



TSARITSYNO

MUSEUM-RESERVE

IN SEARCH OF SPACE

IV Textile and Contemporary
Tapestry Triennial
at the State Museum-Reserve
“Tsaritsyno”

May-August
2021



Founders

1. Moscow Department of Culture
2. The State Museum-Reserve of History, Architecture, Art and Landscape "Tsaritsyno"

Partners

1. The Association of Decorative Artists of the Moscow Union of Artists
2. The Russian Academy of Arts
3. Kosygin Russian State University
4. Stroganov Moscow State Academy of Arts and Industry
5. The Union of Russian Artists

Organizers

Project Curators:

O.V. Dokuchaeva, The State Museum-Reserve of History, Architecture, Art and Landscape "Tsaritsyno"
S.V. Gavin, The Association of Decorative Artists of the Moscow Union of Artists
V.V. Petukhova, The State Museum-Reserve of History, Architecture, Art and Landscape "Tsaritsyno"

Co-curator and architect: S.E. Choban

Project working group:

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Aim of the project

Contribute to redefining the position of traditional tapestry in contemporary art and establish a dialogue between Russian artists and the international art community.

Exhibitions held as part of the Triennial should reflect relevant and innovative trends in the field of modern weaving, thereby stimulating the development of textile art in Russia.

This time, the Triennial is held in the following categories:

- I. Best Work of Art in the Park
- II. Best Work of Art in the Interior
- III. Best Student Work
- IV. Best Traditional Tapestry
- V. Best Mini Tapestry

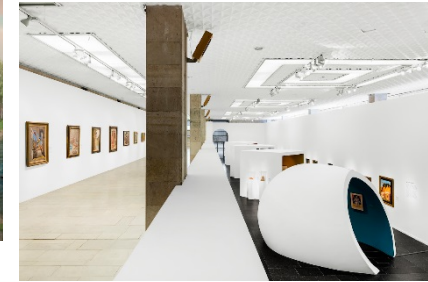
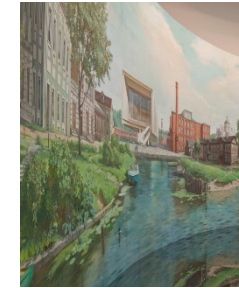
Sergey Choban – Architect of the IV Textile and Contemporary Tapestry Triennial

Sergey Choban is a Russian and German architect, member of the Association of German Architects (BDA), the Union of Architects of Russia and the Union of Russian Artists, academician of the Moscow branch of the International Academy of Architecture and honorary academician of the Russian Academy of Arts, the recipient of architectural awards and a participant in various architectural exhibitions.

Sergey was the curator of the Russian pavilion at the Venice Architecture Biennale two times: in 2010 he curated the project Russia Factory together with Sergey Kuznetsov, Pavel Khoroshilov, and Grigory Revzin, and in 2012 – i-city/i-land – together with the commissary of the pavilion Grigory Revzin, co-curators Sergey Kuznetsov and Valeria Kashirina.



Sergey Choban



This project gained a special mention of the jury, which became the first Russian award at the Architecture Biennale.

Sergei Choban designed expositions for many notable exhibitions at the State Tretyakov Gallery: Roma Aeterna, exhibitions of works by Edvard Munch and Giorgio de Chirico, and the VIII Moscow International Biennale of Contemporary Art.



The theme of the IV Textile and Contemporary Tapestry Triennial is called *In Search of Space*

The Textile and Contemporary Tapestry Triennial will be held at the Tsaritsyno Museum for the fourth time. The exhibition will become a large-scale research on the new ways of interpreting the tapestry. This time, the format of the Triennial has been updated to help see this traditional art form in a broader context.

The theme of the IV Textile and Contemporary Tapestry Triennial — *In Search of Space* — turns attention to the uncertainty of the position of tapestry in the ecosystem of Russian contemporary art that currently falls somewhere between a designed object and a woven painting. Having an extensive collection of tapestries from the second half of the 20th century, the Tsaritsyno Museum together with its partners: Stroganov Moscow State Academy of Arts and Industry, the Association of Decorative Artists, and Kosygin Russian State University, all of which preserve the traditions of this craft, acts as a driving force for redefining this art form.

Historically, tapestry's intended purpose was to model and organize the built environment, which is very close to the ideas of architecture. At the same time, the modern tapestry has developed a variety of techniques and materials and has long become an independent art form well-fitted into both interior and open space. Architecture, in this case, serves as a setting, a source of ideas, and a background for tapestry.

The theme *In Search of Space* is diverse and should inspire artists to experiment with the philosophy and forms of a traditional tapestry, possibly transforming it into a woven work of art.



The updated format of the Triennial gives an opportunity for artists to create their work in three locations within the museum:

1. Park

For the first time in the history of the Triennial, its participants can go beyond the confined space museum interiors and integrate tapestry into the landscape design. Open space encourages artists to use new unconventional materials and scale their work to fit the environment. The artist can choose a location in the park from the list given in Section 1.

2. Ceremonial Chambers of the Grand Palace (Catherine's Hall, the Tauride Hall, the main staircase) and the atrium of the Bread House

The participants are invited to turn to good account the historical complexity of the interiors of the Grand Palace and the Bread House.

3. Exhibition Halls of the Grand Palace

When choosing to create artwork for this location, the artist can:

1. use traditional tapestry techniques;
 2. choose a more complex art form that would contain weaving elements.
- In this case, the collaboration between the artist and the architect is required at the initial stage of the implementation of the idea. Fifteen participants selected after the application process will meet with the architect and have the exhibition space individually designed for them.

