

TABLE OF CONTENTS

EXHIBITION STATEMENT	3-4
"THE CAR'S ON FIRE AND THERE'S	
NO DRIVER AT THE WHEEL": LIVING IN AN AGE OF DISINTEGRATION	
IN AN AGE OF DISINTEGRATION	
SELECTED ARTWORKS	5-6
ASTGHIK MELKONYAN - HOW-TO	7-8
MANUAL: A MONTHLY SALARY (2011)	
YEVGENIY FIKS - SONG OF RUSSIA	9-10
(2005-2007)	
DMITRY GUTOV - PARALLAX (2009)	11-12
YURI AVVAKUMOV - UNTITLED (2000)	13-14
ANRI SALA - <i>INTERVISTA</i> (1998)	15-16
"THE FLAGS ARE ALL DEAD AT THE	17-22
TOP OF THEIR POLES": HISTORY,	
MEMORY, AND POST-SOVIET	
CONTEMPORANEITY	
EXHIBITION LAYOUT / DETAILS	23-24
BIBLIOGRAPHY	25-26
WORKS CITED + FURTHER READING	
IMAGE LIST	27-28

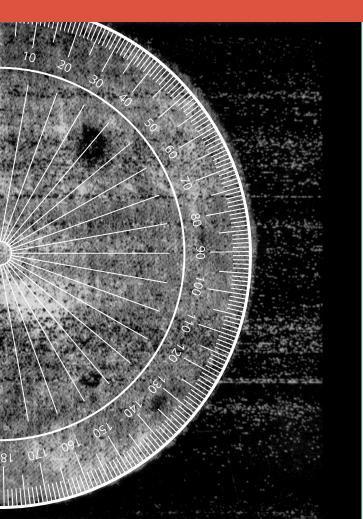




AND THERE'S NO WHEEL": LIVING IN DISINTEGRATION

This exhibition attempts to present a brief overview of the complexities of Soviet and post-Soviet life and art, highlighting the multifaceted nature of the USSR and the numerous perspectives on its existence and dissolution. To this end, *Disintegration* will provide no clear answers, except for providing a counter to dominant Western historiographical narratives. By highlighting the complicated nature of the USSR, its collapse, and the fragmented memories of Soviet times, *Disintegration* will attempt to pick away - bit by bit - at the Western-centric, monolithic image of the Soviet Union.



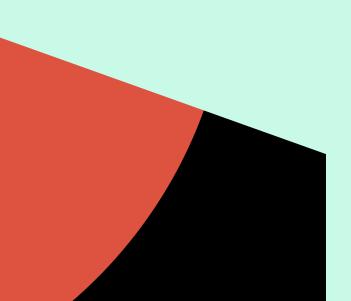


No matter the complexities of the Soviet collapse, or what one might personally think about it, some things remain clear. It was undoubtedly a massive human tragedy, and a colossal event that shaped the world - and by extension, the art world - as it exists today. The featured artists lived through these trying times, each emerging with their own ideas and interpretations. In presenting them all as they are, audiences are invited to contemplate and reimagine what they think they know - not only about the Soviet Union, but also about these turbulent times; this age of *Disintegration*.

TOP (3): GUTOV. URUPINSK (SERIES). (PHOTOGRAPH) 1997
BOTTOM (4): FIRST IMAGE OF THE FAR SIDE OF THE MOON, FROM SOVIET PROBE 'LUNA 3.' 1959



ARTWORKS ARTHURS AR



HOW-TO MANUAL: A MONTHLY SALARY

ASTGHIK MELKONYAN

Initially shown at the 2011 Venice Biennale as part of the Armenian pavilion, Astghik Melkonyan's How-to Manual: A Monthly Salary utilizes the visual language of Soviet murals and the art-as-pedagogy ideas of those days to tell a story which has become all too familiar for many across the globe. Coinciding with the dissolution of the USSR, social safety nets around the world were eroded as public services were rapidly privatized. It is this global post-Soviet condition, of decreasing quality of life and increasing inequality, that Melkonyan highlights. Although titled How-to Manual, Melkonyan's large-scale (1.5 by 21 meters!) piece offers no easy answers. Rather, it showcases the struggles of daily life in post-Soviet Armenia. Told through the easy-to-read visual language of infographics, genuine tips for managing finances and expenses intermingle with often absurd and contradictory exhortations - day 7 encourages the viewer to "save money, stay at home", but day 10 says that "saving money is not an option." There is no way out - day 30 simply loops back into day one of a new month. Howto Manual also criticizes the stereotypical

ideas of artistic freedom in the Western and Eastern blocs. Art in the USSR was labour; the Soviet artist was supported by the state, given job stability through public art or propaganda commissions, and allowed to spend their leisure hours personal on projects. (Harutyunyan 2024, 45-46) Yet within Melkonyan's portrait of post-Soviet labour, time spent on making art is absent, highlighting the larger condition of hidden, uncompensated labour (particularly that of women) that keeps capitalism running. (Mies 1998) The post-Soviet precarity of art thus reflects that of post-Soviet life. In How-to Manual, Melkonyan brings the everyday lives of people under capitalism, hidden by ideas of conformity and societal expectations of what is considered 'normal', onto center stage; she asks whether regular lives are so 'normal' after all. By including every minute detail, no matter how seemingly mundane, Melkonyan highlights the absurd and often Sisyphean task of living, day in and day out. "It's not about making life easier," she writes, "but about showing how strange and difficult it has become." (Melkonyan 2024)

1 DAY

Receive packa

Receive packa Some can be k

1

Money is sa hand-me-do



PLASTIGLAS (2011) PAPER (2024) 1.5 X 21 M

PREVIOUS PAGE (5):

HOW-TO MANUAL INSTALLED IN THE ARMENIA PAVILION AT THE 2011 VENICE BIENNALE.

