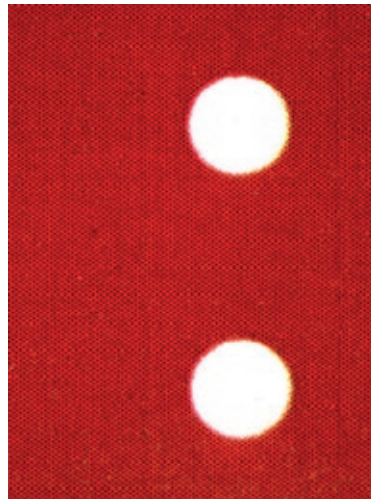


Press release  
July 2011

A new space  
for the gallery  
42 rue Volta  
75003 Paris



**Sept 10 / Oct 29, 2011**  
Exhibition "FRACTAL"  
Shunsuke Ohno /  
Dmitry Sokolenko

*« Photography is  
neither a canvas nor a file.  
It must be considered as an object,  
an alternative in our virtual world »*

**Liza Fetissova**, director of  
RussianTeaRoom gallery



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p. 3	<b>Press release - July 6<sup>th</sup>, 2011</b> RussianTeaRoom inaugurates its new space in the Marais with the exhibition « FRACTAL » Shunsuke Ohno / Dmitry Sokolenko
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for the gallery  
42 rue Volta  
75003 Paris

Métro 'Temple' or 'Arts et Métiers'



Liza Fetissova, director of RussianTeaRoom gallery

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## A place to redefine 21<sup>st</sup>-century photography

Established in September 2007 by Liza Fetissova, RussianTeaRoom gallery regards itself as the union of a space and its contents that are inseparable. It suggests **a redefinition of the role of photography in the 21<sup>st</sup> century**, which has finally emancipated from painting, but faced with the tension of progress is still in search of itself.

While continuing to follow the work of the Russian artists who have accompanied the gallery since its creation, RussianTeaRoom wishes to **offer a visibility to the hitherto unknown photography of transforming countries** - Central Europe, Africa, Latin America.

This project will develop in the midst of a warm and hospitable atmosphere. **A space of sharing, encounters and exchange among academic and artistic spheres**, through partnerships between institutions, universities, foundations and curators.

## 10 Sept - 29 Oct 2011 Inaugural exhibition « FRACTAL » - Shunsuke Ohno / Dmitry Sokolenko

RussianTeaRoom will inaugurate its new gallery with **the exhibition « FRACTAL »**, presenting the works of **two artists around the fundamental principle of photography, Fractality**. The Japanese Shunsuke Ohno and the Russian Dmitry Sokolenko offer two distinctive approaches.

Nourished by the influence of Vassili Kandinsky, **Dmitry Sokolenko uses photography to push abstract art to a level of visual language**. He codifies our world through his images in the manner of a Mendeleïev's table. The works chosen for the exhibition represent characters, concepts and events such as the attack of the World Trade Center, or key dates in Russian History such as Stalingrad and 1917.

**Shunsuke Ohno's series « Mandala » highlights the morphological similarities between the worlds of the infinitely large and the infinitely small**. His photographs that make us at times fly over the skyscrapers of Tokyo and at others dive into the details of tree bark, reflect the interdependence of different elements of the cosmos, micro and macro.



Sergey Maximishin, *Traversée de la rivière d'Irtysh Tobolsk* (Crossing the Irtysh Tobolsk river), 2005  
Lightjet print, US frame, 80 x 120 cm



Dmitry Sokolenko, *Sign and symbol* from the series *Zizou*, 2006  
Photographic object, 22 x 30 cm



Oleg Dou, *Nun2*, 2007. Courtesy RussianTeaRoom

## 2007-2011 Four years of involvement in contemporary photography

### 2006 – 2007 The first steps of RussianTeaRoom

**Oleg Dou and Sergey Maximishin**, (a photojournalist and laureate of 2 World Press Photo prizes), **are the first two photographers to join RussianTeaRoom during the spring of 2006**. Dmitry Sokolenko, a conceptual artist from Saint Petersburg, joins the gallery in January 2007.