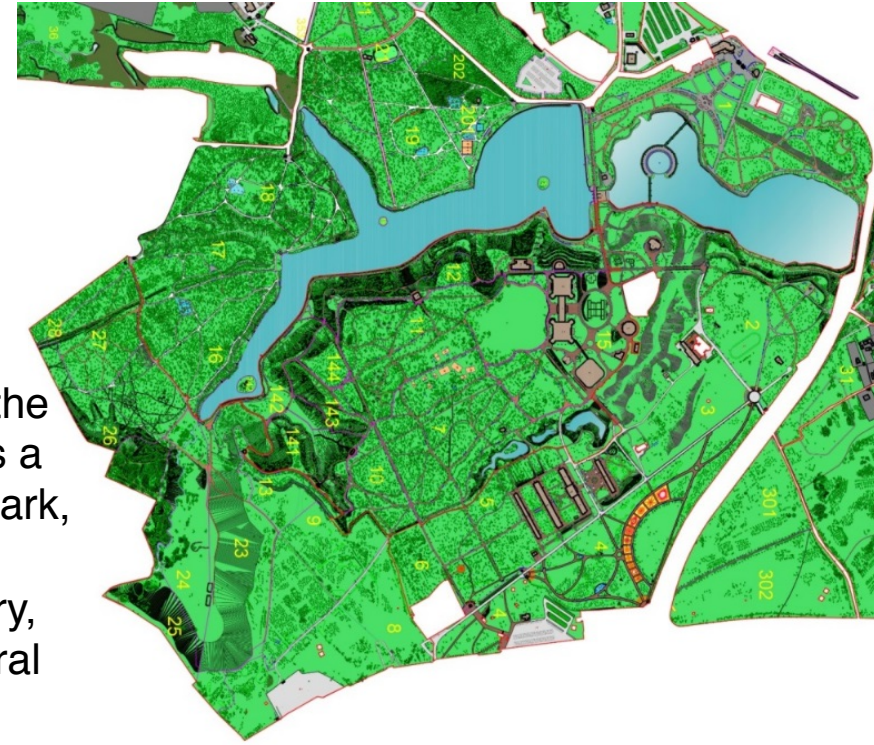


Section 1. Creating artwork in the park

Creating artwork in the park involves adopting an innovative approach to the tapestry that should be treated as an object of landscape art. Tsaritsyno Park is a landscape park — a triumph of wholeness and harmony. While designing the park, its architects were motivated by a desire to show the beauty of nature and thus favoured simplicity and unity. Like other landscape parks of the late 18th century, Tsaritsyno Park is full of meaning. It uses landscape, sculptural, and architectural symbols that often have a romantic touch.

Initially, Tsaritsyno Park was not bounded, the surrounding landscape served as a natural extension of the park and was an important aesthetic component. The composition of the park is based on multifaceted landscapes that are meant to unfold before the visitor's eyes in a particular order and on the nature changing its colour contrasts and lighting.

The first experiments with landscape compositions were done by American artists in the 1960s who used it as a medium to share their thoughts on ecological issues and the progress of civilization. Land artists protested against artificiality, 'plastic aesthetics' and the commercialization of art-making in America. The idea of 'getting back to nature' and simplicity grew stronger and stronger. Surprisingly, this idea closely echoes the movement at the end of the 18th century that rejected everything pretentious, complicated, artificial, and pompous.

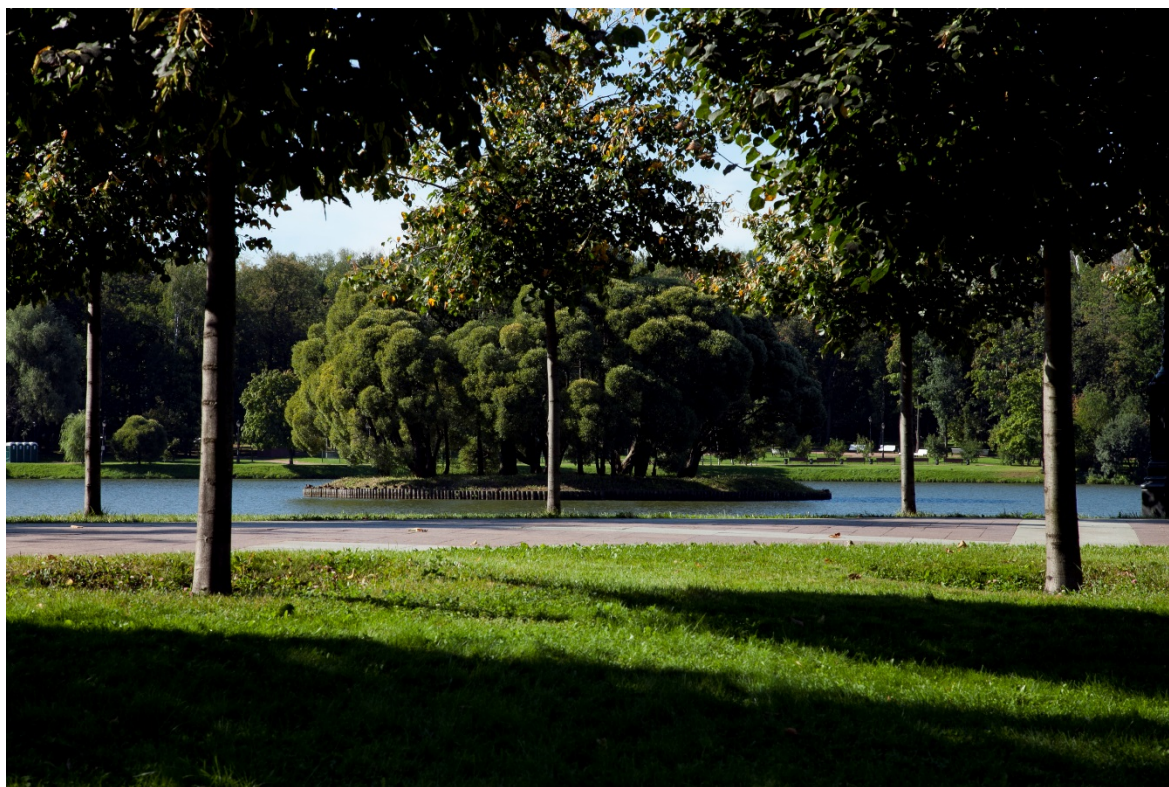




As part of the Triennial, the Organizers have selected several types of locations in the park. Artists can enter into a dialogue with the park architecture by arranging their artwork by the water or in the meadow, or use park pavilions and sculpture pedestals.

