

ANFANG GUT. ALLES GUT.

Aktualisierungen

2





ANFANG GUT. ALLES GUT.

Eine Aktualisierung von »Pobeda nad solncem«

Sieg über die Sonne/Victory over the Sun (1913)

Eine Oper von *Alexeij Krutschenych* in 2 Akten und 6 Bildern

Musik von *Michail Matjuschin*

Dekoration von *Kasimir Malewitsch*

Prolog von *Welimir Chlebnikov*

Textfassung 1913.

Erstaufführung 1913, Luna Park, St. Petersburg

Beteiligte:

Katrin Bahrs *Hamburg*
Thomas Baldischwyler *Hamburg*
Roger Behrens *Hamburg*
Mareike Bernien *Berlin*
Eva Birkenstock *Berlin*
Nine Budde *Berlin*
Robert Burghardt *Berlin*
Natalie Czech *Berlin*
Damn'it Janet *Hamburg*
Kirsten Forkert *London*
Fox Hysen *Berlin*
Oliver Jelinski *Berlin*
Christiane Ketteler *Berlin*
Nina Köller *Berlin*
Nicolas Matranga *Brüssel*
Ruth May *Hamburg*
Michaela Mélian *München*
Jan Molzberger *Berlin*
Avigail Moss *Maastricht*

Andreas Müller *Berlin*
Ulrike Müller *New York*
Orakel *Berlin*
DJ Patex *Hamburg*
P.O.G. *Berlin*
Johannes Paul Raether *Berlin*
David Riff *Moskau*
Kerstin Schroedinger *London*
Schroeter und Berger *Berlin*
Jessica Sehrt *Frankfurt*
Amy Sillman *New York*
Kerstin Stakemeier *Berlin*
Tillmann Terbuyken *Hamburg*
Peter Thiessen *Hamburg*
Dimitry Vilensky *St. Petersburg*
Jeronimo Voss *Frankfurt*
Peter Wächter *Brüssel*
Susanne M. Winterling *Berlin*
Stand Dezember 2010

INTRODUCTION

In April 2010 the first fanzine of »Beginning Good. All Good.« was published, recommencing with the attempt to actualise the Russian Futurist opera »Victory over the Sun« of 1913 – a project which had started in March 2008 with a small exhibition in form of a collection of artistic propositions of preliminaries at the Aktualisierungsraum in Hamburg. This attempt, taken up again by Eva Birkenstock, Nina Köller and Kerstin Stakemeier two years later, together with a group of around 35 invited artists, musicians, theoreticians and other producers, is projected to result in three fanzines, a concluding publication, a series of performances, lectures, workshops, and two exhibitions – one to be held throughout May 2011 at Basso in Berlin, and one at the KUB-Arena of the Kunsthaus Bregenz in July 2011 (other venues may follow). This second edition of our fanzine presents an extended and re-edited version of the first one: artists have reworked their contributions and replaced them by new material, as we did with our own introduction, which was effectively rewritten. So far not all artists participating in this project are represented in it, the group is still growing and a third and last edition is planned to be published in May 2011 parallel to the first exhibition at the Basso in Berlin.

Our actualization of the »Victory over the Sun« is not conceived as one self-enclosed entity, one work, one opera. Our

joined investigation of this pre-revolutionary Gesamtkunstwerk rather aligns a series of actualizations of the opera as a whole, as much as of its parts, its surroundings, its backgrounds and foregrounds, its media and contents. We investigate the question of what Russian Futurism had aimed for and how it was handed down in time: how, in effect can we re-discuss the »Victory over the Sun« in art as a contemporary proposition? The role of the three fanzines in this process is a collection of material, which we all assemble towards a joined actualization, towards ideas opening to a range of propositions in order to suggest how the sun might be conquered in 2010/2011, and how the Russian Futurism of the pre-revolutionary 1910s might be relocated in our very own time – which, far from being pre-revolutionary, seems to rather suggest that the sun might always shine, as long as the future is imagined to look just like the present.

With the actualisation of the Futurist »Victory over the Sun«, we are cherishing the thought of a possibly contemporary meaning in the historic tales of Russian Futurism's counteractions to Western Modernism, that tradition has still to be broken, where it renders art as a stale format of self-reflection and that those practices in art which look back or are turned back into and towards their pasts might actually be the only once who render art as a truly contemporary and 'futuristi-

cally' progressive format of action. We are debating our desire of a Futurism in our own time. »Beginning Good. All Good« looks back at Russian Futurism to step into a contemporary future of this past. For this, we are, in this second edition of the fanzine, yet again gathering historical information, documents, artistic re-combinations, associations and discussions, which try to approach a material, which is separated from our own times by almost one hundred years and by our own places by a whole continent. We are picking up what we can know to find out what we might want to aim for.

The futurist opera »Victory over the Sun« premiered in Petersburg in 1913 and aimed to »form a collective work on the basis of language painting and music«. This programmatic expression was coined by its authors, the poets Velimir Khlebnikov and Aleksei Kruchenykh, the composer and painter Mikhail Matiushin and the painter Kazimir Malevich, who wanted to construct an »antiharmonic« work, opposing the signature of their own time. This time was characterized as that of the Tsarist Russia, stuck, after the first large-scale revolutionary upheavals of 1905, between the economical and political need for an industrial modernization and the living tradition of peasant bondage. The intellectual classes in this society were quite aware of the structural changes Western societies

had undergone and what these changes had meant to the production of art within them. But the social basis of the Western avant-gardes, general education and a secularized patronage of the arts, located at the representational core of a capitalist nation state had little in common with their role or ambition within Tsarist Russia. While Italian Futurism at the same time affirmed a machine world, which rose as a countering figure of the human scale, the human body and its organic being, culminating in their appraisal of the First World War as a poetic experience. Russian Futurism on the contrary proposed an idea of the future, which was formed only from a thorough deconstruction of the present and its prehistory. Futurism here was needed, the future was at stake and in danger, not only aesthetically but also politically, as the Tsarist society did crumble but violently raged against its contestants. Russian Futurism had decidedly countered Marinetti's Italian propositions, desiring a socialist revolution, (even) if not a Bolshevik one. It inherited the Russian Formalists strategies of deconstruction, reconstruction and alienation Victor Shklovsky's re-adaptation of Russia's literary traditions. Antiharmonic strategies aligned them with one another and made them the natural enemy of traditionalism as much as of immediate electrification. Still, artists were proposing themselves as futurist geniuses, as individuals of creation, not, as those who, like

Vladimir Tatlin or Varvara Stepanova, would grow out of the Futurist traditions, as collective workers of cultural productions. And thus, still, looking back at »Victory over the Sun« from today is not an all-embracing nostalgia of the past. »Victory over the Sun« was by no means an anticipation of the Russian revolution, which followed only four years later, it was a contested ground, an attempt to relocate Russian Futurism as an artistic practice within a changing time. »Beginning Good. All Good« does not at all aim for a nostalgic glorification of a yet unrealised pre-history. The dis-harmonies of the futurist original is still present but it was altered and reconfigured by time and place, as where its genres, theatrical performances, paintings, musical scores and instruments, formations and practices, the all changed their meaning since and still do so today. We want to find out what actualizations lie in front of us, if we reposition the »Victory over the Sun« today.

»Beginning Good. All Good«

– An Excursus to Actualization

Our perspective on »Victory over the Sun« is not that of historians, who want to secure their own present by allocating its justification, its values and presuppositions within a past, within a pre-history, which is

referred back to as a constant stabilizing force – quite on the contrary – in taking up Walter Benjamin's and Gilles Deleuze's concept of actualization, we are longing to characterize the histories we are engaging in as starting points of yet another present, yet another past and yet another gaze of history back at us.

