

NOTES

INTRODUCTION

- 1 Jacques Derrida, *Edmund Husserl's Origin of Geometry: An Introduction* (Lincoln: University of Nebraska Press, 1989), p. 81.
- 2 Ibid.
- 3 Ibid., p. 82.
- 4 Sots art emerged in Moscow in 1972 as a result of socialist realism's small-scale relocation from the sphere of affirmative perception to the sphere of alienated optics.
- 5 Following the death of Lenin in 1924, city apartments in Russia became overcrowded to the extent that families of every variety, belonging to various social, national, and cultural-ethnic groups, were forced to cleave together in a single communal body.
- 6 In communal life, everything (including vision) was ruled by speech rituals. In short, as I wrote in the preface, communal vision can be defined as seeing through the eyes, or on behalf, of the "collective *other*."
- 7 The New Economic Policy (1921–ca. 1929) began in Lenin's time and was ended by Stalin.
- 8 See Aleksei Gan, "Da zdrazstvuet demonstratsiia byta!", quoted in Margarita Tupitsyn, *El Lissitzky: Beyond the Abstract Cabinet* (New Haven: Yale University Press, 1999), p. 32.
- 9 Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Mass.: MIT Press, 1991).
- 10 See "Beseda s Zhakom Derrida," in *Zhak Derrida v Moskve: Dekonstruktivnaia putesthestviia* (Moscow: Ad Marginem, 1993), p. 168.

CHAPTER 1

- 1 Jacques Derrida, *Edmund Husserl's Origin of Geometry: An Introduction* (Lincoln: University of Nebraska Press, 1989), p. 105.
- 2 The term "psychedelic commodity," which alludes to the overproduction of "paradisiacal" propaganda (Soviet-style), can be referred to Julia Kristeva's notion of "visual representations, fixing . . . an hallucinatory and untouchable *jouissance*." See Julia Kristeva, *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986), p. 227.
- 3 Biologists who study cells know that a substantive advantage can sometimes be gained through shifting attention from nucleus to cytoplasm, from the "core" of the problem to its margins. In a similar way, this chapter aims at switching priorities in our examination of the case study concerning the relationships between socialist realism and its "dangerous supplement," the Communal.
- 4 In the later work of Lacan the term *plaisir* is used as the restricted notion of phallic *jouissance*. See Jacques Lacan, *Écrits* (Paris: Édition du Seuil, 1966), p. 835.
- 5 *Écrits*, p. 249. If *jouissance* without alienation is a synonym for paradise achieved at the cost of the disappearance of the *body*, the works of socialist

realists attest not to the loss, but to the repression of *it*. Repression of the *body*, of its physical needs and functions, is a distinguishing characteristic of socialist realist representation. The goal of socialist realism as a cultural text is to prevent the alienation of its own meaning, i.e., to avert (or annul) what Derrida defines as *la différance*. One precondition for such prevention is the confessional-cathartic joining of the trace and the deferred referent which, as a result of this magical operation, ceases to be deferred and to elude presence. Such is the logocentric reverie of socialist realism.

- 6 Ilya Kabakov, quoted in Victor Tupitsyn, "From the Communal Kitchen: A Conversation with Ilya Kabakov," *Arts* (October 1991): 51.
- 7 Il'ia Kabakov and Victor Tupitsyn, "Za predelami kommunal'noi rechi," *Tvorchestvo*, no. 1 (1992): 23.
- 8 Michel Foucault, *The History of Sexuality*, vol. 1 (New York: Vintage Books, 1980), p. 6.
- 9 The explanation can be based on the Lacanian distinction between the instincts (e.g., sexual drive) and the "family complexes," given that the *ideological orgasm* fits into the latter category. Apparently, it is rather difficult to tame the instinctual, especially with forces of a different nature. Cathartic vision (which is an example of such an alien force) is, nonetheless, quite compatible with unconscious representations (*imagoes*) linked to the "intrusion complex." This is the operative force beneath the subject's "realization that his/her identity is inescapably bound up with the identity of others" and, in particular, with "fraternal *imago*." See Jacques Lacan, *Les complexes familiaux dans la formation de l'individu: Essai d'analyse d'une fonction en psychologie* (Paris: Navarin, 1984), pp. 22–24 and 33–46.
- 10 See Emmanuel Levinas, "Language and Proximity," in *Collected Philosophical Papers* (Dordrecht: Martinus Nijhoff, 1987), pp. 118–120.
- 11 In Antonin Artaud's opinion, the tongue should be credited as a sexual organ, and not only in relation to oral sex but chiefly for its ability to perform speech acts.
- 12 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," p. 51.
- 13 Ideological objectification in the USSR can be regarded as analogous to sexual objectification in the West, taking into account the fact that ideological objectification (Soviet style) was generally a prerogative of the communal vision—the vision that allowed the individual "I" to look at the world through the lens (or on behalf) of "we."
- 14 See, for example, Christina Kiaer, "Rodchenko in Paris," *October*, no. 75 (Winter 1996): 3–35.
- 15 Some of these sign-objects combined symbolic and indexical dimensions.
- 16 Aleksei Gan, "Da zdrastvuet demonstratsiia byta!," cited in Margarita Tupitsyn, *El Lissitzky: Beyond the Abstract Cabinet* (New Haven: Yale University Press, 1999), p. 32.
- 17 This gave way to a buildup of communal ego and a decrease of what Husserl called "I-presentation."
- 18 See the discussion of "solar myth" in Richard M. Dorson's "The Eclipse of Solar Mythology," in *Myth: A Symposium*, ed. T. A. Sebeok (Bloomington: Indiana University Press, 1958), pp. 25–63. The role of heliotropic metaphors in theoretical discourses is illuminated by Jacques Derrida in his *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982). "Unceasingly, unwillingly," writes Derrida, "we have been

- carried along by the movement which brings the sun to turn in metaphor. . . . Insofar as it structures the metaphorical space of philosophy, the sun represents what . . . should always lead us back . . . to a certain history of perception” (*Margins of Philosophy*, pp. 250–251). In Derrida’s opinion, “the tenor of the dominant metaphor will return always to this major signified of ontotheology: the circle of the heliotrope” (*Margins of Philosophy*, p. 266).
- 19 Goethe, cited in Rudolf Magnus, *Goethe as a Scientist* (New York: Henry Schuman, 1949), p. 141.
- 20 Max Müller, the leading Sanskrit scholar of the Victorian epoch (who came to Oxford from his native Germany as a youth of twenty-six), published a number of books and essays on solar mythology, in which he insisted that “ancient Aryans had many solar myths” (cited in Dorson, “The Eclipse of Solar Mythology,” p. 32). In 1870 George W. Cox, Müller’s disciple, produced two large volumes on *The Mythology of the Aryan Nations*. Throughout these books, all the Aryan legends and fairy tales are reduced to the contest between the sun and the night. Similar “solarism” is overwhelmingly present in W. Schreder’s *History of German Literature*, ed. Müller and published in Germany in 1906. For Hitler, whose obsession with the word “Aryan” is well known, the choice of the swastika as the Nazi emblem was not accidental: “The swastika—originally a Sanskrit word meaning ‘all of all’—was long a symbol of Teutonic Knights. For centuries it had represented not only for Europeans, but also for certain North American Indian tribes the wheel of the sun.” John Toland, *Adolf Hitler* (Garden City, N.Y.: Doubleday, 1976), p. 105. Hitler admired Wagner’s *Ring des Nibelungen*, and it is no surprise that the name of the Aryan sun goddess was Brunhild (formerly Sindgund), whereas the name of the heaven god was Siegfried.
- 21 On the one hand, socialist realist mythos is synonymous with an inventory of heroic clichés; on the other, it fits the definition of etiological myth. This serves as an interpretative enterprise in relation to its own heroic canon, imposing an identity frame on artists by separating “those who are with us” from “those who are not.” It also celebrates the origin’s “eternal return” (on the wings of the Great Terror or, for example, in the guise of Lenin’s heart, which, according to Vladimir Mayakovsky, “will thunder in the revolution’s chest until the end of time”). In combination, the two mythological hypostases constituted a huge metalinguistic system, known as socialist realism. (See Vladimir Mayakovsky, *Vladimir Il’ich Lenin* [Moscow, 1924].)
- 22 See, for example, Herbert Marcuse, *Negations* (Boston: Beacon Press, 1969), 120.
- 23 See Vladimir Papernyi, *Kultura 2* (Ann Arbor: Ardis, 1985), p. 83.
- 24 As is known, some of Le Corbusier’s architectural projects were not only modernist in form but also communal in content, in the sense that they were meant for communal dwelling.
- 25 *Uplotnenie* is the reduction of space per person in living accommodation.
- 26 Papernyi, *Kultura 2*, p. 83. Communalization was praised by Anatolii Lunacharskii in his film *Uplotnenie*, which was produced soon after the revolution.
- 27 Kabakov, quoted in Tupitsyn, “From the Communal Kitchen,” p. 51.
- 28 “Underground is better than above ground”—that was how the artist Valentina Kulagina (Gustav Klutskis’s wife) responded to the 1935 opening of the first line of the Moscow metro in her diary. In the words of the

- Commissioner of Transportation, Lazar' Kaganovich, "This is why, comrades, we built such a subway, where a person . . . can feel as if he is in a palace right in the middle of working Moscow" (information in Rossiiskii Gosudarstvennyi Arkhiv Literaturny i Isskusstva; dated May 15, 1935).
- 29 vskhv (The All-Union Agricultural Exhibition) opened in August 1939. Situated on a six-hundred-acre site north of Moscow, the exhibition included pavilions representing the agricultural achievements of each of the republics. It was renamed Permanent Exhibition of Soviet Economic Achievements, or in Russian, Vystavka Dostizhenii Narodnogo Khoziaistva (VDNKh), in 1959.
- 30 See Jacques Derrida, "Back from Moscow, in the USSR," in *Zhak Derrida v Moskve: Dekonstruktivnaia puteshestviia* (Moscow: Ad Marginem, 1993), p. 50. Also see my review of this book in *Parallax*, no. 3 (1996): 146-149.
- 31 This entire set of architectural codes was meant to attest to the indestructibility of the Civitas Solis (Soviet-style). Due to their immense metaphorical weight, such "solarly engaged" mental constructs, as opposed to stone or concrete constructions, were unprecedented. On the level of the signifier, this "symbolic" architecture can be viewed as "proto-postmodernist," for it resembles what Federico Fellini once called "the hallucination of a drunken pastry chef."
- 32 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," p. 50.
- 33 Gilles Deleuze, "Coldness and Cruelty," in *Masochism* (New York: Zone Books, 1991), p. 55.
- 34 In 1925, Georges Bataille cotranslated *L'idée de bien chez Nietzsche and Dostoevsky*, a book written by the Russian philosopher Lev Shestov, whom he knew personally. Given that some of Bataille's essays (saturated with solar-centric metaphors) are focused on the intensity of the communication of anguish in collective bodies, it seems justifiable to suggest that the notion of *sobornost'* (i.e., an orthodox version of ecclesiastical communality) was communicated to the French writer through Shestov and his circle in France.
- 35 Richard Stites, *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution* (New York: Oxford University Press, 1989), p. 207.
- 36 OSA was founded at the end of 1925 and included Aleksandr and Viktor Vesnin, Moisei Ginsburg, and Il'ia Golosov. See Selim O. Khan-Magomedov, *Pioneers of Soviet Architecture* (New York: Rizzoli, 1987), pp. 594-598.
- 37 Anatolii Lunacharskii, cited in Stites, *Revolutionary Dreams*.
- 38 *Ibid.*, p. 241.
- 39 This case perfectly fits Lacan's definition of the "discourse of the master." See, for example, Fredric Jameson, "Imaginary and Symbolic in Lacan," in *The Ideologies of Theory*, vol. 1 (Minneapolis: University of Minnesota Press, 1988), p. 113.
- 40 Peter Sloterdijk, *Critique of Cynical Reason* (Minneapolis: University of Minnesota Press, 1987), p. 70. Here, Sloterdijk points out that "proletarian existence is defined negatively: to have nothing besides offspring and to remain excluded from better chances and the riches of the life. . . . Only in the revolutionary Prolet-Cult, which blossomed in Russia shortly after the October Revolution, was there something like a *direct* class narcissism, a self-celebration of the proletariat that soon had to wither" (*ibid.*).
- 41 In my conversation with the artists Vitaly Komar and Aleksandr Melamid, they argued that "the language of power is echoed in the visual language of

the communal apartment. One example is the Mausoleum in Red Square. . . . If we compare the Mausoleum and a pile of shit in any communal apartment, the formal resemblance is quite obvious: the pile of shit is shaped like a pyramid. The same can be said of the Tatlin's tower. The tragedy of the Russian revolution is that no other, nonpyramidal form of society was found. In 1905, a rather popular cartoon was published depicting society as a pyramid: the workers below, then soldiers, and the government at the top. Those who looked at the Mausoleum at the time of the May Day celebrations observed the same picture: the people below, then, at the entrance, soldiers, and the government at the top." See Victor Tupitsyn, "*Drugoe*" *iskusstva* (Moscow: Ad Marginem, 1997), pp. 174–175.