By skillfully imitating nature as closely as possible, the landscape park of the 18th century preserves the conventions and the laws of the art of painting and is a painting in itself.

We invite the participants of the Triennial to leave their stamp in the aesthetics of Tsaritsyno Park and fill it with new symbolic meanings.



Technical requirements for the artworks:

- Artwork placed in the park can be hung in the air by using ropes attached to tree trunks, or located on separate structures, support legs of which cannot be deeper than 50 cm into the ground.
- Artwork must be made of materials that cannot be destroyed by being exposed to wind, moisture and sunlight.
- Artworks must be installed on durable constructions capable of withstanding wind speed up to 20m/s.
- Artworks, installation of which can harm trees or require the construction of load-bearing structures, are not allowed to participate in the competition.
- During the installation of artworks, it is desirable to use natural materials that do not damage the existent architecture.
- Artworks must contain an element of weaving.



Park's architecture

Picturesque locations of the park are connected with each other by alleys and paths. One of the most beautiful paths — Utrennyaya Dorozhka (Russian for 'Morning Path') — starts at the Grape (Figured) Gate and winds along the high bank of the Tsaritsyno Upper Pond to the Ruined Tower. Among the most spectacular locations of the park there is the Nerastankino Pavilion, the Milovida Pavilion, the Temple of Ceres.

On the island opposite the Nerastankino pavilion, there is a ruined arch — a typical element of the early 19th century parks.

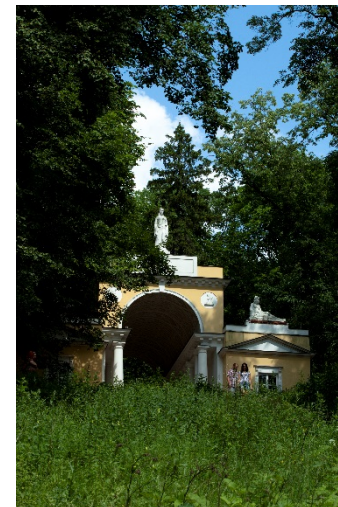
The architecture of the park consists of classical buildings that have clear facades and laconic forms.

As a reference point for the future artwork, the artist is invited to use the building's image: simple columns that contrast with the clear wall plane, strict straight lines, perfectly calculated proportions and the way it blends into the surrounding nature.



Location 1. The Milovida Pavilion

One of the best structures in Tsaritsyno Park constructed in 1803-1804 by architect Ivan Egotov, student of Vasily Bazhenov.



The Milovida Pavillion is an arched gallery with four small 'corner rooms' (or 'cabinets') in which visitors could rest. The pavilion's facade offers a magnificent view of the Tsaritsyno Upper Pond with an artificial island.

Location 2. Павильон «Нерастанкино»



Built in 1803 by architect Ivan Egotov and decorated with severe Doric porticoes, the Nerastankino Pavilion is a small gallery with a through passage and a low dome. The pavilion is located atop the gently sloping shores of the southern parts of the park from which visitors can descend into the valley of the Tsaritsyno Upper Pond. From Nerastankino, a picturesque view opens up over the pond and Ruined Arch on the island.

The Milovida and the Nerastankino pavilions differ in the emotional atmosphere set by the surrounding nature: Milovida sets a cheerful tone, while Nerastankino is all about being quiet and thoughtful.

Locations by the water

Ponds and water are a crucial component in the composition of a landscape park. The water system of Tsaritsyno Park is not immediately revealed to the visitor; instead picturesque views gradually replace one in a certain sequence.



The winding coastline, beautiful islands, fountains and streams create a unique microclimate in the park and create a perfect background for sculptures and other small architectural forms.

The physical properties of water: it is fluid, it has sounds, it reflects objects and changes colour, — can become a source of inspiration and be embodied in works of art. The artists are invited to use the water system of the park in their work.

Location 1. Pond

The water surface is in itself a landscape composition. It is revived by islands hiding behind each other that are so similar to natural islands but were man-made and specifically arranged in a particular order.

The winding, cape-ridden coastline of the ponds is decorated with trees and shrubs. When moving along it (both by water and by land), the visitors can enjoy marvellous views opening up before them, changing and reshaping along the way.



The artists can place their artwork on the coastline, play with reflections on the water, or put the artwork directly on the surface of the water.

Location 2. By the Pond



The artificial island on the Tsaritsyno Upper Pond, not far from the spot where it connects to the Yazvenka River, was created in the 18th century for the breeding of birds. At the beginning of the 19th century, the island was enlarged and divided in two by a narrow channel. Across this channel, there is a ruined arch — a must-have artistic feature of romantic landscape parks of the 18th-19th centuries.



The distance between the two islands was such that the visitors could sail past them in a boat. From the other side of the pond, through the archway, the visitors could enjoy a picturesque view of the Nerastankino pavilion. From the Nerastankino pavilion, a picturesque view opens up over the pond and the ruined arch on the island.

Another name for the ruined arch is the Mermaid Gate: it is said that young people from the surrounding villages celebrated the feast of the Trinity here.

Location 3. Island with the Ruined Arch



Open Spaces

Tsaritsyno is a landscape park. All buildings here were specifically designed to complement the surrounding landscape. Gates and bridges of the Tsaritsyno ensemble form an architectural background for park views. The layout of the alleys that go around the ponds' high and low shores, either approaching the water or going into the depths of the forest, is designed to showcase the park from a variety of angles.

Creating artwork in the open space can be regarded as an attempt to invade this harmony. Therefore, the artist has to get an in-depth feel for the ensemble of the park and create an artwork that would not be lost in its significant territory and would support the ideas laid down by Tsaritsyno architects more than two centuries ago.





