



Фото: Stephen White

VV: *Nomma, what are you hoping to achieve with Calvert22? Do you want to change perceptions of Russian art abroad, or are you more interested in giving Russian artists a platform to show their work in London?*

NM: Since Calvert22 opened in May 2009, our ethos and aims have continuously developed and evolved, however the central goal remains the same: to promote art from Russia and Eastern Europe and to help young artists and curators establish themselves on the international stage. As a Russian citizen myself, I'm aware that the West's view of Russian art isn't in keeping with the diverse and sophisticated cultural scene I know and love. So I hope that Calvert22 will go some way to redressing this misconception. So far, we've been presenting a programme of exhibi-

tions showcasing both established and emerging artists, and we are now starting to create an education and events programme to run alongside that. It's important to me that as a not-for-profit foundation, Calvert22 retains its curatorial freedom, and my ultimate aim is for us to enable cultural exchanges between East and West.

VV: *What is your opinion of the contemporary art scene in Russia? Do you see a lot of exciting work there at the moment?*

NM: I think Russian art has changed a lot in recent years, especially the generation of artists born just before or even after the fall of the Berlin Wall. They are experimenting with new forms, new ideas, all free of stereotypes which characterised the previous relationship with Western culture.

VV: *Чего вы хотели добиться, создавая Calvert 22? Изменить восприятие русского искусства за рубежом или предоставить российским художникам выставочную площадку в Лондоне?*

NM: С тех пор, как Calvert22 открылся в мае 2009 года, наши цели и идеалы непрестанно менялись, но главная наша задача оставалась неизменной: промостировать искусство России и Восточной Европы и помогать молодым художникам и кураторам утверждаться на международной арене. Я сама гражданка России и прекрасно понимаю, что представление, сложившееся о российском искусстве на Западе, не соответствует тому высокому уровню и тому разнообразию, которые сложились в России сегодня и которые

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