- 42 Most of these theories rest upon the assumption that the experience of human subjects is essentially shaped by the language they speak. In this respect, one can mention Hegel's "word-concept," Heidegger's claim that "language speaks, not men," or Lacan's "the world of words that creates the world of things," and "man speaks . . . because the symbol has made him man," in Jacques Lacan, *Écrits: A Selection*, trans. Alan Sheridan (New York: W. W. Norton, 1977), p. 65. Even Philippe Sollers, for whom "writing is the continuation of politics by other means," compares the revolution with a "red text," thereby attesting to the fact that nothing—whether politics or revolution or even the color red—is text-free. See Sollers's "Écriture et révolution," in *Tel Quel: Théorie d'ensemble* (Paris: Seuil, 1968), pp. 78–79.
- 43 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," pp. 51–52.
- 44 Theodor W. Adorno, *Negative Dialectics* (New York: Continuum, 1973), p. 147. I do not share Adorno's opinion (expressed in his *Aesthetic Theory*) that the language of art is "speechlessness." And yet there is always a vacancy for external messages—commercial, political, etc.—a slot to be filled when art becomes integrated into the culture industry. Depending on the sociocultural context, this industry assumes different forms and, consequently, different modes of objectification.
- 45 According to Vygotsky, "Inner speech is not the interior aspect of external speech—it is a function in itself. . . . But while in external speech thought is embodied in words, in inner speech words die as they bring forth thought. Inner speech is to a large extent thinking in pure meaning. It is [a] dynamic, shifting, unstable thing, fluttering between words and thought." See L. S. Vygotsky, *Thought and Language*, ed. and trans. Eugenia Hanfmann and Gertrude Vakar (Cambridge, Mass.: MIT Press, 1966), p. 149. Vygotsky (1896–1934) was the leading Soviet psychologist and one of the founders of psycholinguistics.
- 46 *Ibid.*, p. 145.
- 47 *Ibid.*, p. 141.
- 48 *Ibid.*, p. 136.
- 49 Félix Guattari argues that "subjectivity in the end is nothing else but a collective accommodation of utterances. As such, in certain social and semi-logical contexts . . . subjectivity becomes collective." See Guattari, "Des subjectivités, pour le meilleur et pour le pire," *Chimères*, no. 8 (May 1990): 25–28. Dwelling upon the early ideas of Mikhail Bakhtin, Guattari speaks of channeling the flow of subjectivity between the author and a beholder. As a result, "the beholder becomes, in a way, a co-creator." Thus, instead of identifying with the personage who might—quite literally—be excluded from

the realm of the representation, the viewer can choose to identify with the author's desire to break the chain of iconic signifiers. Among other issues discussed in this essay are the "means of production of polyphonic subjectivity." Incidentally, Guattari's position regarding "the vicissitudes of subjectivity" is not in disagreement with Lacan's statement that "the subject goes well beyond what is experienced 'subjectively' by the individual" (Lacan, *Écrits*, p. 55).

- 50 Describing the case of Billy Milligan, a criminal with multiple personalities, Samokhvalov writes: "This is the most famous case of multipersonality disorder since the diagnosis was made by American psychiatrists during the course of a forensic examination (D. Keyes, 1981). Billy was arrested in 1977 on suspicion of serial murders, child abduction and robbery. It was established that Billy had twenty-four personalities, which varied according to age and gender; among these two were dominant. The first was Arthur, an Englishman: he spoke with a British accent and dominated in calm situations; he was a capitalist and atheist, knew physics and medicine, spoke and wrote Arabic. The second was Ragen Jadaskovinich—"the keeper of the hat"; a Yugoslav who spoke English with a Slavic accent and knew Serbo-Croatian; a Communist skilled in karate and use of weapons; he dominated during moments of danger. When necessary the dominant personalities were able to turn other personalities off or on; each of these had its own anamnesis, memory and interests. In the given pathology, the personalities were marked not only by different behavior and memories, but by different EEGs and even cutaneo-galvanic coefficients: all of this may witness to the fact that a human being functions in ways similar to an orchestra: different personalities (enclosed within one's 'I') act like musical instruments. The result of a psychodrama and skill in acting are considered models of this illness (J. Bears, 1982)." (Excerpted from Samokhvalov's paper "Mnogolichnostnye problemy i futurologia lichnosti," presented at the conference in St. Petersburg, May 1997. I received a copy of the text from the conference organizer, Viktor Mazin.)
- 51 Lacan's conception of the unconscious as "the discourse of the other" (*Écrits*, p. 55) is as notorious as his assertion that "the unconscious is structured in the most radical way like a language" (*ibid.*, p. 234).
- 52 Vygotsky, *Thought and Language*, p. 135.
- 53 Keeping thoughts to oneself that are "mandated" to be shared—communal—is sabotage of speech. The silent person is suspected of privatizing language, or running a capitalist verbal enterprise, which is a breach of faith in the communal world order. There is no room in the communal for the idiosyncratic word.
- 54 As a degenerate form of social speech, communal speech is overwhelmed by the "traces" of egocentric speech and endophasy.
- 55 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," pp. 53–54.
- 56 In the view of the art historian Paul Wood, a similar attitude toward life was also typical of the leading representatives of the postrevolutionary avant-garde: while serving the ideal of liberating humanity, they nonetheless showed little interest in its actual living conditions. See Paul Wood, "The Politics of the Avant-Garde," in *The Great Utopia* (New York: Guggenheim Museum, 1992), pp. 1–37.
- 57 In the late 1940s, Mikhail Zoshchenko (along with the poet Anna Akmatova) became a target of the Zhdanovian bashing of the creative intelligentsia.

- 58 See, e.g., Nicolas Abraham and Maria Torok, *The Wolf Man's Magic Word: A Cryptonymy* (Minneapolis: University of Minnesota Press, 1986).
- 59 Osip Mandel'shtam, *The Complete Poetry of Osip Emilevich Mandelstam*, trans. Burton Ruffel and Alla Burago (Albany: State University of New York Press, 1973).
- 60 Pasternak's vision of "sister life" brings to mind Antigone in Sophocles' tragedy. See Boris Pasternak, *My Sister, Life and Other Poems* (New York: Harcourt Brace Jovanovich, 1976).
- 61 The unconscious can be compared to a zoo where "white wolves" are in the state of "pure potentiality," being unable escape from their enclosure. At the same time, it is clear that they cannot be kept there forever. Therefore, when we get married or enter a long-term relationship, we engage, as it were, in subterfuge, hoping that when the wolves finally succeed in breaking free, we will be able (unconsciously?) to throw the person we love in our place.
- 62 *Sis-tierka* is a playful variation of the word *siestra* ("sister" in Russian).
- 63 Woody Allen's film *Husbands and Wives* (1992) shows many signs of this "confessional/cathartic communality." Another example is Werner Fassbinder, who could rarely begin filming anything at all without first engaging his crew and actors in a nerve-racking communal experience. Also see Theo Altenberg, "Wiener Aktionismus und AA Kommune," *Texte zur Kunst*, no. 10 (1993): 121–127.
- 64 G. W. F. Hegel, introduction to *Lectures on the Philosophy of History* (New York: Colonial Press, 1900), pp. 109–110.
- 65 For details, see Edward Said, *Orientalism* (New York: Pantheon Books, 1978).
- 66 Decommunalization took place also at the level of the everyday; for example, in the sweep of Khrushchev's building programs, which were charged with the resettling of people from the communal apartments of Stalin's time. See chapter 2.

CHAPTER 2

- 1 Among the most influential cultural events were the exhibition of Picasso's works in fall 1956 (organized with the cooperation of Ilya Ehrenburg, a friend of the artist); the international open-air exhibition in Moscow's Gorkii Park under the aegis of the Sixth World Festival of Youth and Students, in summer 1957; the "National American Exhibition" in Sokol'niki Park in summer 1959, which displayed works by Jackson Pollock, Willem de Kooning, Adolph Gottlieb, Mark Rothko, and William Bazziotes; and on the same site, the "French National Exhibition" opened in summer 1961, and presented work by artists affiliated with the School of Paris. For more on this period, see Margarita Tupitsyn, "Avant-Garde and Kitsch" in her *Margins of Soviet Art: Socialist Realism to the Present* (Milan: Giancarlo Politi Editore, 1989), pp. 23–37; and Margarita Tupitsyn, *Against Kandinsky* (Cologne: Hatje Cantz, 2006), pp. 163–167.
- 2 "Alternative" artists, who were institutionalized under the aegis of МОСКХ, usually abstained from confrontations with the institutional power for fear of losing their privileges, such as studios and small commissions.
- 3 The Leningrad "Barracks School" is associated with Sholom Shvarts, Rikhard Vasmi, Vladimir Shagin, and Aleksandr Aref'ev.

- 4 Sots art is discussed in the second part of this chapter and, in more detail, in chapter 4.
- 5 This project was initiated in 1919–1920 by female avant-gardists Liubov’ Popova and Varvara Stepanova.
- 6 The term “dissident modernism” was coined by Margarita Tupitsyn in the early 1980s. Other similar terms are “nonconformism,” “underground” (or “unofficial”) culture, “alternative art,” etc.
- 7 Quoted in Leonid Talochkin and Irina Alpatova, ed., *Drugoe Iskusstvo: Moskva 1956–76*, vol. 1 (Moscow: SP “Interbuk,” 1991), p. 83.
- 8 Ilya Kabakov, quoted in Victor Tupitsyn, “From the Communal Kitchen: A Conversation with Ilya Kabakov,” *Arts* (October 1991): 53.
- 9 See M. M. Bakhtin, *The Dialogical Imagination: Four Essays by M. M. Bakhtin*, trans. Carl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).
- 10 This pessimistic evaluation comes as no surprise, considering that socialist realism was perceived as the epitome of the Soviet identity, which “dissident modernists” did not want to be associated with.
- 11 See Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985).
- 12 When, in the 1980s, Iakovlev’s relatives had him institutionalized, the artist’s colleagues (Nemukhin and others) visited him regularly. His release from the hospital could not be arranged until the early 1990s.
- 13 However tempting the comparison may be, this ship should not be confused with the *Titanic*: its itinerary was different and there were hardly any icebergs around.
- 14 For a detailed overview of Western artists’ fascination with, or knowledge of, the Russian avant-garde, see Maurice Tuchman, “The Russian Avant-Garde and the Contemporary Artist,” in *The Avant-Garde in Russia, 1910–1930: New Perspectives* (Los Angeles: Los Angeles County Museum of Art; Cambridge, Mass.: MIT Press, 1980), pp. 118–121. The kinship between American minimalism and Russian constructivism and suprematism has been a subject of a number of studies and continues to inspire more. Less analyzed is the influence of Ivan Dabrowsky (Dan Graham) on Jackson Pollock, or of Aleksei Brodovich on American photography and design. Published in 1962, Camilla Gray’s *The Great Experiment: Russian Art, 1863–1922* (London: Thames and Hudson) had a great impact on American postexpressionist abstraction. In 1967, George Rickey’s *Constructivism: Origins and Evolution* (New York: G. Braziller) claimed that a number of postwar sculptors inherited Soviet constructivist precepts. As Margarita Tupitsyn points out, “discussions of the Soviet avant-garde [in relation to postwar art] were generally motivated by a desire to give more historical weight to American Minimalism” (*Against Kandinsky*, p. 172, n. 29). On American minimalism and the Russian avant-garde, see Hal Foster, “Some Uses and Abuses of Russian Constructivism,” in *Art into Life: Russian Constructivism, 1914–1932* (New York: Rizzoli, 1990), pp. 241–253; and Benjamin H. D. Buchloh, “Constructing (the History of) Sculpture,” in *Reconstructing Modernism*, ed. Serge Guilbaut (Cambridge, Mass.: MIT Press, 1989), pp. 85–110. Also see Donald Judd’s review of Malevich’s exhibition at the Guggenheim Museum in *Art in America* (March–April 1974): 52–58, and Frank Stella’s essay “About Kandinsky,” in the exhibition catalogue

