick man unwilling to visit the doctor and refusing treatment. But it is quite obvious that however much we talk of victories, without the elimination of this injury there can be no healthy development. I think that following the erection of the most important memorial to the victims of political repressions, the Wall of Sorrow, this exhibition will contribute to the return of a historical memory that is painful yet necessary for our society.'

Roman Romanov, director of the Museum of GULAG History, head of the Pamyat Foundation:

'Nearly every person in our country has relatives who experienced the camps and exiles. They number in the millions, both the survivors and those who died. On the scale of history it happened quite recently, and now we are at an important point when this memory must be preserved so it can be passed on to the future. We are looking for new forms and formats, we go beyond the walls of our museum to bring this knowledge to different audiences. We are very grateful to the Multimedia Art Museum, Memorial, the Alexander Solzhenitsyn Russian Aid Foundation and all our partners that we can now show part of the story in one of the best museums in Moscow This collaboration following the opening of the Wall of Sorrow memorial is evidence that the culture of memory in our country continues to develop and we are on the right track.'

The State Museum of GULAG History was founded in 2001 by the famous historian, publicist and public figure A.V. Antonov-Ovseyenko, who passed through the camps as the son of an 'enemy of the people'. The museum's collection includes an archive of photographs, documents, letters and memoirs of former prisoners of the GULAG; a collection of personal belongings that belonged to them and relating to the history of their being taken into custody; a collection of objects used in camp life and tools, as well as 20th-century household items; a collection of art works by artists who passed through the GULAG, and by contemporary authors who present their interpretation of this theme.

The fund 'for perpetuating the memory of victims of political repressions' (Pamyat Foundation) was established on 18 April 2016 on the initiative of the Museum of GULAG History, as part



Arkady Shaikhet. Trial of Mensheviks-internationalists in the Column Hall of the House of Unions. State prosecutor N.V. Krylenko speaks. Moscow, 1931. MAMM collection



Unknown author. Participants in the meeting with Iosif Stalin and Kliment Voroshilov. Moscow, second half of the 1930s. MAMM collection



Unknown author. Writer Maxim Gorky. Moscow, 1933-1936. MAMM collection

of implementation of the Concept of State Policy for perpetuating the memory of victims of political repressions. The fund accumulates both private and corporate donations.

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MOSCOW GOVERNMENT, MOSCOW CITY DEPARTMENT OF CULTURE, MULTIMEDIA ART MUSEUM, MOSCOW / MOSCOW HOUSE OF PHOTOGRAPHY MUSEUM, AVC CHARITY, STATE MUSEUM OF V.V. MAYAKOVSKY

Tretyakov.doc

17.11.2017 - 18.03.2018

Curated by Dmitrii Karpov

17 November – 18 March

The Multimedia Art Museum, Moscow and State Museum of V.V. Mayakovsky present the exhibition 'Tretyakov.doc. For the 125th anniversary of Sergei Tretyakov' to mark the 125th anniversary of the birth of Sergei Mikhailovich Tretyakov (1892–1937). This exhibition will acquaint the public for the first time with the work of one of the most notable figures in Russian cultural life from the 1920s to early 1930s. As a writer, poet, playwright, screenwriter, translator and theorist of literary fact he worked with leading lights of that time such as V. Mayakovsky, V. Meyerhold, S. Eisenstein, A. Rodchenko, B. Brecht and J. Heartfield. Sergei Mikhailovich Tretyakov was born in Latvia in 1892. In 1913 he moved to Moscow and began his studies at the law faculty of Moscow University. At this period he started collaborating with the ego-futurists and published his work in their poetry collections 'Crematorium of Sanity' and 'Vernissage', as well as in collected works by Odessa futurists entitled 'Seventh Veil', 'Auto in Clouds' and 'Miracle in the Desert'. From 1918 to 1922 he worked in the Far East, actively participating in the Tvorchestvo [Creativity] group together with N. Aseyev, D. Buliuk, N. Chuzhak, P. Neznamov and V. Palmov. Also at this time his first books of verse were published, 'Iron Pause' (1919) and 'Yasnysh' (1922).