TOP (6):

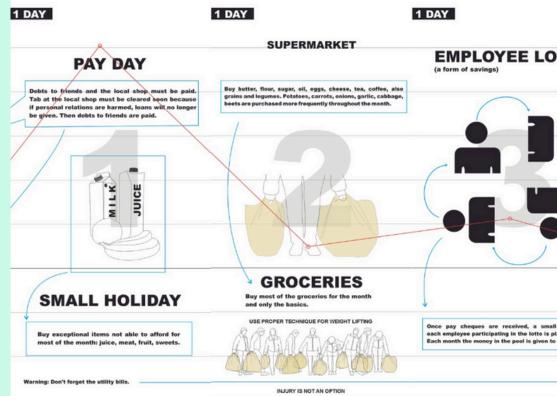
SOMEONE VIEWING THE ARTWORK. 2011.

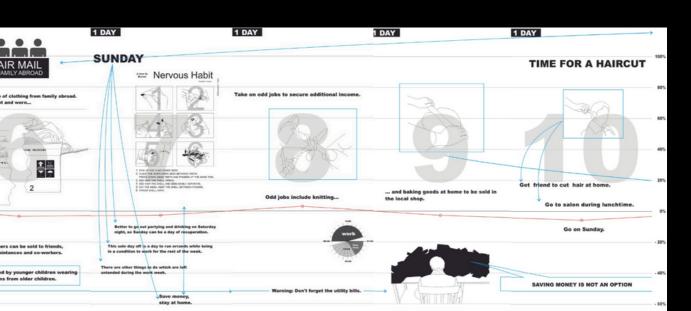
MIDDLE (7):

DETAIL OF ARTWORK.

ВОТТОМ (8):

DETAIL OF ARTWORK.







SONG OF RUSSIA

YEVGENIY FIKS

Yevgeniy Fiks' Song of Russia (2005-2007) is a series of black-and-white oil paintings, based on stills from WW2-era Hollywood propaganda films which depicted America's the Soviet Union, in then ally, an overwhelmingly positive light. Bv reproducing these films on canvas, down to the MGM or Warner Brothers trademark in the corner, Fiks situates himself within the long history of copying in art, suggesting Elaine Sturtevant's painstakingly executed reproductions of others' artworks. (Fox 2014) Laboriously done in oil paint, Song of Russia, like Sturtevant's copies, question the concept of originality; similar to hers, his imperfect mimics highlight the importance of 'accessibility' within Socialist Realist or propaganda art, where the reproduction of a poster in order to distribute it might be more important than the original copy. One might also see in this a parallel to conceptual art, where the idea is more

important than the artwork. In this combination of propaganda and art, Fiks also highlights the degree to which popular images and perceptions are created particularly through media such as film what he calls "the artificiality of the process of enemy construction." (Fiks n.d. [2005-2007]) He notes that in the McCarthy era, the creators of these films were targeted and persecuted, their wartime service to Roosevelt's government thus being made a crime. The memories of this period, as he says, were buried, a fact highlighted by the uncanny blurring within the paintings. Ambiguous, amorphous blobs and shapes suggest moving people, or worn archival footage; in many cases, the film studios' logos are the most legible part of the image, thus highlighting a part of their history that they previously tried to hide. Fiks' work has always dealt with history and memory, and Song of Russia is no different. To amplify Fiks' statement - and in the interest of space this exhibition will display Song of Russia on three touchscreen monitors that viewers can swipe through (36 x 48 inches, following the dimensions of the paintings) thus questioning the role of viewers in creating perceptions and, in the spirit of the work, further reproducing his reproductions.



OIL ON CANVAS
(EXHIBITION SPECIFIC: 3
TOUCHSCREEN
MONITORS) 36 X 48 IN





PREVIOUS PAGE (9):

SONG OF RUSSIA

NO. 9

TOP (10): NO. 15

MIDDLE (11): NO. 10

BOTTOM (12): NO. 17

PARALLAX

(2009)is Dmitry Parallax Gutov's 3D reimagining of Kazimir Malevich's Suprematism (1915), initially exhibited at the 3rd Moscow Biennale. An art theorist and historian, Gutov is known for appropriating works from art history and transforming them into 3D forms utilizing new media. His Rembrandt's Drawings (2009) series of metalworks is one example; (fig. 30) another is his 1994 installation Above Black Mud, based on Soviet artist Yuri Pimenov's A Wedding on Tomorrow's Street (1962). (Gutov 1999; figs. 27-28) Composed of five layers of hanging nets, on which the elements from Malevich's work - made from leftover materials from the Moscow exhibition, like plywood, cardboard, or sheet metal (Gutov 2009) - are displayed, Parallax is massive and evokes Soviet public art installations. Moreover, it is designed so that as a viewer moves around, the composition changes. The multiple perspectives suggest the multiplicity of views concerning the Soviet Union's dissolution, exemplified within Gutov himself. In a 2006 interview, he recalled the "enormous degree of freedom" that resulted, while in the same breath lamenting the overwhelming power of the market that took

