



Philippe Jordan

CLINIC 23^{MD}

23 Elystan St, SW33NT.London.

Feb 2017

THE
PRIMA BALLERINAS
OF THE
KIROV

Диана Вишнёва
DIANA VISHNEVA

CATALOGUE





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PHILIPPE JORDAN

France 1962

The Wandering Banker, Moscow.

To survive in the harsh reality of Moscow, the financier Philippe Jordan spends his evenings drawing Indians, creating ballerinas, and meeting oligarchs. And it helps!

Philippe is quite an unconventional banker. During working hours he deals with derivatives, futures and options, but in his private time he makes paintings on glass, and art from paper. "It seemed to me that there was always some magic at the Ballet: the music played, the notes came alive, the ballerinas flew in the air"

Philippe was born in Strasbourg, and his stepfather, Robert Grossmann, not only was the vice-mayor of the town of Strasbourg, but also a long-term associate of Nicolas Sarkozy – "the man who thirty years ago taught the future French president the art of public speaking." The former president of France also has one of Jordan's works: a courier delivered it, and after a few days, Philippe received a letter of thanks.

Unconventional by nature, again in 2010, Philippe invited his friend in Moscow, the French author Michel Houellebecq, who once compared Philippe's works to those of Giorgio de Chirico. The story of their friendship is downright amazing. After reading the novel "The Map and the Territory," Jordan was shocked - the book's main character was so much like him. He, like Jordan, met with Abramovich. And also painted a portrait of Houellebecq. Philippe then decided to make a knight's move - he wrote to Houellebecq that he had a gift for him, not specifying which one. "I love gifts," said the writer, and set up a meeting.

"For my paintings of course I love the natural colors – I just do not always have time to mix them. No artificial dyes were used back then. All natural. The orange – from carrot. The ochre - from earth. For blue - indigo leaves. My favorite color is blue, which is derived from lapis lazuli. I must say that right now the color blue is the most popular in Europe, taking the place of black. In the East the situation is different: yellow and red are popular there. But in Muslim countries – of course, it is green."

23^{MD} are very proud to be able to debut Phillippe's art works in London, and sincerely hope these beautiful pieces of inspiration bring you as much joy and light as they give us every time we walk into our premises.





Диана Вишнёва DIANA VISHNEVA

Russia, 1976

The Prima Ballerina, Kirov.

Vishneva was born in Saint Petersburg and was trained at the Vaganova Academy of Russian Ballet. While at the Vaganova school, she scored the highest scores known to the school's history. During her last year at the Academy she also trained at the Mariinsky Theatre. Vishneva joined the Mariinsky Ballet Company upon her graduation in 1995. Two prizes at the start of her career at the Mariinsky—the Benois de la Danse and the Golden Sofit helped Vishneva rise up the ranks swiftly. She was promoted to principal in 1996. Vishneva first appeared with the American Ballet Theatre during its 2003 spring season. She joined the company as a principal dancer in 2005. In 2008, Vishneva joined the Honorary Board of Directors of the Russian Children's Welfare Society (RCWS). Vishneva

was one of the featured dancers in the 2006 documentary *Ballerina*. She Became the new face of Kèrastase's latest product line and in-salon treatment.

Vishneva's repertoire includes *Don Quixote*, *Romeo and Juliet*, *La Bayadère*, *Sleeping Beauty*, *Swan Lake*, *The Firebird* and *Giselle*. She also performs the works of modern choreographers, especially those of George Balanchine, William Forsythe and Roland Petit. She has enjoyed critical acclaim for her interpretation of *Rubies*, (the second movement of Balanchine's evening-length, ballet, *Jewels*) *Giselle*, and Kenneth MacMillan's *Manon*. Her partners have included such well-known dancers as Angel Corella and Vladimir Malakhov. In addition to dancing with the Kirov Ballet, Vishneva has made guest appearances with many ballet companies, including not only American Ballet Theatre, but also the Bolshoi Ballet, the Paris Opera Ballet, Teatro alla Scala in Milan and Staatsoper Unter den Linden in Berlin. In October 2011, the Mariinsky Theatre hosted the premiere of the new ballet project Diana Vishneva: Dialogues, which brings together works by world class choreographers – Martha Graham (USA) Paul Lightfoot and Sol León (Netherlands) and John Neumeier (Germany). Vishneva also appeared in the opening ceremony of the 2014 Winter Olympics in Sochi.

Awards

- People's Artist of Russia (2007)
- Recipient of the State Prize of Russia (2000)
- Prizewinner at the International Ballet Competition (Lausanne, 1994)
- Recipient of the Benois de la Danse prize (1996), the Golden Sofit (1996), the Baltika prize (1998), the Golden Mask (2001), the Dancer of Europe 2002 prize, Ballet magazine prize (2003)
- Recipient of Russia's Golden Mask theatre prize (2009) in three categories: "Ballet/Best Production", "Ballet/Contemporary dance/Best actress" and "Critics' Award" (Diana Vishneva: Beauty in Motion; project by Sergei Danilian, USA-Russia)
- Recipient of Russia's Golden Mask theatre prize (2013) in the categories: "Ballet/ Best Production" and "Ballet/Contemporary dance/Best actress" (Diana Vishneva: Dialogues)
 - In 2014, Diana Vishneva created her first 'haute couture' dancewear line in collaboration with Grishko and Tatyana Parfionova.



PHILIPPE JORDAN

THE BALLERINAS OF THE KIROV

"Dancers have a second and third life. You feel they are never ready. They always have a chance for another life".

- *Mikhail Baryshnikov*

On this occasion, the artist has chosen a Russian ballerina as his main subject, but this choice could well have been many genres from the high arts of Russia, as he has worked with various other themes of Russian culture before, from pop artists to oligarchs.

