

## Sots Art

### Political Art in Russia from 1972 to today

**Curator: Andrei Erofeev**

***Sots Art: Political Art in Russia*** is the first major exhibition in France of this Russian art movement. While Russia was a hive of artistic activity in the early decades of the twentieth century (avant-gardism, cubofuturism, rayonism, suprematism, constructivism), under the Stalinist regime creation became a political tool. Artistic diversity was crushed and replaced by a single form of creation as propaganda. Under Stalin's dictatorship (he was supreme leader of the USSR from 1927 to 1953), Socialist Realism was declared the official and only acceptable style. Artists wishing to deviate from its ideological messages and aesthetics were forced underground. Immediately following Stalin's death, contemporary Russian art was reborn, echoing western modernisms until 1962 when Khrushchev ended this "thaw."

Two mutually-exclusive cultures coexisted through the 1970s, one official and one nonconformist. This was the context in which Sots Art, the first avant-garde movement in Russian art since the 1920s, emerged. Sots Art demonstrates a new way of thinking, a "third way" which, taking Pop Art as its model, breaks down barriers and oppositions. For the first time ever, the previously antagonistic trends of the official and the avant-garde were combined.

Originally shown at the 2007 Moscow Biennale of Contemporary Art, ***Sots Art: Political Art in Russia*** is organised by Tretyakov Gallery and curated by the gallery's chief curator of contemporary art, Andrei Erofeev. It brings together over 200 Sots works, from the early works of Vitaly Komar and Alexandre Melamid who initiated the movement in 1972, to the movement's continued expression by contemporary artists in Putin's Russia.

The exhibition at la maison rouge opens in the foyer with **Alexandre Kossolapov's** sculpture ***Mickey and Minnie. Worker and Kolkhoz Woman.*** It appropriates one of the most symbolic works of official Soviet art: Vera Mukhina's monumental statue which crowned the Soviet pavilion, opposite the German pavilion with its Nazi eagle, at the 1937 World Fair. **Kossolapov** has recycled these icons of Soviet culture by giving them the faces of another couple, this time symbolic of western culture: Mickey and Minnie Mouse. Socialist utopia and the American dream merge as two systems each producing their own stereotyped images. Indeed, that Sots Art should take its name from Pop Art is no coincidence: it too subverts the icons of mass culture. This combination of Soviet socialism and western modernism gave rise to an original form of contemporary artistic expression.

#### **The artist as rabble**

Unlike their contemporaries - the conceptual, pop or minimalist artists who demonstrate a certain authority and conceive their works in the first person - Sots artists reinvent themselves as characters who show little respect for art or artists. In a totally unprecedented stance, they distance themselves from their work behind uncouth, simple or outlandish characters whose behaviour transgresses social conventions. However, beneath this comic or grotesque behaviour lies a deeper comment on modern society and mentalities.

Such travesties are one of the hallmarks of Sots Art, from the first works by Vitaly Komar and Alexandre Melamid to those of the new generation of Russian artists, such as the Blue Noses. The works hung in the corridor leading from the foyer show the artists in their different guises, in self-portraits (**Vagritch Bakhchanyan** as Othello, **Kossolapov** as Saint Sebastian, **Alexandre Brener** as a boxer, **Dmitri Prigov** as Pontius Pilate, etc.), or during performances. Looking to go beyond the traditional fields, Sots artists staged

numerous one-off actions of which only a few photographic records remain. In *Eating up the Pravda* (the main Soviet newspaper of that time) **Komar and Melamid** play naive citizens who take the ideological formulas diffused by the press at face value: if *Pravda* is "spiritual food" for the people, why not cook it and eat it during an *Eat Art* performance. In *Two Minutes No Breathe*, artists from the **Gnezdo** group ("the nest" whose members are **Mikhail Fedorov-Rochal**, **Victor Skersis** and **Genadi Donskoy**) give the same literal interpretation of political metaphors and make their contribution to the environment by holding their breath.

### **Dissident caricatures**

Unlike Sots artists, **Slava Sissoiev** does not hide behind a persona. A critic of the regime from the 1960s, he instead adopts a cruelly direct approach and condemns Soviet reality through caustic satirical caricatures. Inspired by western political cartoons, his drawings target both political leaders, who he isn't afraid to name, and *homo sovieticus*, the ordinary citizen who he describes as stupid and submissive. This is political art in the traditional sense for which Sissoiev was arrested in 1983 and spent two years in a labour camp. A marginal figure, Sissoiev was never part of the Sots movement. However, the apparent grotesqueness of his work had a decisive influence on the aesthetic form which political dissidence would take in the USSR. His work shows there is another way, a belief that is echoed by the PG group whose films are presented in the last part of the exhibition.

