

Andrei Monastyrski at Art Basel Miami Beach 2014, Booth S04

Andrei Monastyrski is, amongst Ilya Kabakov, Dimitri Prigov and Vladimir Sorokin, a key figure of the late soviet and post soviet concept art.

Beginning in the late 1960ies a group of artists and companions made trips to the countryside performing actions, which reflected their ideas about art, based on own existential experiences and discussions. Their unofficial artistic practice resulted from the experiences in a country where the communist party tried to have full control over the art scene and the definition of what has to be considered as art. The Collective Actions Group claimed this privilege of interpretation for the own practice and subverted not only the official institutions but also the role of artists and the status of an artwork including the active involvement of the visitor as part of the "creation". As a whole, the work represents a complex network of responses to the art community and their intellectual, social and physical infrastructures. Most notably, these have taken shape as investigations into art, as well as formal experiments.

Charim Galerie established the relationship to the artist in 1999, when we exhibited works from Brus, Mühl and Nitsch (Viennese Actionists). A selection of works from the actionists will be part of our presentation at the main section of Artissima. Starting with 1999 Charim Galerie sold iconic pieces of Monastyrski to Reina Sofia (Madrid) and private collections. His participation at documenta 12 (2007) and at the Biennale di Venetia (2011) made him known to a broader public.

At Art Basel Miami Beach we will present a quite comprehensive selection of works, such as "Cannon" (1975) „Breather“ (1977), Vintage prints of actions of the Collective Action Group and a selection from the the "Golden Line" series.

Vintage Prints: "Time of Actions", 15. Oct.1978, 4 vintage prints 16,5 x 36 cm, Savyolovskaya railway line, near village Kyevy (Moscow-Gorki) A.Monastyrski, N.Alexeev, N.Panitkov, A.Abramov. (selection)



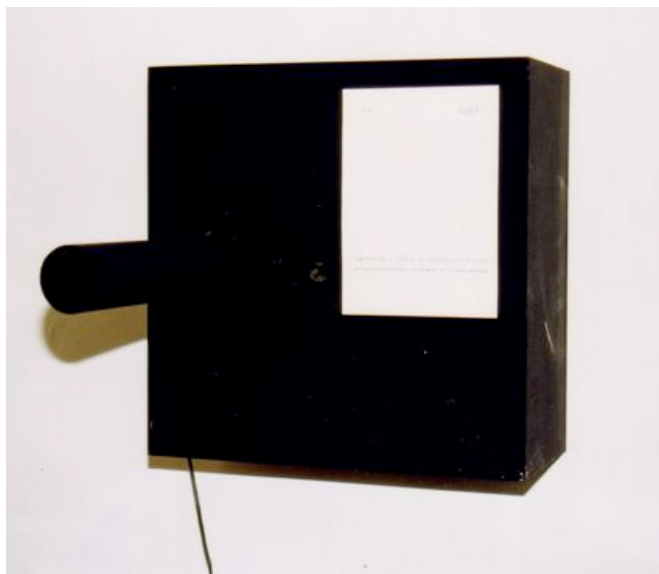
Objects

BREATHER (1977) This object consists of a black box with a mouthpiece attached below centre on its facing side. The object has no instructions. If he understands the purpose of the object correctly, the participant of the action "Breather" blows air into the box, and the air then exits the box through the same mouthpiece.

CANNON (1975) plywood, cardboard, electric bell, 64 x 54 x 54 cm



Finger



Cannon

ANDREY MONASTYRSKI :

"Cannon" is an action-object that manifests the viewer's consciousness as the signified of the aesthetic act. In conceptualism, it is precisely consciousness (and not the artistic object) that principally takes on that aesthetic objecthood that is the site of artistic occasion.

During the viewer's interaction with "Cannon," a change of perceptual paradigm occurs in the consciousness (from a visual paradigm to an auditory one). Prior to "Cannon," the aesthetic event-ness of contemporary art occurred inside a visual paradigm (including in the objects of Duchamp, dada, etc.).

Andrei Monastyrskis objects allow the viewer to enter into the aesthetic event and simultaneously to distance himself from the self "here and now," looking at the art object. He finds himself on a higher level of aesthetic contemplation and discourse, since he can use his "inner" vision to "see" (to consider) himself from the outside. He becomes his own art object. "Cannon" and "Breather" are intentionally subjective-objective "installations", which allows for phenomenological reduction (see E. Husserl).

"Cannon" (1975) and "Breather" (1977) are two of a number of foundational works of the Moscow conceptual school that determine this school's working method with aesthetic material and the consciousness of the viewer perceiving it."