

COLLECTION OF THE RUSSIAN MUSEUM
Avenida Sor Teresa Prat, 15. 29003 Malaga, Spain
www.coleccionmuseoruso.es
Phone number: (+34) 951 926 150
info.coleccionmuseoruso@malaga.eu
educacion.coleccionmuseoruso@malaga.eu

OPENING TIMES

From 9.30 to 20.00

Closing days: Every Monday, January 1st and December 25th

Last admission is 30 minutes before closing time

PRICES

- Combined ticket (Collection and Temporary): €8,00 (general ticket) €4,00 € (reduced)
- Collection: €6,00 (general ticket) €3,50 (reduced)
- Temporary exhibition: €4,00 (general ticket) €2,50 (reduced)

REDUCED FEE

- Over 65
- Students under 26
- Large Family card holders

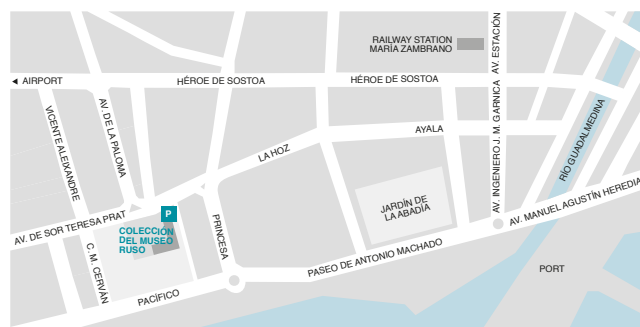
FREE ENTRANCE

- Unemployed (accredited)
- Under 18
- European Youth Card holders
- Teachers and Students (Fine Arts and Art History)
- Museum employees and ICOM members
- Authorized tourist guides
- Disabled (accredited)
- General public (every Sunday from 16.00 to closing time)

PUBLIC TRANSPORT

- Metro: Princesa-Huelin
- Bus: lines 1, 3, 5, 9, 10, 15, 16, 22, 27, 31, 40, 91
- Promenade train: departure from «Muelle Uno»
- Tourist bus: Line 2

Cover: Baskakov Igor. *Vogue*, (detail). 1999
Palace Izdat Collection



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OF THE
RUSSIAN
MUSEUM



Collaborating company:



RESISTANCE, TRADITION AND OPENING.

RUSSIAN ART OVER THE LAST FOUR DECADES

JULY 2016 – JANUARY 2017



Resistance, Tradition and Opening: Russian Art over the Last Four Decades takes a panoramic view of the tensions and creative dynamics that have emerged in the former USSR and present-day Russia during a period marked by transcendental change. The selection of works from Joseph Kiblitky's collection features the non-official artwork developed after the death of Stalin in 1953, which was named non-conformist art, as well as some of the visual languages that have appeared since the last decade of the 20th century until the present. The latter reveal the skill of those whose artwork reflects key developments on the European creative stage; neoexpressionism is one such example.

Through these pieces, we journey into a period where it is possible to glean the attitudes of those who opposed social realism, the official state art form. This had grave consequences for the artists in question, as they were excluded from the main exhibition and distribution channels, and were consequently unknown to local audiences and international collectors alike. Resistance was based on the simple recovery of languages such as abstraction, surrealism or expressionism. In other words, transgression was principally a matter of style and was not necessarily accompanied by subversive content, although references to the past could be interpreted as a threat. Non-conformism was, then, a hugely varied set of styles that evolved over three decades until the period of progressive opening that came with *perestroika* and *glasnost* in the 1980s.

These expressions of resistance and freedom occasionally presented as reworkings of tradition. Or to be more precise, of traditions. On the one hand, the icon, passed through the many different filters of Russian secular painting. And on the other, the *tradition of the new* or of the avant-garde, which aspired to create a *new order* and whose *project* was abruptly cut short by Stalin in the 1920s. In the 1970s the Sots Art movement and Moscow conceptualism burst onto the scene. Official art was critically decoded through parody, transformed through



Bruskin Grisha. *Tank Commander*. 1998
Palace Izdat Collection

Pop Art aesthetics which, at the same time, evidence a synthesis between local visual culture and international approaches. With conceptualism, language gains importance as a *weapon* in itself; this would further fuel the already accepted idea of Russia as isolated and misunderstood. This exhibition aims to portray the uniqueness of contemporary Russian artwork, fruit of certain conditions and idiosyncrasies, but also to contextualise the contemporary creations and, in doing so, reveal a certain level of openness and convergence with international trends.