The 10<sup>th</sup> of May 2007, the exhibition « Four Russians » presents the works of Alexander Samoilov, Sergey Maximishin, Dmitry Sokolenko and Oleg Dou at the Duncan Miller gallery in Los Angeles.

A few weeks later, **the Summer Night of the Rencontres Photographiques d'Arles** opens with a projection of Oleg Dou's photographs. In September 2007, the **Visa pour l'Image Festival in Perpignan** devotes a personal exhibition to Sergey Maximishin, which makes the front page of the French daily newspaper *Le Monde*.

### 2007 Set up on avenue Trudaine

**On the 18<sup>th</sup> of October 2007, RussianTeaRoom inaugurates its gallery at 1 avenue Trudaine in the 9<sup>th</sup> arrondissement of Paris with a solo show of Oleg Dou, followed by an exhibition of Dmitry Sokolenko, the first personal show of the artist in France.** The gallery is presented during the **Photoquai Festival at Quai Branly Museum**.

The French edition of Sergey Maximishin's book, « The Last Empire. 20 years after » which is produced by RussianTeaRoom appears in bookshops, while the FNAC acquires seven prints of the photographer for its private collection.

At the same time, a photograph of Oleg Dou, *Nun 2*, is auctioned for more than €30,000 at the reputable Kieselbachhouse in Hungary.

## 2008-2009 **An expanded programme and an increased presence on international fairs**

In January 2008, **two new artists join RussianTeaRoom: photographer Marina Lapina and young artist Dunya Zakharova**. Participations in shows and fairs become more frequent: **ARCO** in Spain (2008), **Nooderlicht Festival** in the Netherlands (2008 and 2009), **Official Selection of the Month of Photography in Paris** (2008), **Slick and Slick Drawing** in Paris (2009), **Rencontres Photographiques d'Arles** (2009), **Rencontres Photographiques de Lorient** (2009).

On the 12<sup>th</sup> of March 2008, two photographs of Oleg Dou are sold at the "Russian Sale" of Sotheby's in London, *Tight* for £8,125 and *White* for £7,500. Liza Fetissova makes a 5-day lecture in a seminar on professions in the photographic domain at the Fotodepartament in Saint-Petersburg, and participates as an expert at the Photo Folio Review of the Rencontres d'Arles.

In September 2009, Céline Omer, graduated with a Master's degree in Cultural Mediation from Paris III University - Sorbonne Nouvelle, joins RussianTeaRoom as Project Manager.

## 2010 **A new direction, resolutely international 100% photography**

**For the first time, RussianTeaRoom presents a non-Russian photographer, the Japanese Shunsuke Ohno**, during the exhibition "Moderato" in February 2010. A decisive step in the journey of the gallery, which initiates a new direction. This evolution to a 100% photography programming is confirmed with a group exhibition, "The Object of [Sex and] Desire", which presents photographers Antoine d'Agata, Nobuyoshi Araki, Nikolay Bakharev, Alberto Garcia-Alix, Camilla Holmgren, Evgeny Mokhorev, Pierre Molinier, Margo Ovcharenko, Lars Schwander, Jeffrey Silverthorne and Jacob Aue Sobol. With this exhibition, **RussianTeaRoom takes a new direction and goes global**.

The same year, the gallery is present at **Art Rotterdam** and **Show Off** in Paris, where a solo show of Dmitry Sokolenko is presented. Liza Fetissova also curates the exhibition « Russians ! Photographic portrait 1970 – 2010 » at Orel Art gallery in Paris, uniting 26 artists, and renews her participation as an expert during the Rencontres d'Arles.

## 2011 **Moving to the Marais A wider horizon for RussianTeaRoom**

In April 2011, **the Artprice company rates Oleg Dou in the top 3 among the under 30 years-old photographers, best sold in public auctions**. One of his photographs, *Nun 2*, is auctioned at Philips de Pury in London for €15,000, based on an estimation of €6/8,000. Two photographs of Sergey Maximishin are auctioned for €1,800 euros during the Piasa auction sale, directed by Agnès de Gouvion St-Cyr in March.