Location 1. Big Ravine

We invite the artists to place their artworks in the Big Ravine — one of the main landscape objects in Tsaritsyno, which largely determined the layout of the estate.

When working with this difficult space, it is necessary to take into account the vast area of the ravine and the structures next to it: the Big Bridge, the temple of the Icon of the Mother of God 'Life-giving Source', the First, Second and Third Cavalry Corps, the Orangery Bridge. When moving along the ravine's coast, its slopes or in the lowland, various landscape views arise and overlap one another.



Location 2. Aerial Gardens



Meadows

The philosophy of the landscape park involves a special approach to nature. The park's vegetation was planted in such a variety and distributed around the park in such a way to make an impression of having grown there naturally. Being the main visual tool in the landscape park, vegetation creates a certain emotional mood that changes depending on the time of day and season.



The main tree species in the park are birch trees with light trunks and a light, almost transparent crown, which did not give a dense shadow. Lindens and oaks with dark bark and a dense shady crown were also planted there to create contrast with the birches.



Location 3. Fields between the Orangeries



Location 4. Valley near the Nerastankino pavilion



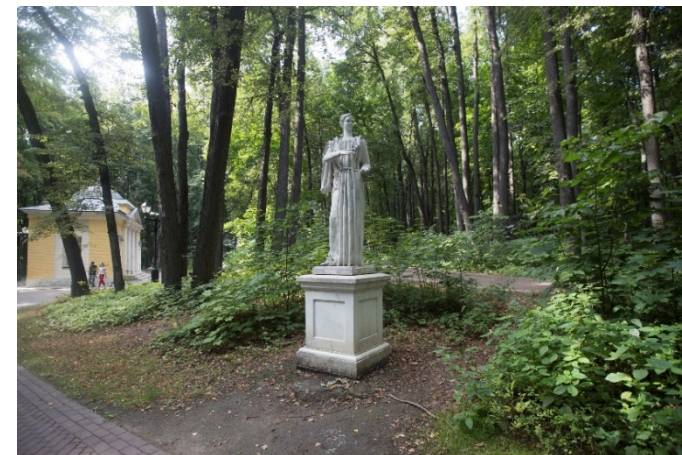


Artworks in the park

Location 1. Pedestal of a park sculpture

The position of sculptures in the ensemble of a landscape park is usually determined by the park's terrain, its architectural and planning composition, landscape, design of park buildings and their purpose, the shape of the park's ponds, and whether the park has glades, platforms, etc.

During the Triennial, a muse statue in Tsaritsyno Park will be demounted and one of the artists will be invited to create a new sculptural composition and on its pedestal.



Location 2. Bridge over Glukhaya Dorozhka





Section 2. Creating artwork at the ceremonial chambers of the Grand Palace (Catherine's Hall, the Tauride Hall, the main staircase) and the atrium of the Bread House

Participants of the Triennial can place their works in the largest and most grandeur chambers of the Grand Palace (Catherine's Hall, the Tauride Hall, on the main staircase, in the vestibule of Catherine's Hall), as well as in the atrium of the Bread House.

Catherine's Hall and the Tauride Hall in the Grand Palace were designed and decorated by modern restoration artists and reflected their fantasies on how the main halls should have looked like in the 18th century.

Catherine's Hall has a luxurious look with a lot of gilding, mirrors, parquet, and chandeliers while the Tauride Hall is more proportional and comfortable, with a chamber atmosphere and the walls painted in dark cherry colour and pink marble semicolons dividing the space of the hall.

Artists can use the palace interiors to express their ideas on that modern game with historical eras or reflect on the definition of 'splendour' and 'architectural fantasy'.

The atrium of the Bread House was created after the reconstruction by creating a glass roof over the courtyard that, according to the plans of the first Tsaritsyno architect Vasily Bazhenov, initially meant to be roofless. This peculiar 'borderline' status of the atrium can become a starting point for the artist in thinking about separating the tapestry from the wall plane.



Works created for the Triennale must be limited in size:

For Catherine's Hall:

- height – less than 10 m;
 - width – less than 3,5 m;
 - depth – less than 1,5 m.
- Maximum weight – 20 kg.

For the Tauride Hall:

- height – less than 5 m;
 - width – less than 3,5 m;
 - depth – less than 1,5 m.
- Maximum weight – 20 kg.

For the atrium of the Bread House:

- height – less than 16 m;
 - width – less than 3,5 m;
 - depth – less than 1,5 m.
- Maximum weight – 20 kg.

For vestibules and the main staircase:

- height – less than 3 m;
 - width – less than 3,5 m;
 - depth – less than 1,5 m.
- Maximum weight – 20 kg.