In Benjamin's own writings this function becomes apparent in his introduction of the figure of actualization in the course of his critique of historicism: »It can be seen as the methodological endeavour of this project to demonstrate a historical materialism, which annihilates the idea of progress from itself. Its core concept is not progress but actualization.« Benjamin himself relentlessly takes up moments in history that remained unfulfilled, threads that were lost or ended abruptly, to contest their status as mere pre-histories of the present, suggesting their actualization, their realization. For Benjamin, actualization bears the chance to reassess the nineteenth century, the pre-histories contained in the architecture of the arcades, the early histories of photographic portraits or the feudalist remains in the everyday.

Benjamin's model of a history in actualization proposes for us a sense of time that punctures moments of significant actions and works out their historical particularities, that recognizes their

reappearances throughout history in their differences and parallels. Deleuze's reassertion of the principle of actualization thirty not even years later adds another element of historical thought central to our project to actualize the »Victory over the Sun«. In Deleuze's recovery of the Benjaminian concept of actualization, the historical dynamisms implied in Benjamin's Arcades Project are set into motion and result in an ongoing disintegration and reconfiguration within narrations of history. This challenges an understanding of history that perceives it as a series of detectable voluntary acts that are to be understood as instrumental. We cannot simply grasp the historical materials preserved of Russian Futurism today and pull them into the direction which we think of as progressive now – rather – the materials are in themselves already shifting and repeating themselves in time, we are encountering them in other forms, in their repetitions. They are no longer originals. In Deleuze's view, means and ends do not stand in a clearly defined relation to one another but rather are in a constant mode of deviation, shot through with social structures in which sense is produced but not given. Deleuze implies that the moments of actualization themselves are not simply voluntarily shifted by a historical subject and transposed from one historical moment to another, but instead themselves imply a discrete sense of temporality. Actualizations, so to speak, surface in the course of

repetition. Here the concept of actualization is taken as a model not so much of historiography but of historicity, a mode more than a method. For Deleuze, the present itself becomes the most contested temporality. It is shot through with past times and past temporalities: »It becomes clear, that the process of actualisation always contains an inner temporality, according to what is actualised, to what changes. Not only each type of social production has an extensive inner temporality, but its organised parts, too, imply specific rhythms.« Deleuze's sense of actualization is not one in which one temporality is sought in order to be actualized, as it is in Benjamin's attempts to recover past instances, threads, battles, expressions and materials. For Deleuze fulfilment is never fully reached, but never fully negated either. In one sense, Deleuze realizes Benjamin's idea of a »positive barbarism« he exchanges sets of historical values and conventions with their 'endless returns', their repetitions, in which, again and again, sense rises from non-sense. In Deleuze's construction, actualizations are repetitions in which involuntary recollections occur. Here, pasts are transversing into the present, actualized and actualizing at the same time. Benjamin, identifies discrete entities to be actualized, moments of lived realizations, fragments to be excavated from their present and transposed into ours. For Deleuze, such an authored teleology would imply a sense beyond its nonsensical

realization. Deleuze contests the existence of such detectable entities as Benjamin proposes them, subjects or objects, instead expanding a dynamism, actualizations in repetition, involuntary structures, leaping forward into the past as well as the future. For him actualizations have retrospectively already altered the temporalities and identities of the past, and the present cannot hold on to itself other than in accounting for the different temporalities and structures of multiple temporalities subsisting in it. »It is only the present that exists in time, it brings together the past and the future and contains them within itself. But it is only the past and the future together, which insist in time and divide the present ad infinitum. Not three consecutive dimensions but two concurrent readings of time.« Deleuze opens up the present as a blind-sighted field of temporalities, which gains sight only through the insistence of the past and future in it.

And again –

»Beginning Good. All Good

This fanzine presents one step ahead in our project of actualization, a short discussion of what actualization offers to us as a mode of thought, as a complication of history in front of our eyes and confronts it with the first central manifesto of Russian Futurism »The First All Russian Congress of Futurian Bards (The Futurist Poets)«, written by Aleksei Kruchenykh, Kazimir Malevich and Mikhail Matiushin in July 1913.

CHIBUKHES

The First All-Russian Congress of Futurist Poets

(The Futurist Poets)

Meeting of the 14th and 15th of July, 1913, in Ussakidze (Petrograd)

Being discussed are the kind of activities planned for the coming year, the activities of the year which is ending are being examined, and papers are being heard given by D. Burliuk, Khlebnikov, [Mikhailov] 'On the New Music', and others.

In general the plans and ideas are expressed in the following pronouncements:

We have come together in order to win the world against us!

The time of sleep has passed!

The noise of explosions and the savings of war-towers will shake up the year ahead by the art that is coming!

We want our opponents to heavily punish the scattering of their belongings! Let them not wag their tails for they won't be able to hide behind them.

We have given our voices to crowds by the thousands at our meetings in discussion and thus the pages of our very clear books, and now we declare the rights of books and of artists by shutting the ears of those who do not wish to understand the stamp of our intellect and knowledge!

It is to destroy the 'pure, clear, honest, reasonable Russian language' associated and ruled out by the tongue of the house of 'criticism and literature'.

It is worthy of the great 'Russian people'!

It is to destroy the anticipated movement of thought which follows the law of causality, traditional consciousness, 'symbolical logic' wandering about in the blue shadows of symbolism, and to give a creative perception of the real world of the new people.

It is to destroy the elegance, smoothness, and beauty of sleep and proscribed artists and writers by continuously bringing out new and new works in words, in books, on canvas and on paper.

It is with this aim, on the first of August this year new books are being launched: The Three (Khlebnikov, Kruchenykh, and E. Izen), drawings by E. Malevich, Baby Canto in the Sky by E. Izen, The Crooked Moon, collaborating with 'Mphun', The Poem and its, and others.

It is to merge down into the concepts of artistic weakness - the Russian Theatre - and to completely reform it.

There is no more today for the Art Theatre, of the Kirov, the Alexandrinsky, the Bolshoi and the Maly! With this aim a New Theatre is established - The 'Futurist'.

It is several presentations will be given in it (Moscow and Petrograd). New events will be put on: Kruchenykh's History (over the last ten years), Mayakovsky's Railroad (because Vladimir Mayakovsky - it is impossible), Khlebnikov's at Christmas Eve, and others.

The creation of language and the artists themselves will direct the show: E. Malevich, D. Burliuk, and the musician M. Matrosov.

The old rules must be swept away as quickly as possible and a new concept as brilliant as a bullet must be created!

Confirmed true copy: President of the meeting: M. Matrosov. The secretaries: A. Kruchenykh and E. Malevich.

Ussakidze, 24 July 1913

Published as 'Poetry: concentrated and heated hotbeds', in Flaming the Last Pages of the Past, No. 24 (1913, 1913-1914, St. Petersburg, 24 August 1913). Excerpt published as of late July in Petrograd and Moscow newspapers: See These Reviews.

ARTISTIC CONTRIBUTIONS

- 13** Thomas Baldischwyler
- 21** Mareike Bernien und Kerstin Schroedinger
- 28** Nine Budde
- 32** Robert Burghardt
- 34** Fox Hysen and Susanne M. Winterling
- 38** Nicholas Matranga
- 40** Ruth May
- 44** Avigail Moss
- 48** Andreas Müller
- 50** Johannes Paul Raether
- 54** Jessica Sehr
- 60** Amy Sillman
- 64** Dimitry Vilensky
- 68** Peter Wächter
- 74** Susanne M. Winterling



De Look
De Color
De stijl



De foto's zijn gemaakt door de fotograaf van de band.



DICKHEAD



Fig. 1. Dougherty, 1970.

