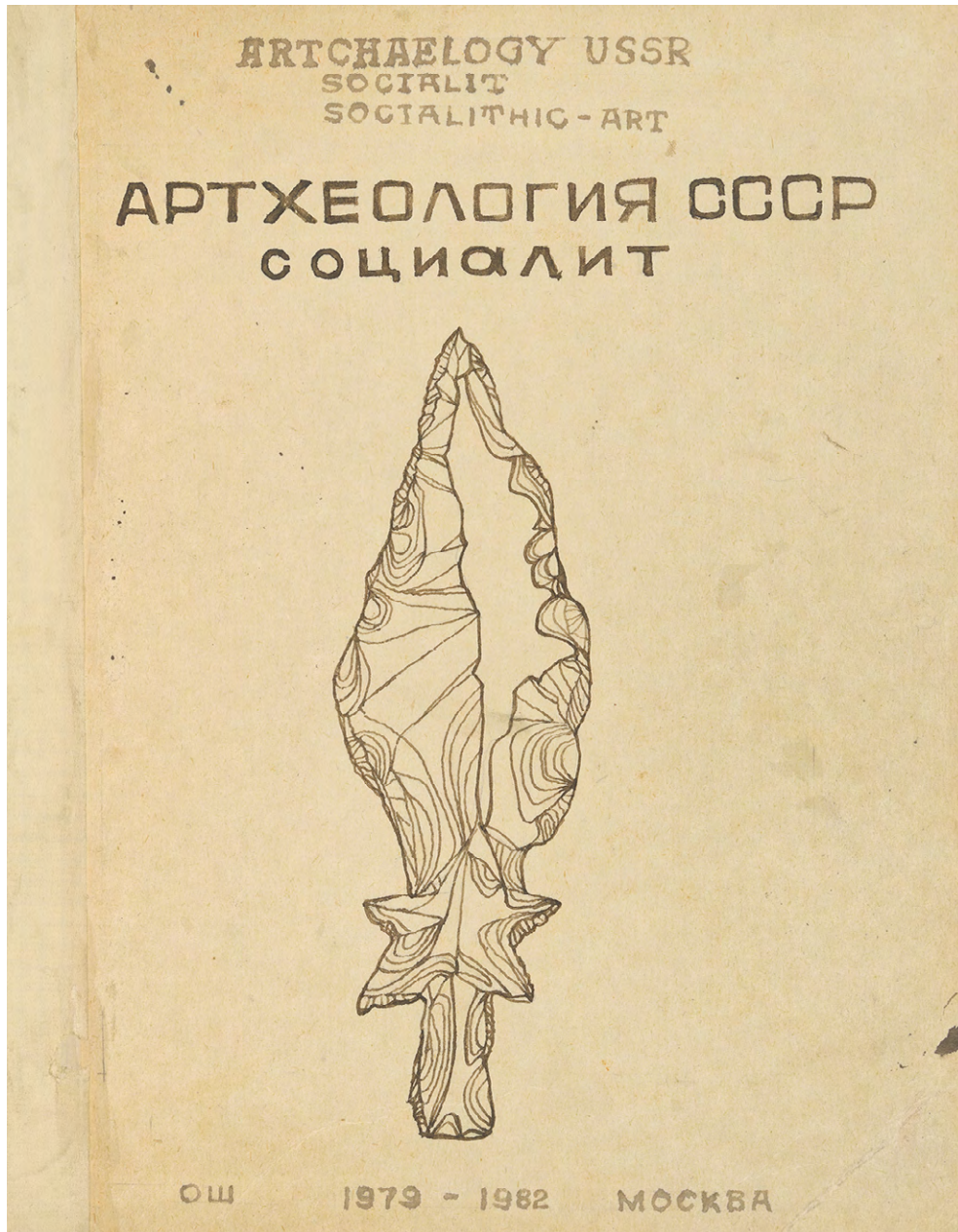


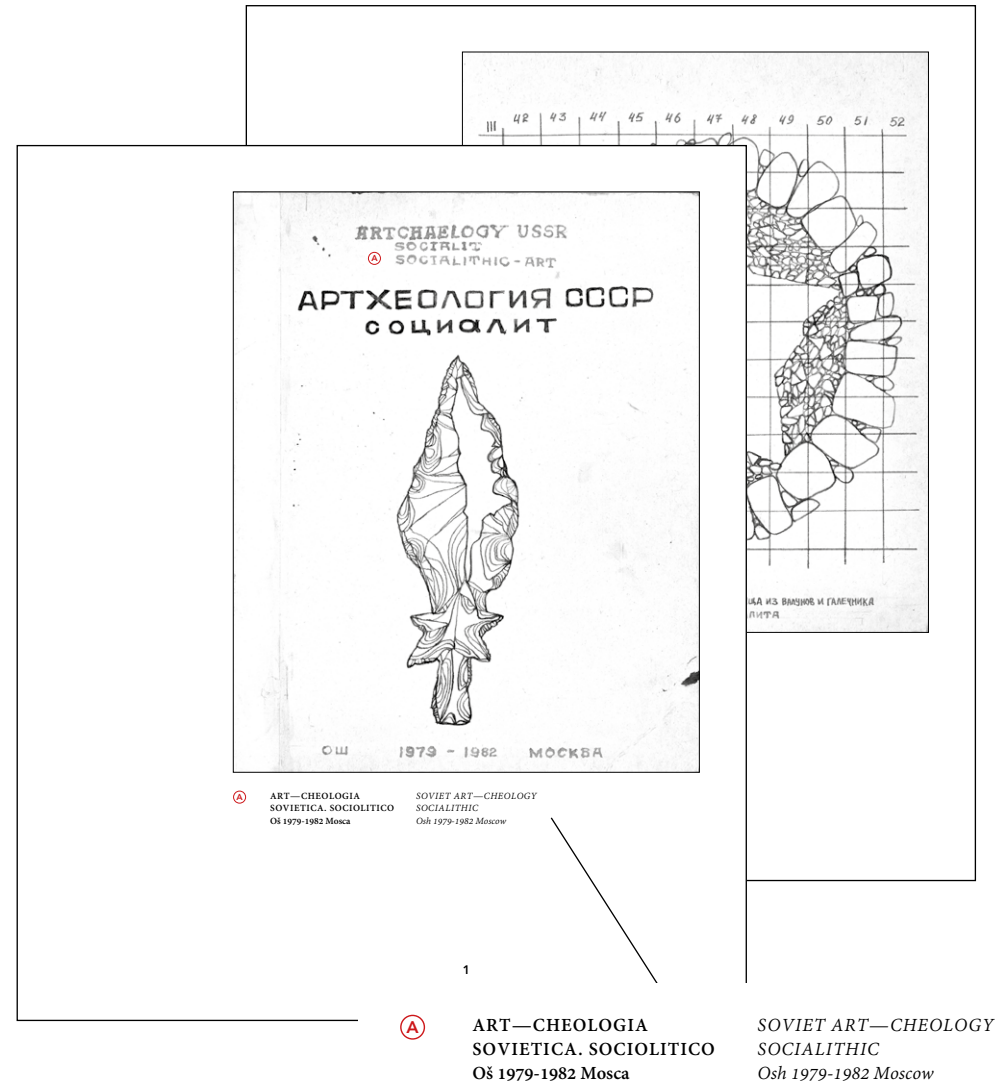


Vyacheslav Akhunov, *Artchaeology USSR*, 1979-1982

**LAURA BULIAN** GALLERY



Vyacheslav Akhunov, *Artchaelogy USSR*, 1979-1982  
Edition of 100 + 5 AP, signed by the artist