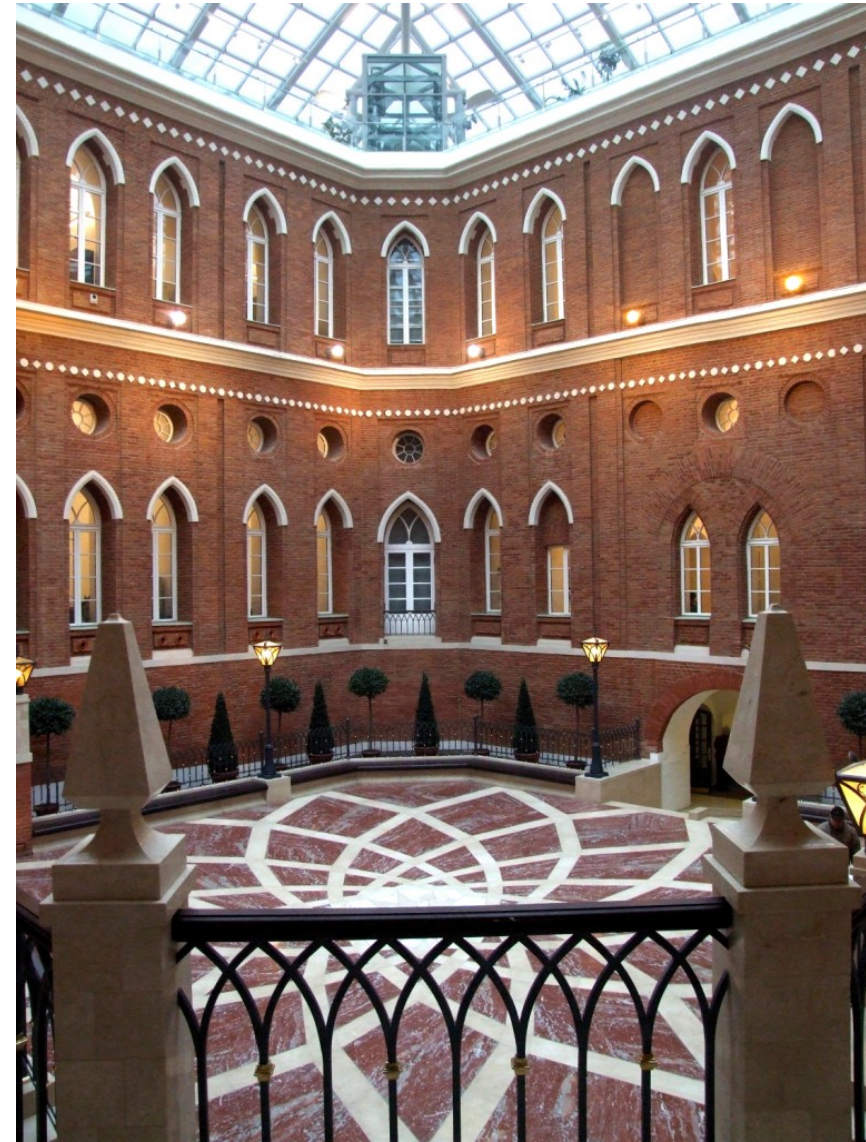
Catherine's Hall



The Tauride Hall



The atrium of the Bread House



The main staircase and vestibules of Catherine's Hall





Section 3. Creating artwork for the exhibition halls of the Grand Palace

Architecture operates with relationships, functions and energies of forms. Architecture can be fully perceived only in motion when moving around in the space of the building. We invite the artists to create an artwork in the exhibition halls of the Grand Palace by working with categories that define the aesthetic experience of architecture:

- rhythm
- light and shadow
- mass and dematerialization
- silhouette
- movement and position in space
- proportions (they change and distort; affect the viewer, create a certain mood and emotions)
- dynamics
- lightness
- angle and depth

The artist can create artwork in the traditional tapestry technique, as well as a 3D artwork by collaborating with the architect in order to model the chosen location. The main task of the artist is not only creating artwork but also incorporating it into the unique surroundings and working out how it would be perceived.

‘Environment’ as a broader concept than that of a ‘space’, therefore, as part of this Section, it is necessary to study all the effective characteristics of modern tapestry.

Works created for the Triennale must be limited in size:

-height:

- for woven artworks – less than 2.5 m;
- for 3D artworks made of light materials – less than 4 m;
- width – less than 3,5 m;
- depth – less than 1,5 m.

Maximum weight – 20 kg.

Regulations for the competition in the framework of the IV Textile and Contemporary Tapestry Triennial

I. General provisions

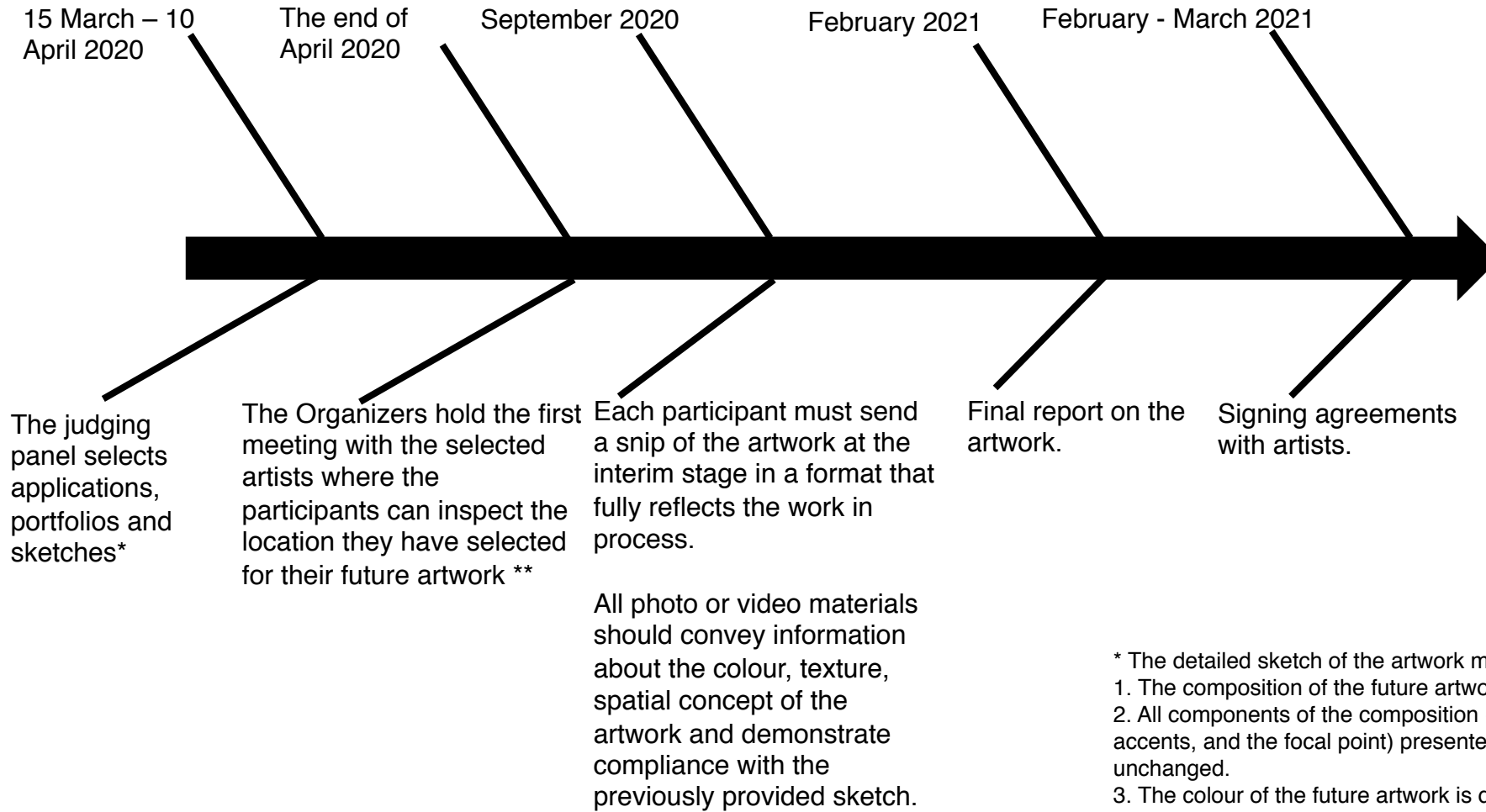
1. The artist may enter the competition only if their application meets all the requirements set by the Organizers.
2. The competition is open to professional artists and seniors in art universities in Russia and abroad.
3. The competition is open to individual and collective projects.
4. Each participant may submit up to three artworks (including diptychs and triptychs).
5. The artist can create an artwork both for a location inside the Palace and the Park, but not for two locations inside the Palace.
6. The artist may create their artwork both in 2D or 3D, but it must contain elements of weaving.
7. All the artworks must be created no earlier than 2019.
8. The artwork submitted to the competition should not have been previously displayed at large international exhibitions.
9. The artwork must comply with the technical requirements provided in the descriptions of each section.
10. The selection of works will be held in two stages.