D is for Dickhead

D is for Douchebag

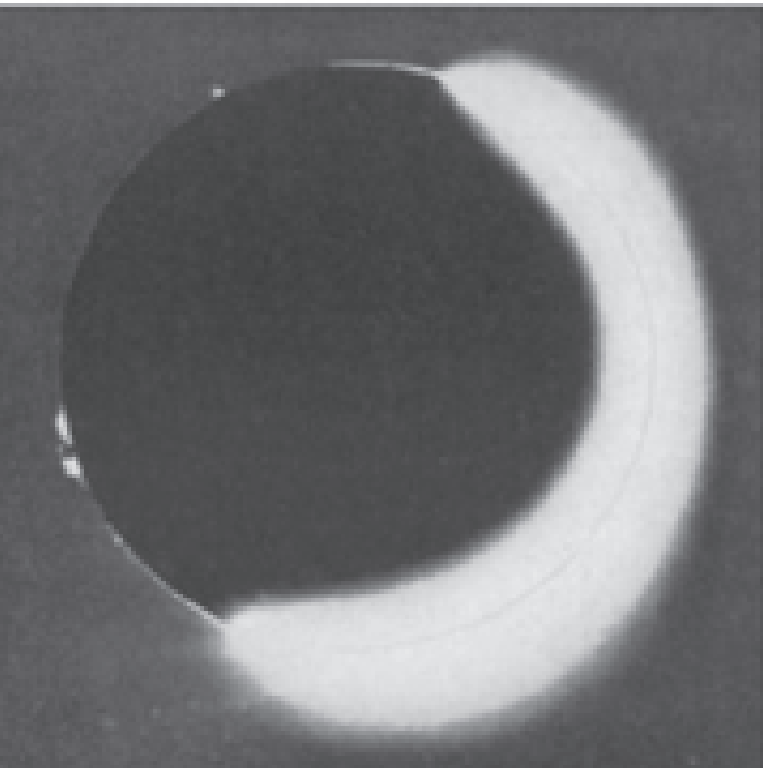
D is for Darkness

Victory Over The Sun

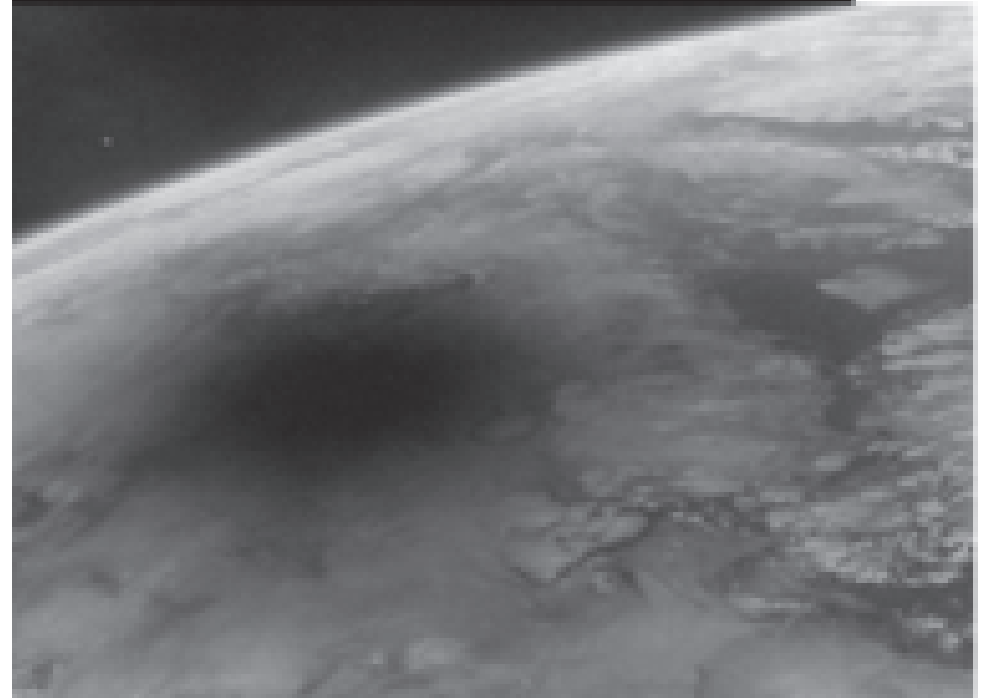
Thomas R. B. Taylor

Transcribed by Google

BETWEEN TWO ECLIPSES



April 17, 1912





Exterior walls of houses appear but
the windows go toward the inside
in a strange way as if they are pipes
drilled through the walls. Many
windows, placed in irregular rows
and they seem to be moving in a
suspicious way.



THE NEW ONES: We shot into the past

THE COWARDS: Was something left?

THE NEW ONES: – not a sign

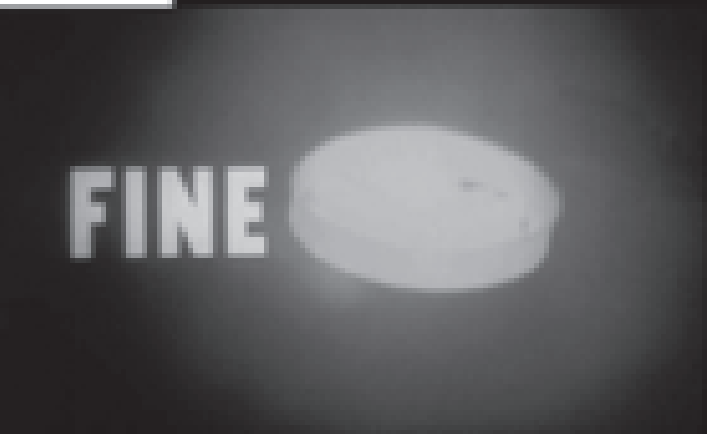
THE COWARDS: – Is emptiness deep?



Everyone breathes lightly and many don't
know what to do with themselves because
of that extraordinary lightness. Some tried
to drown, the weak ones went mad, saying
we might become terrible and strong you see

That oppressed them





August 21, 1914

I didn't obey the fathers, and I'm not like them

Eclipse of 1912

as found, filmstill, Barnien/Schroedinger, 2009

Eclipse of 1909 as seen from ISS MIR

Où git votre sourire enfoui?, filmstill, Pedro Costa, 2001

Sans soleil, (Vertigo), filmstill, Chris Marker, 1984

Victory over the sun, Aleksei Kruchonykh, 1913

Eclipse of 1909

3D cinema, ca. 1950

2001 - A space odyssey, Stanley Kubrick, 1968

Sans soleil, (Vertigo), filmstill, Chris Marker, 1984

Victory over the sun, Aleksei Kruchonykh, 1913

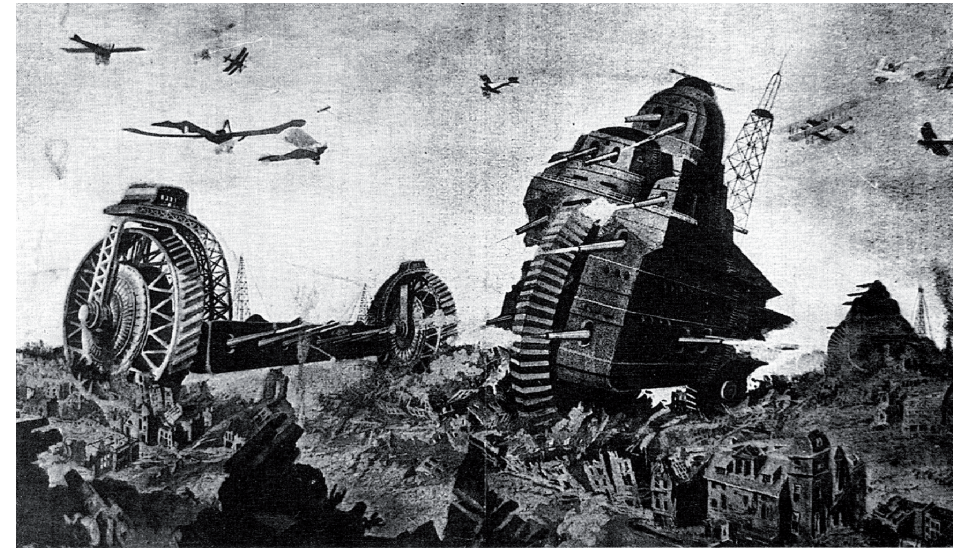
L'eclipse, filmstill, Michelangelo Antonioni, 1962