At the forefront of the new Russian conceptualist avant-garde, **Ilya Kabakov's** Sots collages, such as *Masters of the Arts*, are in total contrast with Sissoiev's open condemnation. Working behind a mask of naïve conformity, he makes collages from traditional images cut from Soviet magazines. This flat presentation of an imaginary reality, as depicted in magazines, with its purely descriptive labels is so ridiculous that it takes on a political edge. The two levels of meaning and the gap between subject and presentation is laughable, and this laughter undermines the very basis of the original images' rhetoric and indirectly mocks the characters they represent.

### **The exhibition that never was and the hijacking of propaganda**

Nonconformist artists, poets, dissidents... anyone who didn't comply with official culture could not show their work in public. To get round this, exhibitions were held in private apartments, all the while trying to escape the attention of the KGB and the militia. When **Komar and Melamid** began to assemble works for an exhibition in 1972, they were determined to take Sots Art beyond these confines and into public space. As preparations advanced, meeting artists and gathering the works they intended to show in a local clubhouse (symbolised here by the green and grey walls), the reputation of Sots Art grew. Even though the exhibition never took place, simply by planning it Komar and Melamid managed to give the impression of an organised movement. They even wrote a manifesto, though it was never signed. The works shown here give the impression of a "rogue" artist who seeks to reproduce the visual hallmarks of Soviet propaganda in a very personal way. Komar and Melamid appropriate political slogans by signing real banners (*Long live work!*) or subvert the pompous rhetoric of official portraits by depicting their own family (*Portrait of Father*) or themselves. Other works take an irreverent stance towards icons: **Victor Skersis** strips Pioneers naked or portrays Soviet soldiers as Adam and Eve. The deliberate and readily-assumed amateurism of this eclectic whole sits perfectly with the notion of a "rogue" artist and is typical of early Sots works.

The clubhouse window looks on to **Ilya Kabakov's** *Red Pavilion*, which was shown at the 1993 Venice Biennale. His belief system shaken by the fall of the Berlin Wall and the collapse of the USSR, Kabakov installed a small wooden pavilion behind the main Russian pavilion, undergoing restoration. A triumphal march, arranged by Vladimir Tarassov, can be heard through its windows. This red pavilion is modelled on the ephemeral structures seen in Moscow's famous Exhibition of Achievements of the National Economy (VDNKh) Park. Rebuilt for the exhibition at la maison rouge, this derisory backdrop fools no-one; it is a symbol of the distorted relationship with reality and illusion of appearances which the Soviet regime maintained. Most of all it represents the Soviet subconscious, a sort of "inner Sovietism."

### **The false artefacts of Soviet civilization**

Alongside Komar and Melamid in the 1970s, Erik Boulatov began to work with the omnipresent ideological messages around him. He quotes them directly both in form and essence, borrowing the exact lettering of Soviet propaganda slogans, unchanged and with no self-distancing. He has produced a body of work that can be interpreted in numerous ways according to the ideological presuppositions of the observer. In ***Glory to the CPSU!*** (Communist Party of the Soviet Union), he juxtaposes two dissimilar elements: social reality embodied in the red letters that block all depth and prevent the eyes from seeing beyond, and the existential aspect represented by the bright blue sky that can be glimpsed between the letters and which symbolizes a possible escape to freedom. But his message, which is a negation of the social element, has nothing in common with Sots Art, with its constant play on social context and its striving to alert the viewer's conscience.

The disappearance of the artist is central to a series of absurd objects that seem to "emanate" from the logic of Soviet society and give the illusion they were found rather than made by the artists. This is the case of ***Catalog of Superobjects of Supercomfort for Superpeople*** by Komar and Melamid. The "super objects" in question, displayed like pages in a catalogue, resemble absurd gadgets; incongruous, surrealist prototypes designed to fulfil the needs of the intelligentsia or some fictive elite to avoid unpleasant smells, examine people's souls, ensure they are not being followed, etc. Others seem to come straight out of some civil servant's office: ***The Graph of History*** by the Gnezdo group retains the dates of Communist Party conventions as the only noteworthy events in history, regular recurrences much like Saint's days on a liturgical calendar. ***Device for Finding out Nationality*** and its instructions for use point a finger at behaviours, such as anti-Semitism and chauvinism, that were widely practiced (although denied) by the Soviet regime.