Accompanying booklet, with translations  
from Russian into English and Italian



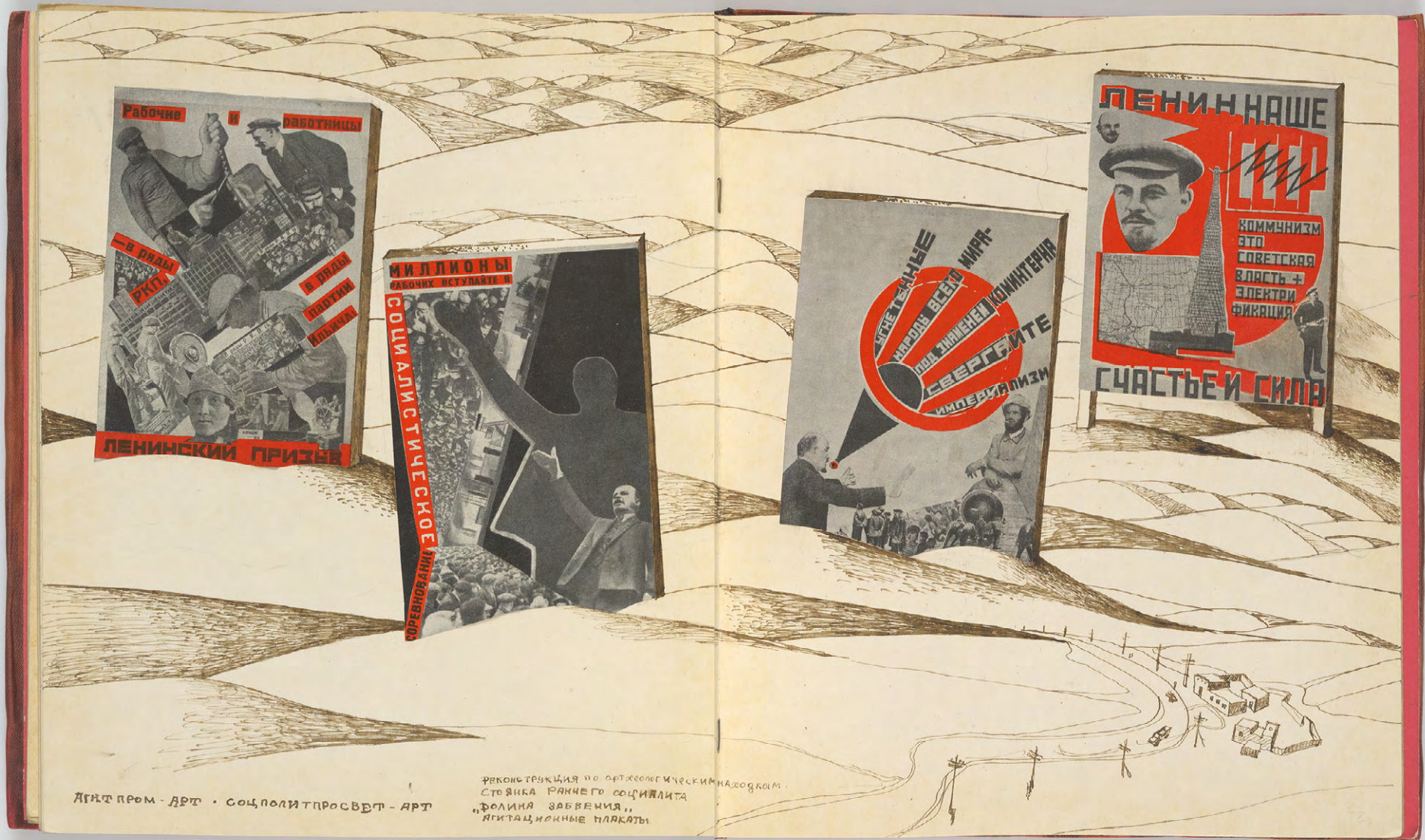


соцполитпросвет-арт • блюдо эпохи раннего социализма • фарфор, роспись.



блюдо для ритуальных мистерий эпохи раннего социализма • металл, роспись, позолота, ягидпром-арт





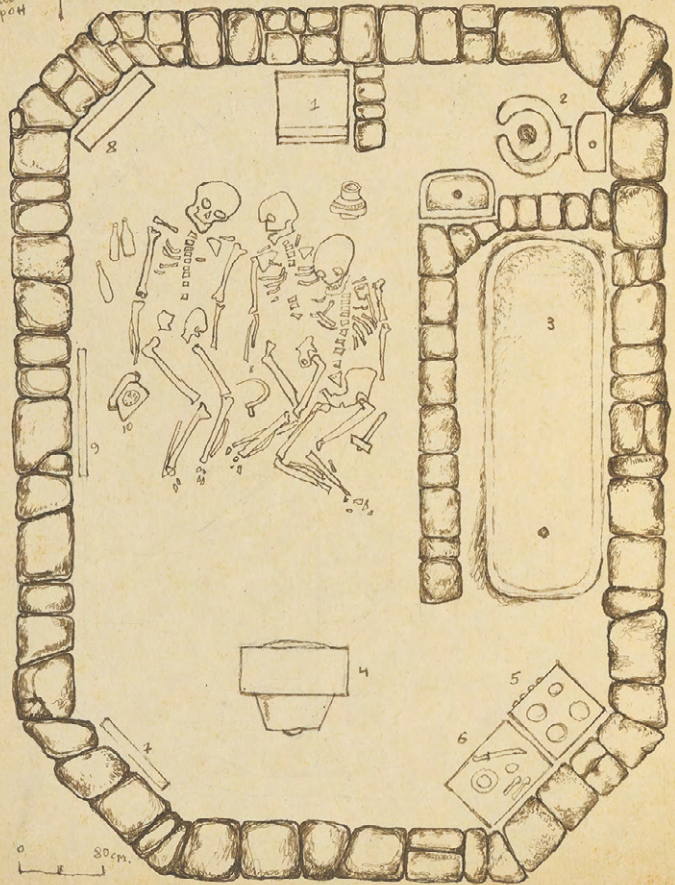
Vyacheslav Akhunov, *Artchaology USSR*, 1979-1982