<u>DMITRY GUTOV</u>

its place. (Gutov & Riff 2006) It is history that permeates Gutov's art; a constant yet shifting presence with no easy solution. Likewise, amidst all the ways the installation might shift as a viewer moves underneath it, the gigantic black shape continuously looms large, an omnipresent dark cloud; it suggests both the "pitch black night of intellectual powerlessness and despair" (Degot 2006) - a metaphor for the totality of capitalist realism used by Ekaterina Degot in an introduction to Gutov's work - and the spectre of (dead) communism that haunts his art throughout. Gutov's obsession with the past is far from reactionary nostalgia; rather, it is with a critical historical eye that he attempts to critique the issues within the "pitch black night" of the contemporary art world - such as, for instance, the market. As he says, "I see something in the project of contemporary art that is unsatisfying. Particularly in the manifestations that are considered successful. When leafing through art journals and taking part in exhibitions, I feel an almost physical unease." (Gutov & Riff 2006) Looking towards the past, and even (in this case) before Soviet times, Gutov thus emphasizes historical continuity. By combining Suprematism, an idealist style distanced from the real world, (Tate n.d.) with humble leftover materials and the Soviet mixing of art and life, he suggests Marxist dialectics and reminds viewers that the past is not to be forgotten, but instead learned from.



PREVIOUS PAGE, TOP (13): CLOSE-UP OF PARALLAX SKETCH PREVIOUS PAGE, BACKGROUND (14): SKETCH SHOWING LAYERS LEFT (15): DIFFERENT ANGLE OF SKETCH OVERVIEW

MIDDLE RIGHT (16): INSTALLATION VIEW FROM BELOW BOTTOM RIGHT (17): INSTALLATION VIEW FROM AN ANGLE

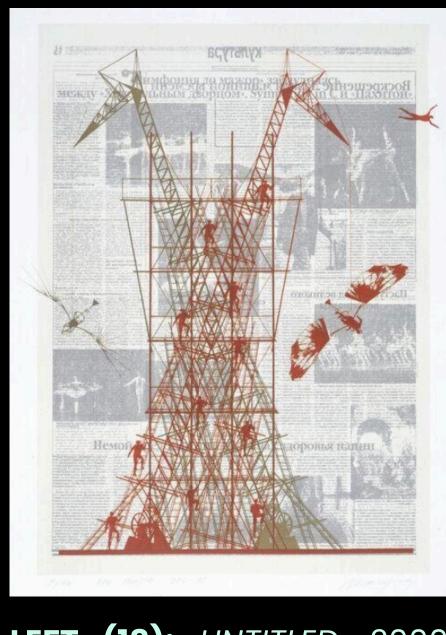


JITITED YURI AVVAKUMOV

In Untitled (2000), Yuri Avvakumov pays homage to Vladimir Tatlin's 1920 tower and the early Soviet avant-garde, an often-overlooked period of the USSR's history - particularly in the West where its complexities are discarded in favour of a monolithic image of 'the enemy.' The structure soars above the miniscule figures who populate it; a flying machine, dangling from a crane, suggests a flight test - the archetypal dream of complete freedom, still a work in progress. Yet as one looks closer, the sculpture's precarity becomes readily apparent - the scaffolding leans to one side, and the crane it supports threatens to collapse; the arm from which the flying machine hangs seems to be attached by nothing at all. Hiding behind the veneer of monumentality, the piece is in fact a very un-monumental sculpture, lacking a title and taking the form of a scale model never to be realized. It utilizes humble found materials like figurines of soccer players, striking exaggerated poses, who stand in for proletarians. Once hailed as the vanguard of humanity by Soviet propaganda, workers in the post-Soviet world are increasingly invisible. This impossible, precarious structure thus suggests utopian dreams - exemplified by the Soviet avant-garde of the 1920s - contrasted with the ardors of building socialism when it had never been done before. Avvakumov was a founder of the Paper Architects, a group active in the 1980s whose unrealistic, fantastical designs garnered widespread attention. 'Paper architecture' was the derogatory term used for the utopian ideas of the early Soviet avant-garde, (Victoria & Albert Museum 2004) reclaimed by Avvakumov through his impossible designs for towers and flying machines, meant as purely artistic visuals rather than as actual plans for real-world structures and printed in bright red ink atop Soviet newspapers. *Untitled* is thus a physical realization of these earlier designs, with Red Tower (1986) bearing the most resemblance. It is this very 'realization' that cements the impossibility of Avvakumov and his peers' designs; in other words, the incompatibility of 'art for art's sake' with the Soviet vision of art as part of life - and in the end, of Soviet dreams with Soviet realities.



MIXED MEDIA SCULPTURE 65 X 50 X 50 CM



LEFT (18): *UNTITLED.* 2000 **ABOVE (19):** *RED TOWER.* PRINT, 1986–1998.