- Kandinsky: Hauptwerke aus dem Centre Georges Pompidou, Paris* (Paris: Centre Georges Pompidou; Tübingen: Kunsthalle, 1999), pp. 220–227.
- 15 Talochkin and Alpatova, *Drugoe Iskusstvo*, p. 9.
- 16 Three days after Khrushchev's visit to the Manezh, the show's organizers were officially censured for "permitting" formalism; some of its participants were reprimanded.
- 17 Quoted in P. Sjeklocha and I. Mead, *Unofficial Art in the Soviet Union* (Berkeley: University of California Press, 1967), p. 94; and in P. Johnson and L. Labedz, eds., *Khrushchev and the Arts: The Politics of Soviet Culture* (Cambridge, Mass.: MIT Press, 1965), pp. 102–103. (A comparison with the U.S. Congress comes to mind, specifically their reaction to the work of Robert Mapplethorpe and Andres Serrano.)
- 18 Ilya Kabakov, quoted in Victor Tupitsyn, *Glaznoe iabloko razdora: Besedy s Il'ei Kabakovym* (Moscow: NLO, 2006), p. 26.
- 19 See Slavoj Žižek, *For They Know Not What They Do: Enjoyment as a Political Factor* (London: Verso, 1991), p. 134. In Shteinberg's letter, Malevich is addressed as a prophet, which is typical of those individuals (Russian and Western alike) who cannot distinguish metaphysics from mysticism. For details, see my "Incitement and Thought," in Margarita Tupitsyn, *Malevich and Film* (New Haven: Yale University Press, 2002), pp. 125–146.
- 20 Similarly, in 1995, American art historian Moira Roth set up a fictional correspondence with Marcel Duchamp, who had died in 1968.
- 21 Quoted in Victor Tupitsyn, *Kommunal'nyi postmodernism* (Moscow: Ad Marginem, 1998).
- 22 Here, I am citing Roginskii's words from our conversation in Paris in 1985.
- 23 Yve Alain Bois, "From $-\infty$ to $+\infty$: Axonometry, or Lissitzky's Mathematical Paradigm," in *El Lissitzky* (Eindhoven: Municipal Van Abbemuseum, 1990), p. 29.
- 24 This orator is a party leader giving a speech in a Kremlin assembly hall. The image was printed on the cover of the magazine *Ogonek*, which served as the point of departure for Vasil'ev's painting. In it, a "speech-vision," inherent to socialist realism, is supplanted by "pure visuality" (a gaze, inattentive to the tuning fork of voice).
- 25 See the interview with Ivan Chuikov in Victor Tupitsyn, "*Drugoe*" *iskusstva* (Moscow: Ad Marginem, 1997), pp. 75–77.
- 26 Ibid.
- 27 See Erik Bulatov, "O kartine," *Flash Art* (Russian edition), no. 1 (1989): 139.
- 28 According to Kabakov and Bulatov, both of them were fond of railroad posters in the early 1970s. The railroad crossing sign "Dangerous," which warned against the approach of trains, was the prime source for Bulatov's painting *Dangerous*. Kabakov wrote an essay on the subject, titled "Two Railwaymen" (1981; unpublished text in Margarita and Victor Tupitsyn Archive, New York and Paris).
- 29 Besides Kabakov, and of course Komar and Melamid, Irina Nakhova is one of the pioneers of the installation medium in Russia. Her first installation, *Room no. 1*, was realized in 1983 in her Moscow apartment.
- 30 An example of this is Pivovarov's album *Don't You Recognize Me?* (1981), in which a communal character faces everyday objects.
- 31 Jacques Derrida, *L'écriture et la différance* (Paris: Editions du Seuil, 1967), p. 289.

- 32 Here, I cite Komar and Melamid's ironic self-definition, which was inscribed on their *Double Self-Portrait* (1972–1973).
- 33 During the performance, Komar and Melamid were shredding pages of the newspaper *Pravda*.
- 34 This is how Jacques Derrida defines deconstruction in “Signature Event Context,” in *A Derrida Reader: Between the Blinds*, ed. Peggy Kamuf (New York: Columbia University Press, 1991), p. 108.
- 35 “Speech-vision” is a term coined by the Moscow philosopher Mikhail Ryklin. See chapter 9, note 13.
- 36 In Kabakov's installations, the extracommunal *sur-moi* (i.e., the state) became an object of critical reflection only in the beginning of the 1990s. During the same period, Komar and Melamid began to pay attention to the communal *moi*: in 1993, they produced two paintings, *America's Most Wanted* and *America's Most Unwanted*, based on “collective responses” obtained through a “scientific poll of American tastes in Art.”
- 37 If one accepts this interpretation, it would seem to apply to the work of Kosolapov, Sokov, and Boris Orlov, but by no means to that of Komar and Melamid or Bulatov.
- 38 A toy that had its American heyday in the 1970s, as in “weebles wobble but they won't fall down.”
- 39 In 1982, Yuri Andropov succeeded Leonid Brezhnev as the Secretary General of CPSU.
- 40 “Unauthorized” photographs are those which have not been commissioned or approved by the authorities.
- 41 See Margarita Tupitsyn, *Sots Art* (New York: New Museum of Contemporary Art, 1986).
- 42 See *Poezdki za gorod* (Trips outside the city) (Moscow: Ad Marginem, 1998).
- 43 Quoted from Victor Tupitsyn and Il'ia Kabakov, “Serebrianyi dvoret,” *Kh/Zh*, no. 42 (2002): 10–14.
- 44 Letter from Andrei Monastyrsky to Victor Tupitsyn, spring 1980, Victor and Margarita Tupitsyn Archive.
- 45 In September of the same year, an exhibition at the VDNKh (House of Culture) included 522 works by 145 artists.
- 46 Michel Foucault, *La volonté du savoir*, vol. 1 of *Histoire de la sexualité* (Paris: Gallimard, 1976), 126; translation mine.
- 47 Petr Miturich's *Graphic Dictionary* (1919) was a visual interpretation of Velimir Khlebnikov's “Starry Alphabet.”
- 48 Among those who emigrated were Mikhail Chernyshov, Mikhail Grobman, Iurii Kuper, Mikhail Kulakov, Genrikh Khudiakov, Vagrigh Bakhchianian, Aleksandr Kosolapov, Lidiia Masterkova, Valentin Vorob'ev, Vitalii Dlugi, Oleg Kudriashov, Oleg Prokof'ev, Vasilii Sitnikov, Lev Nussberg, Gregorii Perkel', Sergei Esaian, Aleksei Khvostenko, Mikhail Roginskii, Vitaly Komar, Aleksandr Melamid, Oleg Tselkov, Igor Shelkovskii, Ernst Neizvestnyi, Rimma and Valerii Gerlovin, Leonid Sokov, Aleksandr Driuchin, Mikhail Odnoralov, Leonid Lamm, and many others.
- 49 A similar decree was later issued to deprive Igor' Shelkovskii, editor of the journal *A-Ya*, of his Soviet citizenship.
- 50 The use of such a term as “maternal” in the case of communal speech is not accidental here. Likewise, Gilles Deleuze, in his “Coldness and Cruelty,” in *Masochism* (New York: Zone Books, 1991), identifies hegemony of speech

- as immanent to agrarian sects and collectives (the “Law of the Commune”) with the so-called oral mother.
- 51 See V. Tupitsyn and M. Tupitsyn, *Moskva–N’ui-Iork* (Moscow–New York) (Moscow: WAM, 2006), pp. 124–254.
- 52 Letter from Andrei Monastyrsky to Victor Tupitsyn, July 19, 1981, Victor and Margarita Tupitsyn Archive; printed in Tupitsyn and Tupitsyn, *Moskva–N’ui-Iork*, p. 181. The action *Pour* took place July 7, 1981, in Moscow.
- 53 This thought is borrowed from Margarita Tupitsyn, *Margins of Soviet Art*, p. 100.
- 54 Apt art exhibitions were reconstructed in America by the present author in several exhibition spaces between 1983 and 1986. I curated the last one along with Margarita Tupitsyn at the New Museum of Contemporary Art in New York in 1986.
- 55 See Victor and Margarita Tupitsyn, “At the Studios on Furmannyi Lane,” *Flash Art*, no. 142 (1988).
- 56 Letter from Nikita Alekseev to Victor Tupitsyn, February 18, 1983, Victor and Margarita Tupitsyn Archive; printed in Tupitsyn and Tupitsyn, *Moskva–N’ui-Iork*, p. 230.
- 57 From 1985 to 1986, the Kindergarden group hosted exhibitions of works by Igor’ Kopystianskii and Svetlana Kopystianskaia, Sergei Shutov, Sergei Volkov, Vladimir Naumets, and Alekseev.
- 58 Champions of the World, initially under the influence of Zvezdochetov, enticed such occupants of the Furmannyi Lane Studios as Igor’ Zaidel’ and Vadim Fishkin into their orbit.
- 59 Among such exhibitions were “The Object in Contemporary Art” (Ob’ekt), Gorkom of Graphic Artists, Moscow, 1987; “The Retrospective, 1957–1987” (Retrospektsiia, 1957–1987), Hermitage Society, Moscow, 1987; “Iskunstvo,” Berlin, 1988; three exhibitions sponsored by the Avant-Gardists’ Club (1987–1989); “Expensive Art” (Dorogoe iskusstvo), Youth Palace, Moscow, 1989; “The Photo in Painting” (Foto v zhivopisi), Pervaiia Galereia, Moscow, 1989; “From Unofficial Art to Perestroika,” Exhibition Pavilion at the Pier, Leningrad, 1989; “The Green Show,” Exit Art, New York, 1989; “The Work of Art in the Age of Perestroika,” Phyllis Kind Gallery, New York, 1990; “Between Spring and Summer: Conceptualism in the Era of Late Communism,” Institute of Contemporary Art, Boston, 1990; “Toward the Object” (V storonu ob’ekta), Tsaritsyno Museum, near Moscow, 1990; “Schizo-China: Hallucination in Power” (Shizo-Kitai: Galutsinatsiia u vlasti), the Avant-Gardists’ Club, Moscow, 1990.
- 60 The Russian issue of *Flash Art*, compiled and edited by Victor and Margarita Tupitsyn, was distributed in Moscow and Leningrad.
- 61 This has become possible through the efforts of several people, including Margarita Tupitsyn and me (in the United States), as well as some other ex-Soviet scholars and theorists.
- 62 Among such exhibitions were “Geopolitics” (Geopolitika), Ethnographic Museum, St. Petersburg, 1991; “Another Art” (Drugoe iskusstvo), State Tret’iakov Gallery, Moscow, 1991; “Perspectives of Conceptualism,” Clock Tower, P.S. 1, New York, 1991; “Topography” (Topografia), Galereia L, Moscow, 1993; “From Malevich to Kabakov,” Ludwig Museum, Cologne, 1993; “After Perestroika: Kitchenmaids or Stateswomen,” Independent Curators Inc., New York, 1993; “Collective Actions,” Exit Art, New York,

- 1997; “Kabinet,” Stedelijk Museum, Amsterdam, 1997. For more details, see my article “Semnadsat’ let spustia,” *NLO (Novoe literaturnoe obozrenie)*, no. 83 (2007): 680–684.
- 63 Two years before the collapse of the USSR, the group *Eti* (These) had also held a “test action” in Red Square. On April 19, 1991, Osmolovskii and other members of the group lay down on the pavement in front of the Lenin mausoleum so that their bodies formed the word *khui* (prick).
- 64 Gilles Deleuze, “Becoming-Animal,” in *The Deleuze Reader*, ed. Constantin V. Boundas (New York: Columbia University Press, 1993), p. 121.
- 65 Ibid.
- 66 In June 1995, the artist Haralampi Oroschakoff organized the project *Kräfte messen* at Künstlerwerkstatt Lothringerstrasse, Munich. It aimed at a comprehensive examination of Russian art of the 1990s. The curators, Margarita Tupitsyn, Boris Groys, and Viktor Misiano, provided three different interpretations of post-Soviet visual culture. In the first exhibition, “Damaged Utopia,” Tupitsyn used the indispensable tools of distancing and nostalgia to communicate her message—farewell to the Utopian. See *Kräfte messen*, ed. Haralampi G. Oroschakoff (Ostfildern: Cantz, 1995). Texts in English, German, and Russian.
- 67 “Zone of nondifferentiation” is one of Monastyrsky’s key concepts adopted by the Collective Actions group (CA). This is the zone to which viewers are navigated by the performance’s organizers so that they can experience the phenomenon of an ambiguous reading, with the impossibility of differentiating between representation of the fact and the fact of representation.