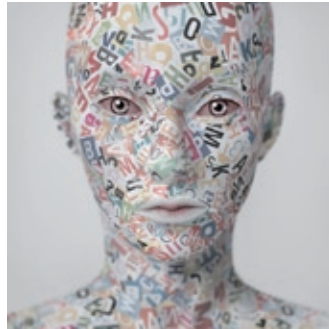
RussianTeaRoom shows the « Landamsacpes » series of Shunsuke Ohno and the « Going East » exhibition of Peter Bock-Schroeder, takes part in the **New York Photo Festival** with Margo Ovcharenko and the **Nuit de l'Image**, organised by the Elysée Museum in Lausanne, in Switzerland. After a last date on the 2<sup>nd</sup> of July on the avenue Trudaine, the gallery prepares its opening at 42 rue Volta for September 2011.

Liza Fetissova will take part as a critic in the Encontros da Imagem Festival in Braga (Portugal), in October. New contracts are in line with artists from India, Argentina, Canada, Spain and Czech Republic.

## 11 photographers represented by RussianTeaRoom



**Peter Bock-Schroeder** (1913)  
Germany



**Oleg Dou** (1983)  
Russia



**Shunsuke Ohno** (1980)  
Japan



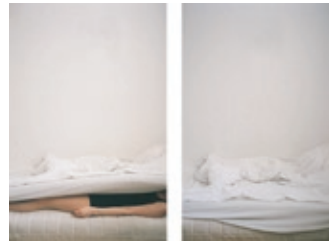
**Jacob Aue Sobol** (1976)  
Denmark



**Sergei Maximishin** (1964)  
Russia



**Margo Ovcharenko** (1989)  
Russia



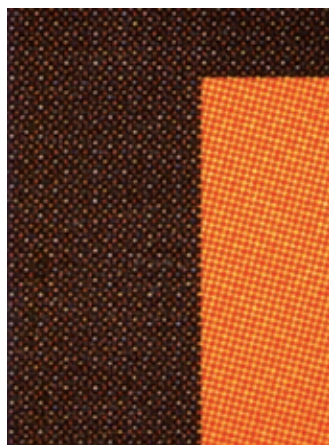
**Tania Leshkina** (1990)  
Russia



**Igor Savchenko** (1962)  
Belarus



**Evgeny Mokhorev** (1957)  
Russia



**Dmitry Sokolenko** (1977)  
Russia



**Antanas Sutkus** (1939)  
Lithuania



© Michel Gaillard

Liza Fetisova, director of RussianTeaRoom gallery

***« I conceive my role as a gallerist to be similar to that of an experimenting scientist: extracting new tendencies and studying them, describing the mutation of photography and redefining its position in the art sphere. »***

**You created the RussianTeaRoom gallery 4 years ago, in 2007, on avenue Trudaine in the 9<sup>th</sup> arrondissement of Paris. How did this adventure start?**

I've been living in Paris for the past 10 years, I arrived in 2001 to follow a Master in Cultural Management that I obtained in 2002, in addition to my lingual teacher training. Paris came into my life by chance, it wasn't considered as a choice for me, it happened like that.

A gallery is always a very personal story, almost intimate. I believe I started becoming interested in art when I was 7. After some deviations, I focused on photography, I realised that I appreciate this form of art and that I had acquired a good « nose » for photography.

The gallery has existed officially for 4 years. My first idea was to show Russian contemporary photography in this space that I managed myself and where I have the freedom to make my own artistic choices.

I only present artists that I consider to be good and deserve to be known to the large public. I search for new talents and try to show works that have not been exhibited before in the commercial context of art galleries.

