

76 GRAND STREET NEW YORK NY 10013



**ALEXANDER VINOGRADOV AND
VLADIMIR DUBOSSARSKY
THE NEW PEOPLE ARE ALREADY HERE
MAY 9 – JUNE 14, 2008
OPENING FRIDAY, MAY 9, 6-9pm
76 GRAND STREET**

The New People Are Already Here, a show of three large-scale new paintings by Russian duo Vladimir Dubossarsky and Alexander Vinogradov opens at Deitch Projects 76 Grand Street gallery May 10th.

These new works continue Dubossarsky and Vinogradov's paradise theme from our 2003 exhibition, *Our Best World*. Working in tandem, these two classically trained painters seem to effortlessly expel sunlit landscapes and perfectly blended shadowed interiors with a thick, brisk brush and the confidence of a perfectly placed mark.

In this exhibition, the two artists extend the traditions of Russian painting by looking not just to Socialist Realism, but also to the rich history of 19th and 20th century Russian art, in an effort to discover their own new future. While their older work tantalized with the promise of post-capitalist bliss through advertising and desire, blending Socialist Realism with international pop culture, this new series marks a departure from this model. Instead of Madonna we find *the* Madonna and child; instead of bathing in wealth and beauty, these paintings focus on family and future.

Serious students of the Russian painting tradition, Dubossarsky and Vinogradov here focus their art historical interest in Alexander Deyneka, the great 20th century figurative Russian painter, who is to Russia what Edward Hopper was to America or Otto Dix to Germany. Just as Deyneka's virtuosity of figural composition was perfectly suited to take on his insistently social concerns, so to do Dubossarsky and Vinogradov use their adeptness at pop synthesis to craft figural tableau unique to today.

In one canvas, a pre-teen Madonna cradles a hot pink teddy bear baby, softly lit by the afternoon sun of an idealized pastoral landscape. A horizon full of Stalinist buildings recedes into the past, as renaissance *putti* shower the futuristic scene with roses. In another *Las Meninas*-esque studio composition, we find a glowing backdrop of modern day Moscow lurking behind the warm red interior of the artist's studio. A naked woman breastfeeds a glowing blue baby, while other glowing international toddlers chase the falling *putti*'s tulips. A phantom enters stage right, glowing with the same ethereal aqua tones as the children's auras exude.

"The new people are already here." This phrase helps direct us to the subject of these hybrid works which involves a mysticism particular to Russian culture and a new-age mysticism particular to American pop culture. Here the artists explore the idea of "indigo children", a belief that the children of today have blue auras and represent more advanced beings who are dramatically different than the adults on the planet. Maybe they see these children are beings who can traverse the often absurd juxtapositions of the hyperreal media landscape, juxtapositions reflected in these hybrid canvases.

Alexander Vinogradov, born 1963 and Vladimir Dubossarsky, born 1964, met in Communist art camp when they were teenagers and have worked together in Moscow since 1994. Since our last exhibition, OUR BEST WORLD, in 2003, where the American art world was introduced to these two gifted painters, Dubossarsky and Vinogradov have exhibited around the world and been at the center of many museum exhibitions dedicated to new Russian art, including: the Russian Pavilion at the 2003 Venice Biennale, The Royal Academy in London, the National Museum of Contemporary Art in Oslo, and the Guggenheim Museum's *Russia!* exhibition in 2005. For the past several years they have organized their own art festival in the countryside outside of Moscow featuring the younger generation of Russian artists.

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