Kazimir Malevich, 1916

Eclipse of 1914







[The Angel's] eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned towards the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

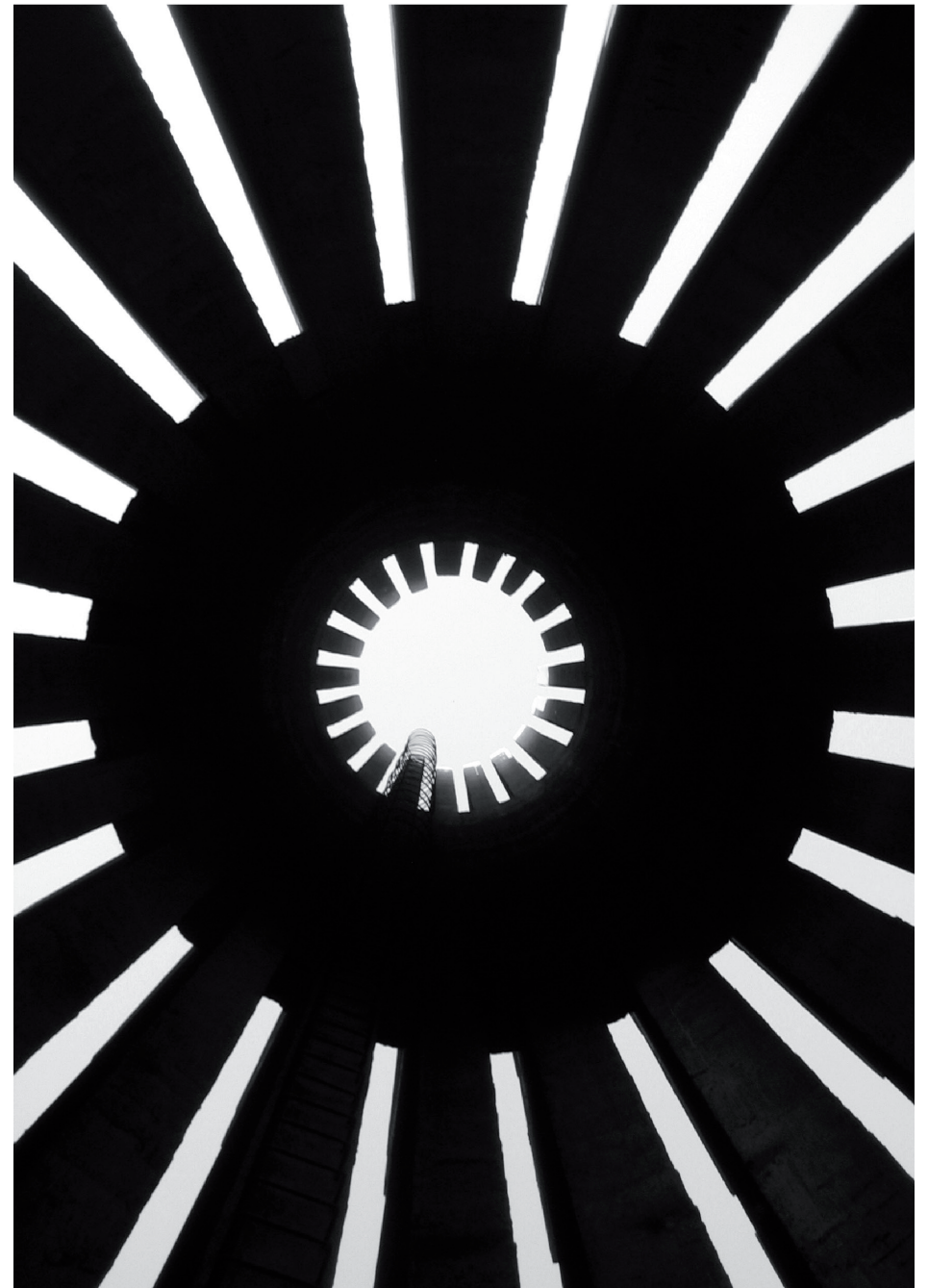
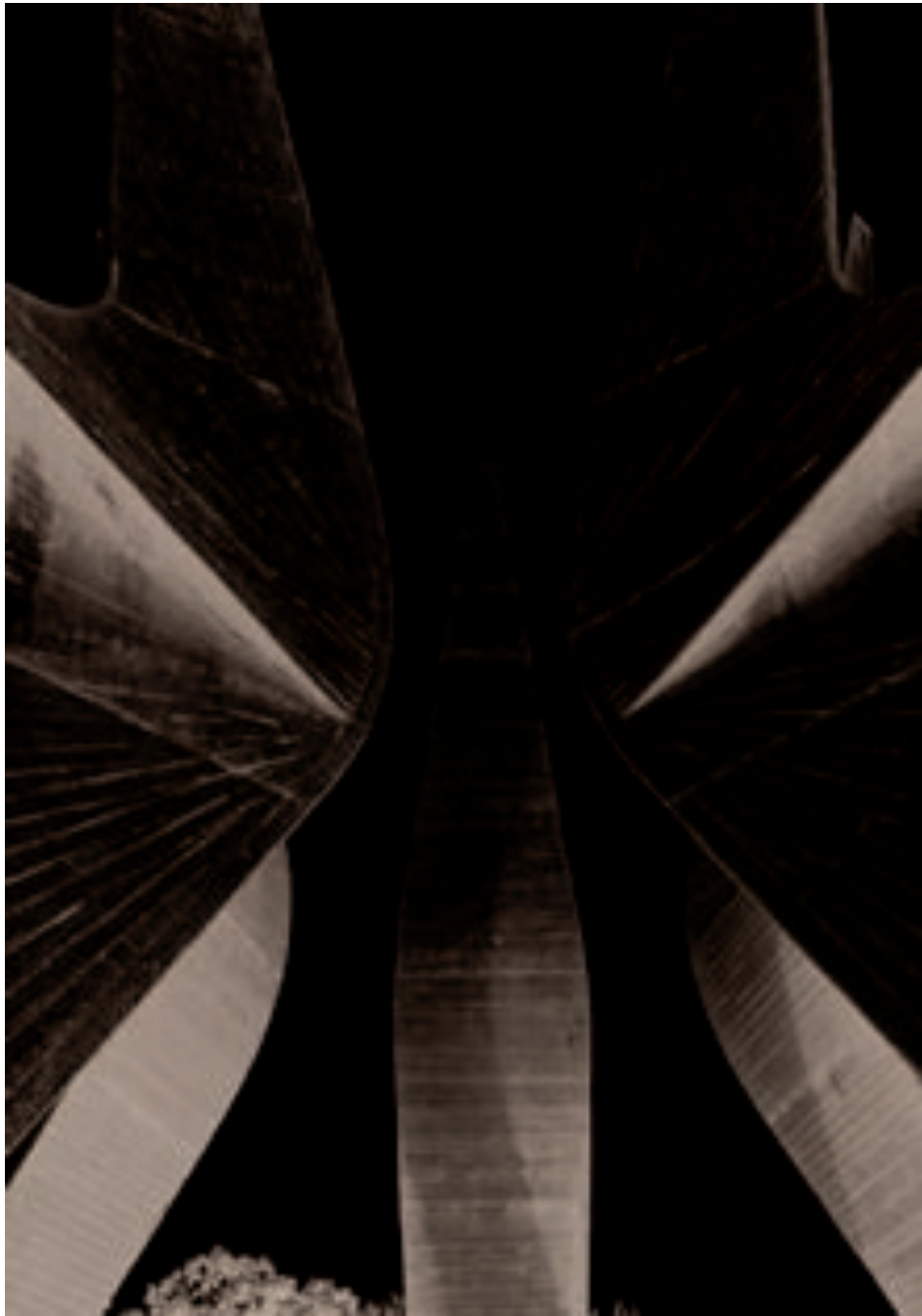
Walter Benjamin - *'Theses on the Philosophy of History'*, p. 249

The storm called progress (or sometimes otherwise called capitalism) has turned 20th century social housing into ruins, into booty for accumulation. Once symbols of progress themselves, they have become debris, symbols of social engineering and totalitarian urbanism.