**Leonid Sokov**, one of the first sculptors to join the Sots movement, uses false ready-mades to emphasize the "absurdist" tendencies of Soviet society, as embodied in his ***Absurd Lock*** which gives the impression of opening but in fact closes more and more as it is used. Such objects, and others such as ***Glasses' Design for Soviet people*** or ***Iron Curtain*** give form to stereotyped expressions found in both Russian and foreign media.

### **A play on opposites: the essence of the Sots Art method**

Dichotomy and duality are the essential driving forces of Sots Art, whether in the juxtaposition of two diametrically-opposed styles, or in the contradiction between subject and style. This dichotomy makes possible a meta-message, born of the conflicting aspects of found objects placed side-by-side by the artist. The meaning resides not in the objects themselves but in their fleeting interactions. In ***Shadows of Twentieth-Century Sculptures*** by Sokov, the magnified, deformed silhouettes of miniature sculptures, emblematic of modernism (Picasso, Moore, Picabia, etc.) and Soviet art, meet on the walls of this impressive device in a formidable confrontation of opposing aesthetics. This meeting of shadows is materialized in the next room by the face-to-face encounter between Lenin fascinated by Giacometti's ***Walking Man*** (***Encounter Between Two Sculptures***), also by Sokov. It demonstrates a key opposition in twentieth-century culture between official, academic, and modernist art.

In an alignment typical of official presentations of heroes and political leaders, dissidents and personalities from Russian culture face each other on either side of a corridor that leads to an authentic statue of Lenin, the "eternal leader." For the Sots artist, all absolute authority and any object of worship must be debunked, be it an object representative of modernity, cultural heritage or political propaganda, a Communist hero or a dissident. In keeping with this idea, all personalities are subjected to the same "dissonance" treatment in which subject and style come together in total disharmony. On one wall, **Boris Orlov** incorporates major figures of Russian culture into a wholly unsuitable system of honours by showing them wearing the medal-adorned suits of military leaders (***Generals of Russian Culture***). Facing them, **Sokov** has commissioned a minor official artist to paint portraits of dissidents in the style of the official portraits of the members of the

Political Bureau of the Central Committee of the Communist Party (*Heroes' Walk*). Nor does the artist spare his own image in this game of role-play, since he is also represented as a simple soldier of the Red Army (*Self-Portrait as a Soldier*).

In *Iconostasis* by **Orlov**, one of the first Sots works, Venus and the Emperor Augustus (wearing a moustache for the occasion), the classical canons of academic artistic teachings, lend their perfection to figures of the Soviet myth, in turn a sailor, a pilot, a tractor-driver and a kolkhoz woman. Further along, visitors too can be part of this masquerade by posing as stereotypical "heroes" in **Rostislav Lebedev's** *In our Country, Everyone can be a Hero*, or by climbing onto the **Kabakov's** *Tribune*, equipped with all the accessories needed to proclaim an endless political speech (alcohol, blankets and most importantly an entire medicine-cabinet of drugs).

Pursuing the fictional theme of the "rogue" artist, **Sokov** plays the role of an artisan-sculptor whose *Portraits of Leaders* look to sculpted wooden toys: Khrushchev, Andropov (Secretary-General of the Communist Party from 1953 to 1964 and from 1982 to 1983 respectively), Stalin and Hitler lose their official aura as they become weebles or jointed puppets to be played with. The comical effect does not stem from any intention to caricature but is rather the logical outcome of this misplaced use of an expressionist language originating in folklore.

Such incongruous juxtapositions of subject and style or of opposing styles are common in Sots Art, to such an extent that they became a highly-effective visual formula. Images combining divergent cultural and ideological symbols went on to become a constant as the first wave of Sots artists emigrated to the United States (1975-1977). This is when works that would become veritable symbols of Sots Art began to appear, including **Sokov's** *Stalin and Monroe* and **Kosolapov's** *MacLenin*. The latter artist specializes in creating "double objects" that simultaneously refer to the stereotypes of American and Soviet mass culture. In *Lenin Coca Cola*, the Communist leader boasts the famous soda's merits ("It's the real thing!"). Unimaginable in the early 80s, such a comical combination became possible just a few years later during the Gorbachev era.