In 1923 Tretyakov returned to Moscow and became enthused by the theatre. V. Meyerhold premiered the play 'Earth Rampant', otherwise known as 'The World Turned Upside Down' (1923), for which Tretyakov adapted M. Martine's drama 'Night', and S. Eisenstein staged his plays 'Enough Stupidity in Every Wise Man' (1923, based on Ostrovsky's comedy), 'Can You Hear Me, Moscow?' (1923) and 'Gas Masks' (1924) at the Proletcult Theatre. In his drama Tretyakov used every possible means to exert the greatest agitational effect on the audience: in the play 'Earth Rampant' the political slogans of the proletarian revolution were projected on the wall by a cine camera. Initially real motorcycles and machine guns were used as stage props, while infantry units, cavalry, convoys and automobiles joined a production performed in the open air at Sparrow Hills. In Tretyakov's completely rewritten staging of 'Enough Stupidity in Every Wise Man' by Ostrovsky, the leading roles were taken by acrobats and clowns who parodied contemporary political figures. Eisenstein turned the production into buffoonery, with circus tricks, songs and stunts. The director included several film inserts (projected on the stage backdrop) in the spectacle and also a five-minute film epilogue, later known as 'Glumov's Diary'. All this was meant to emphasize the carnival nature of the action, since at that time cinema was closely



Sergei Tretyakov. 1928. Photo: A. Rodchenko. State Museum of V. V. Mayakovsky



Sergei Tretyakov. Rechevik. Moscow, Leningrad 1929. Cover by A. Rodchenko. State Museum of V. V. Mayakovsky



El Lissitzky at work on a set model for the play 'I Want a Child' at the V. Meyerhold State Theatre 1929. Photo: Unknown author. State Museum of V. V. Mayakovsky

associated in the public mind with fairground shows and music halls.

Tretyakov was one of the founders of documentary theatre, which was based on actual events and blurred the lines between stage and real life. The idea for the play 'Gas Masks' evolved from a newspaper report describing an accident at a gas plant. 'Facts provided the material,' wrote Tretyakov. This play was performed in the workshops of the Moscow gas plant against a background of industrial equipment.

Sergei Tretyakov's play 'Roar, China!' (1926), directed by Meyerhold's pupil V. Fyodorov, became one of the most famous and successful productions in the history of 20th-century Soviet theatre. It was performed in many cities across the Soviet Union and theatres around the world, in England, Austria, Argentina, Norway, the USA, Japan and China.

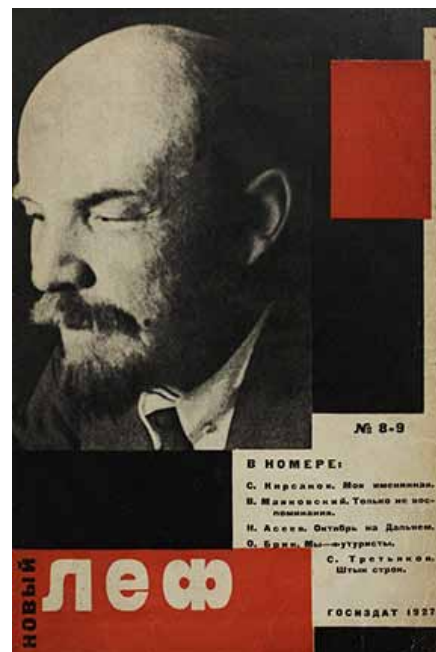
In 1923 Sergei Tretyakov became closely associated with the group around Mayakovsky, participated in LEF (the Left Front of the Arts), joined the editorial board of the journal LEF, and became a theoretician of industrial art and the literature of fact. In the 1930s the documentary genres flourished. There was a focus on diaries, biographies, sketches and reports where the subject matter was dictated by life itself and there was no call for artistic imagination. At this period the most popular magazines in the country – Our Achievements, Let's Produce, Change and USSR in Construction – published essays by well-known Russian writers such as M. Gorky, K. Paustovsky, M. Prishvin, E. Gabrilovich, E. Zozuli and S. Tretyakov.