ПОГРЕБАЛЬНЫЙ ОБРАД.

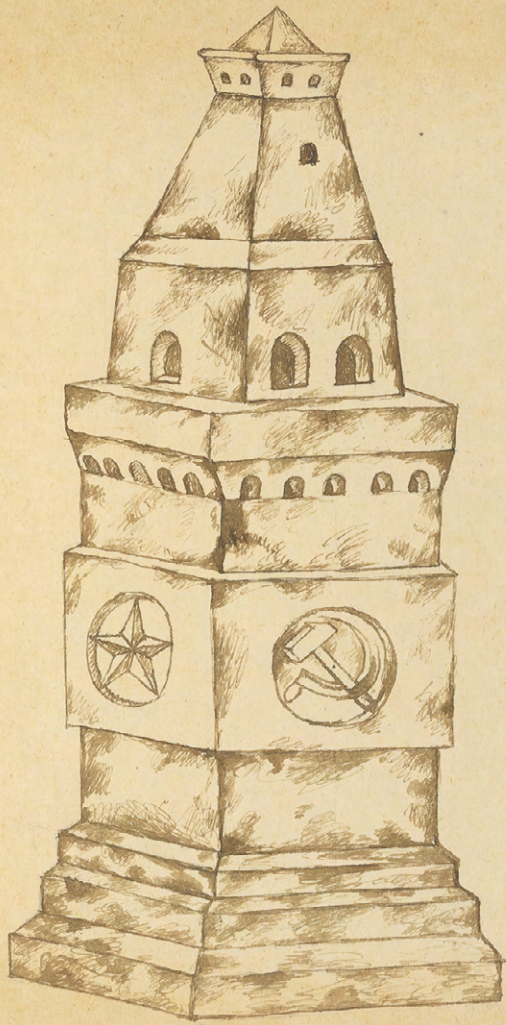
Культура жилищных, массовых захоронений.  
московского типа. Эпоха позднего социализма.

В. Заркало  
Г. Тельфон



- 1. Колодезьчик.
- 2. Урна.
- 3. Вазна.
- 4. Тарелка.
- 5. Зеркала.
- 6. Ступы и посуда.
- 7. Кувшины.
- 8. Сувениры на А. И. А.

КУЛЬТУРА КОМНАТНЫХ (ЖИЛИЩНЫХ) ЗАХОРОНЕНИЙ ЭПОХИ ПОЗДНЕГО СОЦИАЛИЗМА.



ОССУАРИЙ  
«КРЕМЛЕВСКАЯ  
БАШНЯ»  
ЭПОХА РАЗВИТОГО СОЦИАЛИЗМА



Laura Bulian Gallery is pleased to present the important and unique artist book by Vyacheslav Akhunov *Artchaology USSR, 1979 – 1982*, in an exclusive edition of 100. Vyacheslav Akhunov (1948, Och, Kyrgyzstan) is an artist, writer and philosopher, whose work comprises collages, paintings, installations, performances, actions and video, as well as numerous essays. From a peripheral position in Tashkent (Uzbekistan), his artistic production is connected to the experience of the 1970s Moscow Conceptualism. During the Soviet Regime, being considered politically dangerous in the Socialist environment to freely express one's own art and in order to protect his integrity as an artist, Vyacheslav Akhunov chosed also a new format for his creative output: a notebook, an autonomous artistic medium, that could easily be hidden upon unexpected inspections, as the medium for a daily, solitary and silent rebellion. Akhunov uses the typical iconography of the Socialist propaganda of the Soviet period subverting the dominant ideology through the manipulation of propagandistic images. His so-called *art-chive* establishes a social critique peculiar to the Soviet reality. In the 70's the artist wrote several essays on his art, defined by himself as 'social-modernism'. Akhunov's work has been exhibited in important museums and institutions in the world, such as: Mots Museum, Jerusalem, Israel and Sharjah Art Museum, Sharjah, UAE (2014), Venice Biennial, Venice, Italy