The mission I set for myself is to maintain a certain level of quality and coherence in the artists that I choose, and to provide all the necessary efforts needed for spreading their creation around me, hoping that this in turn will touch the public and the collectors. It's a daily struggle. I do not choose my artists according to financial criteria, this comes later. I'm absolutely convinced that when the work of an artist is powerful, the market will respond with enthusiasm.

**As of September the gallery will settle in a new space in the heart of the Marais, at 42 rue Volta. New space, new identity?**

This move is an important step in the life of the gallery. The new space will enable us to open up to a larger content – photography as an art, without geographic borders – and to shape an interesting dialogue.

The space, allocated on 2 levels, gives us the possibility to offer, beside the « standard » activity of exhibitions, a real place for meeting and exchanging. I would like the space to become a quiet little islet, where the visitor could come, hang around, glance at a book or watch a projection, study rare documents that are untraceable through the Internet.

We'll try to keep our warm welcoming manners, because we wish for our space to have a soul – an essential quality for a Russian! This will be harder in a five folds bigger space, where energy tends to break up.

I hope not to fall into the trap that consists of selling photographs « by the meter ». Of course, many things will change, but my ambition remains unchanged: showing and promoting quality.

**RussianTeaRoom became known thanks to your work of importing young Russian artists such as Oleg Dou, whom you allowed the French public to discover. How does this involvement with Russian artists articulates with the program of the gallery?**

The choice of showing Russian art was voluntary: this art is quite unknown and not really appreciated in a serious way in Europe, accustomed to mediocre works dating back to the early stages of the Perestroïka. We worked hard in order to earn our current

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status of the only European gallery specialized in Russian contemporary photography. I'm recognized for this discipline so I will keep an attentive eye on what is being done in my country.

But the work I accomplished with unknown artists, coming from little-known countries, can be done in a more or less similar manner in countries other than Russia which are equally unknown. We could even talk of entire continents: Europe, which is too introspective, is little interested in certain regions, which however, have sheltered for a long time artists with a deep and convinced expression, and above all artists who are different! That is the reason why the gallery has widened its field of vision as of November 2010, working with international artists. Latin America, Africa, Australia, Japan and Central Europe, are countries that I wish to give priority to, linking them to the European tradition.

We also plan to, step by step gather specialists coming from these regions, to organize events and debates – for example, inviting a Czech curator with the support of a projection, to talk about the mutating expression of this photographically rich country.

**How do you analyse the place of photography on today's art market and what are your ambitions as a gallerist specialised in photography, concerning this market?**

I think that we live in a time of great changes for photography, which breaks away from painting as a model, but still searches for itself under the tension of progress. This is an art in mutation, which demands content from new artists.

Furthermore, with the coming of a new generation of artists and public, the historical economic model of galleries will encounter difficulties in the next years. All has to be redefined, shape as well as content, it's exciting!

Photography is neither a canvas nor a file, and we should make efforts to stand up for its position. We also think that with the proliferation of images, the photographic print has to strive for the system of a unique piece, in order to protect its nature of « œuvre », and to make it more attractive to collectors.

Photography has to be considered as an object – to be touched, to be weighed, to be positioned – an alternative to our virtual world. Notions of time and space, fundamental in the photographic construction, are disappearing from our world of permanent virtuality. Perhaps photography will be able to bring us back to these essentials, or to reinvent them.

I conceive my role as a gallerist similar to that of an experimenting scientist: extracting new tendencies and studying them, describing the mutation of photography and redefining its position in the art sphere. Without forgetting to make the link with the photography which nurtured us: that of the 20<sup>th</sup> century.

**You will inaugurate your new space on Thursday the 8<sup>th</sup> of September with the exhibition « FRACTAL », which will present works of the Japanese Shunsuke Ohno and the Russian Dmitry Sokolenko. Why have you made the choice of uniting these two artists?**

In the gallery programme, we wish to put forward some characteristics of photography, through dual exhibitions or solo shows. The idea is to propose a coherent, and if possible exhaustive research, in this art in mutation.

