**MOSCOW GOVERNMENT**

**MULTIMEDIA ART MUSEUM, MOSCOW**

**PRESENT THE EXHIBITION**

**Andrei Khrzhanovsky: My Circle**

**Curators:** Anna Zaitseva, Maria Lavrova

Exhibition runs20 December 2019 — 16 February 2020

**With support of:** Ahmad Tea

The Multimedia Art Museum, Moscow together with the State Central Film Museum and the Soyuzmultfilm Film Studio, presents a new exhibition, ‘Andrei Khrzhanovsky: My Circle,’ dedicated to the great animated film director and screenwriter’s 80th birthday

The exhibition includes drawings, sketches, film fragments and works-in-progress created by Andrei Khrzhanovsky’s friends and colleagues. He worked with Ülo Sooster, Vladimir Yankilevsky, Yuri Nolev-Sobolev, Nikolai Popov, Sergei Barkhin, and others. The exhibition will also feature sketches for a new, still-unfinished film, ‘The Nose, or The Conspiracy of Those Who Are “Not Alike,”’ based on Nikolai Gogol’s story, ‘The Nose.’

Andrei Khrzhanovsky — a People’s Artist of the Russian Federation, winner of the State Prize of the Russian Federation, the N.K. Krupskaya State Prize of the RSFSR, the Government Prize of the Russian Federation — prefers to be called a director of animated films. It is in this way (from the Latin *anima*, or soul) that we have begun to refer to cartoons. The previous Russian name for animation, ‘multfilm,’ comes from the Latin *multus*, and when applied to film, it can be interpreted as the ‘art of multiplication.’ In the director’s opinion, ‘if we will soon begin talking about art, the soul seems more appropriate here.’

In the days leading up to the exhibition, Andrei Khrzhanovsky sent us a text in which he shares the parts of his biography, events and meetings that are most important in understanding his work. We would like to include it here in its entirety.

‘“It’s either Pushkin or Gogol…”

Ever since childhood, I was captivated by art — not even realizing what I would later read in the words of the infinitely wise Yuri Mikhailovich Lotman: ‘In the relationship between life and art, the latter should be interpreted as the very highest expression of life/the former.’

My luck started when I was born: all five of my mother’s brothers, two sisters, and mother herself studied music since childhood. Although not all of them became professional musicians, you could always hear music in our house.

My father — besides his musical abilities and perfect pitch — studied painting since his childhood years in Irkutsk, and when he moved to Leningrad, he continued these lessons in the studios of different masters: Kuzma Petrov-Vodkin, Kazimir Malevich, and Mikhail Matyushin before he decided to settle on Pavel Filonov, as part of the ‘Masters of Analytic Art’ group.

To answer all the frequently-asked questions: when did I fall in love for the first time? I’ll tell you: first at age 6, then when I was twelve.

My first love was Alexander Sergeevich Pushkin. There is proof in the form of a portrait of Alexander Sergeevich and drawings of Pushkin’s duel, all made at that age.

In 1952, the 100th anniversary of Nikolai Vasilyevich Gogol’s death was celebrated. My grandfather gave me a subscription and the first volume of the great writer’s works, published to commemorate that date. I take my hat off to the genius of Tolstoy, Dostoevsky, and Chekhov, but to this day, Gogol holds a special place in my heart. I’m happy that I was able to work with the heritage of both of these legends.

I came to the Soyuzmultfilm studio in 1964, 55 years ago. Today, I’m 80. If there’s anything unquestionably great that I’ve done with my life, it is bringing phenomenal artists to that studio: Nikolai Popov, Ülo Sooster, Yuri Sobolev, Vladimir Yankilevsky, Sergei Barkhin, Marina Azizyan… Using their friendship and their art, as well as the drawings of Alexander Pushkin, Federico Fellini, and Joseph Brodsky, I made ten films. I brought in talented young artists and VGIK graduates, Alexandra Pavlova and Varya Yakovleva, to work on “The Nose, or The Conspiracy of Those Who Are ‘Not Alike.’”

We don’t just show audience finished films and fragments as the result of our work with artists; we show them the unfinished parts that are made in the process.’

From 1—13 January, during the New Year holidays, MAMM will host screenings of all of the legendary director Andrei Khrzhanovsky’s films. Children and adults will have the rare opportunity to see these recognised masterpieces of worldwide animated cinema:

‘There Lived Kozyavin’, 1966. Art director: Nikolai Popov. 9:48.

‘The Glass Harmonica’, 1968. Art directors: Ülo Sooster, Yuri Nolev-Sobolev. 19:40.

‘Butterfly’, 1972. Art directors: Yuri Nolev-Sobolev, Gely Arkadyev. 9:48.

‘In the World of Fables’, 1973. Art directors: Vladimir Yankilevsky, Nikolai Popov. 10:54.

‘Day of Wonder’, 1975. Art director: Gely Arkadyev. 15:42.

‘A Fantastic Tale’, 1978. Art director: Natalya Orlova. 9:52.

‘I Fly To You As a Memory’, 1977. Art directors: Gely Arkadyev, Yuri Batanin, Vladimir Yankilevsky. 29:01.

‘I Am With You, Yet Again…’, 1980. Art directors: Gely Arkadyev, Yuri Batanin, Vladimir Yankilevsky. 28:54.

‘Autumn’, 1982. Art directors: Gely Arkadyev, Yuri Batanin. 43:44.

‘The King’s Sandwich’, 1985. Art director: Vladimir Zuykov. 10:32.

‘School of Fine Arts: Landscape with Juniper’, 1987. Art directors: Tenno-Pent Sooster, Valery Ugarov. 29:36.

‘School of Fine Arts: Return’, 1990. Art director: Tenno-Pent Sooster. 1:07:46.

‘The Lion with the White Beard’, 1995. Art director: Sergey Barkhin. 29:59.

‘A Cat and a Half’, 2002. Based on the works of Joseph Brodsky. 27:25.

‘A Room and a Half, or Sentimental Journey to the Homeland’, 2009. 2:10:00.

The screening schedule can be found on the museum’s site: [www.mamm-mdf.ru](http://www.mamm-mdf.ru)

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