INTERVISTA (FINDING THE WORDS)

ANRI SALA

Anri Sala's 26-minute documentary film *Intervista* is a poignant tale of words, memory, and their limitations; of tragically shattered idealism; and of the intertwined histories of his family and Communist Albania. Intervista follows Sala as he finds a 20-yearold newsreel of his mother, then a young Communist, attending party rallies and being interviewed. The film, however, is silent, and Sala only partially restores it through the help of a lip-reader at a school for deaf people. For the viewer, the words are further disconnected from their source bv being translated into English subtitles, and this disconnection, along with the documentary's non-linear structure - where the narrative intersects with different newsreel footage and scenes of post-

TOP (20): FOOTAGE OF A COMMUNIST RALLY. STILL FROM *INTERVISTA* (17:10)

-Communist Albanian life - reflects the seismic rupture that was the fall of the USSR. For Sala's mother, the first disconnection, of 20-year-old words being brought into the present - of youthful socialist idealism abruptly entering a post-communist world - is too much. Having once called for the victory of socialism over imperialism, his mother, who witnessed the fall, is now disillusioned: "I'm frightened because I don't see a way out. I don't understand what's happening anymore." (Sala 1998, 23:32) In painfully intimate close-up shots, the viewer sees every detail of her face as she grapples with these memories; her tears trace wrinkles as the young woman on the screen continues to speak silently. Communism is now a dirty word, and she disavows her past: "Those aren't my words." (Sala 1998, 13:48) Yet her response moves beyond simple denial - "I really believed", (Sala 1998, 16:35) she says. "We built all the orchards [...] We built the railroads. It was real, Anri". (Sala 1998, 20:48) In keeping with Intervista's theme of the fallibility of words, the most tragic part of the line remains unsaid - now 'it' isn't real anymore, the words imply. The film ends, but feels incomplete; there are no answers, no conclusions, only the shattered pieces of what was and what might have been. Finally, one might argue that this Albanian piece falls outside of a post-Soviet exhibition. On the contrary, Albanian and Soviet histories are, fittingly, intertwined. From depending on Soviet assistance, to breaking with the USSR in the Sino-Soviet split, to eventually falling together, (Marku 2020, 313-314) the history of Albania in the Eastern Bloc - paralleling the history told in Intervista - is a complex one with no easy conclusions to draw.









I really believed.

TOP (21): 13:48

MIDDLE, TOP LEFT (22): NEWSREEL;
POST-SOVIET UNREST (23:24)

MIDDLE, TOP RIGHT (23): POSTSOVIET ALBANIAN STREET (1:59)

MIDDLE, LOWER LEFT (24): 20:50

MIDDLE, LOWER RIGHT (25): 16:35

BOTTOM (26): 23:44



THE FLAGS AT THE TOP OF HISTORY, AND POST-SOVIET

Disintegration's thesis, at its core, is that of Harutyunyan Angela (2024)contemporary art and contemporaneity are inherently post-Soviet and must understood as such. Through the lens of the selected post-Soviet artworks, one can begin to understand the contemporary condition one of ever-increasing commodification, exploitative fragmentation, and neoimperialism. Secondly, one can utilize art to analyze the complex Soviet past, understanding the post-Soviet condition also necessitates an understanding of what preceded it. Finally, post-Soviet art can also provide insight into historical memory, how it is constructed, and its importance. The dissolution of the Soviet Union and the Eastern Bloc was - no matter its causes, which lie outside the scope of this essay undoubtedly tragic, causing gigantic wealth inequality and widespread poverty. In Baku, Azerbaijan and Yerevan, Armenia, for

instance, the poverty rate in 1993 was recorded at over 80%; (Davis 2006, 24-25) this trend continued, with the amount of people in ex-Communist countries living in poverty increasing from 3 million (1998) to 170 million (2004). (Graham 2010, 8) The imposition of neoliberal 'shock therapy' - free-market capitalism, rampant privatization, and neo-imperial exploitation of the ex-Communist countries - can be seen clearly in the post-Soviet art world. Supposedly 'freed' from the suppression of artistic autonomy, post-Soviet artists had to contend with new, more numerous oppressions. As Dmitry Gutov notes, "Until 30, we lived in a society where money meant nothing. There was freedom in that. And then in one second, everything changed." (Herrala 2022, 25) Money now meant everything, as Astghik Melkonyan's How-to Manual: A Monthly Salary (2011) highlights; the omnipresent line representing the individual's bank balance and the absurd and often contradictory exhortations of this postmodern 'how-to manual' showcase the impossible task that so-called normal life became for many with the dissolution of the USSR. Melkonyan's Manual also highlights the newfound invisibilization of artistic labour, maintained under capitalism through the separation of art and life; the time it took to create

THER POLES: MEMORY, CONTEMPORANEITY

the work is absent from her otherwise meticulous schedule. Criticizing the stereotypes of open capitalist 'freedom' and closed communist How-to Manual questions 'totalitarianism', whether these ideas are true at all. Capitalism won the Cold War, yet its ideals of individualism and freedom never materialized in the Eastern Bloc except for the oligarchs who made out like bandits. The experience of most people is exemplified in Gutov's Parallax (2009), in which the giant black rectangle of Kazimir Malevich's Suprematism (1915) hangs from the ceiling and oppresses the viewer in its vastness; it suggests the inescapability of capitalist realism. Furthermore, the Soviet collapse resulted in the former Eastern Bloc being forcibly incorporated into the world-system as an exploited periphery. (Simpson 2004, 393) Western exploitation of the ex-Communist nations was

LEFT (27): YURI PIMENOV. A WEDDING ON TOMORROW'S STREET. OIL ON CANVAS, 1962.