The artists' application for the first stage of the selection process should contain the following information:

- a) a completed application form;
- b) a portfolio of projects with a detailed description and photographs of previously completed tapestry works in Word or PDF (up to five images of artworks: jpeg format, 150 dpi, max 800x800 px, max 1Mb);
- c) a description and a detailed sketch of the artwork the participant plans to present at the 2021 Triennial (up to 2000 words in Word with the indication of the section of the Triennial the artwork is intended to participate);
- d) detailed information about yourself in the form of a CV (up to 1,500 words) with a photo;
- e) all the documents indicated above should be sent by e-mail to the museum's address no later than March 15, 2020.

11. The further selection depends on in the Section of the Triennial the participant chose to take part in:

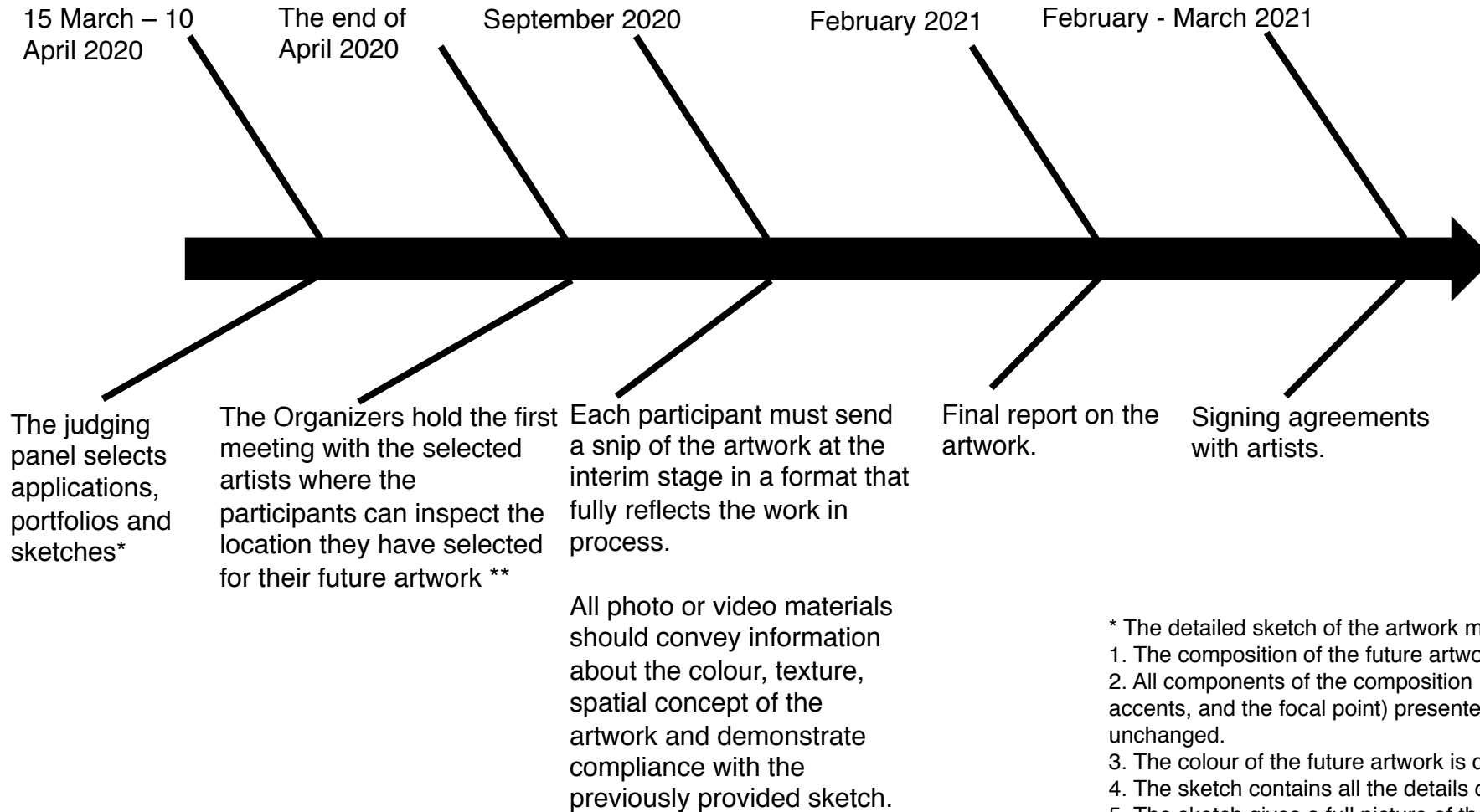
11.1 Artwork in the Park



- * The detailed sketch of the artwork must meet the following requirements:
1. The composition of the future artwork is fully defined.
