

THE FIRST URAL INDUSTRIAL BIENNAL OF CONTEMPORARY ART
Ekaterinburg, Russia
September 9 – October 10, 2010

«Shockworkers of the Mobile Image»

With the support of

The Ministry of Culture of the Russian Federation

Initiator

The National Center for Contemporary Arts (NCCA)

Co-Initiators

Governor's Office of the Sverdlovsk Region

The Sverdlovsk Regional Government

The Ekaterinburg City Administration

Organizer

The Ekaterinburg Branch of the National Center for Contemporary Arts

Biennial Commissioner

Alisa Prudnikova



Main Project. "Ural Worker" Printing House. Photo: F. Telkov

Co-Organizer

The New Art Regional Public Foundation for the Support of Contemporary Art

Biennial Curators

Ekaterina Degot

Cosmin Costinas

David Riff

Biennial venues:

Main Project:

The "Uralsky Rabochy" Publishing House

Special Projects:

The Verkh-Isetsky Steel Works / VIZ-Stal'

Uralmashzavod

The Sverdlovsk Wool Spinning Mill

The Former Building of the Non-Ferrous Metal Working Plant

The Center of Culture "Ordzhonikidzevsky"



Special Projects. VIZ/ VIZ-Stal. Yury Vasiliev, Karl Michael von Haussvolf "RED-RED", photo: F. Telkov

The First Ural Industrial Biennial of Contemporary Arts "Shockworkers of the Mobile Image" became the event of unprecedented scale and importance for Ekaterinburg and the Ural region. With an **exhibition space over 40,000 square meters**, the main program and the special projects have unfolded in **3 operating industrial plants** of Ekaterinburg and attracted **about 60,000 visitors**. The participants of the biennale included **more than 250 artists from 59 countries**.

The biennial's **main project** "Shockworkers of the Mobile Image," curated by Cosmin Costinas (Amsterdam/Utrecht), Ekaterina Degot (Moscow), and David Riff (Moscow/Berlin), took place in a constructivist building of the former "Uralsky Rabochy" Publishing House. The curators have opted for a thematic exhibition with a wealth of historical material. The show has drawn together 59 artworks of 54 artists and groups in a dense narrative that unfolds around the themes of "Shockworkers," "The Circulation of Images," "Building Capitalism," and "The Economy of Free Time," among others. The main project featured a large number of new works made especially for Ekaterinburg. As the concept of the exhibition stresses the extreme mobility of contemporary art, most of the artworks were offered as duplicated prints and copies, reproductions, reconstructions, carefully made according to the artists' instructions. As an example, a script, written specially for the exhibition by Ilya and Emlia Kabakovs, was performed by volunteers during the vernissage. Special emphasis was made on the video component and documentary chronicles provided by the Hungarian National Film Archive (Budapest) and the Film Archive of the Sverdlovsk Film Studio. One of the centres of the exhibition was the videoinstallation by Harun Farocki "Workers Leaving the Factory: eleven centuries". Aside from works by contemporary artists from Hungary, Germany, Israel, India, China, Lebanon, Lithuania, Peru, Russia, Romania, the USA, Thailand, Ukraine, Czech Republic, Croatia, and other countries, the exhibition included work by artists of the avant-garde and the epoch of cultural revolution in the USSR, Europe and the countries of Latin America (Tarsila do Amaral, Joris Ivens, Amshei Nuerenberg, Mikhail Okhitovich), underlining the role of Soviet film and architecture as one of the roots of international contemporary art.

Artists: Yuri Albert, Tarsila do Amaral, Pablo Baen Santos, Yael Bartana, Bela Balazs Studio, Guy Ben-Ner, Blue Noses, Christian von Börries, Serguej Bratkov, Alex Buldakov, Cao Fei, Olga Chernysheva, Chto Delat, Evgenia Demina, Jimmie Durham, Harun Farocki, Daniel Faust, M.M. Fontenelle, Joris Ivens, Christian Jankowsky, Ilya & Emilia Kabakov, Nikita Kadan & Alexander Burlaka, Kolumne Links, Naroa Lizar, Roman Minin, Andrei Monastyrski, Rabih Mroue, Ciprian Muresan, Deimantas Narkevicius, Amshei Nuerenberg, Johannes Paul Raether, Araya Rasdjarmrearnsook, Andreas Siekmann & Alice Creisher & Max Jorge Hinderer, Sean Snyder, Praneet Soi, Hito Steyerl, Mladen Stilinovic, Taller E.P.S. Huayco, Avdey Ter-Oganyan, David Ter-Oganyan, Florin Tudor & Mona Vatamanu, V.M.Volovich, Lin Yilin, Vadim Zakharov, among others.



