



ANDREY

Russian

ANDREY BARTENEV is a Russian born designer, artist, sculptor, experimentalist, and creator of many provocative, interactive installations and performances.

The... Andrey Bartenev, operates in an interdisciplinary field. "Art for me is a single current," Bartenev says, "and I don't care what forms it takes."

For all the apparent spontaneity and messiness of Bartenev's shows, their internal shape and dynamics are always carefully constructed. He turns the chaos of a masquerade into a tightly run show. His performances have no plots. However, the many entrances and changing compositions are choreographed to music and rhythm. The most important part is not the concept, but the direct, spontaneous emotion and cheerful mood, which put Bartenev's performances a cut above the usual melodramatic tone of art actions.

Bartenev creates absurd, whimsical, racy, provocative, carnival fantasias. They are inspired by the mythology of art, by the dreams of scientists, by porno-anime. The artist, in his

wild costumes and makeup, is an art-object himself. In this way Bartenev continues and develops the ideas of Russian Futurism. His actors become biological engines for extravagant sculptural forms. The names of shows convey some of their bacchanalia of dance and color, the atmosphere that Bartenev creates on the stage: The Botanical Ballet, The Gogol-Mogol (Egg-Flip) or The Adventures of Invisible Worms in Russia, Underpants on The Stick, If My Mouth Were 160 cm Width, Invasion of the Bread Crumbs, The Sausage Goes Under Water, Wind From Flowers of Sun.

Bartenev has created costumes for theater plays: the Blue Bird by Maurice Maeterlinck in New York, Elizaveta Bam by Daniil Kharmis in Moscow, Cinderella by Sir Peter Maxwell Davis in Hamburg. He was an editor and published two books: People in Paints, an anthology of Russian body art, and Marvelous! - Russian Illustrators of the Glamorous Life, a history of Russian magazine illustration from the '90s.

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