In the inaugural exhibition « FRACTAL », we have united two artists around a fundamental principle of photography - Fractality - but the approaches and especially the results of researches by Shunsuke Ohno and Dmitry Sokolenko are different: frontal and figurative for the former, semantic and abstract for the latter.

Fractality is the ability of photography to generalise the space-time relation on the one hand, and to invite the viewer to position himself in relation to the image and the given scale on the other. This principle can be observed in every image, but it appears in a more obvious way in Shunsuke Ohno and Dmitry Sokolenko's works.

By offering a dialogue between the works of these two artists, we make an attempt to treat the subject in greater depth. The statements complete each other but do not engage in rivalry, each one possesses its own artistic point. ■

***« This move is an important step in the life of the gallery.***

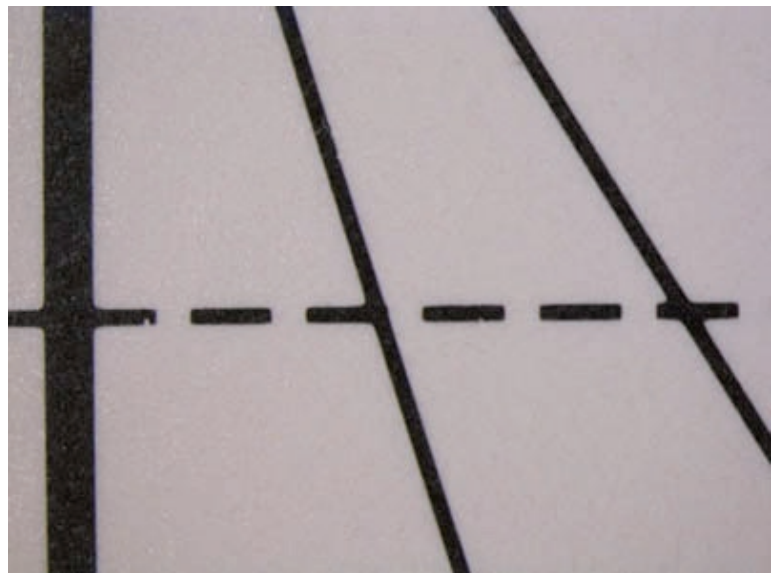
***The new place will enable us to open up to a larger content and to create a real space for meeting and exchanging.***

***My ambition remains unchanged: showing and promoting quality. »***

**10 September - 29 October 2011**  
**Exhibition « FRACTAL »**  
**Shunsuke Ohno - Dmitry Sokolenko**



Shunsuke Ohno, *Untitled*, from the series « Mandala »  
Inkjet print on Kyosuki paper, 100 x 100 cm



Dmitry Sokolenko, *Vasko da Gama*, 30 x 22 cm, photographic object

**For its first exhibition at rue Volta, RussianTeaRoom presents the "Mandala" series by the Japanese Shunsuke Ohno and a selection of leading works by the Russian Dmitry Sokolenko.**

In this inaugural exhibition, RussianTeaRoom presents the works of **two artists on the fundamental concept of photography, Fractality**. Shunsuke Ohno and Dmitry Sokolenko suggest two distinct approaches of the same principle: fractal and figurative for the former, semantic and abstract for the latter.

A fractal refers to objects with a structure that is invariable to the changes of scale. They are truckle objects on all points, within which we are able to distinguish the smallest elements – similar to snowflakes.

RussianTeaRoom borrows this term in order to turn it into a universal notion and to start a debate about the nature of photography.

Indeed, the fractal principle can be observed in almost any image: photography is capable on the one hand to generalize the space and time, and on the other hand to prompt the viewer to position himself according to this space-time relation.

Nowadays, with a simple click on Google Earth we are able to fly over, like Boulgakov's Marguerita, stretches of known and unknown lands, and to alternate between macroscopic views from up above in space to microscopic close-up views of scenery structures.

This technology allows us to travel virtually. The current generation lives within this new retractable reality, where space and time merge.

« MANDALA » a series by Shunsuke Ohno

In the « Mandala » series, Shunsuke Ohno puts forward the morphological similarities between the worlds of the infinitely small and the infinitely large.