True to the Sots idea that anything held up as a value should be undermined, **Kosolapov** also attacks the avant-garde. In *Russian Revolutionary Porcelain*, references to the Duchamp ready-made and to Malevitch's suprematist plates, suggested by the circle, the triangle and the square, are placed on the same level. Very different to the earlier "amateur" works made in Moscow, the New York works display a desire for visual unity and a simplification of the complex message that resulted from the opposition of elements. Works of this type, such as **Kosolapov's** *Trinity*, the most recent Sots work in the exhibition, still express the flagrant eclecticism of contemporary human values. Mimicking the statues that stand proudly inside niches in Moscow's underground stations, Lenin, Mickey Mouse and Jesus Christ stride out like a reconstituted family. **Kosolapov** makes use of mass-media communication (posters, billboards, postcards, the Internet, T-shirts) in an entirely new way, eliminating the concept of the one-of-a-kind artwork and in doing so upsetting market-based logic. Distributed by the thousand, his works widely contributed to making Sots Art fashionable in Eastern European countries during the Perestroika period.

In the 1980s, **Komar and Melamid**, who also emigrated to the US, staged works around the great figures of Communist mythology (Marx, Stalin) in paintings whose iconography and technique are a pastiche of neo-classical painting. In one of them, Stalin is surrounded by four Muses with fantastical attributes (*Stalin and the Muses*), an allusion to the instrumentalization of the arts by political powers, and in particular the rewriting of history in which Stalin excelled. Unintentionally, this return to neo-classicism occurred just as post-modernism was developing, enabling American art critics to group the two artists among the founders of the latter movement.

### The monumental phase

The Sots Art aesthetic gradually evolved under the influence of several factors. The initial underground spirit began to disappear as the artists left Russia to emigrate to the United States and Europe, and as ideological pressures began to ease up with Gorbachev's Perestroika (1985-1991). Sots works became more sophisticated, monumental and decorative, but also less critical. They formed a trend with which artists whose work had little social or political content became associated. They could now address a market and buyers who were drawn to their authentic, and in a certain way "exotic", nature. In *Birth of a Hero*, **Grisha Bruskin** portrays personalities from the Soviet sphere, already seen in the works of Lebedev and many others, in the form of monumental sculptures. The same encyclopaedic description of Soviet society appears in his abecedary plates (*ABC Maxims*). Their vocabulary makes reference to "civil defence" instructions while their style evokes the propagandist plates which the State commissioned from avant-garde artists in the 1920s as part of the "Monumental Propaganda" plan initiated by Lenin. Like a totem from a primitive religion, and like Bruskin's heroes, **Orlov's Saylor** continues in the same vein of stereotypical characters grouped together around the figure of the tutelary divinity. **Bruskin's Pantocrator** offers an ironic and condensed version of the official portrait (where the subject is traditionally represented as a bust with medals prominently displayed), ignoring the individual to instead concentrate on an arrangement of military decorations in an installation of monumental proportions. Sots artists liked to describe the Soviet world as a primitive, traditional society. In keeping with this theme, **Sokolov** created *Hammer and Sickle* as something that could have been sculpted by an artisan from the Stone Age.

### Ritual kisses

In the *Ritual Kisses* series, **Orlov** pursues this idea of a primitive society in which minor divinities are motivated by the universal love which has replaced the famous Marxist class struggle. Especially common among politicians, the "Russian kiss" is a cordial, masculine ritual intended to express peace and loyalty. These loveless kisses take on a different connotation here: a political ritual in the case of Brezhnev and Honecker, the last leader of the GDR, in **Dmitri Vruble's** work, *God Help me Survive this Deadly Love*, (originally painted on the Berlin Wall) or an erotic ritual in the collage by **Bakchanyan**. In **Bakchanyan's** two projects for the cover of Nabokov's *Lolita*, the leader's love for little children takes on ambiguous overtones, as does the schoolgirl's stolen kiss on the bust of Lenin in the work by **Ivan Razumov**.