RIGHT (28): GUTOV. *ABOVE BLACK MUD.* INSTALLATION, 1994.

carried out through the IMF and World Bank's Structural Adjustment Programs, which stipulated harsh conditions - privatization of social services, the raising of Soviet-era rents (2-3% of income!) to expensive 'market values' despite falling wages - in exchange for loans; this led to mass poverty, an increasingly large invisible labour force of mistreated sweatshop workers, and vast wealth for oligarchs and Western corporations. (Davis 2006, 152-153, 162-167) This was reflected in the artistic sphere, from the seemingly benign replacement of now-derelict Soviet-era cultural infrastructure with infrequent Western cash injections (Simpson 2004, 398) to the near-total domination of post-Soviet art by a wealthier and more 'prestigious' Western art world eager for exoticized (yet familiar) cookie-cutter art from the 'East'. (Herrala 2022, 49, 150) Oligarchs contributed to this stifling of art as well; by buying up pieces for



exorbitant sums, they brought market fundamentalism into the post-Soviet art world. (Herrala 2022, 63-64, 67-68, 73-77) This exploitation of the post-Soviet sphere is masked through narratives of Soviet totalitarianism and suppression of artistic autonomy. These framings paint the West, through their art markets and cash injections, as the saviours of art; in the Soviet era, so it goes, there was nothing of artistic value being produced, whereas now the post-Soviet art world is 'thriving'. Parallels to the colonialist 'virgin-land' myth aside, this is simply not the case. Post-Soviet artists, like Gutov and Yuri Avvakumov, build their work atop Soviet art history. Gutov, preoccupied with history in general, takes inspiration from cave paintings to Rembrandt; (fig. 29) his works, however, focus primarily on Soviet history. Several of his installations - Amphibian Man and Hammock (1991), Smash and Shuttlecocks (1992) - highlight the culture of sports and





physical activity promoted by the Soviet state; (figs. 30-33) many of his paintings feature quotes from Karl Marx in the style of Soviet propaganda posters, like his *In Our Days* (2010) series. (fig. 34) Similarly, Avvakumov pays homage to the early Soviet avant-garde in his bright red prints, (fig. 36) with one even done as a tribute to the Soviet poet Vladimir Mayakovsky. (fig. 35) Being prints, they lend themselves to easy copying, thus highlighting the Soviet idea that art should be accessible to all. By appropriating Soviet ideas into successful contemporary art, Gutov and Avvakumov prove the so-called 'worth' of Soviet culture. But the worth of art (for art's sake) is a

TOP, LEFT (29): GUTOV. A MAN HELPING A RIDER. METALWORK, 1992.

TOP, ABOVE (30): GUTOV. AMPHIBIAN MAN. INSTALLATION, 1991.

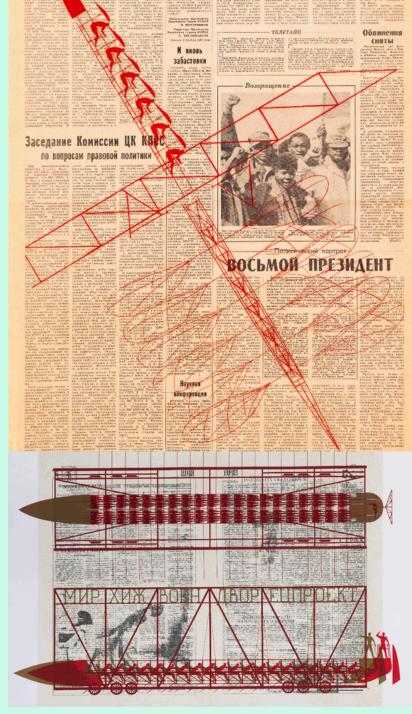
TOP, RIGHT (31): GUTOV. HAMMOCK. INSTALLATION, 1991.

BOTTOM (32): GUTOV. SMASH. INSTALLATION, 1992.

BOTTOM, INSET (33): GUTOV. SHUTTLECOCKS. INSTALLATION, 1992.



Western paradigm, as the Soviet conception of art was as a part of life. To this end, the Soviet state attempted to erode distinctions between 'high' and 'low' culture, as did the people themselves; Socialist Realism, as Christina Kiaer argues, must be seen as a genuine movement rather than a state dictate; "a system at least partly created and sustained by artists themselves - and certainly not, as in the totalitarian imaginary, by Stalin alone." (Kiaer 2024, 14) Far from being, as in popular perceptions, a 'betrayal' of the "revolutionary modernisms of the 1920s", Socialist Realism



LEFT (34): GUTOV. "DECAY" IN IN OUR DAYS (SERIES). OIL ON CANVAS, 2010.