Special Projects. Uralmash Factory. Gennady Vlasov, "Favorite Pictures". Photo: F. Telkov

St.-Petersburg artist Tatyana Akhmetgalieva created her "Kloto" – embroidered portraits of female workers of the Sverdlovsk Worsted Factory – right in the factory's premises. The Verkh-Isetsky Steel Works opened its territory for the projects like the "Lightning" by Ekaterina Pugach (illumination of the factory's cooling tower) or Leonid Tishkov's "Private moon". By placing contemporary art into a working industrial environment, into the immediate vicinity of workers and production lines, the biennial's special projects program probed the possibilities for interaction between industry and contemporary art, material and symbolic production, creative and mechanical labor.



Special Projects. Sverdlovsk Worsted Factory. Tatyana Akhmetgalieva, "Kloto". Photo: V. Ponomarev

Artists: Tatiana Akhmetgalieva, Gustavo Artigas, Tatyana Badanina, Irina Danilova, Viktor Davydov, Alexey Dyomin, Vladislav Efimov, Gleb Ershov, Carl Michael von Hausswolff, Alisa Ioffe, Olga Jurgenson, Olga Kisseleva, Anastasia Khoroshilova, Gleb Kosorukov, Sergey Leontyev, Pia Lindman, Tania Mouraud, «Mylo» group, Vladimir Nasedkin, Georgy Stephanov, Kirill Asse, Anna Ratafiava, Katya Pugach, Silvan Reynal, Stanislav Savitsky, Stefan Shankland, Vladimir Seleznev, Ivan Snigirev, Vladislav Tarik, Leonid Tishkov, Evgeny Umansky, Yury Vassiliev, Gennady Vlasov, «Where the dogs run».

The **parallel program** of the biennial featured events and exhibitions in **20 leading cultural institutions** (libraries, museums, galleries, exhibition halls, etc.) in Ekaterinburg, Nizhny Tagil and Nevyansk. In addition, the public space of the city of Ekaterinburg was engaged in projects by German artist Andreas Golder ("Nothing's gonna be worse") and Alan Gignoux's and Den Marino's "Industreality".

On the occasion of the opening of the biennial the Ural State university hosted an **international symposium** dedicated to discussion of the industrial past and the post-industrial present from philosophical, sociological, and artistic points of view. The participants included Evgeny Alekseev, Christian von Borries, Guy Ben Ner, Svetlana Bykova, Ketii Chukhrov, Diedrich Diederichsen, Sergey Kropotov, Tatiana Kruglova, Maria Litovskaya, Aleksey Penzin, Sergey Postnikov, Georg Schoellhammer, Andrey Shcherbenok, Andreas Siekmann, Praneet Soi, Joanna Sokolowska, Aneta Szylak, Lyudmila Tokmeninova, Astrid Wege, as well as the biennial curators.

The biennial was also accompanied by a dense **educational program** that lasted for a month and was comprised of lectures, public discussions and round tables, which brought together leading specialists from the Ural State University, Ural Federal University, Arts & Architectural Academy, Central European University (Budapest), European University (Vilnius), Russian State University of Humanities. The program concluded with a seminar, "Industry at the Point of Bifurcation: Global Art, Local Geography and the (Post)Industrial Cityscape", a special session of the Cultural Geography training program of Central European University. This international and interdisciplinary

group presented the results of their analysis of the Biennial's project, incorporating them into a broader philosophical and cultural analytical discourse.

The biennial was supported by **16 international foundations and diplomatic missions**. Representatives of Embassies and Consulates of such countries as France, Germany, Spain, USA, Israel, Egypt have visited the Biennial. Among the partners of the Biennial are **80 organizations, including more than 30 national and foreign media companies. More than 1500 publications** devoted to the biennial appeared in Russian and international press, including FRIEZE MAGAZINE, Deutsche Welle, Frankfurter Allgemeine Zeitung für Deutschland, Art Press, Kommersant, Vremya Novostej, Expert, and Russkiy Reporter.

The biennial became a platform for the elaboration of ideas and programs on the development of contemporary culture and tourism in Sverdlovsk region. The importance of this platform was confirmed by the visits of such renowned representatives of Russian and international cultural, political and business elites as **Pavel Khoroshilov** (vice-minister of culture of the Russian Federation, Moscow), **Josef Bakstein** (commissioner of the Moscow biennale of contemporary art, art critic, director of the Institute of problems of contemporary art, Moscow), **Mikhail Mindlin** (director of the NCCA, Moscow), **Alexey Badaev** (minister of culture of Sverdlovsk region, Ekaterinburg), **Kristina Steinbrecher** (art-director of "ART-Moscow"), **Rita Jansen** (spouse of the head of the European Union diplomatic mission in Egypt Mark Franco), **Simon Mráz** (cultural attaché of the Austrian Embassy in Moscow), **Ilana Stein** (cultural attaché of the Israeli Embassy in Moscow), **Nadezhda Agisheva** (head of the "New Collection" foundation, Perm), **Aneta Szylak** (director of WYSPA center for contemporary art, Gdansk, Poland), **Andreas Siekmann** (artist, participant of the Documenta, Berlin, Germany), and others.

An important outcome of the biennial is the invitation by the Ministry of Culture of the Russian Federation to present the Ural Industrial Biennial at the **Moscow Biennale of Contemporary Art** in 2011.

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