 2. All components of the composition (rhythms, size and proportions, certain accents, and the focal point) presented in the application should remain unchanged.
 3. The colour of the future artwork is defined and is not subject to change.
 4. The sketch contains all the details of the future work.
 5. The sketch gives a full picture of the future artwork.

** If a participant is unable to come, the Organizers will provide photos and videos of the selected location.

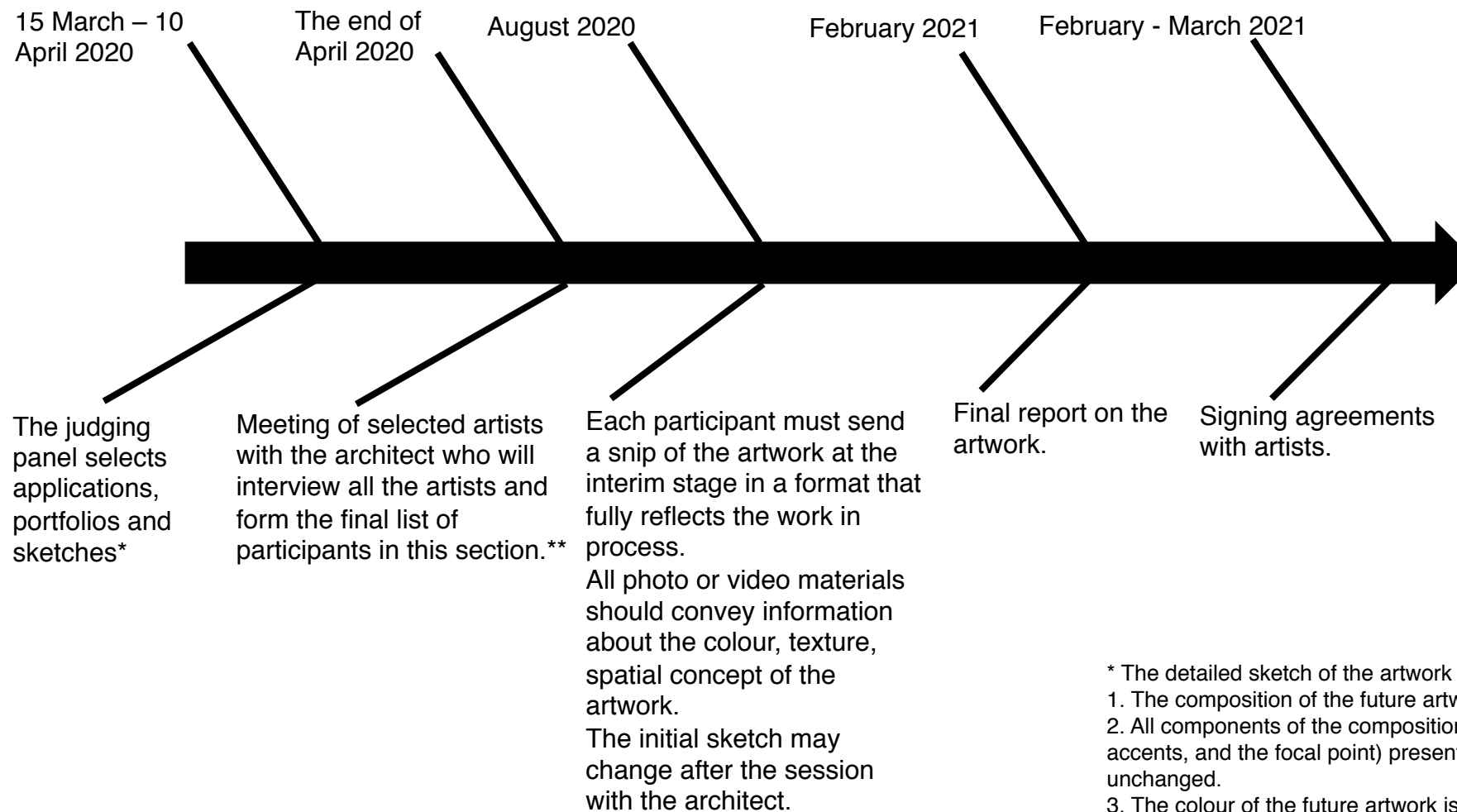
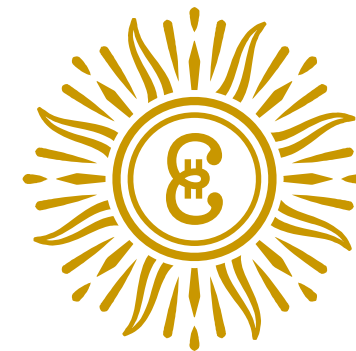
11.2. Creation of artworks for the ceremonial chambers of the Grand Palace (Catherine's Hall, the Tauride Hall, the main staircase) and the atrium of the Bread House



- * The detailed sketch of the artwork must meet the following requirements:
1. The composition of the future artwork is fully defined.
 2. All components of the composition (rhythms, size and proportions, certain accents, and the focal point) presented in the application should remain unchanged.
 3. The colour of the future artwork is defined and is not subject to change.
 4. The sketch contains all the details of the future work.
 5. The sketch gives a full picture of the future artwork.