RIGHT, TOP (35): AVVAKUMOV. "FLYING PROLETARIAN (DEDICATION TO VLADIMIR VLADIMIROVICH MAYAKOVSKY)" IN TEMPORARY MONUMENTS (SERIES). PRINT, 1989.

RIGHT, BOTTOM (36): AVVAKUMOV.

RED GALLEY. PRINT, 1989-1995.



represented the legacy of the early Soviet avant-garde, from the idea that art should be part of life to the formal elements of many works, combining "experimental" techniques with 'traditional' realist forms. (Kiaer 2024, 14) Moreover, it was an ideology based on the material necessity of educating, mobilizing, and industrializing a vast and diverse agrarian nation. Yevgeniy Fiks' Song of Russia series (2005-2007) is an example of Socialist Realism demanding to be understood on its own terms, with historical context in mind. The black-andwhite paintings are reproductions of films -Socialist Realist in form and content - made not in the USSR but the US, as propaganda for their WW2 ally. Unthinkable to Americans today but easily understandable then, the films appropriated by Fiks highlight the importance, spurred by material necessity, of bringing together art and life. In their rejection of artistic autonomy, one can see why the Soviets restricted art, deeming it too important not to. Even so, 'dissident' artists were often paid by the state to create public art, and used this allimportant job stability to create work in their free time. (Herrala 2022, 135) Control of the cultural sphere is not unique to Communist governments, either - the McCarthyist Red Scare of the 1950s led to the blacklisting of the filmmakers who created the stills for Fiks' work. Nowadays, the Pentagon and CIA bankroll films and television to promote their narratives, (Jenkins 2012; Stahl 2022) which stray far from the American-Soviet friendship that once was. Looking through the lens of Disintegration's selected artists, it is clear that history abhors the simple answers provided by dominant narratives. It is also through these artists that one can understand how said narratives are created. Song of Russia explores

Homosexuality is Stalin's atom bomb to destroy America.

—Arthur Guy Mathews, journalist and writer, 1953

TOP, LEFT (37): FIKS. "NO. 5" IN STALIN'S ATOM BOMB (SERIES). PRINT, 2012.
TOP, RIGHT (38): FIKS. "NO. 1, AFTER ALEKSANDER GERASIMOV, 'V.I. LENIN ON THE TRIBUNE'" IN LENINANIA (SERIES). OIL ON CANVAS, 2008.
BOTTOM, ABOVE (39): SALA.

(40):

SALA.

how popular perceptions of 'friend' or 'enemy' are constructed by states to serve themselves. As it highlights how easily memories can be buried, it also emphasizes the role of artists in doing this or, alternatively, preserving them. Fiks' other work similarly discusses forgotten histories. Homosexuality is Stalin's Atom Bomb to Destroy America (2012) highlights McCarthy's lesserknown anti-gay Lavender Scare; (fig. 37) Leninania (2008) features historical Lenin paintings with Lenin removed, criticizing his erasure from post-Soviet memory and suggesting the necessity of remembering history in its entirety. (fig. 38) Similarly, Anri Sala's film Intervista (1998) follows the literal construction of memory, with a lip-reader reconstructing silent interview footage of Sala's mother. Even with the uniformity of Communist Party interviews easing

INTERVISTA. 1998 (25:49)

INTERVISTA. 1998. (24:22)