Successively, we fly over Tokyo city, its skyscrapers and large arteries and plunge into the lichen that grows on the bark of trees and leaves.

The eye of the viewer wanders between these two dimensions. The "micro" - in homage to Japanese scientist Kumagusu Minakata, who devoted part of his life to study biodiversity - and the "macro".

Each dimension covers a aspect of our world: small and natural on the one hand, big and man-built on the other.

**What matters is the self-reference to time and space that the viewer makes unconsciously in front of each image.**

The term « Mandala » designates a sacred symbol, a graphic representation of the universe used in Buddhism. According to this theory, the world is made of smaller worlds, interlinked to form larger ones, ensuring in this way the harmony of the whole. It's the concept of interdependency: each part of the cosmos depends on all the rest.

Shunsuke Ohno explains: « *Each part carries in itself the totality, and because everything is interdependent, nothing exists on its own. Even the nature of matter and light becomes a link of interdependency. This link is not intrinsic but can change through the interaction between the viewer and the observed object. As soon as a phenomenon is observed, it takes the aspect of a particle. The fact of apprehending a reality gives it its sense* ».

His statement contains photography's *modus operandi*: no other form of art expresses such a sense of responsibility. Shunsuke Ohno captures the harmony of our world.



Shunsuke Ohno, *Untitled*, from the series « Mandala », 2011  
Inkjet print on Kyosuki paper, 100 x 100 cm



Shunsuke Ohno, *Untitled*, from the series « Mandala », 2011  
Inkjet print on Kyosuki paper, 100 x 100 cm

## SHUNSUKE OHNO - Biography

Shunsuke Ohno was born in 1980 in Chiba, Japan.

He has studied Media Arts and Photographic Theory for four years at the Art and Info Design University of Tama. In 2004, he joined the advertising agency Hakuodo Products where he developed his skills for camera, light and digital techniques for three years. He has been working as a freelance photographer since 2007.

Man and his environment, whether urban or rural is the main focus in his photographs. Recently, Shunsuke Ohno has become particularly interested in the traces left by Man in Nature.



## Exhibitions

**2011** - La Nuit de l'Image, », organised by the Elysée Museum of Lausanne, Switzerland.  
Projection of the « Landamsapes » series.

« Landamsapes », solo show, RTR gallery, Paris

**2010** - « Morphology of Red - Episode 1 »  
Group show, RTR gallery, Paris

« Perfectly slick in surface », group show  
Hôtel Marron de Meillonas, Bourg-en-Bresse, France

« Moderato », duo exhibition with Belarussian photographer  
Igor Savchenko, RTR gallery, Paris

## Travaux

2011 - « Mandala » series

2010 - « Landamsapes » and « Gyango » series

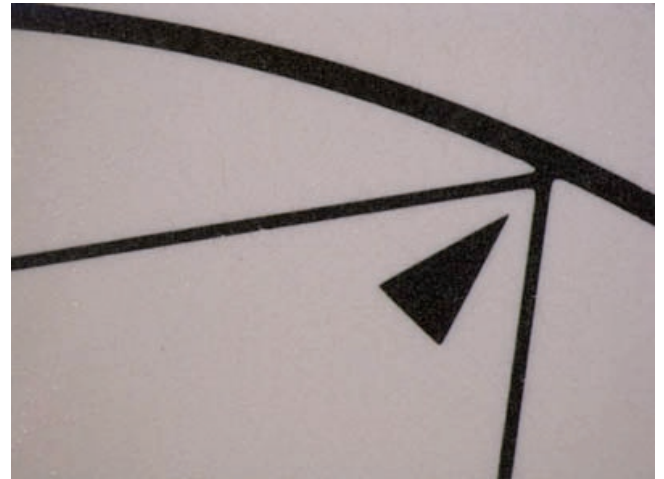
2009 - « 1 sec in Tokyo » series

2007 - « Open G » series

## THE PHOTOGRAPHIC OBJECTS OF DMITRY SOKOLENKO



Dmitry Sokolenko, *Great Chinese Potency*, from the series « Zizou », 2006  
Photographic object, 30 x 22 cm