Literary essays were printed in magazines side by side with photo reports. Legendary photographers like A. Rodchenko, B. Ignatovich and G. Petrusov travelled to the industrial construction sites of the first five-year plans and recorded the work of collective farms, the life and leisure of workers. Artists and writers went with the photographers on their trips round the country. In 1928 Komsomolskaya Pravda published a feature entitled 'Writers to the Collective Farms!', urging the creative intelligentsia to get better acquainted with socialist construction. For two years Tretyakov participated in the work of a collective farm in the North Caucasus. Photographs taken by Sergei Tretyakov in his trips round the country have survived to this day.

Tretyakov's essays such as 'The Challenge', 'A Thousand and One Workdays', 'A Month in the Country', 'People on the Rails' and others were published in book form in the late 1920s to early 1930s.

The ideas of factography, which Tretyakov advocated, influenced Western art. Tretyakov's 'art of reportage' found a response in the work of German poet and dramatist Bertolt Brecht, as well as the philosopher Walter Benjamin, who devoted the essay 'Author as Producer' to him.

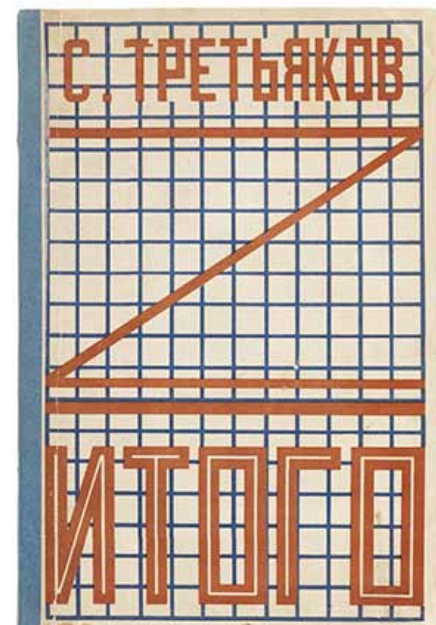
In 1931 Tretyakov made a trip to Germany to read lectures and papers. During this visit he talked with B. Brecht, J. Heartfield, E. Piscator, F. Wolf, H. Eisler, etc. These meetings formed the basis of Tretyakov's book 'People of One Fire'. 'Many of the biographies I have described correspond with my own biography, establishing the uniformity of positions and the similar paths taken by people from different points on our planet but borne



Novy LEF Journal. 1928, 8, 9. Cover by A. Rodchenko. State Museum of V. V. Mayakovsky



Lyubov Popova. Photograph of design for the staging from 'Earth in Turmoil' the V. Meyerhold State Theatre. 1923. RGALI



Sergei Tretyakov. Itogo. Moscow. 1924. Cover by A. Rodchenko. State Museum of V. V. Mayakovsky

by the same social flows.

The fascist fire on which the works of these people were thrown created a particularly intense feeling of blood brotherhood...It seemed to me that they have a common quality, although they may be unaware of it, which characterises the art of the first decade after the World War.'

From 1927 to 1931 Tretyakov cooperated with the Georgian State Film Industry. He wrote screenplays for several films that became classics of Georgian cinema: 'Eliso' (1928, director N. Shengelaya), 'Salt for Svanetia' (1930, director M. Kalatozishvili) and 'Khabarda!' (1931, director M. Chiaureli).

For several years Tretyakov worked at the 1st Moscow State Film Factory and participated in the preparation of many films. In 1925 he attended the shooting of S. Eisenstein's film 'Battleship Potemkin' and wrote inter-titles for the film.

