



Haralampi G. Oroschakoff

Visages des frontières (Faces from the Borderlands)

Peoples and identities on the confines of Eurasia

MEM Musée des explorations du monde (ex Musée de la Castre)

October 2021 - May 2022

11.000 Visitors

From October 29th 2021 to May 29th 2022, the City of Cannes presented an exhibition entitled *Haralampi G. Oroschakoff, Visages des frontières (Faces from the Borderlands)* at the musée des explorations du monde. Echoing the museum's ethnographic collections, the work of Austrian artist and writer Haralampi G. Oroschakoff revisits the long forgotten world that once spread, like a fragile bridge between East and West, along the confines of the Russian, Austro-Hungarian, Ottoman and Persian empires.

Himself an immigrant with roots in the Russian aristocracy, Oroschakoff takes inspiration from travel accounts and the 19th century Orientalist movement in order to explore History and, through selected artworks and old documents, touch upon notions of identity and intercultural dialogue.

Proudly attired in their traditional costumes, the people portrayed in this exhibition bear witness to the ethnic, linguistic, cultural and religious diversity that characterized the Eurasian crossroads at the

turn of the First World War. A century later, Oroschakoff casts a contemporary and somewhat nostalgic look at these turbulent « minorities »: the Kurds, the Chechens, the Circassians, the Tatars...

CONTENT OF THE EXHIBITION

The exhibition occupies three rooms within the museum, and presents 70 works of art, historical documents and ethnographic objects loaned by the artist. Three themes are outlined:

- *Empire and minorities*;
- *Loyalty and rebellion*;
- *Inhabitants at the Edge of the World*: a series of 45 portraits that reflect the vast and lavish ethnic and cultural mosaic of Eurasia. The portraits are presented from West to East, from the Balkans to Siberia, across the paths Western Europe, the shores of the Black Sea, the Levant, the Caucasus range, the immensity of the steppes and of the taiga, and up toward the Northern limit of the inhabited world.

The artworks, documents and objects displayed in the exhibition are accompanied by texts, quotes and maps, which serve to highlight the historical and geopolitical context. The exhibition thus forms a sort of visual and thematic collage – akin to the eclectic and often ambivalent work of Oroschakoff himself –, drawing from multiple sources of inspiration and the artist's personal view of history.

Through the evocation of the « Rise of nationalities » during the 19^e siècle, the exhibition questions the relation of the individual to society, to the past, to cultural identity, etc. On a broader level, it deals with the tension between loyalty to tradition and adaptation to change.

PRESS:

- Perspective Lointaines, in: La Revue de l'Histoire, Nr. 97, Automne-Hiver 2021 (fr)
- Elena Schlegel, Interview with Haralampi G. Oroschakoff, in : Neue Semljaki, Dez. 2021 (ru)
- Côté art...zoom sur Visages des frontières, in: Nice-Matin, 7.11.2021 (fr)
- Chrystèle Burlot, Un passionnant voyage aux confins de l'Eurasie, in: Nice-Matin, 5.11.21 (fr)
- Aila Stöckmann: Oroschakoff – Cannes und der nostalgische Blick nach Osten, in: e-rivierapress.fr, 23.10.2021 (de)

Links:

[Oroschakoff, Cannes und der nostalgische Blick nach Osten](#)

BIOGRAPHY:

The Austrian painter, draughtsman and author Haralampi G. Oroschakoff, born in Sofia in 1955, has been part of the international art scene since 1981. He lives and works between Berlin, Vienna and the Côte d'Azur. An acknowledged figure in the artistic dialogue between East and West, Oroschakoff comes from an aristocratic Russian family whose members held high office in Tsarist Russia and in the South Slavic empire of Bulgaria and Serbia. In 1960, he fled Bulgaria with his parents and found

refuge in Vienna. The search for the ancestral territory - a territory transformed by the vagaries of history but a source of inexhaustible inspiration - is one of the main threads of his work.

In the 1980s, Oroschakoff specialised in collage, drawing, installations and video performance. After the fall of the Berlin Wall, he travelled and exhibited throughout the former Soviet bloc (1990-91) and gave lectures in Belgrade, Sofia, Moscow, Ljubljana and Alma Ata. Reflection on interculturality became an important part of his artistic and literary work. At the same time, he returned to his Byzantine Orthodox roots and produced a series of paintings depicting the Orthodox cross (Doppelkreuz; the double patriarchal cross), conceived as a symbol of the cultural vitality of the East.