BELOW

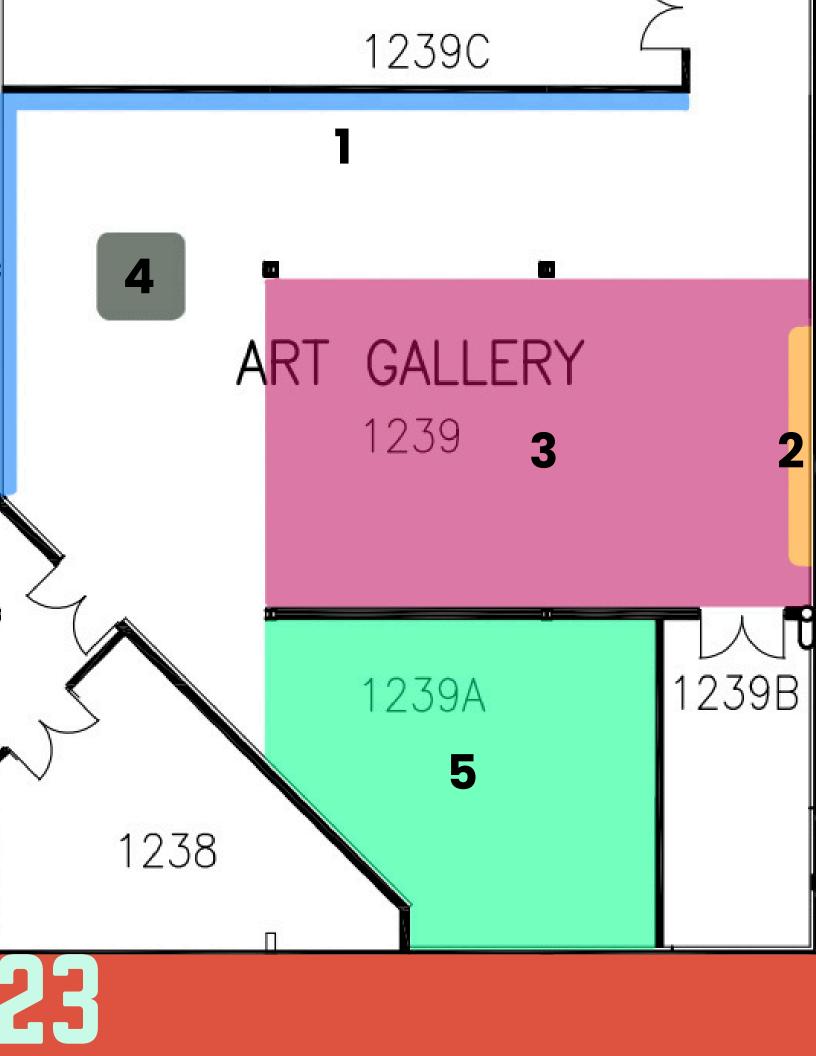
воттом,

transcription, (Zecker 2001) the resulting words are fragmentary and meaningless without context. Confronted with these words, Sala's mother variously denies that she ever said them and proclaims that at one time, she truly believed in Communism. Looking back at the past is one thing, but coming to terms with one's own past is, as Intervista poignantly shows, difficult, particularly when confronted with the Eastern Bloc's complex history and the newfound urge to forget the 'shameful' time before the fall of the USSR. For Sala's mother, remembering is tough, yet she urges her son never to forget. Looking directly into the camera, she says, "I think we've passed on to you the ability to doubt [...] always question the truth." (Sala 1998, 25:49) Although she ostensibly speaks of Communist Albania, her words invite further thought. With her ideals left to history in the post-Soviet eternal present, she beseeches the viewer to question the immutability of the current capitalist system. Thus, while Intervista, like the work of Fiks, Gutov, and Avvakumov, is about history,





it presents a different memory of the Soviet collapse; where the others highlight continuity before and after the fall, Sala depicts the traumatic rupture that so many people experienced. As his mother says, it was "as if a destructive force had swept away all constructive energy." (Sala 1998, 24:22) Creating memory and revisiting history, Intervista shows, is often painful - but, it asks, where else can one go in a Sisyphean world of monthly salaries, in a hostile present that offers no future? Exhibited together, Disintegration's selected artworks thus highlight the diverse perspectives on the fall of the USSR. What these disparate works all share is the call to remember in Fiks, that which was suppressed; in Gutov, as much as one can; in Avvakumov, the soaring dreams of yesterday; and in Sala, to remember in spite of everything. This admonition to learn from history contrasts sharply with the struggles of daily life that force one to think only of the precarious present, showcased by Melkonyan. Under the current totality of capitalist realism, Parallax's omnipresent "pitch black night", alternatives fade from sight. In this fragmented present day, Disintegration urges the viewer to consider history - not to fall into it, "like a daydream or a fever," (GY!BE 1997) but to learn. One must critically understand the past, and with it, look forward to the future.





HOW-TO MANUAL

WILL BE DISPLAYED IN PAPER FORM AND IN ENGLISH

SONG OF RUSSIA

WILL BE DISPLAYED ON THREE 36 X 48 INCH TOUCHSCREEN MONITORS

PARALLAX

WILL UTILIZE LEFTOVER AND/OR RECYCLED MATERIALS FROM AREA

UNTITLED

WILL BE DISPLAYED ON 42-INCH PEDESTAL

INTERVISTA

WILL BE SHOWN EVERY 30 MINUTES (IN ALBANIAN WITH ENGLISH SUBTITLES)

THANK YOU FOR READING

Further reading for those interested:

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IMAGELIST -

Cover (images are unnumbered, as they are superimposed and edited together):

Avvakumov, Yuri. *Flying Proletarian*. (69.5 x 49.5 cm.) Print, 1989-1994. Via https://vladey.net/en/artwork/9644
Fiks, Yevgeniy. *Song of Russia No. 7*. (36 x 48 in.) Oil on canvas, 2005-2007. Via https://yevgeniyfiks.com/section/120343-Song-of-Russia-2005-2007.html

Gutov, Dmitry. *Metro* (series). Photograph, 2002. Via http://www.gutov.ru/metro/metro.htm
Melkonyan, Astghik. *Do Not Lean*. (11.7 x 16.5 in.) Photographic print & light box, 2006. Via https://www.astghikmelkonyan.com/dont-lean
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https://www.astghikmelkonyan.com/new-page-2 Sala, Anri, dir. *Nocturnes*. Colour, 11 mins. Tourcoing: Le Fresnoy, 1999. (00:56) Via https://archive.org/details/SalaAnriNocturnes19 99_201809

Exhibition Statement:

1 - Gutov, Dmitry. *A Dog* [flipped]. Photograph, n.d. Via http://www.gutov.ru/dog/dog.htm
2 - Gutov, Dmitry. *The Little Nothings of Our Life*. Photograph from installation, 1991. Via http://www.gutov.ru/install/mel.htm
3 - Gutov, Dmitry. *Urupinsk* (series). Photograph, 1997. Via http://www.gutov.ru/urup/urup.htm

4 - First image of the far side of the moon, from Soviet probe 'Luna 3.' 1959. Via

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Melkonyan, Astghik. *How-to Manual: A Monthly Salary*. (1.5 x 21 m.) Plastiglas / paper, 2011 / 2024

All images by Astghik Melkonyan, via https://www.astghikmelkonyan.com/new-page-3

- 5 Artwork on display at the 2011 Venice Biennale.
- 6 Person viewing the artwork at the 2011 Venice Biennale.
- 7 Close-up of the artwork.
- 8 Close-up of the artwork.