I would like to bring those ruins into contrast with other ruins. Monuments of the revolution in former Yugoslavia, that has developed a very specific, abstract and idealistic memorial language - embracing the coming socialist society.

Images:

1. *Elephant and Castle Estate London. demolished in 2010*
2. *Painting: Ueberfall der reisenden Festungen der Zukunft auf die feindliche Stadt 1916*
3. *Monument, Kosmaj, Serbia*
4. *Monument, Kozara, Bosnia*



FH: We started out talking about the dark side of the moon as the way I experienced "Victory over the sun", which is not just a response to the opera itself but also to the scene surrounding the play and to the contextual history. Do you think this is a phenomenological response? The dark side of the moon invokes a certain violence, it is a dark force, reductive. Also, there are more creative possibilities here in the mind than if we compare it to the bright side of the moon easily recognizable.

SMW: the dark side of the moon is a response, a reaction, we are longing to the power of the sun but at the same time know about its failure and we imagine the part that is left out and ignored by "Victory over the Sun" in a dark reality and a glowing in its shadows like bio-fluorescent algae. Shadows as a reality seems to be a more carved out approach than their fussy wanna be accomplices in glamorous light which on their own could not just exist as such. The times changed... ohhh don't neglect the times in between they are under our skin we experienced them. Maybe this sounds like a crazy approach even to call it phenomenological but one could also say a victory over the sun is in the first place a hybris.

FH: We can think of the sun as an object, an object that is life giving, the sun also makes seeing other objects possible. (It's a relationship, one object validates another) But the on the dark side of the moon there are also objects...objects which exist despite the sun. „Victory over the sun“ is a real (as opposed to metaphorical) incarnation the dark side of the moon and of course there are objects that come out of this, one example being Malevich's black square.

SMW: Funny to me that I somehow named this document darkside of the victory and its actually dark side of the moon. I also imagine that the victory over the sun is a sad goal if taken as an image so the real interest is its actualization maybe as overcoming art as a commodity or egoshooter gameplace.

When you talk about it in that way I wanna object and say the dark side of the moon is one that has a necessity; the moon would not be as bright if it would not be surrounded by darkness thats why to me its less a journey but a necessity as a cheesy example: looking at these guys lovers and wives the other places in their life where they draw energy from or found mirrors of reflection and opposition: its our perspective that we never had these wives in the spotlight

Malevich's square draws more in a broader sense, an opener as well, so there is loads to talk about but first another image because its related to practice and the mechanical, technical view these guys were promoting. If the camera lenses are the view onto the world we can try seeing from the inside and the lenses/shutter as an opening. It is the shape of the full moon at one point and everything around dark.

To really have the victory over the sun as a desire/goal seems also to render the 3D space flat again.

FH: The dark side of the moon as a kind of beacon, a reverse projection of light. It feels like what comes into my mind when i read your description of the inside of the camera, or for me, since i dont have much relationship to photography, its more like the inside of my brain or my eye, more viscus and scary. What Im talking about reminds me now of Kristeva's descriptions of the deject.

SMW: Somehow it might not be so interesting to narrow it to a certain structure...like this needs this...it is more interesting what dynamiques are at work given these powers and relations. The example with the shutter is appropriate to me not just because of the connection to photography but to the mechanical apparatus in general which the way i understood is a huge part in the opera and maybe seen as a metaphor rather a tool to imagination than a restriction maybe as you are a painter you could imagine from inside the paint bucket...no sorry i am kidding but ist a way of taking the enabler as part of the production...including it in. Maybe because the brain or my eye is not so scary to me.

Notes begin below:

Doing 1, Scene 1.

- Two Futurian strongmen rend the curtain.
- The First strongman slowly leaves.
- Nero and Caligula in one person appears. He has only a left arm, raised and bent at a right angle.
- He stands motionless in a noble pose, then sings. While he is singing the 2nd strongman leaves.
- The Traveller Through All Centuries in ah airplane wheels-- he is wearing pieces of paper with the inscriptions Stone Age, Middle Ages, And so on... Nero into Space.
- Nero furtively casts glances through a lorgnette at the wheels of iron.
- He exits half-turned towards the audience.
- He takes off his boots and leaves.
- A Certain Person with Bad Intentions crawls in and listens.
- To the Audience.
- The Certain Person shoots, Traveller drives off and shouts.
- Certain Person falls down and covers himself with his rifle.
- A futurian machine gun appears and stops by the telegraph pole.
- Bully enters, rambles around and sings.
- The Certain Person attacks and silently shoots his rifle a few times.
- Runs away and comes back in a minute.
- The enemy drags himself away by the hair and crawls off on his knees.
- Shows a footballer's technique.

Scene 2.

- The enemy troops march in Turkish costumes-- one in every hundred is lame-- with lowered flags. --Some of them are very fat.
- One of the warriors steps forward and gives the Certain Pearson with Bad Intentions flowers-- he tramples them.
- Starts a fight with himself. Singers enter in sportsmen's costumes and strongmen. One of the sportsmen sings.

Scene 3

- The Funerarians enter. Their upper half is white with red, the lower is black.

Scene 4

- The sun Carriers enter-- they are so crammed that the sun is not visible.

Doing 2, Scene 5

- The "Mottled Eye" appears.
- He runs off as if watching the skull.
- The new enter from one side and the Cowards from another.
- Disturbed-- as he was sleeping-- the fat man enters.
- He hides it.
- Leaves.

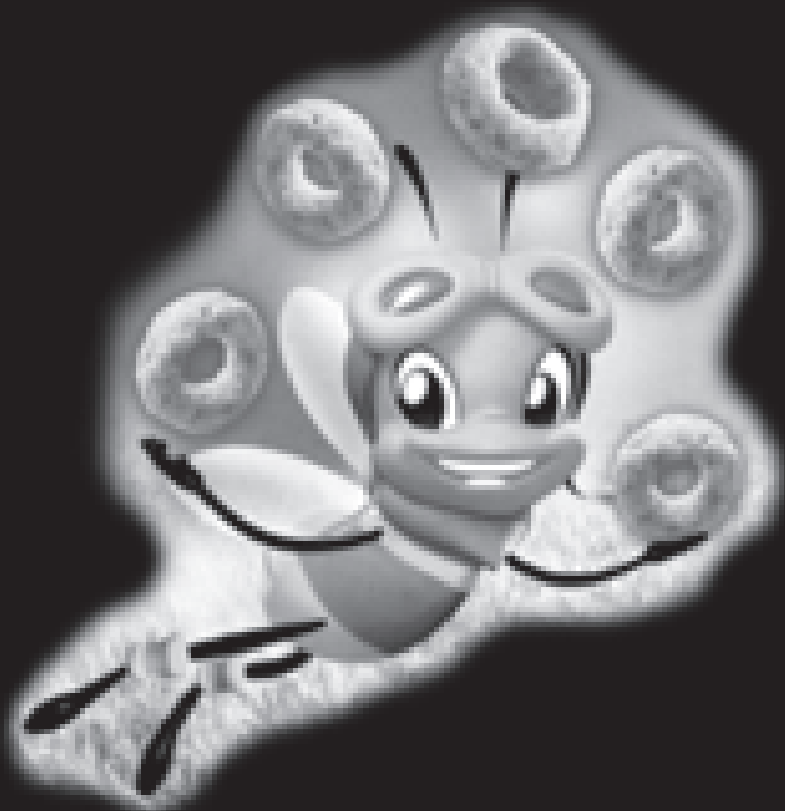
Scene 6.

