

Marlborough

PRESS RELEASE

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GRISHA BRUSKIN: *H-HOUR*

FEBRUARY 12 - MARCH 15, 2014

OPENING RECEPTION: WEDNESDAY, FEBRUARY 12, 6-8PM

NEW YORK, NEW YORK: The directors of Marlborough Gallery are pleased to announce the opening of a solo exhibition of the work of Russian-born artist, Grisha Bruskin, which will take place from February 12 until March 15, 2014 entitled, *H-Hour*.

This exhibition will consist of an environment of approximately forty bronze sculptures painted with white enamel, which were created from the years 2008 to 2012. These works were exhibited at the Multimedia Art Museum in Moscow during the fall of 2012 and at the American University Museum during the spring of 2013. In 2012 Bruskin received the Kandinsky Prize—the most prestigious Russian award for the achievement in contemporary visual arts.

Grisha Bruskin's new sculpture project *H-Hour* (2012) has no specific historical or geographical ties and examines the myth of the enemy in very diverse manifestations: the hostile state, class enemy, enemy of the subconscious, "the other" as enemy, Time, Chronos and Death as enemies, the Enemy of the Human Species, and so on.



IMAGE: *Beggar*, 2008, enamel on bronze, 18 1/8 x 24 x 11 3/8 in.

In *H-Hour* the artist's concerns are how the trivial is made sacred, how strong the hypnotic power of art and the image in general really is, and how depiction can become a means and instrument for manipulating human consciousness.

The artist writes: "As in my childhood, in the modern world a person's life is spent, like the life in Valerio Zurlini's movie *The Desert of the Tartars*, in anticipation of the enemy. Real or mythical. That is why neither the time nor the geography is specified in *H-Hour*. *H-Hour* is a parable about the enemy, manifested in absurd metaphors. Just as in the civil defense posters, *H-Hour* exists in an emergency situation. According to Giorgio Agamben, "When the boundary between law and life is lost, both are lost, and the strange world of the state of exception arises, where law is superseded and human life turns into pure 'biology,' under the supervision of the expert bio-powers." In our times (the struggle against the enemy and, primarily, against international terrorism), the state of exception is no longer an exception but becoming the norm everywhere, including democratic countries. It is becoming routine. Today, arriving in Moscow or New York, the world seems to me in both places as it did when I was a child staring at civil defense posters, with the horror and stupor of an 'outsider.'"

Robert Storr—the American critic and former curator of the Museum of Modern Art—wrote the following on the occasion of this exhibition:

...Visions of the apocalypse are among the best ways to tell time in strictly historical terms. For the desires, guilt, fear and death wish of every era are inscribed in them like fragments of previous civilizations, or fossils of primordial fauna embedded in the sediment of an

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IMAGE: *Motorcyclist*, 2008, enamel on bronze,
15 x 24 x 9 1/2 in.

archeological or geological excavation site. Consult such accounts as an encyclopedia of lost illusions, an annotated chronicle of forgotten woe...

Storr adds, “[These works] offer glimpses of the phantasmagorical interval after men and women have met the enemy they are to each other and themselves and been spun out by the conflagration into a black hole where historical time collapses.” A project that—as the artist writes—is “addressed to [his] contemporaries and the man of the future.”

Grisha Bruskin was born in 1945 in Moscow, graduated from the Art Department at the Moscow Textile Institute in 1968. The following year he became a member of the Soviet Artists’ Union and had three exhibitions which were all closed by the Soviet authorities. A pivotal opportunity presented itself in 1988 when his paintings, including famous *Fundamental Lexicon*, were sold for the record price ever paid at the time for the contemporary Russian art in Moscow at Sotheby’s first Russian Avant-Garde and Soviet Contemporary Art auction. This brought him to the attention of the international art world and ignited his career. In 1999 Bruskin was chosen to represent Russia with a permanent installation at the redesigned Reichstag, home to the German parliament, in Berlin.

Bruskin is represented in the following public collections among others: The Art Institute of Chicago, Illinois; Galeria de Arte Nacional, Caracas, Venezuela; Israel Museum, Jerusalem; Jewish Museum, New York, N.Y.; Kunsthalle Emden, Germany; Museum Ludwig, Cologne, Germany; The Museum of Modern Art, New York, N.Y.; Portland Museum of Art, Maine; State Pushkin Museum of Fine Arts, Moscow, Russia; State Russian Museum, St. Petersburg; Russia and State Tretyakoff Gallery, Moscow.

The exhibition will be accompanied by an illustrated publication with texts by the artist, Alexander Borovsky, Hans-Peter Riese and Robert Storr.

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UPCOMING EXHIBITIONS

Chu Teh Chun
March 19 - April 19, 2014
opening reception: Wednesday, March 19, 6-8pm

Red Grooms
March 19 - April 19, 2014
opening reception: Wednesday, March 19, 6-8pm