(2013, 2007, 2005), MuHKA Museum, Antwerp, Belgium (2010, 2013), Singapore Biennial (2013, 2006), Documenta (13), Kassel, Germany (2012), New Museum, New York, USA (2011), Istanbul Biennial, Turkey (2009), Centre Pompidou - Musée National d'Art Moderne, Paris, France (2008), Philadelphia Museum of Art, USA and Kiasma, Helsinki, Finland (2007).

In 2013 Laura Bulian Gallery presented, as a world premiere, the first solo show by Vyacheslav Akhunov in an art gallery, *The Red Line*, curated by Marco Scotini, followed in 2015 by the exhibition on visual poetry *The fourth prose*. Besides the production and publication of this important artist book, Laura Bulian Gallery is working on a publication about the artistic career of Vyacheslav Akhunov, with an interview by Juliya Sorokina and critical essays by Ana Dević / WHW, Viktor Misiano and Marco Scotini. Since 2009 Laura Bulian Gallery presented Central Asian artists in world premiere shows in a commercial gallery, starting from *Son of the East*, the solo show by Said Atabekov (Kazakhstan, 1965), curated by Viktor Misiano, followed by the Kazak artists Yelena & Viktor Vorobyev's exhibition *Kazakhstan. Blue Period*, and by the show of the Kyrgyz artists Gulnara Kasmalieva & Muratbek Djumaliev *A New Silk Road. Algorithm of Survival and Hope* in 2010, and by Alimjan Jorobaev in 2012 with the show *The Mirages of Communism*, curated by Marco Scotini. Besides investigating

art expressions of the generation of Russian and Central Asian artists who experienced the fall of the Soviet Union regime, Laura Bulian Gallery has been exhibiting also younger generation of artists, such as: *Marat Raiymkulov* (Kyrgyzstan 1984, world premiere solo show in 2012), *Taus Makhacheva* (Daghestan 1983), with her first solo show outside Russia, *Anastasia Khoroshilova* (Russia 1978) in 2 solo shows (2009 and 2012) and *Nikita Kadan* (Ukraina, 1982). In 2015 the gallery moved to a new and wider space of 220 sqm., inaugurated with the group exhibition *The Fourth Prose*, an investigation on visual and conceptual poetry in Eastern Europe from the 70s onwards. A completely new theme presented through important works and rare documents by the artists Vyacheslav Akhunov (Uzbekistan, 1948), Babi Badalov (1959, Azerbaijan), Vlado Martek (1951, Croatia) and Dmitriy Prigov (1940-2007, Russia), and continued in 2017 with the solo show by Luca Maria Patella *selfEncyclopedia: "Writing"*, presented in Milan after 30 years of absence. Since 2016 the gallery has explored the Italian art scene of the 70's with the exhibition *The degrees of freedom*, by the artist Ugo La Pietra.

The gallery has also investigated the themes of identity and gender through the works of three women artists: Elisabetta Di Maggio (Italy), Eve Sussman (USA) and Eulalia Valldosera (Spain). Concerning the artist Eve Sussman, in 2011 Laura Bulian Gallery presented, as

European première in a private gallery, the renowned video-film *The Rape of the Sabine Women*, after being exhibited in the most important museums worldwide (Moma and Whitney Museum in New York, USA, Louisiana Museum in Denmark, National Gallery of London, UK and Reina Sofia, Madrid, Spain). Since 2009 Laura Bulian Gallery has directly participated in and supported many important projects with international institutions and museums such as, among others, Muhka Museum, Antwerp, Belgium (2009); *Artes Mundi Prize 2010*, UK; New Museum of New York, USA (2011); the Venice Biennial, Venice, Italy (2011, 2013, 2017); Sharjah Museum, UAE (2012); Museum On the Seam (MOTS) Jerusalem, Israel (2014); National Centre for Contemporary Arts (NCCA), Moscow, Russia (2015); A. Kasteev Museum of Arts, Almaty, Kazakhstan (2015); MAMBo, Bologna, Italy (2016); Triennale Design Museum, Milan, Italy (2016); FM Centre for Contemporary Art, Milan, Italy (2016); Museo Querini Stampalia, Venice, Italy (2017).