Dmitry Sokolenko, *Yuri Gagarin*, from the series « Discovery », 2005  
Photographic object, 30 x 22 cm

### The work of Dmitry Sokolenko is based on the principle of fractality as well.

With the proliferation of images, while in fact, EVERYTHING is image, we are able to say that the pixel becomes THE elementary visual particle. In the same manner as language separates humans from animals, the pixel separates the human being of the past from the human being of today. To link together these two codes, at once simple and complex, of language and image, Dmitry Sokolenko invents and defends a new code.

By plunging into the matter of diverse surfaces, **Dmitry Sokolenko uses photography as a means of taking abstract art to another level, that of visual language.** He pictures the semantic fields. Far from being chosen haphazardly the titles refer to a common knowledge shared by the creator and the viewer. The artist explores them deeply in such a way that the very essence gushes out. The resulting image is the epitome of a phenomenon, the image which contains the whole of this semantic phenomenon.

### Sokolenko codifies our world through his images in the manner of a Mendeleïev's table.

RussianTeaRoom has decided to show "special issue" series of Dmitry Sokolenko's images, representing characters, concepts and events.

Among the characters, the viewer will recognize names that are well-known to the popular masses – "John Lennon" and the symbolic white piano, "Paris Hilton" and the gushing glamour rose -, men who have marked great discoveries – "Vasko da Gama" and a fragment of his layout on the map of the world, "Yuri Gagarin" a genuine hero of the Soviet Union – and also religious figures – "Saint Sebastian" and his body pierced by arrows.

Other photographs materialize concepts - "Contraposto" a principle born in ancient Greek sculpture, according to which the imbalance, and therefore the small defect, takes part in the perfection of the figure; "Zeitgeist" an association of individuals who aspire to intellectual, moral and cultural changes in our era; "The Gift" of nature, a gift from the skies and a burden all at once.

At last, Dmitry Sokolenko codifies events that have changed the world order, such as the attack on the World Trade Centre, and bloody events that marked Russian History through "1917" and "Stalingrad".

« **Dmitry Sokolenko's work can be defined as conceptual photography within a frame in which he elaborated an original artistic procedure.**

His works seem to be a continuation in the vein of Vassili Kandinsky. Like Kandinsky, Sokolenko also works with simple forms, a dot and a line on a plane, using a limited quantity of visual means.

However, these principles obviously differ. The artist himself characterises his works as having the position of a 'reader', underlining the importance of a verbal component.

The title of the work (the verbal text defining the concept and setting the framework of its interpretation) and the image (the visual text, illustrating the interpretation) act as two parts obtaining value only in their unity. Between the title and the image, there are complex semantic attitudes generating a new message of a higher level.

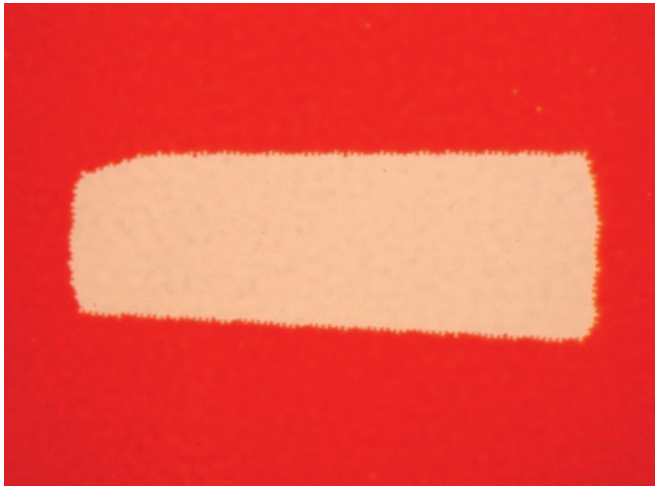
Various techniques could be used in the making of the piece (painting, installation, etc.) but the use of photography to create the artistic statement is what gives a new quality to the conceptual task.