Fiks, Yevgeniy. *Song of Russia* (series). (36 x 48 in.) Oil on canvas, 2005-2007

All images by Yevgeniy Fiks, via

https://yevgeniyfiks.com/section/120343-Song-of-Russia-2005-2007.html

- 9 Song of Russia no. 9.
- 10 Song of Russia no. 17 (cropped).
- 11 Song of Russia no. 15.
- 12 Song of Russia no. 10.

Gutov, Dmitry. *Parallax*. (10.2 x 6.2 x 5.7 m) Mixed media installation (hanging nets, wood, cardboard, sheet metal), 2009

All images by Dmitry Gutov, via

http://www.gutov.ru/works/Malevich/malevich.htm

- 13 Close-up of sketch for the artwork.
- 14 Sketch view showing layers (transparency added).
- 15 Different angle of sketch overview.
- 16 Installation view at the 3rd Moscow Biennale.
- 17 Installation view from a different angle.

IMAGELIST - 2

Avvakumov, Yuri. *Untitled*. (65 x 50 x 50 cm.) Mixed media sculpture, 2008

18 - Untitled. 2008. Via

https://vladey.net/en/artwork/3172

19 - Avvakumov, Yuri. Red Tower. (78.8 x 53.9

cm.) Print, 1986-1998. Via

https://collections.vam.ac.uk/item/O101633/red-

tower-screenprint-avvakomov-yuri/

Sala, Anri, dir. *Intervista (Finding the Words)*. Colour, 26 mins. New York: West Glen Films, 1998. All images via

https://archive.org/details/SalaAnriIntervista

20 - Old footage of a Communist rally (17:10)

21 - "Those aren't my words." (13:48)

22 - Newsreel of post-Soviet unrest, showing a helicopter ambulance (23:24)

23 - Post-Soviet Albanian street (1:59)

24 - "We built the railroads. It was real, Anri." (20:50)

25 - "I really believed." (16:35)

26 - "I don't understand what's happening anymore." (23:44)

Curatorial Essay:

27 - Pimenov, Yuri. *A Wedding on Tomorrow's Street*. (86 x 80 cm.) Oil on canvas, 1962. Via http://www.gutov.ru/install/above.htm

28 - Gutov, Dmitry. *Above Black Mud.* Installation,

1994. Via http://www.gutov.ru/install/above.htm

29 - Gutov, Dmitry. A Man Helping a Rider On a Horse" in *Rembrandt's Drawings* (series)

Metalwork, 2009. Via

http://www.gutov.ru/works/rembr/rembr.htm 30 - Gutov, Dmitry. *Amphibian Man*. Installation, 1991. Via http://www.gutov.ru/install/am.htm 31 - Gutov, Dmitry. *Hammock*. Installation, 1991. Via http://www.gutov.ru/install/ham.htm

32 - Gutov, Dmitry. *Smash*. Installation, 1992. Via http://www.gutov.ru/install/smash.htm

33 - Gutov, Dmitry. Shuttlecocks. Installation, 1992.

Via http://www.gutov.ru/install/volan.htm

34 - Gutov, Dmitry. "Decay" in *In our Days* (series).

(185 x 85 cm.) Oil on canvas, 2010. Via

http://www.gutov.ru/works/marx/marx.htm

35 - Avvakumov, Yuri. "Flying Proletarian (dedication to Vladimir Vladimirovich Mayakovsky" in

Temporary Monuments (series). (60 x 42 cm.) Print,

1989. Via https://vladey.net/en/artwork/6299

36 - Avvakumov, Yuri. *Red Galley*. (57 x 74 cm) Print, 1989-1995. Via https://vladey.net/en/artwork/9547

37 - Fiks, Yevgeniy. "No. 5" in *Homosexuality is*

Stalin's Atomic Bomb to Destroy America (series).

(22 x 30 in.) Print, 2012. Via

https://yevgeniyfiks.com/artwork/3023822-Stalin-s-

Atom-Bomb-a-k-a-Homosexuality-No-5.html

38 - Fiks, Yevgeniy. "No. 1, after Aleksander

Gerasimov, 'V.I. Lenin on the Tribune'" in Leninania

(series). (72 x 53 in.) Oil on canvas, 2008. Via

https://yevgeniyfiks.com/section/120699-Leniniana-

2008.html

39 - Sala, Anri. *Intervista*. Colour, 26 mins. New York: West Glen Films, 1998. (25:49)

40 - Sala, Anri. Intervista. Colour, 26 mins. New

York: West Glen Films, 1998. (24:22)

41 - Melkonyan, Astghik. Do Not Lean. (11.7 x 16.5

in.) Photographic print & light box, 2006.