** If a participant is unable to come, the Organizers will provide photos and videos of the selected location.

11.3. Works for the exhibition halls of the Grand Palace



- * The detailed sketch of the artwork must meet the following requirements:
1. The composition of the future artwork is fully defined.
 2. All components of the composition (rhythms, size and proportions, certain accents, and the focal point) presented in the application should remain unchanged.
 3. The colour of the future artwork is defined and is not subject to change.
 4. The sketch contains all the details of the future work.
 5. The sketch gives a full picture of the future artwork.

** Participants who were not selected can submit their work hors concours. Fifteen artists selected by the architect are guaranteed to participate in the Triennial.

11.4. Works in the traditional tapestry technique for the halls of the palace and exhibition complex



15 March – 10 April 2020

September 2020

February 2021

February - March 2021

The judging panel selects applications, portfolios and sketches*

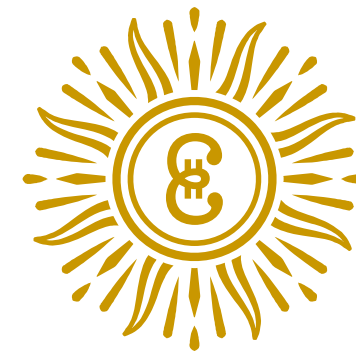
Each participant must send a snip of the artwork at the interim stage in a format that fully reflects the work in process.

All photo or video materials should convey information about the colour, texture, spatial concept of the artwork and demonstrate compliance with the previously provided sketch.

Final report on the artwork.

Signing agreements with artists.

- * The detailed sketch of the artwork must meet the following requirements:
1. The composition of the future artwork is fully defined.
 2. All components of the composition (rhythms, size and proportions, certain accents, and the focal point) presented in the application should remain unchanged.
 3. The colour of the future artwork is defined and is not subject to change.
 4. The sketch contains all the details of the future work.
 5. The sketch gives a full picture of the future artwork.





12. The judging panel has the right to exclude the work from the final exhibition without explanation.
13. Preliminary lists of participants of the Triennial will be available on the museum's website
<http://tsaritsyno-museum.ru/events/special/>

II. Judging panel and jury of the competition

1. Applications will be assessed and reviewed by the judging panel, which will include representatives of the institutions that organize the Triennial together with renowned Russian tapestry artists and art critics.
2. The judging panel will reach the decision by voting anonymously.
3. All participants will be notified of the panel's decision by e-mail.
4. The jury will assess the finished artworks presented at the exhibition of the Triennial.
5. The list of participants of the Triennial, the members of the judging panel and the jury will be published on the museum website:
<http://tsaritsyno-museum.ru/events/special/>
6. The 2021 Triennial will award the most interesting artworks performed in various weaving techniques or works that have weaving incorporated into it. The format, structure and shape of work are not regulated.

III. Acceptance of works that passed the selection for exhibiting

1. The artworks selected by the judging panel must be delivered to the following address: The State Museum-Reserve of History, Architecture, Art and Landscape "Tsaritsyno", Dolskaya street 1, Moscow, Russia, 115569.
2. The deadline for sending the finished artwork will be announced later. Submissions arriving after the deadline will not be accepted.
3. All submissions must be accompanied by a detailed description (in Russian or English) of the way the artwork should be exhibited and any other specific technical requirement.

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4. Three-dimensional artworks or artworks that consist of many elements should have technical drawings and detailed assembly instructions. Flat tapestries should have a mounting bracket. Flat tapestries are accepted without a frame.
 5. All submissions must include all of the following: the name of the artist, the title of the work, year of creation, size, indication of top and bottom.
 6. All selected artworks must be delivered to and from the museum at the expense of the author, who is solely responsible for transporting their works. All the works should be sent to the following address: The State Museum-Reserve of History, Architecture, Art and Landscape “Tsaritsyno”, Dolskaya street 1, Moscow, Russia, 115569.
 7. After the works have been delivered to the place of exhibiting during the acceptance stage, the Organizers of the Triennial reserve the right to reject works in poor technical conditions (shaky, fragile, damaged, etc.), and are not responsible for this state of the artwork.
 8. Tsaritsyno Museum does not arrange insurance of the artworks sent to the Triennial. The authors can insure their works on their own.
 9. Tsaritsyno Museum provides the following security measures during the Triennial: security and fire alarm systems, round-the-clock unarmed and armed guards, museum attendants during the exhibition opening hours.

IV. Laureates

1. The jury will determine the winners before the opening of the Triennial.
2. Only those participants whose work will be presented at the exhibition can become a prize winner.
3. Each category will have the first, second and third prize winners.
4. The jury may grant a Jury's Special Award.
5. The jury will announce the winners on the opening day of the exhibition.

V. Final Provisions

1. By taking part in the Triennial, all participants consent to images of their works being published for the purpose of advertising and promotion of the Triennial, and their biographical profiles and photographs being included into the exhibition catalogue.
2. Selected artworks delivered to the Tsaritsyno Museum cannot be recalled, returned, or transferred back during the Triennial.
3. In case of force majeure circumstances when the author is not able to submit the selected work to the Triennial, the Organizers must be notified in advance before August 2020.
4. The organizational fee for participation in the Triennial is 50 euro. This amount is charged only from participants who have passed the first stage of selection. The fee must be transferred to the account of the Association of Decorative Artists of the Moscow Union of Artists (AHDI) within a week after the artwork has been accepted for exhibiting. Authors who fail to pay the organizational fee shall be disqualified from participation in the Triennial.
5. The work will be returned to the author within a month starting from the day after the closing of the Triennial. Additional information will be published on the museum website.
6. All other issues not mentioned in the present Final Provisions will be tackled by the Organizers of the 2021 Triennial in due course.