- He climbs up somewhere.
- The old resident Leaves.
- Looks at the section of the clock: the tower the sky the streets-- all the tops facing downwards as if in a mirror.
- Leaves.
- Fat Man from the window.
- Leaves through the top window.
- Noise of a propeller offstage. A young man enters running: frightened he sings a petty bourgeois song.
- The noise of a propeller is heard.
- Sportsmen walk marching parallel with the buildings.
- An extraordinary noise-- an airplane crashes-- a broken wing is visible on the stage.
- After the crash some rush over to the plane while other watchers say.





**“roads
from all
directions
converge
here!”**



...and the leviathanic
sandbanks before the
bell...

“...take your seats in
the cloudbanks and
treetops...”



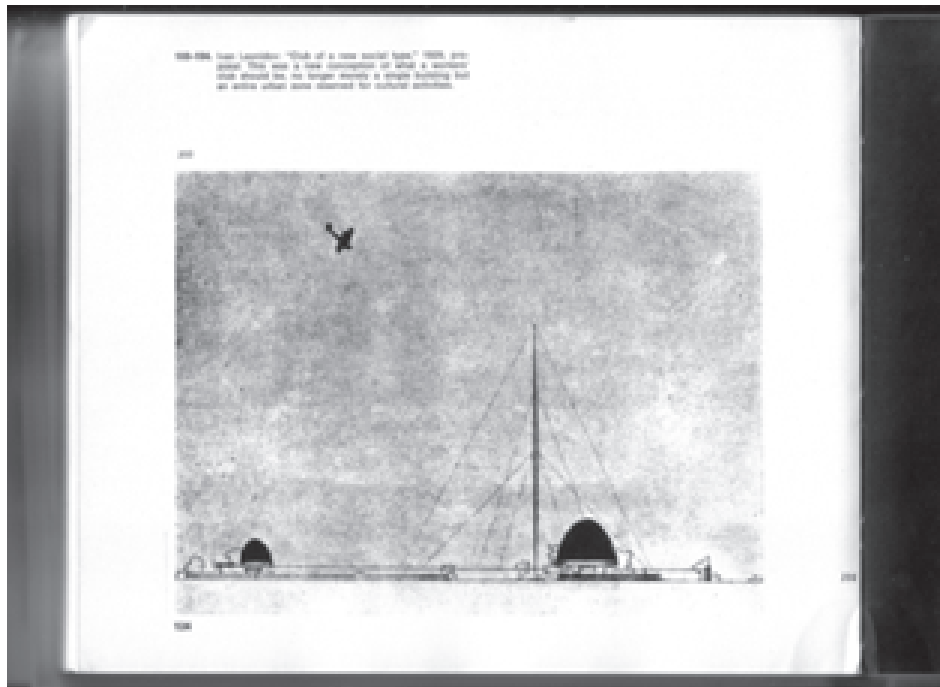
...sounds reaching
from the trumpet
will fly to you...



...the spores of
'Futureville' will
fly into life..."*



*V. Kheislikov, Prologue, Black-Craft Nine-Drops



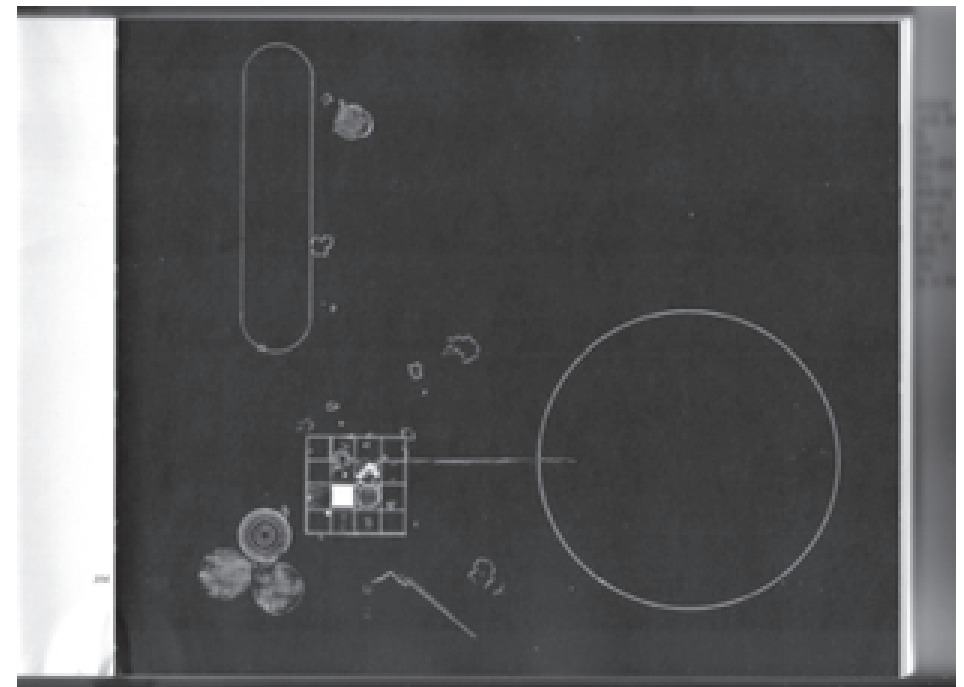
S. 274:

Sources of Illustrations

We have seen that although the Soviet architects of the twenties produced innumerable studies and proposals, the economic difficulties of the times made it impossible for them to complete more than a few of these.

Time has passed. The buildings that were erected have suffered the effects of weather and war. Some have been demolished, others have been radically transformed. Photographs taken thirty years ago have frequently disappeared, like the originals of many drawings, including those of Ivan Leonidov that were destroyed during World War II in the fire that consumed his home.

For all these reasons it has more often than not been necessary to employ not photographs of the actual drawings, but reproductions of varying quality that appeared in contemporary Soviet architectural reviews: *Sovremennaya Arkhitektura*, *Stroitel'naya Promyshlennost*, *Sbornik M.A.O.*, etc. These purely technical considerations necessarily affected my choice, though I would have preferred to use the architectural quality of the work itself as my sole criterion.



Anatole Kopp: „Town and Revolution. Soviet Architecture and City Planning 1917-1935“, New York (Georges Braziller), 1970,

S. 124-125. Originalausgabe „Ville et Revolution“, Paris (Éditions Anthropos), 1967.





<<<

*„You know Olivier Messiaen?
He had the colourful ear! He could see sounds. His whole live
he could do that but he was pressured by the people around
him to make compositions that are easy to understand.“
He always wanted to realise his Opera of Colours besides a lake.
But until his death he never did. He was a genius!
He died without the knowledge about Scriabin's synesthesia!!
His whole live he was never sure if his thoughts might be something
totally mad...
Without knowing that they exist as a science on earth!”*

Franco Pellini (contemporary argentinian composer)

**Another reason could be also the war and his imprisonment in 1940 under Goebbels in
Görlitz, Germany. (Anmerk. d. Aut.)*

>> Das Fliegende Unbehagen (The flying madness)

>> 142 Flying-Schedule for Luxemmer Osterspiel (1583) with sketches for stage direction from the
towns chronicler Reinward Cysat, who staged the Easter Play for the first time, since it was established
for at least a hundred years, before that he had participated as an actor, indeed in the role of
Mother Mary, due to the fact that only male actors had been allowed. The play happened during
two days and each one took eleven hours without a pause. (After a contemporary Drawing)