As a result, we discover an effect of an "object hunt", an object with which the encounter becomes unpredictable, and the search for concrete graphic material takes time.

The choice creates irrational mechanisms to inspiration; it has an accidental and a subjective form. In such a situation, it is necessary to come face to face with the image and the essential can be found in identifying the image described by the subject and its conception.

At first the viewer notices the universal shapes which could be just any shape. For example he could see the photograph of an advertising panel taken by the camera of an amateur, the design for a shoe box or the scan of a pack of cigarettes – in any case, the viewer does not recognise the origin of the images that he is in the process of observing ». ■

- Dr Artyom Magalashvili, art critic



Dmitry Sokolenko, *The Gift*, from the series « Zizou », 2006  
Photographic object, 30 x 22 cm

**« In the beginning there was the Verb. Maybe. The Photo appeared later. Most probably. The emotional images placed in the system of Signs and Symbols; I translate the visual images with the help of a Leica camera. »**

- Dmitry Sokolenko

## DMITRY SOKOLENKO (1977-2014) Biography

Born during the hot summer of 1977 in the USSR, Dmitry Sokolenko obtained a diploma in Microbiology, specialising as a bio-technical engineer in 1999. 2012 will mark the end of his attempts to plant a tree on the White House lawn. He will die in 2014 in the USA, during the Winter Olympics.

## Publications

Abroad: Herald Tribune, New York Times, Citizen K (France)

In Russia: Afisha, Foto & Video, Red, Chas Pik (Rush Hour), Nevskoe Vremia (Neva Time), SPB Vedomosti (Saint Petersburg Gazette), Kommersant, Bortovoi Jurnal Pulkovskih Avialinii (Record Book of Pulkovskie Airlines), Rossiya, Delovoi Peterburg (Business Petersburg), Omskii vestnik (Omsk Bulletin), Puls (Pulse), Time Out.



## Exhibitions

**2011** « Morphology of Red. Episode II »  
Vspoln gallery, Moscow

**2010** « Morphology of Red. Episode I »  
RTR gallery, Paris

« Russian fairytales », group show,  
EXPRMNTL gallery, Toulouse

« Post-POST », Berlin

Art Rotterdam 2010, Rotterdam

**2009** « XIX », solo show  
RTR gallery, Paris

« Russian fairytales »,  
Fine Arts Museum, Grenoble

SLICK, Paris

Kandinsky Prize 2009, Moscow

**2008** « LETOV »  
Nabokov Museum, St.Petersburg

« Russian fairytales », RTR gallery, Paris

« Poetry is Dangerous », Berlin-Amsterdam

**2007** « Four Russians », group show  
Duncan Miller Gallery, Los Angeles

« Morphology of Red. Episode VI »  
DO gallery, St.Petersburg

« ZIZOU », solo show  
RTR gallery, Paris

**2006** « VN butterflies »  
Conference on Nabokov, Nice

« Nabokov Code », solo show  
Nabokov Museum, St.Petersburg

« Morphology of Red. Episode V »  
DO gallery, St.Petersburg

**2005** « Morphology of Red. Episode IV »  
Rosphoto, State Centre of Photography  
St.Petersburg

« Neosphere »  
Nabokov Museum, St.Petersburg

« Microbiology. Artistic values »  
Smolemsk Atomic centre

**2004** « Microbiology. Artistic values »  
Rosphoto, State Centre of Photography  
St.Petersburg

## practical information

**Exhibition « FRACTAL »**  
**Shunsuke Ohno / Dmitry Sokolenko**

from September 10<sup>th</sup> to October 29<sup>th</sup>, 2011

**Private opening by invitation only**  
**Thursday 8<sup>th</sup> September, 6pm**

**New address !**  
42 rue Volta  
75003 Paris, France

Metro 'Temple' or 'Arts et Métiers'  
Open from Tuesday to Saturday, 2pm-7pm  
and by appointment

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