

VOLUME ONE

1. THE APPEARANCE

The audience was offered invitations for an action titled “The Appearance”. When all the invitees gathered (30 persons) on one side of a field, five minutes later two participants of the action appeared from the forest on another side. They crossed the field, approached the audience and distributed papers (“Documentary verification”) to certify one’s presence at “The Appearance”.

Moscow, Izmaylovskoe field,
13th March, 1976

A.Monastyrski, L.Rubinstein, N.Alexeev, G.Kizevalter.

Viewers and participants:

A.Abramov, M.Saponov, I.Golovinskaya, V.Chinaev, N.Panitkov, N.Nedbailo, R. and V. Gerlovin, A.Rabinovich (?) +20 other.

2. LIEBLICH

Invitation papers distributed prior to the action offered to visit “Lieblich”. Before the audience’s (20 persons) arrival an electric gong was buried in snow and stayed there ringing even after viewers and participants left the field.

Moscow, Izmaylovskoe field,
2nd April, 1976

A.Monastyrski, N.Alexeev, G.Kizevalter.

St.Andre, O.Etingof, N.Panitkov, V.Gribkov, R. and V. Gerlovin, O.Yakovlev, L.Merkushova’s father, L.Merkushova, V.Veshnevsky, V.Skersis, A.Anikeyev, I.Pivovarova, V.Miturich-Khlebnikova, M.Konstantinova +5 other.

3. THE TENT

Twelve stylized paintings of size 1x1 m each created by N.Alexeev were stitched into one cloth and put up like a tent in a forest not far from Moscow.

Moscow region, Savyolovskaya railway line, Depot station.
2nd October, 1976.

N.Alexeev, M.K., A.Monastyrski, G.Kizevalter, N.Panitkov, V.Miturich-Khlebnikova, Sht. Andre.

4. THE SLOGAN – 1977

A piece of red cloth (1 x 10m) was hung between two treetops on a hill. Inscription in white stenciled letters said: “I DO NOT COMPLAIN ABOUT ANYTHING AND I ALMOST LIKE IT HERE, ALTHOUGH I HAVE NEVER BEEN HERE BEFORE AND KNOW NOTHING ABOUT THIS PLACE”. (a quote from A.Monastyrski’s book “Nothing happens”).

Moscow region, Leningradskaya railway line, Firsanovka station.
26th January, 1977

A.Monastyrski, V.Miturich-Khlebnikova, N.Alexeev, G.Kizevalter, N.Panitkov, M.K., A.Abramov.

5. THE BALLOON

Pieces of colored calico were sewn to form an envelope for the balloon (4 meters in diameter). Later in the forest, out in the rain, we inflated toy balloons and stuffed the big one with them. The whole process took 6 hours. After the balloon was finished, we put inside it a ringing alarm clock and let the whole haystack-shaped thing to drift down the river Klyazma.

Moscow region, Gorkovskaya railway line, Nazaryevo station.
15th June, 1977

A.Monastyrski, N.Alexeev, G.Kizevalter, L.Veshnevskaya, A.Abramov, M.K.

Madis Kolk, I.Bigniamini +1

6. THE COMEDY

The viewers who had received invitations (10 persons) gathered on station Lobnya and were met by one of participants of the action (estimated time of travel by train – 40 minutes). After reaching village Kyevy Gorky by shuttle bus (estimated time – 20 minutes) and crossing the forest (10 minutes), the audience found itself on one side of a field. Two other participants appeared on its opposite side. One of them, who was noticeably taller, wore a long loose ochroid robe. The other participant in casual clothes went behind him, carrying the tails of the robe. When the distance between them and the audience reduced to 80 meters, the man in the robe stopped, facing the audience. The other one in casual clothes crawled under the overall and in such way they proceeded towards the audience. When they were 25 meters away from the viewers, the robed participant lifted the robe's tail and it became clear that the second one had been gone. Then the first participant turned right and disappeared in the forest.