CHAPTER 3

- 1 *The Poems of Mao Tse-tung*, trans. Willis Barnstone (New York: Bantam Books, 1972).
- 2 However different, writing between the ruins does not exclude Adorno’s “writing of the ruins.” See, for example, James Martin Harding, *Adorno and “A Writing of the Ruins”*: *Essays on Modern Aesthetics and Anglo-American Literature and Culture* (Albany: State University of New York Press, 1997).
- 3 Whereas Joseph Kosuth prefers the term “art-as-idea,” Bernar Venet emphasizes “art-as-knowledge,” and Douglas Huebler—“art-as-documentation.” As for Terry Atkinson, Ian Burn, Mel Ramsden, and some other members of the Art-Language group, “the redefinition of artwork as syntactical” turns conceptual art into a metalinguistic enterprise.
- 4 The Collective Actions group originated in 1976 and consisted (along with Monastyrsky) of such artists as Nikita Alekseev, Nikolai Panitkov, Georgii Kizeval’ter, Igor’ Makarevich, Elena Elagina, and the philologists Sergei Romashko and Sabina Haensgen.
- 5 On the Medical Hermeneutics group, see Victor Tupitsyn, “The Inspection of Inspectors,” *Flash Art*, no. 148 (October 1989); and also Victor Tupitsyn and Ilya Kabakov, “Parallels Lebe oder Leben im Kanon,” *Neue Bildende Kunst*, no. 6 (December 1999). In reference to Mukhomor and SZ, see Victor and Margarita Tupitsyn, “The Studios on Furmannyi Lane in Moscow,” *Flash Art*, no. 142 (October 1988). The Champions of the World were featured in the Russian edition of *Flash Art*, guest-edited by Victor and Margarita Tupitsyn, 1989.

- 6 Ilya Kabakov, quoted in Victor Tupitsyn, "From the Communal Kitchen: A Conversation with Ilya Kabakov," *Arts* (October 1991): 50.
- 7 *Ibid.*, p. 51.
- 8 *Ibid.*, p. 49.
- 9 *Ibid.*
- 10 Terry Eagleton, *Walter Benjamin, or Towards a Revolutionary Criticism* (London: Verso, 1981), p. 92.
- 11 This term combines Benjamin's concept of the artist as a producer with Deleuze and Guattari's vision of deterritorialized subjectivity in *L'Anti-Oedipe* (1972) and in *Mille plateaux* (1980).
- 12 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," p. 55.
- 13 Ilya Kabakov and Victor Tupitsyn, "The Piper of Disaster: Boris Mikhailov's 'Calm' Photographs," in *Boris Mikhailov: Case History* (Zurich: Scalo Verlag, 1999), pp. 473–478.
- 14 Harold Bloom, *Poetry and Repression: Revisionism from Blake to Stevens* (New Haven: Yale University Press, 1976), p. 18.
- 15 *Ibid.*, p. 4. "Creative misreading" echoes Claude Lévi-Strauss's reference (in his *The Elementary Structures of Kinship*) to "a misuse of language" among the Andaman Islanders. In part, these notions seem to be synonymous with what Jacques Lacan referred to as the function of *méconnaissance* (misrecognition). See Lacan, *Écrits* (Paris: Editions du Seuil, 1996), p. 99.
- 16 To a degree, abbreviational optics characterizes any reading and any remembrance.
- 17 See, for example, L. S. Vygotsky, *Thought and Language*, ed. and trans. Eugenia Hanfmann and Gertrude Vakar (Cambridge, Mass.: MIT Press, 1966). Vygotsky's writings are discussed and applied in chapter 1.
- 18 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," p. 53.
- 19 Bloom, *Poetry and Repression*, p. 7.
- 20 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," p. 55.
- 21 Bloom, *Poetry and Repression*, p. 26.
- 22 See, e.g., Nicholas Abraham and Maria Torok, *The Wolf Man's Magic Word: A Cryptonymy*, trans. Nicholas Rand (Minneapolis: University of Minnesota Press, 1986).
- 23 Vladimir Nabokov, *The Gift*, trans. Michael Scammel (New York: G. P. Putnam's Sons, 1963), p. 30.
- 24 It is actually both phono- and audioclastic, i.e., *phonaudioclastic*.
- 25 "Mythical speech" is the term used by Roland Barthes in his *Mythologies*, trans. Annette Lavers (London: Vintage, 1993).
- 26 Besides the indistinguishable nature of these images, it was obviously impossible to develop film and print photographs in a snowy field near Moscow.
- 27 These are two fictional characters that Komar and Melamid introduced in a series of works executed in the 1970s. See Carter Ratcliff, *Komar & Melamid* (New York: Abbeville Press, 1988), pp. 68–75.
- 28 Foucault's "Archive" is a quasi-historicist version of what I call the "abbreviarium"—a mnemonic landscape structured by "symbolic ruins." The abbreviarium is also an allusion to "verbarium," the neologism coined by Nicholas Abraham. (See Abraham and Torok, *The Wolf Man's Magic Word*.)
- 29 *Trips outside the City* (Poezdki za gorod), a documentation of CA performances, was printed in Moscow by Ad Marginem (1998).

- 30 In the late 1970s and early 1980s, some artists' reaction toward Kabakov's sensibility oscillated between two prefixes, non- and anti-. The latter (the antithetical mode) reached its peak when open polemics took place. See *Beseda* (Paris), ed. T. Goricheva, no. 3 (1985) and no. 4 (1986).
- 31 From a conversation between Monastyrsky and the present author, recorded in 1979 and printed in 2005. See Victor Tupitsyn, "Kontseptual'nyi khudozhnik: Sektant ili litsedei?" (Conceptual artist: A sectary or a guisard?), *Kh/Zh*, no. 60 (2005): 23–25.
- 32 One needs to read all five volumes of *Trips outside the City* (Poezdki za gorod) to figure out whether the third path chosen by CA will ever prove to be a way to cure artistic language, a form of linguistic neurosurgery.
- 33 Kabakov, quoted in Tupitsyn, "From the Communal Kitchen," p. 55.
- 34 Although Mikhailov lived in Kharkov (Ukraine), he would frequently come to Moscow to show his new work to Kabakov who (for many years) was his only audience. See my conversation with Mikhailov in Margarita and Victor Tupitsyn, *Verbal Photography: Ilya Kabakov, Boris Mikhailov, and the Moscow Archive of New Art* (Porto: Museu Serralves, 2004).
- 35 See Mikhailov's series *Unfinished Dissertation* (1980s) and *Viscosity* (1982) in Margarita and Victor Tupitsyn, *Verbal Photography*.
- 36 See M. M. Bakhtin, *The Dialogical Imagination: Four Essays by M. M. Bakhtin*, trans. Carl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).
- 37 Kabakov uses this term to characterize his re-creations of Soviet communal *faktura* in a museum space.

CHAPTER 4

- 1 Benjamin first used this term in 1931. See Walter Benjamin, "Small History of Photography," in *One-Way Street*, trans. Edmund Jephcott and Kingsley Shorter (London: New Left Books, 1979).
- 2 Reflecting on the sources of the Cartesian visual paradigm in the context of Soviet history, one has to note that in order to steer clear of bourgeois "new" forms that "only mask the old bourgeois content," the socialist realists rejected the Baudelairian (i.e., modernist) conception of style in favor of the Cartesian concept of "method." The first Congress of the Soviet Writers' Union in 1934 called upon those working in the sphere of culture to "truthfully depict . . . reality in its revolutionary development. Here, the truthfulness and historical specificity of artistic representation must be in accord with the task of ideological reconstruction and of educating workers in the spirit of socialism. This method of literary fiction and literary criticism is what we call the method of socialist realism" (*The First All-Union Congress of Soviet Writers*, transcript [Moscow, 1934], p. 4). Stalin defined socialist realism as art that is "national in its form, socialist in its content." Zhdanov transformed Stalin's definition into a theory of the dialectical unity of "folkishness" and *partynost* (party-ness). Armed with these formulas, the practitioners of socialist realism created a system of key mythological plots and narratives, adapted for the purpose of repeated didactic representation of the revolutionary past and the equally revolutionary present. "The civil war in art continues": in this remark made by Kazimir Malevich, one could substitute for "art" any other sphere of activity, any other *front* of socialist change.

- The phenomenon of the metonymic inheritance of the metaphor of revolution ensured the continuity of terror, transported from the field of revolutionary battles to the field of revolutionary construction.
- 3 Sots art is described in chapter 2. This unofficial art movement is associated with former Soviet painters and sculptors such as Vitaly Komar and Aleksandr Melamid; Leonid Sokov; Boris Orlov; Rostislav Lebedev; Aleksandr Kosolapov; the Kazimir Passion group; and the photographers Boris Mikhailov, Vladimir Kupriianov, and Igor' Mukhin. Sots art has also been on the minds of D. A. Prigov, Erik Bulatov, Ilya Kabakov, Eduard Gorokhovskii, Oleg Vasil'ev, Grisha Bruskin, Sergei Mironenko, and a number of other artists.
 - 4 The same is true of China or North Korea. However tempting, recontextualization of authoritarian imagery eliminates some of its functions and changes its perception. It suffices to mention Pablo Picasso's "scandalous" Stalin sketch, printed in *Les Lettres Françaises* in 1953, and Andy Warhol's *Mao*, produced in 1972 (coincidentally, the year that sots art began).
 - 5 "Transreferential" is a combination of "transferential" and "referential," for it transfers and refers at the same time.
 - 6 With verbal maturation, the transition is made from the mirror stage to the territory of *je*, to the "Symbolic order," which has to do with an identity constructed at the demand of the Other, and differs from the "Imaginary order" in that the identificatory function can be transferred from image to image, from picture to word, etc. The third Lacanian register—*le réel*—cannot be confused with reality, which (in Lacan words) represents "its grimace." *Le réel* is manifested in inconsistencies, lapses and breaks in which the Symbolic order abounds. Here, *le réel* turns out to be a mediator in the relationship between the Imaginary and the Symbolic. See Jacques Lacan, *Écrits* (Paris: Édition du Seuil, 1966), pp. 793–827. Also see Lacan's "Television," trans. Denis Hollier, Rosalind Krauss, and Annette Michelson, *October*, no. 40 (1987): 5–50.
 - 7 Aleksei Khomiakov (1804–1860), eminent Slavophile philosopher; Vladimir Solov'ev (1853–1900), major Russian religious philosopher; Lev Karsavin (1882–1952), religious philosopher.
 - 8 For a closer examination, see Slavoj Žižek, *For They Know Not What They Do: Enjoyment as a Political Factor* (London: Verso, 1991), pp. 233–277. Also see Hal Foster, "Death in America," *October*, no. 75 (Winter 1996): 37–59.
 - 9 This condition can be referred to as ideological *jouissance*.
 - 10 Here, this means the ideological "object of desire."
 - 11 The distinctions between the substages of the mirror stage can be defined in the Freudian terms, "*Fort! Da!*"—where "*Da!*" corresponds to the first substage and "*Fort!*" to the second.
 - 12 The Soviet regime, which tried to prevent the accumulation of large doses of collective (rather than individual) alienation, always gave preference to group (rather than personal) perception. That is why the *kommunalka* (the communal ghetto in Stalin's Russia), with its confessional-cathartic response to authoritarian iconography, should be regarded as the Stalinist analogue of the first substage of the mirror stage.
 - 13 Margarita Tupitsyn, *Kriticheskoe opticheskoe* (Moscow: Ad Marginem, 1997), p. 192.