Oroschakoff has been a contributor to the journals *Lettre Internationale* and *Russlandkontroversen* for twenty years and participates in political discussion forums in Russia, the Balkans and the Caucasus (German-Russian forum in 2001, St. Petersburg dialogue in 2002, German-Russian cultural debates from 2003 to 2006). He is particularly interested in geostrategic issues and the evolution of attitudes and representations in Eastern Europe and the former Ottoman Empire.

Described by the writer Martin Mosebach as “an orthodox painter and a heterodox historian”, Oroschakoff has often disconcerted critics with his dandy-anarchist side, his diachronic approach to the world and the ambivalence assumed in his work.

Exhibitions (selection)

2022 Venice / Italy, Spazio SV: Artivism Biennale / The Dream (cat.)
2022 Sorano / Italy, Fortezza Orsini: Artivism Biennale / The Dream / Saturnia Film Festival (cat.)
2022 Munich, Gert Weber: Das Lächeln des Emigranten
2021/22 Cannes / FR, MEM (Musée des explorations du monde): Visages des frontières (catalogue)
2021 Moscow / RU: Christ-Centric Art Biennale, 1. International Biennale for Christcentric art, curator: Gor Chahal (catalogue)

Publications (selection):

2022 H.G. Oroschakoff, *Visages des frontières*, Edition Lombard, Berlin
2021 H. G. Oroschakoff, *Das Lächeln des Emigranten*, WD Press, Berlin.
2016 D. Gräfin v. Hohenthal und Bergen (éd.), *Oroschakoff Doppelkreuz*, monographie, Hatje Cantz, Berlin.
2007 H. G. Oroschakoff, *Die Battenberg Affäre*, Berlin Verlag.
2007 H. G. Oroschakoff, « Die Orientalische Frage », *Lettre Internationale*, n° 78, Berlin.
2004 H.-Th. Schulze Altcapenberg (éd.), *Moskauer Konzeptualismus, Collection Haralampi G. Oroschakoff*, Archiv Vadim Zakharov, Kupferstichkabinett Staatliche Museen zu Berlin, Walther König, Cologne.
1999 A. Borovsky, M. Tupitsyn, H. G. Oroschakoff et al., *Inhabitants at the Edges of the World: Itinerants and Orientalists*, Berlin Press.
1997 G. Theewen et Berlin Academy of Arts (éd.), *Instant Archaeology*, Salon Verlag, Cologne.
1996 H. G. Oroschakoff (éd.), *Kräfte messen*, Cantz Verlag, Ostfildern.

1989 F. Nedellec, *Icones*, catalogue de l'exposition au Musée de la Castre, 1988-1989, Cannes.
1988 W. Dickhoff (ed.), *Oroschakoff : Lamos*, Galerie Joachim Becker, Cannes.
1987 L. Horn, W. Dickhoff et N. Smolik, *Oroschakoff*, Kunstraum Munich.

Public collections (selection):

Städtische Galerie im Lenbachhaus, Munich, Germany
Museum of Modern Art (MUMOK), Vienna, Austria
Musée d'Art et Contemporain, Genève, Suisse
Berlinische Galerie, Berlin, Germany
Collection Deutsche Bank, Frankfurt, Germany
The State Russian Museum, St. Petersburg, Russia
Documenta Archiv, Kassel, Germany
Museum of Modern Art, Prato, Italy
Collection Sparkasse Köln-Bonn, Germany
Kupferstichkabinett Staatliche Sammlungen zu Berlin, Berlin
Collection Deutscher Sparkassenverlag, Stuttgart, Germany
Humanic Sammlung, Graz, Austria
Collection Graninger/Rupertinum Salzburg, Austria
Trevi Flash Art Museum of Contemporary Art – Palazzo Lucarini, Trevi, Italy
Deutsches Historisches Museum, Berlin
Archiv und Sammlung Pastor Zond/Vadim Zakharov, Cologne/Moscow/Berlin
MEM Musée des explorations du monde, Cannes, France

<https://www.oroschakoff.com/>

https://de.wikipedia.org/wiki/Haralampi_G._Oroschakoff