The year 2017 is not only the 125th anniversary of Sergei Tretyakov's birth, but also the 80th anniversary of his death. In 1937 he was arrested as a Japanese spy and shot. His wife Olga Tretyakova was also arrested and convicted twice (in 1937 and 1951). Bertolt Brecht wrote the poem 'Are the People Infallible?' when he heard that Tretyakov had died.

In 1956 Tretyakov was rehabilitated. The Military Prosecutor's Office stated in their conclusion: '...The charge was based on S. Tretyakov's testimony given at the preliminary investigation and in court. These statements were not checked during the investigation...There is no objective evidence of guilt in the case...'

Due to efforts made by Tretyakov's wife and daughter his name was restored to the cultural and academic sphere. The books 'Tan Shih-hua. People of One Fire. The Country-Crossroad' (Moscow, 1962), 'Hear, Moscow!' (Moscow, 1966), 'Country of Crossroads' (Moscow, 1991) were published, and his plays returned to the stage. The exhibition 'Tretyakov.doc' includes posters, sketches of stage costumes and scenery, photographs of theatre productions and fragments from films, books and magazines to which Sergei Tretyakov contributed. All the exhibits are accompanied by his texts.

More than one hundred exhibits featuring in the exhibition were kindly provided by partners of the project: the Russian State Archive of Literature and Art, the State Central Museum of Contemporary Russian History, the Russian State Archive of Film and Photo Documents (Krasnogorsk), the State Museum of Modern Art in Thessaloniki (Costakis Collection), the National Film Foundation of Russia, the A.A. Bakhrushin State Central Theatre Museum, the Russian State Library, the Vladimir Dahl Russian State Literary Museum and the Bertolt Brecht Archive at the Berlin Academy of Arts.

'Tretyakov.doc' launches a festival dedicated to the work of Sergei Tretyakov, to be held in Moscow from 16 November 2017 to 9 February 2018.

From 20 to 22 November an international academic conference will be held at MAMM, with participation from Russian and foreign researchers. The organizers of the conference are the V. Mayakovsky State Museum, the Multimedia Art Museum, Moscow, the Higher School of Economics, the A.M. Gorky Institute of World Literature under the Russian Academy of Sciences, and the International Academy of Zaum.



Lyubov Popova. Political slogan for a production of Sergei Tretyakov's play 'Earth in Turmoil'. 1923. State Museum of Contemporary Art (Costakis Collection)



LEF journal. 1923, 3. State Museum of V. V. Mayakovsky



KUKRYNIKSY. Cutting from the journal Chudak. Caricature. 1929. State Museum of V. V. Mayakovsky

On 6, 13 and 16 December films will be screened at the MAMM cinema with live musical accompaniment, as part of the 'Cinema of Sergei Tretyakov' programme based on Tretyakov's screenplays: 'Eliso' (1928, director N. Shengelaya), 'Salt for Svanetia' (1930, director M. Kalatozishvili) and 'Khabarda!' (1931, director M. Chiaureli). There will also be lectures here by film historians from the Moscow School of Cinema. Performances based on S. Tretyakov's play 'I Want a Child' will be held on 8 and 9 February at the V. Meyerhold Centre.

As part of the festival, on 19 November a commemorative plaque dedicated to Sergei Tretyakov will be unveiled by the Last Address project at Malaya Bronnaya 21/13.

MOSCOW GOVERNMENT, MOSCOW CITY DEPARTMENT OF CULTURE, MULTIMEDIA ART MUSEUM, MOSCOW, MOSCOW HOUSE OF PHOTOGRAPHY MUSEUM, MASTERCARD AND DOT.ART PRESENT THE EXHIBITION

WAR AND PEACE.

At the dawn of the European photojournalism.