- 14 What *Brezhnev in Crimea* brings to light is that Bulatov's career has always been mediated by the discourse of power, which is particularly true of the "dialogue" between his negatively charged painting of the 1970s or 1980s and the affirmative art of socialist realists.
- 15 Victor Tupitsyn, "Beseda s Komarom i Melamidom: vtoroi razgovor," in "*Drugoe*" *iskusstva* (Moscow: Ad Marginem, 1997), p. 174.
- 16 Claude Lefort, *Democracy and Political Theory* (Minneapolis: University of Minnesota Press, 1988), p. 244.
- 17 This rudiment or remnant of the identificatory function echoes the notion of the "trace" (in Derrida's terminology).
- 18 Jacques Lacan, "The Neurotic Individual's Myth," *Psychoanalytic Quarterly* 48 (1979): 422–423.
- 19 Genrikh Sapgir (1928–2004), an alternative Russian poet.
- 20 The mirror stage and the theory of the *moi* were articulated in Jacques Lacan's 1949 paper on "The Looking-Glass Phase," delivered at the sixteenth international congress of the International Psychoanalytic Association in Zurich.
- 21 According to Adorno, "identity is the primary form of ideology," and "any definition is identification." See Theodor W. Adorno, *Negative Dialectics* (New York: Continuum, 1973), pp. 148–149.
- 22 Identity corrupts. Nevertheless, to reject identification would be analogous to fish bailing themselves out of water.
- 23 Adorno, *Negative Dialectics*, p. 147.

CHAPTER 5

- 1 This campaign was led by Andrei Zhdanov, Nikolai Ezhov, and Platon Kerzhentsev.
- 2 Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1979), p. 74.
- 3 Such a reaction to the genre of photography by the powers that be goes back to the times of romanticism and symbolism, when it seemed to many that photography's connotative potential was below its denotative possibilities. Authors who wrote about the first daguerreotypes in 1840 outdid themselves inventing synthesizing terms such as solar agency, "heliography" (Samuel Morse), or "pencil of nature" (Fox Talbot). For a closer examination, see, for example, Allan Sekula, "On the Invention of Photographic Meaning," in *Thinking Photography*, ed. Victor Burgin (London: Macmillan, 1990), pp. 86–87.
- 4 On this point Adorno totally disagreed with Benjamin. Unlike the author of *Illuminations*, he did not think that photography and the film provide the most suitable means for "deritualization of art." For details, see Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations* (New York: Schocken, 1969).
- 5 Jürgen Habermas, *The Structural Transformation of the Public Sphere* (Cambridge, Mass.: MIT Press, 1989), p. 201.
- 6 The first effort to make color photography was in connection with the Soviet Pavilion at the New York World's Fair in 1939. One year later, however, *Soviet Photo* reported that this experiment remained largely unsuccessful and that prints used in exhibition designs were hand-colored.

- with oil bromide. See Margarita Tupitsyn, *Glaube, Hoffnung, Anpassung, 1928–1945* (Essen: Museum Folkwang, 1995), p. 160.
- 7 I am referring to Fedor Antonov's 1938 painting *Disclosure of the Enemy in the Workshop* (Archive of the Ministry of Culture of the Russian Federation).
 - 8 Walter Benjamin, "Moscow Diary," *October*, no. 35 (1985): 6–7.
 - 9 Serebriakova used photographic readymades, i.e., found or archival photographs.
 - 10 Nikolai Chuzhak, ed., *Literatura fakta* (Moscow: Federatsiia, 1929), p. 21.
 - 11 Mikhail Bakhtin, *Toward a Philosophy of the Act*, ed. Vladimir Liapunov and Michael Holquist (Austin: University of Texas Press, 1993), p. 47.
 - 12 *Ibid.*, p. ix.
 - 13 In Jacques Derrida's view, the insistence on factography is a symptom of metaphysical and/or phenomenological orientation, peculiar to Benjamin's writings of the late 1920s (specifically, "Moscow Diary"). In *Zhak Derrida v Moskve*, Derrida unfolds the metaphysical dimension of what he calls "being-in-construction," which—according to Benjamin—can "be formulated . . . only on the basis of economic facts" (Benjamin, "Moscow Diary," pp. 6–7); Derrida, *Zhak Derrida v Moskve: Dekonstruksiia puteshestviia* (Moscow: Ad Marginem, 1993), p. 50. Also see *Soviet Factography: A Special Issue*, ed. Devin Fore, *October*, no. 118 (Fall 2006).
 - 14 Bakhtin, *Toward a Philosophy of the Act*, p. 47.
 - 15 Under Stalin, taking photographs of streets, squares, or industrial sites (even if intended for limited circulation) required special permission.
 - 16 "Damaged Utopia" was curated by Margarita Tupitsyn and realized within the *Kräfte messen* project. This exhibition took place at Künstlerwerkstatt Lothringer Strasse, Munich, Germany, June 1–July 30, 1995.
 - 17 *Murk* is somewhat closer to the Russian title of this series, *Sumerki*, which means "submurk," the state of submerging into darkness.
 - 18 See Benjamin H. D. Buchloch, "From Faktura to Factography," *October*, no. 30 (Fall 1984): 81–118.
 - 19 "Being-toward-death" is the term coined by Martin Heidegger in *Sein und Zeit* (1927).
 - 20 Jacques Derrida, "Back from Moscow, in the USSR," in *Zhak Derrida v Moskve*, p. 58.
 - 21 See Benjamin, "Moscow Diary," 6–7.
 - 22 Derrida, "Back from Moscow, in the USSR," p. 55.
 - 23 CA members took part in the earlier performance and were the people actually shown in the photographs.
 - 24 Michel Foucault, *The Archaeology of Knowledge and The Discourse on Language*, trans. Sheridan Smith (New York: Pantheon Books, 1972), p. 127. In Hiroshi Sugimoto's "Portraits," the same vacancy is filled by the figures of famous people in wax museum.
 - 25 The light pressure of *heliocracy* is analogous with "white mythology," as Derrida terms it in *Margins of Philosophy* (Chicago: University of Chicago Press, 1982).
 - 26 Nietzsche quoted in "Spurs: Nietzsche's Styles," in *A Derrida Reader: Between the Blinds*, ed. Peggy Kamuf (New York: Columbia University Press, 1991), p. 375 (n. 4).

27 Lyotard attributes this “lack of reality” to the “aesthetic of the sublime,” which—among other things—“makes it possible to subordinate thought to the gaze and to turn it away from the unrepresentable” (*The Postmodern Condition*, p. 79). Later, in “Glose sur la résistance,” *Le postmoderne expliqué aux enfants* (Paris: Galilée, 1986), pp. 137–151, Lyotard’s position became equitable with that of Claude Lefort, who claimed that “lack of reality” is caused by the totalitarian power of metanarrative. See Claude Lefort’s essay on Orwell in *Ecrire, à l’épreuve du politique* (Paris: Calmann-Lévy, 1992).

CHAPTER 6

- 1 A Vrubel retrospective was on view at the Kunsthalle Düsseldorf (January 25–April 13, 1997) and the Haus der Kunst München (May 8–July 20, 1997).
- 2 These two works were included in this particular exhibition. Larisa Zvezdochetova, Mariia Serebriakova, and Svetlana Kopystianskaia did not participate in the show because they were either traveling or working abroad.
- 3 Among those who focus on various aspects of female sexuality are Bella Matveeva, a painter from St. Petersburg, and the photographers Vita Bujvid and Tanya Liberman.
- 4 For the details, see Margarita Tupitsyn, *After Perestroika: Kitchenmaids or Stateswomen* (New York: Independent Curators Inc., 1993).
- 5 Nonverbal vision is the romantic fantasy of a number of modern theorists comparable to the fantasy of feminine chastity.
- 6 Elagina executed this installation in collaboration with Igor’ Makarevich.
- 7 Elena Elagina, quoted in Victor Tupitsyn, “Utopia as Utoplennik: Russian Artists Speak for Themselves,” in *Kräfte messen*, ed. Haralampi G. Oroschakoff (Ostfildern: Cantz, 1995), p. 205.
- 8 It’s worth mentioning that some important exhibitions of Soviet art, apt art, Moscow conceptualism, and Russian women artists took place in Western art museums long before perestroika. The same is true of the discourse on Russian visual culture—contrary to the position taken by some post-Soviet art publications, in which perestroika is (practically) equated with *l’origine du monde*.
- 9 Svetlana Kopystianskaia, quoted in my “Beseda so Svetlanoi i Igorem Kopystiankimi.” See Victor Tupitsyn, “*Drugoe*” *iskusstva* (Moscow: Ad Marginem, 1997), p. 187.
- 10 Ibid.
- 11 Anasemia is a “process of problematizing the meaning of signs in an undermined way.” See Nicolas Abraham and Maria Torok, *The Wolf Man’s Magic Word: A Cryptonymy* (Minneapolis: University of Minnesota Press, 1986), p. 117 (n. 1).
- 12 An “allosemic double” is a quasi-synonym associated with some cryptic word, either semantically or phonetically. Ibid., pp. xi–xiii.
- 13 The first discussion of homosexuality in relation to Russian art can be found in Victor and Margarita Tupitsyn, “Timur and Afrika,” *Flash Art*, no. 151 (March–April 1990): 122–125.

- 14 In this sentence I deliberately “misrecognize” art as a woman in order to demonstrate the inner working of the patriarchal unconscious (e.g., the synchronic system of the signifier).
- 15 Even very serious and fairly professional television newscasters in Moscow would never miss their chance to make a dismissive comment about feminists’ activities in the West.
- 16 In 1996, I witnessed an enthusiastic endorsement of pornography on Moscow television. The event was sponsored by a bunch of “wild capitalists” who looked as fearsome as their bodyguards. The presentation reached its climax when topless women were encouraged to eat chocolate penises while sitting on the sponsors’ laps.
- 17 See note 18. Orality goes back not only to the practice of breast-feeding, or to the experience of learning about the world by stuffing various objects in one’s mouth as small children do, but also to the acts of speaking and repeating spoken words. In this case, the reference is to “feeding” with the mother’s milk of communal speech.
- 18 Gilles Deleuze, “Coldness and Cruelty,” in *Masochism* (New York: Zone Books, 1991), pp. 128–129.

CHAPTER 7

- 1 The pushmi-pullyu, which “had no tail, but a head at each end, and sharp horns on each head,” is an invention of Hugh Lofting, in the children’s book *The Story of Doctor Dolittle* (Philadelphia: J. B. Lippincott, 1920), p. 77.
- 2 “Communal salvation” concerns not only artists’ careers, but also the sensibility that these individuals share. The exhibition was curated by Geurt Imanse, Viktor Mazin, and Olesia Turkina.
- 3 The door was also shown in the exhibition at the Stedelijk Museum.
- 4 See Gilles Deleuze’s analysis of Leopold von Sacher-Masoch’s *Venus in Furs* in “Coldness and Cruelty,” in *Masochism* (New York: Zone Books, 1991).
- 5 This iconic sculptural composition was disassembled in 2003.
- 6 *Znaika* and *Neznaika* are the main characters of Nikolai Nosov’s *The Adventures of Znaika and His Friends* (1954).
- 7 When I met Afrika in 1988, I spent hours listening to tales about imaginary pigs he had contemplated in the backyard of an abandoned Buddhist temple in St. Petersburg, about Gaussian curves collapsing (as a result) toward a negative vertical (and thus rehabilitating the “concept” of negative probabilities), about secret laboratories to detect geopolitical anomalies, or about ideology viruses from outer space inhabiting test tubes and jars welded into chunks of meteorites. Listening to all that, I had the vague feeling that a goblinessque act was being played out on me, and that I was being tested to see if I qualified as a *Znaika* or a *Neznaika*. Like any consistent goblin, Afrika rather successfully uses a spectrum of various *Znaikas*, who include—besides critics, philosophers, and art scholars—an entire array of scientists: physicists, mathematicians, and representatives of other exact and “inexact” sciences.
- 8 The injection of “not” means negation of all already existing “nots” in the sentence.
- 9 Given its shyness and lack of self-confidence, the pushmi-pullyu can be contrasted with an androgynist construct of *The Worker and the Female*