Ballet is a movement which tells a story; each dancer who has ever performed the art form, has one. As beautiful as ballet can be, the path of opportunity in becoming a truly accomplished dancer is challenging.

[The Ballerinas of The Kirov](#) is an exercise in movement and discipline, as the artist uses rigid pieces of paper to capture the fluidity of the dancer and her ballet. It pastes together the colours and forms of the artist's imagination, captured initially in photographic form in real time at the great opera houses of Russia, and then transformed into these captivating images.

His vivid use of colour, combined with the intentional placement of each piece of paper, reflects perfectly the formality and discipline of Ballet itself, whilst capturing the gracefulness and fluidity of the Ballerinas who perform this art.

In this collection, Philippe captures the real essence of the performing Ballerina, both graceful and painful, all at the same time.





Diana Vishneva



Diana Vishneva after "Giselle" (2)



Diana Vishneva after "Giselle" (1)



Diana Visheva in "Bolero"



Diana Vishneva after "Giselle" (3)



Diana Vishneva young in blue



Diana Vishneva in "Tatiana" (1)



Polina Semionova and Friedemann Vogel (3)



Ulyana Lopatkina and Timur Askerov (2)



Diana Vishneva after "Bolero" (3)



Diana Vishneva and Dimitri Sobolevsky in "Tatiana"



Ulyana Lopatkina and Timur Askerov (1)



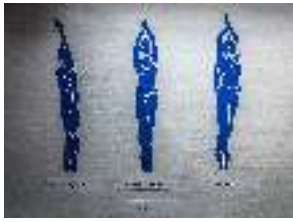
Diana Vishneva after "Bolero" (2)



Diana Vishneva after "Bolero" (1)



Diana Vishneva in "Onegin"



Svetlana Zakharova,
Olga Smirnova
Viktoria Tereshkina
in "La Bayadere"



Diana Vishneva after "Bolero" (4)



Diana Visheva in "Bolero"



Diana Vishneva as Pocahontas



PHILIPPE JORDAN

THE SUNNY SIDEWALKS

Conventional beginnings

I graduated from the top business school "HEC" a long time ago, then worked for 20 years for "UBS" and for "Sberbank", the largest state bank in Russia. I have structured complex operations for most industrial companies and governments around the world, without ever veering off the road.

A mysterious disease

In 1998, I was exhausted. A doctor advised me to take care of my other hemisphere. I decided to take painting classes.

The trip to Moscow and the discovery of ballet

Prior to 2008 I had never been to the ballet. Moscow allowed me to discover the ballet and the ballet allowed me to understand Russia.

The lunch with Michel Houellebecq and the learning of writing

In 2010, after the release of "The map and the territory", I made the portrait of Michel. I sent a letter to the editor's address, indicating that I had a gift for him. The French author said that he loved receiving gifts and offered lunch at the "Grande Cascade". Since then, we see each other every six months and share here "à la royale" accompanied with Meursault.

The meeting with Diana Vishneva and the miracle of grace

I painted and cut her up 70 times. And finally she loved it. And she asked me to create some scarves on the occasion of her jubilee. Her 20 years of dance.

As I photographed her a lot, I also published a book, "Diana Vishneva in the eyes of Philippe Jordan."

The discussions with Shomit and the journey in the afterlife

Thanks to him, and also to the reading of Michel Houellebecq's "elementary particles" and the sequential lunches with him, I ventured into quantum physics and discovered its applications to artistic expression. I make, with oil and on glass panels, portraits of my heroes. Then I allow them to meet, improbable but possible encounters, as I lay the glass panels onto photographs taken in beautiful places: In front of the mosque in Samarkand, at the foot of the Merapi volcano in Java, at the edge of the Grand Canyon or on the beach of Santa Monica.

There is something metaphysical and dreamlike about this.

The gift to Dasha Zhukova and the delights of seduction

She was my first muse. And also my first Russian portrait. Then I saw Diana dancing.

The symmetries and the appearance of flowers and flamingos

By creating symmetries from photographs taken whilst at the ballet, and by multiplying them, sometimes almost to infinity, there occurs a strange and wonderful phenomenon.

The forms create forms and then appear flamingos, waterfalls, irises and tea roses that can be admired through mashrabiya.

The portrait of Vladimir Putin and the masks of power

One day, when I was watching my collages spread on the ground, Putin, two dancers and the French writer Patrick Modiano, who was awarded the Nobel Prize in 2014, I suddenly realized that they were actually masks.

And they are so much masks that when I glue the colored pieces on their Canson paper support, I put dots of glue in the middle of each piece, so they float like a mask.

As for the way I cut my own "elementary particles", this particular way of cutting is my personal rhythm.

Michel assembles words, and I assemble pieces of paper which I cut with rhythm. And whose contours are often sharp, though occasionally I allow myself some roundness.

"We must choose, Philippe"

A year ago, I met Anish Kapoor on the occasion of the opening of a museum in Moscow. We chatted and when he realized that I was sharing my life between painting and finance, he said he had to choose.

I do not know how.

Small white stones

I spread my works around the world. My little white stones are in the collections of Hugo Chavez, Michel Houellebecq and Patrick Modiano, Nicolas Sarkozy and Carla Bruni, Dasha Zhukova and Roman Abramovich, primas Diana Vishneva, Svetlana Zakharova, Viktoria Tereshkina, Polina Semionova and Olga Smirnova, the conductor Valeri Gergiev and businessmen Vladimir Lisin and Herman Gref.

THE SUNNY SIDEWALKS

I learned, because I was once had to walk on the sunny sidewalks.

And that I should change side in the narrow streets of old Antibes.

So today I present the world with a sunny look.

My works are the gift of a piece of a sunny sidewalk.

www.philippejordan.com