1910's

Gift of Reikhan and Ulvi Kasimov

21.12.2017 - 18.03.2018

Curated by Igor Volkov

In 2014, Reikhan and Ulvi Kasimov gave the Multimedia Art Museum, Moscow, a collection comprising over five hundred press photographs from the archives of the British periodical press of the 1910s. The photographs embody a chronicle of events that took place during one of the most tragic periods in the history of the 20th century — the First World War. This exhibition presents a limited selection from that collection — about one hundred shots. Nevertheless, those photographs fully reflect the significance of this collection as a priceless source of authentic materials on visual history and the history of photography. The exhibition relates how swiftly and irrevocably war can burst into peaceful life. Scenes from the daily life of London at the close of the 'Belle Epoque', high society weddings and social scandals are pushed off the front pages by military chronicles from the frontlines in Europe and Asia Minor, as well as the demonstration of the latest military-technological achievements — tanks and gasmasks. At the same time, the exhibition demonstrates that even during war life goes on. Military reportage and sketches of the daily life of soldiers stand side by side with reports on charity events aimed at collecting resources for the needs of the army, ceremonies awarding heroes and tales of the enormous contribution being made to victory by women and children toiling away at factories and in hospitals. The exhibition provides eloquent evidence of the tempestuous development of reportage photography during this time of war. Back at the beginning of the 20th century, with the appearance of the technological capability of quickly publishing images in the press with what were fairly high levels of quality for the day, photography altered the visual appearance of the mass media, replacing drawn illustrations and the reproduction of engravings. The era also made new demands on photographers working in the press and on the editorial teams of periodical printed publications — first and foremost, shots had to be laconic, and photographers had to be able to express the immediacy of events in as accessible a form as possible, getting the visual information over to the reader. In addition, a key role in the process of editorial preparation of the shot for print was played by skillful cropping and retouching. At the same time, in the prevailing circumstances of the period, photographs quickly lost



Unknown author
Fashion's latest decree. Chessboard designs for furs, 1914-1918.



Unknown author
The Hun is on the run, 1914-1918.



Unknown author
With the British forces in Mesopotamia, 1914-1918.

all value following publication, and were often simply thrown away, or at best sent to archives where, sometimes for decades, they were kept in unsuitable conditions — a portion of the works in the collection that was donated were found to be in such a terrible condition that they were literally saved by the MAMM restorers. One of the specific features of press photographs of the beginning of the 20th century was the extensive typed captions on the reverse sides of the photographs, as well as intriguing editorial markings, notes on the cost of reproducing the photograph in the press, the stamps of the news agencies providing the shots and the censor's approval stamps for the opportunity to be published in publications such as *The Daily Sketch*, *The Daily Mirror* and *Tatler*, among others.

The requirements of photographing for periodical publications were reflected in the style of the photographs themselves. Handling unwieldy equipment, the photographer attempted to balance between the demands of the editorial offices and classical *mise en scene* traditions derived from painting. Mastery of photographic reportage was born and strengthened before the eyes of readers in the most literal sense — certain shots presented at the exhibition stun with their directness, appearing to have been grasped in a momentary instant from the stormy flow of reality and looking entirely modern even now; in others, an 'old school' approach can be sensed, with an inclination towards the staged classicism of the 19th century.

The beginning of the 20th century will always be remembered as one of the most complex and dramatic periods in history. The First World War, the October Revolution in Russia and other events led to the fall of empires that had seemed unshakable, spreading fear, desperation, pain, chaos and death across the planet. Today, a hundred years later, studying the historic evidence of the period, we continually ask ourselves whether these tragedies that took the lives of millions could have been foreseen and prevented.

Strategic partners:



Unknown author With the Salonica Army, 1914-1918.



Unknown author A Cold Appeal. Recruiting at Trafalgar Square, 1915-1918.



Unknown author A trench favourite that knows war, 1914-1918.



Unknown author The victorious French troops marching through Noyon, 1915-1918.



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