- Collective Farmer*. While the notion of androgyny is offered here as a symbolic fulfillment of a utopian drive toward wholeness, the hermaphroditic libido (read: pushmi-pullyu) fails to become invested in itself due to its never-ending “identity crisis.” (Also, see chapter 6, “If I Were a Woman.”)
- 10 Theodor W. Adorno, *Negative Dialectics* (New York: Continuum, 1973), p. 149. In Adorno’s words, “The spread of the [identity] principle imposes on the whole world an obligation to become identical, to become total” (p. 146).
 - 11 Mikhail Ryklin, *Iskusstvo kak prepiatstvie* (Moscow: Ad Marginem, 1998). Ryklin is referring to Boris Groys’s book, *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond* (Princeton: Princeton University Press, 1992), which—regardless of (or perhaps due to) its apocalyptic tone—generates conflicting opinions. Although inventive, this book is a fiction: its author was clearly unaware of the fact that there had been many avant-gardes in postrevolutionary Russia—all disagreeing with one another, which among other reasons makes it impossible to fit them within the identity frame of “Stalin’s precursors.” While the genre of fiction cannot easily be debated issue-wise or in terms of belief systems, some scholars find it necessary to reproach Groys for “scapegoating the artists,” as T. J. Clark did in response to a question from the audience at the Getty Research Center in 1998.
 - 12 Curiously, Lacoue-Labarthe’s views (reiterated in his lectures and conversations with Russian intellectuals in the mid-1990s) resolves the telephone “debate” between Pasternak and Stalin in favor of the latter.
 - 13 Adorno, *Negative Dialectics*, p. 145.
 - 14 T. S. Eliot, “Sweeney Erect” (1920), in *T. S. Eliot: The Complete Poems and Plays, 1909–1950* (New York: Harcourt, Brace and Company, 1952), p. 4.
 - 15 My description of this reductionist scheme does not constitute agreement (or disagreement) with it.
 - 16 See Paul de Man, *Blindness and Insight: Essays on the Rhetoric of Contemporary Criticism* (London: Oxford University Press, 1971).
 - 17 Goethe, cited in Rudolf Magnus, *Goethe as a Scientist* (New York: Henry Schuman, 1949), p. 141.

CHAPTER 8

- 1 “Telesniks” are those who embrace *telesnoe*, i.e., the bodily (in Russian).
- 2 Reductionism, in this case, means body-seeking that alludes to the possibility of perceiving the body as a nonartificial authenticity. The paradox is that, in the philosophical circles in Moscow, body-seeking coexists with the vogue for deconstruction, which has always targeted reductionism.
- 3 The Russian version of Darwin’s ape is, of course, Pavlov’s dog. Lacan sarcastically describes Pavlov’s experiments as the “attempt to obtain [from the dog] information about our own perceptions, while remaining completely ignorant of the supposed soul of the unfortunate animal.” See Jacques Lacan, *The Four Fundamental Concepts of Psycho-analysis* (New York: W. W. Norton, 1977), p. 228.
- 4 “Well-tempered autochthony” is probably the right way to define Osmolovskii’s work.
- 5 Kulik’s fascination with Steven Spielberg’s film *Jaws* (1975) hints at the possibility that in his biting spree he mistook himself for a dog or used this image as a cover-up for his crypted identity—“Vagina Dentata.”

- 6 Long before Brener defecated in the Pushkin Museum in Moscow, the same institution rejected a Kabakov exhibition on the grounds that, as he told me, Kabakov was capable of soiling the Temple of Art by “turning it into a toilet.” He also (yet again) “anticipated” Brener by building a toilet at Documenta IX in Kassel.
- 7 The Stedelijk Museum curator, Geurt Imanse, at whose invitation I visited Amsterdam in February 1997, showed me the damaged canvas. Despite all efforts of the conservators, the “indelible” dollar sign is still visible.
- 8 See Aleksandr Brener trial report, www.kinetconpictures.com.
- 9 See Marcel Mauss, *Sociologie et anthropologie* (Paris: Presses Universitaires de France, 1966), and Jean-Joseph Goux, *Symbolic Economies: After Marx and Freud* (Ithaca: Cornell University Press, 1990).
- 10 “Affirmative” is understood in this text in the Adornian sense as the opposite of critical and negative.
- 11 Guattari told me about his and Negri’s troubles with Politi in New York in 1988, shortly after the publication of “An Eye on the East,” *Flash Art* (Fall 1987), to which both of us contributed.
- 12 Quoted in Victor Tupitsyn, “*Drugoe*” *iskusstva* (Moscow: Ad Marginem, 1997), p. 278.

CHAPTER 9

- 1 Association of Artists of Revolutionary Russia (AKhRR, 1922–1928) and then Association of Artists of the Revolution (AKhR, 1928–1932). Its members opposed the avant-garde and, in this sense, preceded socialist realism.
- 2 See Louis Althusser and Etienne Balibar, *Reading Capital* (London: Verso, 1979), pp. 243–247.
- 3 Ilya Kabakov, quoted in Victor Tupitsyn, “*Drugoe*” *iskusstva* (Moscow: Ad Marginem, 1997), p. 106.
- 4 Admirable in theory, multiculturalism (American-style) has never been realized on a serious level, beyond the talk show medium or any other situation in which many people talk simultaneously in sound bites that prevent everyone from presenting actual issues.
- 5 *Telesnoe* (Russian for “the bodily”) is often oppressive or even reactionary—unless it represents the minority’s resistance against the majority, that is, the bodily as a form of protest or gesture against the grain.
- 6 A term coined by Antonen Artaud and later appropriated by Gilles Deleuze and Félix Guattari in *L’Anti-Oedipe* (1972).
- 7 Cornel West, “The New Cultural Politics of Difference,” in *Modern Art and Society*, ed. Maurice Berger (New York: Icon Editions/HarperCollins, 1994), pp. 1–24. With all due respect to Cornel West, one may recall that Soviet art was defined (by Stalin) as “socialist in content and national in form.”
- 8 These terms are attributed to Viktor Shklovskii and Bertolt Brecht, respectively.
- 9 Differences between androgynes and hermaphrodites as metaphoric constructs have been discussed by Plato, Aristophanes, Ovid, Friedrich Schlegel, Freud, and Lacan.
- 10 Hermaphroditism can be defined as procrastinated androgyny. On the border between them are located the two-sex images of the three-eyed builders of a new life. See El Lissitzky’s poster for the “Russian Exhibition” in Zurich

(1929) or Gustav Klutsis's poster design (also ca. 1929) *We Will Build Our Own New World* (fig. 6.1).

- 11 An excerpt from my conversation with Ilya Kabakov about “Medical Hermeneutics,” printed in *Mesto pečati*, Moscow, no. 11 (May 1998): 88–96, and in *Neue Bildende Kunst*, Berlin (December 1998): 60–64.
- 12 Unlike maturation, which takes place as we move from one social layer to another, infantilism is associated with social immobility and stagnation.
- 13 See Mikhail Ryklin, *Terrorologiki* (Tartu and Moscow: Eidos, 1992). In his book, Ryklin thanks me for “hinting at some intellectual strategies during our conversations in Moscow, in 1988–89” (p. 95). Although our interpretations of these (and many other) strategies are quite different, I am equally grateful to Ryklin for sharing his thoughts with me, particularly on the subject of “speech-vision.”
- 14 Jacques Lacan, *Écrits: A Selection*, trans. Alan Sheridan (New York: W. W. Norton, 1977), p. 15.
- 15 *Ibid.*, p. 16.
- 16 Viktor Misiano's letter defending Aleksandr Brener's destruction of his colleague's work at the 1996 Interpol exhibition can be regarded as advocacy for accident. See *Flash Art*, no. 188 (May-June 1996): 46. That same year, Brener performed yet another “accident” by drawing a dollar sign on Kazimir Malevich's painting *Suprematism (White Cross)* in the Stedelijk Museum (for details, see chapter 8 of this book).
- 17 Some of these people (better known as oligarchs) have already “legitimized” themselves by collecting art, subsidizing cultural institutions, and by being extra loyal to the ruling elite.
- 18 See André Gide, *Return from the USSR* (New York: Alfred A. Knopf, 1937); Walter Benjamin, “Moscow Diary,” *October*, no. 35 (1985); and Louis Althusser, *L'avenir dure longtemps, suivi de Les faits* (Paris: Editions Stock/IMEC, 1992). As for René Etiemble, who visited Russia in 1934 and 1958, his enthusiasm for Soviet life had given way to indignation: in 1989, Etiemble published the book *Le meurtre du petit père: Naissance à la politique*, in which he criticized himself for his former uncritical attitude toward Stalin's regime.
- 19 What Polyphemus *actually* said was: “Nobody has tricked me, Nobody has ruined me.” See Homer, *The Odyssey*, trans. Robert Fitzgerald (New York: Farrar, Straus and Giroux, 1998).
- 20 Peter Sloterdijk, *Kritik der zynischen Vernunft* (Frankfurt am Main: Suhrkamp, 1983).
- 21 In Plato's *Cratylus*, Socrates insists on the capacity of the name to reveal the “essential being” of the named. In his deconstruction of Plato, Derrida treats names as “sites of plurality.”
- 22 This double jeopardy requires the redefinition (or de-procrastination) of the basic functions of visual art, including its critical function.

CHAPTER 10

- 1 See Karl Jaspers, *The Great Philosophers: The Foundations*, ed. Hannah Arendt, trans. Ralph Manheim (New York: Harcourt, Brace & World, 1962).

- 2 Although in his book Jaspers uses another word, “exposition,” its museological lineage reveals itself as the philosopher describes “expositions” in terms of “a history of art.” *Ibid.*, p. 5.
- 3 Michel Foucault, “Of Other Spaces” (1967), translated by Jay Miskowiec and reprinted in *Thessaloniki Biennale 1 of Contemporary Art* (Thessaloniki: State Museum of Contemporary Art, 2007), p. 24.
- 4 See Ilya Kabakov, *Shestidesiatye i semidesiatye gody* (The '60s and '70s) (Vienna: Wiener Slawitscher Almanach, Sonderband 47, 1999). Also see Mark Ural'skii, *Nemukhin's Monologues* (Moscow: Bonfi, 1999); Igor' and Svetlana Kopystiansky, *Dialog* (Stuttgart: Institut für Auslandsbeziehungen, 1999); and Leonid Sokov: *Sculptures, Paintings, Objects, Installations, Documents, Articles* (St. Petersburg: State Russian Museum and Palace Edition, 2001). The Moscow performance group Collective Actions is discussed in chapter 3.
- 5 The museological function makes possible the transfer of the instinct of self-preservation from the individuals' physical bodies to the fruits of their labor, their merits, and their achievements in culture, science, etc.
- 6 I am referring to Piaget's description of the “egocentric speech” detectable in every creative gesture or event, including the results and traces of one's artistic quest—archival photographs, letters, drafts, early versions, and fragments.
- 7 Before the fall of the Soviet Union, its alternative artists had lived and worked for many years in a country that had no interest in experimental art.
- 8 Here, “deviant” can mean opposite to signification, or perpendicular to it, or heading the same way, but with a delay (deferred signification). Although egocentric reading usually takes an orthogonal attitude to signification, one should be informed that things horizontal in one cultural context may turn vertical in another.
- 9 Foucault was right when he defined the author as “a certain functional principle by which in our culture, one limits, excludes, and chooses.” For him—unlike for Barthes and Derrida—the author is not an anonymous figure, and thus cannot be separated from the ideological function he or she performs. See Michel Foucault, “What Is an Author?” in *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon Books, 1984), pp. 118–119.
- 10 Moira Roth, *Difference/Indifference: Musings on Postmodernism, Marcel Duchamp and John Cage*, with commentary by Jonathan D. Katz (Amsterdam: GB Arts International, 1998), p. 30.
- 11 Duchamp's desire to museify his image is comparable with Marcel Broodthaers's “self-museologizing.” The latter—in the words of Rosalind Krauss—was “a way in which he [Broodthaers] conducted a form of *détournement* on himself.” See Rosalind E. Krauss, “A Voyage on the North Sea”: *Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 2000), p. 34.
- 12 Clement Greenberg, “The Situation at the Moment,” *Partisan Review* 15 (January 1948): 82.
- 13 See Greenberg's article “Irrelevance versus Irresponsibility,” *Partisan Review* 15 (May 1948): 577.
- 14 In museums, heterochronic events take place simultaneously, contemporaneity becomes aged, and Clio gets a face-lift.