>> The Jewish Easter Day in the studio of the painter N.I. Rubin
(1st sitting: N.I. Rubin, O.W. Rosencranz, A. Louné, W.W. Komenski, standing: I.A. Puri, W.W. Malokov
with a Portrait of the painter G.I. Jashukov)

>> Questions and Answers (1 + 2)

>> 2
Wladimir Malokowski, 1913

>> M.W. Maluchin, color label (Farbtabelle), um 1923

>> Concept for a possible logic of a sensorical input translated into notation

>> Three women in conversation

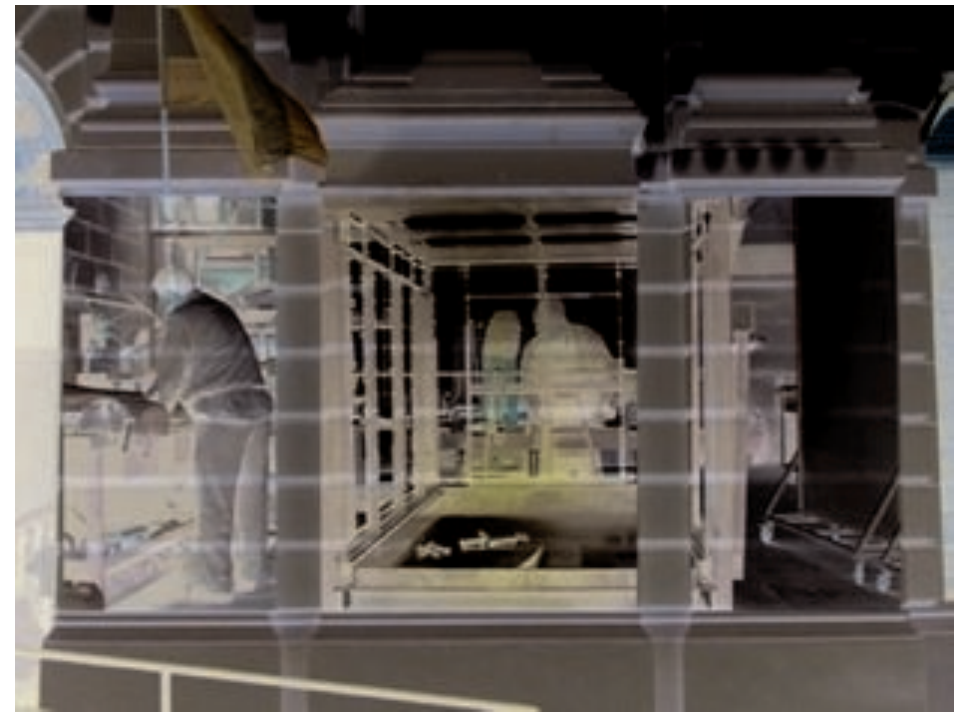
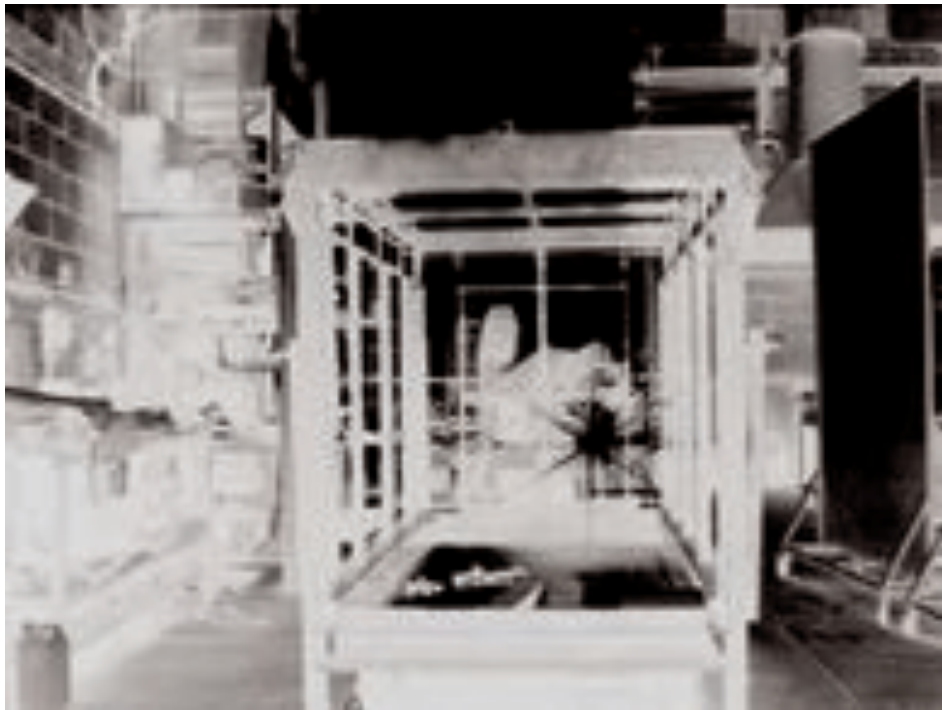
>> Generated Subtitle on the floor (1 - 3)

>> GOING TO WORK, AT WORK, WORKS OUT
_____ (sound and sensor data, sketch)

>> Rio dela Plata, Corrientes (Argentina, South America)

<<< In the argentinian fabric
<< Realities Argentina (publicspaceperformance, video -
+ soundinstallation)
<< John Cage - Water Walk, 1960
<< „Die Reinform von Politik“- Performance 2006, Dauer ca. 4h

http://www.jessesehrt.de/images/elMedidaDeTrabajadores.mp3
http://www.jessesehrt.de/images/elMedidaDeTrabajadores.mp3





In this issue:

THE DRAMATIS PERSONAE OF
ALEKSEI KRUCHENYKH'S 1913
LIBRETTO FOR THE RUSSIAN
CUBO-FUTURIST OPERA,
"VICTORY OVER THE SUN"



LEFT TO RIGHT: NIKOLAI KRUCHENYKH (LIBRETTO), ALEXANDER (LIBRETTO),
PAVEL FILANOV, PAUL SOROKIN, ALEXANDER (LIBRETTO).

THIS ISSUE OF THE OCL PREPARED BY OCTOBER 2000 FOR THE
SMALL PRESS/ART BOOK SALE AT PLE, by AMY SILLMAN/2000-1-00

NERO AND CALIGULA IN ONE



"EAST AND RIP UP WHAT I HAVE NOT FINISHED!
I EAT DOG!"

CERTAIN PERSON OF BAD INTENTIONS



"NOW, I AM DEAD! AND LEAVE NO TRACE! BUT I HAVE
PUT UP A MONUMENT TO MYSELF! I AM ALSO NOT
STUPID. I AM THE FIRST TO GET A MONUMENT."

THE AVIATOR



(AFTER PLANE CRASH)

"I AM ALIVE! ONLY THE WINGS ARE A BIT
RUFFLED, AND ONE OF MY SHOES, TOO..."