### Totalitarian fictions

The artistic language of the new generation has clearly evolved. They no longer use the vocabulary of propaganda to analyse and criticize the Communist system. Instead, two main sources feed their imagination: the portrayal of the Soviet world in comic-book caricatures or Western action films, and civil defence imagery with its bureaucratic obsession with an imminent atomic attack. **Konstantin Zvezdochotov** has created a fictional totalitarian city (*Perdo*) from which all objects or principles of pleasure have been banished, transforming a slice of watermelon into the ultimate object of desire. In *Clock Tower* by the same artist, a hybrid neo-Byzantine chapel painted in an army camouflage pattern implies the collusion between the Orthodox church and the military that became obvious during the Yugoslavian (1992-1995) and other conflicts that occurred during the fall of the Communist system, but also evokes children's toy soldiers. In this new world order, where the former rhetoric is no longer valid, a new imagery must be invented, as in the portrait of an imaginary leader of a fictional country in *Long Live December 16th* by **Zvezdochotov**. **Georgy Ostretsov's** installation projects the future of the former Eastern block countries in the form of a fictional authoritarian regime whose masked leaders, dressed in business suits and resembling comic-strip aliens, persecute inhabitants. The visitor strolls among poor, grotesque beings and, whether he wants to or not, must face his own disgust before a reality he would rather avoid. In *The Fountain*, **Vasily Tsagolov** addresses another aspect of this reality. He recreates the scene of a commissioned murder of excruciating violence. Murder, trivialized and stereotyped by its constant repetition in television series, is transformed by the artist into a fountain, offered up for contemplation by desensitized onlookers.

### The Sots artist as guardian of Soviet vestiges

Deprived of its adversary, Sots Art, which addressed the rhetoric of Soviet power with impertinence and mockery, was thrown into a state of confusion and nostalgia for the former Soviet culture and style. This prompted a major reversal in Sots Art in the early 90s, with a change from an attitude of deconstruction to one of conservation, as illustrated in the installation by **Vladimir Dubossarsky** and **Valery Koshliakov**. *Archaeology of Utopian City* projects us into an imaginary museum where ancient archaeological relics and authentic remains of sculptures from the Stalinist era (from the sculptor Tomski's studio) are shown side by side against a backdrop of Moscow panoramas. The effect is similar to the vedute landscapes of ancient Rome. Socialist Realism is given a new legitimacy as capturing the remains of a national heritage. Another type of conservation is seen in the portrait of *Yeltsin and Lebed* in the midst of some idyllic garden, painted in the familiar style of Arkadi Plastov, one of the major painters of the Socialist-Realist movement, by **Dubossarsky** and **Alexander Vinogradov**. Fashions and the market rapidly transformed works which were initially in the Sots spirit into superficial, decorative and urbane paintings. **Igor Moukhine** is the only artist to capture in his photos the historic *Disappearance* of Soviet monuments and sculptures that were once considered eternal, removed one by one from parks to leave only emptiness in their place. **Boris Mikhailov** works with photos left over from the 1970s, enlarging and hand-painting them to create images that seem to hail from a very distant past.

Nostalgia is also apparent in the work of **Irina Korina**, one of the youngest artists in the exhibition. This time though it is nostalgia for her own childhood as we discover, through a little girl's eyes, the magic of the colourful mosaics showing astronauts and Sputnik that still decorated the canteens and shops of 1980s Soviet Russia. The faded hues and hackneyed subjects of propagandist art are transformed into a joyful and dazzling vision at the end of a corridor that takes us back in time.

### Sots Art as a decorative exercise

The generation of artists who grew up during Perestroika never experienced the everyday restrictions of the Soviet system that were so familiar to their parents. Some of these artists use these symbols in a formal manner for their "exotic" effect while ignoring their social significance. They are particularly interested in elements that have been marginalized by modern trends: classicism, academism, the athletic physique and decoration, as deployed within traditional genres such as painting, sculpture and the decorative arts. In addition, a burgeoning interest in art among the new bourgeoisie steered Sots artists toward a decorative and ornamental manner which suited the trends of the time. This can be seen in the panels by **Alexei Belayev-Gintovt**, who exploits the popularity of the Art Deco style in *The Triumph of Apollo*, a reinterpretation of the famous winning project for the Palace of Soviets, or in the elegant series of seductive sailors by **Georgy Gurianov**. Convinced that State-created institutions of repression and terror have disappeared for good, artists make use of their insignia, now considered harmless to the point that even the military epaulets of the KGB become a repetitive carpet pattern in a work by **Sergei Mironenko**. These signs are used as formal elements in works which carry no particular political message, but rather exploit a visual heritage in danger of extinction. They have even been adopted by the fashion industry and advertising, particularly fond of the aesthetics of the 1920s and 30s. The artist **Dmitri Tsvetkov** imagines coats for the leaders of present-day Russia (President, Patriarch, Ministers, etc.) that he pre-decorates with a fantastic plethora of medals and ribbons. Fashion designer **Olga Soldatova** uses the iconography of 1930s Soviet paintings as the distinguishing mark for her clothes and accessories, which sell well both in Russia and abroad.