- 15 The key factors in this comparison would be the deficit of signification in contemporary Russian art and its overabundance in the West. As for Richter, his *Atlas* is in equilibrium between (a) egocentric speech of the signified, and (b) the image of an institutionally accepted artist, canonized during his lifetime.
- 16 Ilya Kabakov and Victor Tupitsyn, “The Piper of Disaster: Boris Mikhailov’s ‘Calm’ Photographs,” in *Boris Mikhailov: Case History* (Zurich: Scalo Verlag, 1999).
- 17 One such museum is the Moscow Museum of Modern and Contemporary Art (MMSI), founded in 2000 and based on the art collection of the sculptor Zurab Tsereteli. However, MMSI is a museum in appearance (or in outer crust) only. The same is true of Art4.Ru, established at the end of 2007 and based on the collection of Igor’ Markin.
- 18 In the West, an “exemplary” art museum is no longer a temple, but a culture-industry showroom.
- 19 Later, as a result of the Stalinist cultural revolution, socialist modernism was replaced by socialist realism.
- 20 In spring of 2007, a display of contemporary Chinese paintings (executed in a mock-heroic style) took place in Moscow at the State Tret’iakov Gallery. The success of this art in Russia and in the West brings to mind Andrei Tarkovsky’s film *Solaris* (based on Stanisław Lem’s novel). On the one hand, *Solaris* is a planetary brain capable of capturing every “imago” (unconscious representation)—fears, perversions, taboos, remorse, and phobias—of the heroes, with the aim of embodying them in life. On the other hand, it’s the most effective mode of production, for it combines psychomimetic reciprocation with instant reification. As for the personages of the novel, *Solaris* arranged for a rendezvous with their unconscious: the main hero with his lover who had died by his fault; and Gebarian (another scientist who was working in the laboratory) with the fruit of his imagination—a gigantic black woman, a hetaera and mother in one person. And while this monumental African goddess was coming to him, he committed suicide in horror. This is how signals sent by the consumers of the culture industry return to them. On its delivery, each “item” looks seamless to the extent that we rarely know whether it is “real” or cloned in the likeness of our museological “imagos.” In this respect, the receptiveness of a Chinese “*Solaris*” is yet to be matched. Among the examples are Shi Xinning’s *Mao and Marilyn Monroe*, 2005, and Yue Minjun’s portrayal of smiling Chinese citizens with oversized jaws (*Cynical Realism*, 1999–2005). The latter evokes the nightmares, linked to castration anxiety, and aptly illustrates the phenomenon of “Solarisation” which can be defined as an instant psychomimetic reciprocation between capitalist culture industry and its socialist counterpart.
- 21 The photographer Boris Mikhailov once compared himself to “a dog who is forced to sniff the worn-out soles of an era” in order to recreate the era from the “smell.” The same is true with the museological unconscious: whenever its symptoms are available for “sniffing,” we should think twice before we dismiss them as mere jokes and gossip, fantasies, and paradoxes.
- 22 In Foucault’s view, “The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. . . . Heterotopias are most often linked to slices in time—which is to say that

- they open onto what might be termed, for the sake of symmetry, heterochronies.” Foucault, “Of Other Spaces,” pp. 26–27.
- 23 I learned about this episode while writing an introduction to Nemukhin’s *Monologues*.
- 24 This story was “leaked” to me by Pierre Restany in the 1990s.
- 25 The child’s passion to retain feces and delay the process of evacuation in order to receive greater pleasure while performing it, turns, in the adult (whose anal eroticism is displaced into the unconscious), into the passion to retain and accumulate gold (money), which resembles feces in color. In this context, the promise of a golden toilet, on which everyone was going to sit in the future, confirms the anal nature of a number of social utopias.
- 26 Unconscious (or predicative) optics are a visual analogue of “inner speech,” of which Lev Vygotsky wrote. For details, see chapter 1, note 45.
- 27 “Spectacular order” is an allusion to Guy Debord’s “Society of the Spectacle.” See, for example, Guy Debord, *Society of the Spectacle and Other Films*, ed. Richard Parry (London: Rebel Press, 1992).
- 28 See T. W. Adorno, *Aesthetic Theory* (New York: Routledge, 1984), p. 163.
- 29 See Robert Smithson, *The Collected Writings*, ed. Jack D. Flam (Berkeley: University of California Press, 1996).
- 30 Adorno, *Aesthetic Theory*, p. 6.
- 31 Psychoanalysis has long ceased to be an idiom for reducing art to an absolutely subjective system of signs. In this respect, Adorno’s dismissal of psychoanalytical theory (as too individualistic, nonnegative, and uncritical) is what largely contributed to the short-sightedness of his analysis of the relationship between art and the culture industry. In effect, it prevented him from facing the austerity of the situation and from foreseeing its further development. (For details, see “On the Critique of the Psychoanalytical Theory of Art” in *Aesthetic Theory*.)
- 32 Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1989), p. 50.
- 33 This action, titled *Exposing the Foundation of the Museum*, was performed at MOCA, Los Angeles, 1988.
- 34 In the second substage, the joyous affirmation of bodily wholeness in a visual image, inherent to the first substage, gives way to alienation.
- 35 Gilles Deleuze, “Coldness and Cruelty,” in *Masochism* (New York: Zone Books, 1991), p. 131.
- 36 To wander around a museum from hall to hall is like leafing through the pages of an album, and this, in principle, is an act of art. Not everyone understands that art is not the works themselves, but our interrelationship with them. Art is a reaction to art in order to prevent it from becoming its own sepulchral monument.
- 37 Foucault, “Of Other Spaces,” p. 24.
- 38 Adorno, *Aesthetic Theory*, p. 25.
- 39 This term is often used by the Moscow philosopher Valerii Podoroga.
- 40 The effect of fractionality is also discussed in chapter 12.
- 41 See Jacques Derrida, introduction to *Edmund Husserl’s Origin of Geometry* (Lincoln: University of Nebraska Press, 1989), p. 124.
- 42 The problem of wholeness (wholeness versus fractionality) brings to mind phenomenology, particularly the concept of the universal a priori, without which whole objects cannot appear in “pure experience.”

- 43 “Expanded field” is Rosalind Krauss’s term in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985); “extended vision” was advocated by Mikhail Matushin and (later) by Herbert Bayer.
- 44 When images of the artworks circulate in the media, turning museum collections into traveling exhibitions, they end up being additionally mythologized and museified. To put it differently, the media temporarily set free fixed (capitonnized) signifiers in order to secure surplus museification on their way home.
- 45 Art and democracy are similar in that they are equally unattainable. Even though their promise will not be fulfilled, our participation in each is still crucial. One should think twice before disengaging from this process, for the only way to experience art and democracy (especially in the consumer society) is to never stop reinventing them, even if our participation is under threat of being fetishized.
- 46 The same is true of media icons, e.g., famous athletes and fashion models who tend to display bodily “artifacts” rather than “lexical” ones.
- 47 See Jean Baudrillard, *Utopia Deferred: Writings from Utopie (1967–1978)*, trans. Stuart Kendall (New York: Semiotext(e), 2006), p. 215.
- 48 The shark’s metamorphosis seems analogous to the wrinkling of upholstery in the places (*points de capiton*, as Lacan terms them) where it is pinned to a furniture frame. Given that in the symbolic network, signifiers are pinned (or “capitonnized”) in the same way, it is safe to suggest that our psychic upholstery may also wrinkle around *points de capiton*, thereby providing (in its folds) an opportunity to shelter “presymbolic intention” (Δ in Lacan’s terminology). See Jacques Lacan, “Subversion of the Subject and Dialectics of Desire,” in *Écrits: A Selection*, trans. Alan Sheridan (New York: W. W. Norton, 1977).
- 49 Lunacharskii borrowed this term from the German philosopher Richard Avenarius (1843–1896).
- 50 See Pavel Pepperstein, “Filosofstvuiushchaia gruppy i filosofskii muzei,” *Mesto pechati*, no. 11 (Moscow: Obscuri Viri, 1998), pp. 73–79.
- 51 *Ibid.*, p. 78.
- 52 *Ibid.*

CHAPTER 11

- 1 See Clement Greenberg, “Irrelevance versus Irresponsibility,” *Partisan Review* 15 (May 1948).
- 2 “Globalization” comprises not only the sphere of visual representation (the so-called “international style”), but other spheres as well—the economy, politics, sex, etc.
- 3 The atrocities committed by Serbs in Kosovo are overwhelming. But in the eyes of many East Europeans, NATO is not a peacemaker either.
- 4 Along with the display at the State Tretyakov Gallery and the opening of the MAD exhibition, one must also take note of Irina Nakhova’s installation *Big Red* (at the XL Gallery) as well as the performance of the CA group on the Kievogorskoe field near Moscow (March 31, 1999).
- 5 For details, see Victor Tupitsyn, “Romancing the Negative: Boris Mikhailov’s New Photographs,” in *Boris Michailov: Les Misérables* (Hannover: Sprengel Museum, 1998), unpagged.

- 6 Pierre Klossowski, *Un si funeste désir* (Paris: Gallimard, 1963), pp. 126–127.
- 7 It is worth looking at the idea of the panic state and panic consciousness from an etymological point of view. As a concept, “panic” comes from the word “Pan.” Pan was a minor ancient Greek deity with hooves and horns, whose playing on a reed pipe inspired panic. In some old verses I read in my youth, he was described as “the piper of disaster.” On the other hand, as one of the companions of Dionysus, Pan belongs to the orgiastic and carnival element. As part of Dionysus’s retinue, Pan panicked at the sight of Apollo. The sources of this “Pan-theistic panic” are illuminated in Nietzsche’s *The Birth of Tragedy out of the Spirit of Music*.
- 8 Ilya Kabakov and Victor Tupitsyn, “The Piper of Disaster: Boris Mikhailov’s ‘Calm’ Photographs,” in *Boris Mikhailov: Case History* (Zurich: Scalo Verlag, 1999), pp. 473–474.
- 9 When saving infants from slaughter, God distinguished between “his own” (children) and others by palpating their sexual organs.
- 10 This painting is now in Musée d’Orsay, Paris.
- 11 See, for example, the special issue of *Kh/Zh* (*Khudozhestvennyi Zhurnal*, Winter 1998–1999), published in Moscow and dedicated to the problems of East European identity.
- 12 Positive and negative affections (*positiv affektsional* versus *negativ affektsional*) are discussed in chapter 10.
- 13 In *Aesthetic Theory* (1970), Adorno posits the existence of a negative dialectic of art that resists unities and syntheses embraced by historical dialectics. See T. W. Adorno, *Aesthetic Theory* (New York: Routledge, 1984).
- 14 Here, I am referring to the philosopher Andrew Benjamin, who expressed this opinion in our conversation in New York (Fall 1997).
- 15 The term “de-framer” alludes to Deleuze’s deframing. See Gilles Deleuze, *Cinema 1: The Movement-Image* (Minneapolis: University of Minnesota Press, 1986), p. 15. An example of such a de-framer (or schizo-intellectual) is Kabakov, whose authorial “I” splits into a multitude of personages, some of whom are passionate and eager to be identified whereas others are critical and alienated.
- 16 In *Anti-Oedipus* (1972), desire is posited as the only revolutionary force, which partially attests (especially after the failure of May 1968 events) to the state of disillusionment among young radicals, and to their consequent social disengagement. See Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley et al. (New York: Viking, 1977).
- 17 Filmmaker Michael Moore seems to have been able to promote serious issues in a funny and relaxed way while dealing with an audience addicted to entertainment.
- 18 Examples are Derrida, Lacoue-Labarthe, and Nancy in France; Michelson, Krauss, Bois, Buchloh, and Foster in the United States (*October* magazine); Podoroga, Ryklin, Mikhail Iampolskii (before he moved to New York), and Elena Petrovskaia in Russia (Moscow Institute of Philosophy). Internal friction within some of these groups attests to the ephemeral nature of intellectual alliances.
- 19 Sorokin shared this opinion with me in Munich (1995). Similar thoughts are expressed in his *Collection of Writings*, vol. 1 (Moscow: Ad Marginem, 1998), p. 9.