IT IS ESSENTIAL



IN ALL
CULTURAL FIELD

AS WELL AS IN ART



to reject all

THE DEMOCRATIC ILLUSIONS

THE VESTIGES AND PREJUDICES



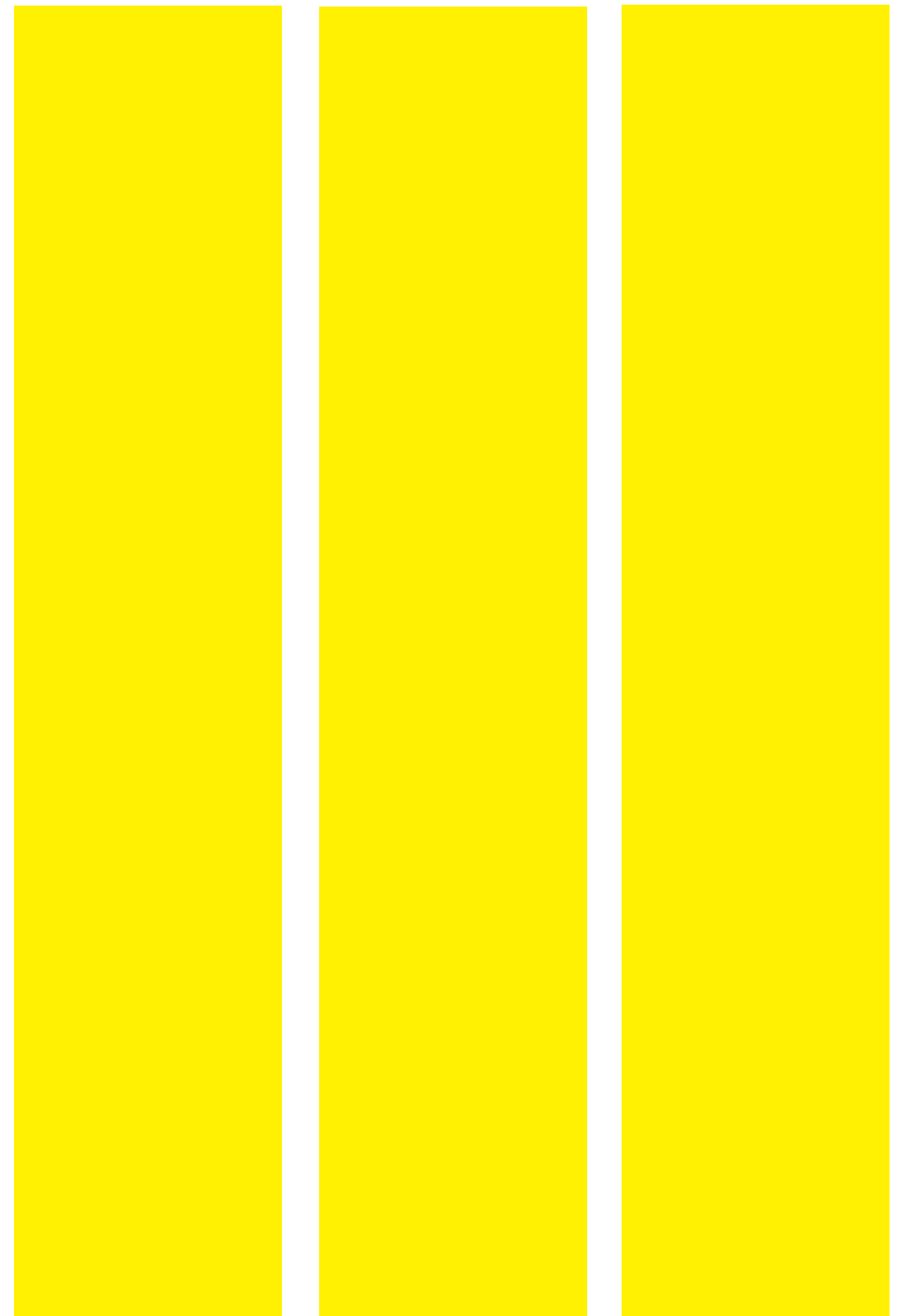
THAT PERVADE



of the
bourgeoisie









The tonnage norms particularly piqued Khrushchev's peasant common sense...His choice complaint...had to do with a Moscow chandelier factory: the more tons of chandeliers the plant produced, the more workers earned in bonuses. The chandeliers grew heavier and heavier, until they started pulling ceilings down. They fulfilled the plan, admitted Khrushchev angrily, "but who needs this plan? To whom does it give light?" – Time Magazine article "Borrowing from the Capitalists," 12 February 1965

Хлюстра - люстра в момент падения. – Алексей Крученых
(A shatterlier is a chandelier in the moment when it's falling. – Aleksei Kruchenykh)



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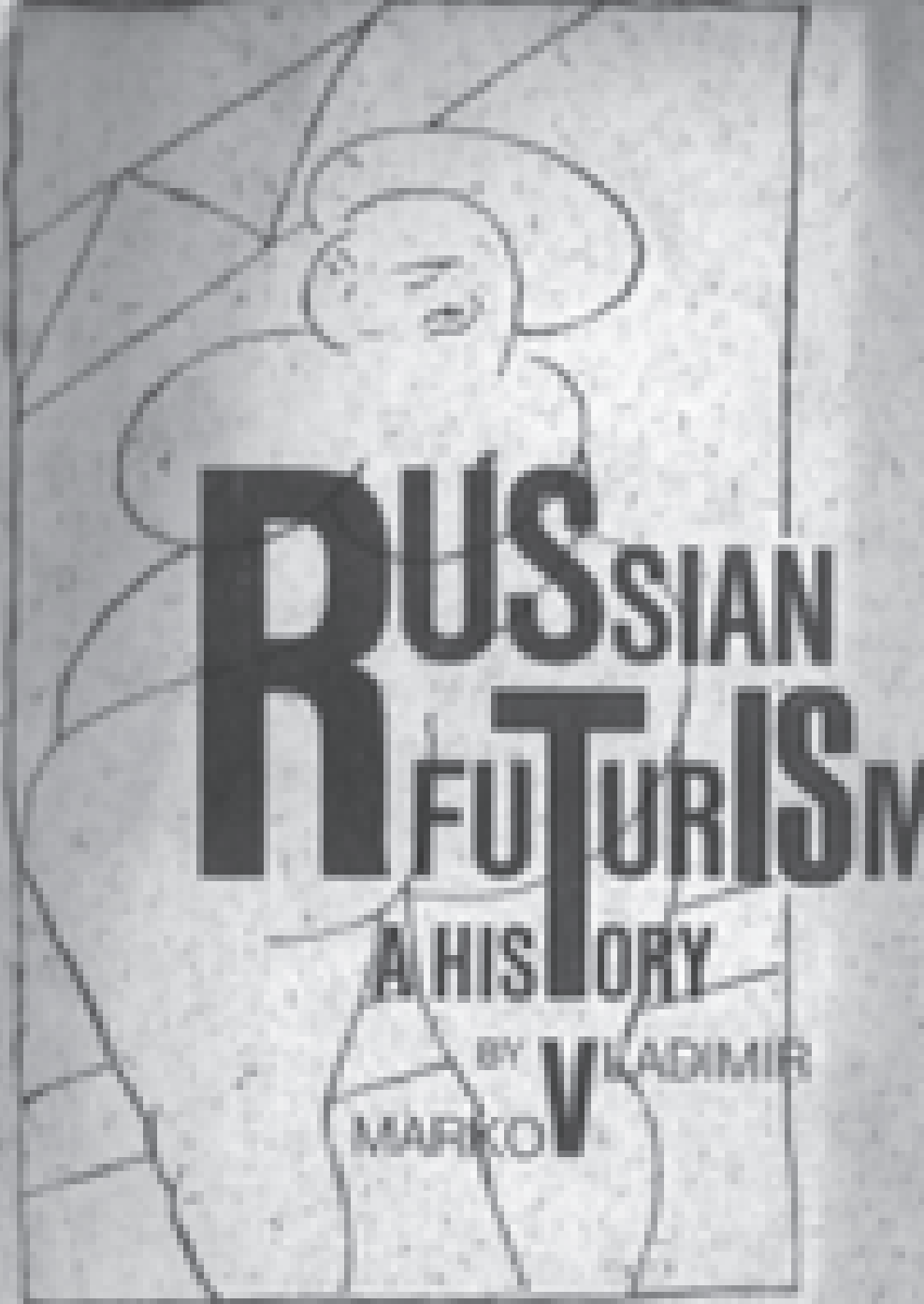
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Wanderer

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COLLOPHON

Editors:

Eva Birkenstock, Nina Köller
and Kerstin Stakemeier

Design:

Schroeter und Berger

Print:

Druckerei Schöpfel *Weimar*

Cover image:

Ruth May