### The voice of Sots Art in contemporary Russian creation

In contrast with this decorative approach, many new-generation artists are drawn to the original spirit and methods of the Sots movement which they continue to use in the context of Russia today, thereby reviving political art. Particularly drawn to performance art, they have adopted the "fictional character" strategy in an

attempt to occupy media territory. In her videos, **Elena Kovylyna** plays with western stereotypes, drawing on images of the Red Army, identity checks when passing between East and West Berlin, etc. **Alexandra Kloskina's** video resembles a film by Latino-American students singing in praise of Lenin. These artists behave as though in the presence of the last vestiges of a vanished civilization. Meanwhile, others evoke the sudden and unexpected resurgence of elements from the Soviet past, such as the militia man in **Dmitri Bouligin's** video work who practices his aggressive posturing in front of a mirror. Some artists have plunged headlong into political life, like **Mironenko** who staged a performance entitled *Presidential Campaign* during the 1988 elections with the slogan, "Bastards! What have you done to our country?" The most spectacular example of this tendency is without doubt **Oleg Kulik** whose radical actions have even been covered by the popular press. He has been nicknamed "the dog man" in reference to performances in which he appears naked, snarling like a vicious dog on a chain and attacking visitors at his shows. Here he presents himself as a "half man-half animal" hybrid and candidate for the "Animal Party" whose posters, electoral campaign photos and an official bust are on display.

Since 1991, the **Blue Noses** group (alias **Slava Mizine** and **Alexander Shaburov**) have been directing themselves in short homemade skits filmed in their living room in which they brazenly attack political leaders, religious fundamentalists, film stars, supermodels and just about everyone else who appears on TV. Their field of action is not reality, but the media through which reality is perceived. Their piece on the trinity formed by the poet Pushkin, President Putin and Jesus Christ (1991), three untouchable personalities, was the first work to be censured during the post-Communist period.

**Alexei Kallima**, a Russian artist raised in Grozny, has taken up the Sots ploy of role-play. He presents himself as both a contemporary artist and a Chechen resistance fighter and war veteran. In his works, combat scenes are shown from the resistance fighter's point of view, as in *Two Friends* which combines expressionist and comic-strip aesthetics.

The **PG** group (alias **Ilya Falkovsky**, **Alexei Katalikine**, and **Boris Spiridonov**) slip into the shoes of housing-project youths and, through their characters, reveal a subculture of all-pervading violence, hostility toward the police, aggression, vulgarity and sex. Their work also includes documentaries in which reality surpasses fiction, as in the images of neo-Nazis killing a "foreigner." The group, which broadcast their videos over the Internet or at concerts, make no attempt to break into contemporary art circles, preferring to remain underground.

In the basement room, the works of **Vikenti Nilin** are consistent with this grey area between reality and fiction: the artist has enlarged some of the racist pamphlets and posters that are discreetly distributed by nationalist extremists in Moscow and transformed them into light boxes: "Cleanse Russian blood!" one of them proclaims. **Nilin** also collects labels from vodka bottles used by politicians as campaign space. A video by **Blue Soup**, projected alongside these documents on Soviet reality, magnifies the spectator's feeling of discomfort and fear in the face of a seemingly imminent threat...

The exhibition is staged in partnership with the **Tretyakov Gallery in Moscow** and the **Society for the Encouragement of Fine Arts**.

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*related events*

**in the vestibule**

October 21st – November 18th: **Philippe Thomassin**

November 22nd - December 16th: **Jérôme Borel**

December 20th - January 20th: **Nicolas Buffe**

*related events in and around Paris*

*La Cuisine Communautaire* by **Ilya Kabakov - Musée Maillol**

**Fondation Dina Vierny** - 61, rue de Grenelle, 75007 Paris

*Moscopolis* - **Espace Louis Vuitton**

60, rue de Bassano/101, avenue des Champs-Élysées, 75008 Paris

September 21st - December 31st

**Olga Kisseleva** *Douce France* - **Abbaye de Maubuisson**

Rue Richard de Tour, 95310 Saint-Ouen-l'Aumône

October 3rd 2007 - February 25th 2008

**Groupe AES + F.** *Le vert paradis...* - **Passage de Retz**

9, rue Charlot, 75003 Paris

November 7th 2007 – January 13th 2008