- 20 “Motherland and Death” is an example of these tendencies. As Komar and Melamid admitted in a conversation, “Parallel to our American life, there are Russia and Russian history. Here, a lowly personal life; there, a heroic Russian death, which is also immortality. As for our place, it is somewhere between Russian immortality and American death.” Quoted in Victor Tupitsyn, “Excerpt from a Conversation with Vitaly Komar and Alexander Melamid,” in *Kräfte messen*, ed. Haralampi G. Oroschakoff (Ostfildern: Cantz, 1995), pp. 206–208.
- 21 Kabakov and Tupitsyn, “The Piper of Disaster,” p. 477.

CHAPTER 12

- 1 All quotations in this section are from that dialogue (translations are mine). See Victor Tupitsyn, *Glaznoe iabloko razdora: Besedy s Il'ei Kabakovym* (Moscow: NLO, 2006), pp. 106–128.
- 2 The concept of fractionality is developed in my other articles; see, for example, Victor Tupitsyn, “Shock Identities,” in “Post-Soviet Russia,” ed. Victor Tupitsyn, special issue, *Third Text* 17, no. 65, issue 4 (December 2003): 369–377, and “Alienation De-realized/ Alienation Carnivalized,” in *Parachute*, no. 122 (2006): 121–128.
- 3 “Theories, Models, Methods, . . .” attests to its author’s desire to appropriate everything that was traditionally the prerogative of the spectator or the critic. Along the way, he usurps every possible angle of vision, including that of the retrograde.
- 4 In Adorno’s time, “the consumer [was] allowed to project his . . . mimetic residues on to anything he please[d], including art.” See T. W. Adorno, *Aesthetic Theory* (New York: Routledge, 1984), p. 25. Today, such “mimetic residues” can be characterized as either an “afterimage,” or a “counterimage” of culture industry.
- 5 This and subsequent quotations are from Tupitsyn, *Glaznoe iabloko razdora*, pp. 106–128. In the dialogue “Vzryvnye raboty,” Kabakov said he believes that “some artists switch from art to design, under the pretext that fashion today is on the cutting edge while art is a geriatric phenomenon.” In response, Margarita Tupitsyn pointed out that “often, we fail to recognize the importance of the development of a process and react solely to its culmination. Thus, the takeover of art by design and the competition between them is a fairly old story. In New York, this began in the mid-1980s, with the opening of such shops as Comme des Garçons and Yohji Yamamoto. Visiting these shops was sometimes more interesting than visiting galleries, and even the well-known architect Peter Eisenman made an installation in Comme des Garçons which was featured in an issue of the journal *October*. In a sense, he declared this space to be more modern than the traditional premises of an exhibition. Then, many art galleries moved to Chelsea and began to impress not with their art but with their space and design. Curiously, Comme des Garçons is the only shop that also moved from SoHo to Chelsea. In other words, all this developed over a fairly long period of time. And if we’re going to talk about the historical aspect of the relationship between design and art, one has to remember the Russian avant-garde, and Bauhaus. As Baudrillard put it, ‘The mortal enemy of design is kitsch. Ostensibly destroyed by Bauhaus, it nevertheless rises from its ashes.’ When

I curated the exhibition 'Bauhaus: Dessau, Chicago, New York,' I put this statement up on the wall at the end of the exposition. Upon leaving it, the visitor entered the museum shop, which sold modern kitsch made in the Bauhaus style. The culmination of this process took place not in the zone of art but outside it."

- 6 To follow up on the theme of confusion, I will add that something similar is happening now in Russia, where the right is labeled "left" and vice versa. That is why the philosopher Richard Rorty, who does the same thing, is so popular in Russia. Rorty chides American leftists for their eschatological mindset, since, in his view, they are unwilling to forgive their country's sins. If one agrees with Rorty, the presumption of irredeemable sin is an empty center around which the planetary system of leftist discourse revolves. Curiously, Rorty's field of vision omits the fact that his own attempt to refashion the concept of leftism and thus to take away the left's "primogeniture" (with which, along the way, he invests his predecessors Dewey and Whitman) is a typical eschatological enterprise. Here, I am referring to the series of lectures given by Rorty at the Stanford Humanities Center in 1996–1997 under the title "Politics of the Left in Twentieth-Century America."
- 7 See J.-F. Lyotard, *Le différend* (Paris: Éditions de Minuit, 1983).
- 8 This is precisely the case of Hirst. Ironically, Kabakov has been accused of the same "crime" by some of his younger compatriots, including Anatolii Osmolovskii and Dmitrii Gutov.
- 9 Derrida's assertion that everything is Text invalidates the concept of critical distance (Brecht's "alienation effect"), because in such an environment nothing can transcend its textual identity or attain the position exterior to something else. This applies to both critical discourse and to what it criticizes (for as long as they are equally doomed to be textual phenomena).
- 10 In the 1960s, the term "aesthetics of indifference" was associated with Marcel Duchamp and his younger American colleagues and admirers, including John Cage.

CHAPTER 13

- 1 "Chaussée" (in French) is the same as "Shosse" (in Russian) or "highway" (in English). To explain what Rublevskoe Chaussée is, I will offer an anecdote about an art critic whose car breaks down while he's on the Rublevskoe Chaussée, leading to many villas inhabited by the nouveaux riches. As he hitchhikes at the side of the road, a car pulls up and the driver asks, "Are you in the oil business?" "No," says the critic. And the driver zooms off. This exasperating conversation continues to repeat itself with other drivers, so when a Mercedes driven by a leggy, glamorous blonde pulls up, and she asks the same question, he answers, "Yes, I work in the oil business." She opens the door, moves over to the passenger seat, lets the guy drive her Mercedes, and starts giving him a blow job. In the process, he receives a phone call from a friend, asking if he's still working as an art critic. "No," he replies, "I'm working in the oil business now." "Oh, how long have you been doing that?" inquires his friend. "Ten minutes, and it's so much fun."
- 2 The curatorial team of the First Moscow Biennale (January 28–February 28, 2005) consisted of Joseph Bakshtein, Daniel Birnbaum, Nicolas Bourriaud, Iara Boubnova, Rosa Martinez, and Hans Ulrich Obrist.

- 3 Otherwise, registering these activities as “art-into-life” or “life-into-art” would be well publicized.
- 4 David Ter-Oganian’s objects are reminiscent of those produced by his compatriots, the Peppers (Oleg Petrenko and Mila Skripkina), in the late 1980s and early 1990s.
- 5 Quoted from the wall text in the former Lenin Museum.
- 6 See Georges Bataille, “Informe,” *Documents* 1, no. 7 (1929).
- 7 Unlike most of the Biennale’s participants, Boltanski managed to come to Moscow in advance, chose the space very carefully, and paid attention to the local context, which, in the end, became his coauthor.
- 8 Viola’s piece (which, by the way, echoes Chris Burden’s 1974 performance *The Visitation*) is not animation in a literary sense. What it animates is the act of mimesis based on Pontormo’s painting of 1528–1529.
- 9 These scholars should be reminded of Gustav Shpet’s argument in *The Problems of Modern Aesthetics* that “Vulgar nomenclature mixes up metaphysics and mysticism.” Shpet (1879–1937) was a prominent Russian philosopher, executed during the Great Terror.
- 10 Viola’s stance is that of an enlightened pagan of the Wagnerian type. Perhaps he is a moderate Wagnerian, who prudently trimmed his fangs, manicured his claws, and embraced elemental spirituality as a prerequisite for his involvement in a new and ambitious staging of *Tristan and Isolde*.
- 11 Conceptualism’s gains are inseparable from its losses. Among the “endangered species” is the principle of negativity manifested in the early stages of conceptualism in its characteristic *faktura*-clastic pathos. Today, interest in the object has been revived, the sole difference being that now it is not space itself that is objectified, but the figures of orientation within space. Generally speaking, nostalgia for the lost object is a typical feature of late conceptualism.
- 12 The title of the show was “Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints.”
- 13 I am referring to a variety of styles and tendencies prevalent in art and design of the 1930s, most notably neoclassicism and art deco.
- 14 These are the initials of (Tat’iana) Arzamasova, (Lev) Evzovich, (Evgenii) Sviatskii, + (Vladimir) Fridkes.
- 15 Taken from the artists’ text, AES+F, “Last Riot” (2005), distributed by the organizers of the show.
- 16 This is a paraphrasing of Vasilii Rozanov’s skeptical reaction to Darwin: “Great news: we descended from apes, therefore let’s love each other.” Rozanov (1856–1919) was a Russian writer and religious philosopher.
- 17 Solomon R. Guggenheim Museum, September 16, 2005–January 11, 2006.
- 18 Yve-Alain Bois, “Back to the Future: The New Malevich,” *Book Forum*, Winter 2003.
- 19 Sots art and apt art are discussed in chapter 2.
- 20 I am referring to one of the catalogue contributors, Boris Groys, whose book *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond* (Princeton: Princeton University Press, 1992) cannot be regarded as anything other than a spectacularist project (see chapter 7, note 11).
- 21 Jean Baudrillard, *The Conspiracy of Art*, trans. Stuart Kendall (New York and Los Angeles: Semiotext(e), 2005), p. 44.
- 22 Robert Smithson’s *Floating Island to Travel around Manhattan Island*.

- 23 Semenikhin also sponsored a display of Bulatov's paintings in a foyer of the Musée d'Art Moderne de la Ville de Paris in the summer of 2007.
- 24 For viewers, Bulatov's exhibition presented a chance to realize that authoritarian intertexts (buried alive underneath any cultural heritage) are powerless without the "corrupt eye" of the beholder. For details, see Victor Tupitsyn, "Eric Bulatov: State Tretyakov Gallery, Moscow," *Artforum* (January 2007): 244, 276.
- 25 In an interview with a Moscow newspaper, the State Tretyakov Gallery curator Andrei Erofeev said that the currently vacant role of art leader in Russia should be filled by Bulatov, whose painting(s) would then accompany Putin in his trips abroad, thereby enabling him to demonstrate Russia's strength in visual arts at G8 summits. Traditionally, imperial aspirations have been matched by decadence and "glamour," and this is precisely the case of many exhibitions organized by the New Russians, both inside and outside of Gazprom's sphere of competence.
- 26 In "Something's Missing," Ernst Bloch and Theodor W. Adorno argued that "the function of utopia is a critique of what is present" (Bloch) and that "utopia is essentially in the determined negation of that which merely is" (Adorno). See Ernst Bloch and Theodor W. Adorno, "Something's Missing," in *The Utopian Function of Art and Literature: Selected Essays by Ernst Bloch*, trans. Jack Zipes and Frank Mecklenburg (Cambridge, Mass.: MIT Press, 1988), p. 12. Another approach to negativity was outlined by Alain Badiou in an interview (*Artforum*, October 1994): "Only a fidelity offers the possibility of betrayal."
- 27 Erik Bulatov, quoted in Victor Tupitsyn, "Beseda s Erikom Bulatovym," in "*Drugoe*" *iskusstva* (Moscow: Ad Marginem, 1997), p. 69.
- 28 *Andrei Molodkin: Cold War II*, ed. Victor and Margarita Tupitsyn (Zurich: Kashya Hildebrand Gallery, 2007), p. 30.
- 29 Quoted from the wall text for Andrei Molodkin's G8 exhibition at Kashya Hildebrand Gallery.
- 30 This access was blocked by Putin soon after he came to power. In due course, mainstream media and political discourse have been "putinized."
- 31 Being in charge of arts (in charge of the "sublime") is a sublimation of one's self-image (or identity) as a power broker.
- 32 Mil'ner's contribution was the phrase "I hope," featured on the facade of the Russian pavilion and repeated in many languages.
- 33 In today's Russia, "new official art" is epitomized by the work of Kulik, Vinogradov and Dubossarskii, and the AES+F group.
- 34 Curated by Kulik, this exhibition was part of the Second Moscow Biennale of Contemporary Art. The entire "I Believe" project was clouded by mysticism—a concession to the religious right and to those conservative politicians who want to exercise control over culture.
- 35 This ending bears resemblance to a CA group action in Iakutiia *For G. Kizeval'ter* (*The Slogan*—1980), described in chapter 2 (see fig. 2.20).

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