Moscow region, Savyolovskaya railway line, field near village Kyevy Gorky.
2nd October 1977.

A.Monastyrski, V.Miturich-Khlebnikova, N.Panitkov, N.Alexeev.

I.Kabakov, V.Mochalova, E.Gorokhovskiy, S.Shablavin +8 other

7. THE LAMP

On a hill near Zagorsk in the twilight an electrical street-lamp was strung up between treetops, its sides covered with purple glimmer. Underneath it had a red balloon, serving as sail. The whole construction revolved and swung in the wind. Purple flashes of various intensity and timing could be seen from a distance up to two kilometers. There were no other light sources within eyesight.

(The weather stayed sunny and calm for several days before and after the 15th of November. That specific day turned out to be unexpectedly gloomy, snowy rain poured).

Moscow region, Yaroslavskaya railway line, Kalistovo station.
15th November 1977

A.Monastyrski, N.Alexeev, I.Yavorsky, I.Pivovarova.

8. THE SLOGAN – 1978

A piece of navy blue cloth (1 x 12 m) with white stenciled letters was hung on riverbank. The inscription said: "I WONDER WHY I LIED TO MYSELF THAT I HAD NEVER BEEN HERE AND WAS TOTALLY IGNORANT OF THIS PLACE – IN FACT, IT'S JUST LIKE ANYWHERE ELSE HERE, ONLY THE FEELING IS STRONGER AND INCOMPREHENSION DEEPER".

Moscow region, Belorusskaya railway line, near the city of Zvenigorod.
9th of April 1978

A.Monastyrski, N.Alexeev, I.Yavorsky, V. and L.Veshnevsky, G.Kizevalter

9. THE THIRD VARIANT

The invited audience (20 persons approx.) gathered on one side of a field. On their right, 50 meters away from the viewers, one participant appeared, dressed in purple robe. He walked along a line parallel to viewers and lied down into a pit, thus disappearing from sight. Three minutes later his figure appeared from another pit, 30 meters to the left from the first one. He wore the same purple robe, but with a red balloon instead of head. He then pierced the balloon with a stick, and it burst into a cloud of white dust. The now headless man lied back to the pit from which he had appeared moments ago. At the same time he rose from the first pit (30 meters to the right), this time in casual clothes, and left for the woods in the same direction from which he had emerged in the beginning of the action.

Moscow region, Savyolovskaya railway line, near village Kyevy Gorky.
28th May, 1978.

A.Monastyrski, V.Miturich-Khlebnikova, N.Panitkov, N.Alexeev, M.K.

I.Kabakov, V.Mochalova L.Talochkin, S.Bordachev, V.Veshnevsky, A.Urusov, A.Rokhlis +10 other

10. TIME OF ACTION

In a forest not far from the field's edge a reel with seven kilometers of white rope was hung between two trees. The reel was hung in such a way that it could not be seen from the opposite side of field where in a distance of 200 meters through broken ground one end of the rope was drawn and where the audience (20 persons) and two participants of the actions were waiting (the third participant stood by the reel in the woods).

From 13:30 to 15:00 (an hour and a half) the participants and some of the audience in turns were hauling upon the rope. As its other end had not been attached to the reel, the rope was completely extracted in process.

Moscow region, Savyolovskaya railway line, near village Kyevy Gorky.
15th October, 1978

A.Monastyrski, N.Alexeev, N.Panitkov, A.Abramov.

L.Sokov, L.Bazhanov, F.Infante, I.Zatulovskaya, L.Talochkin, I.Chuikov, I.Pivovarova, P.Pepperstein, V.Mochalova + 5 or 6 other.

11. THE PICTURES

144 envelopes crafted from white and coloured paper were interfolded and compiled into 12 sets of 12 envelopes each (the largest one 40x42 cm in size, the smallest 13x8 cm). Each envelope contained a description of shape-generating points of the happening, according to the following paradigm: 1 – guidelines for the audience, 2 – timeline of the whole action, 3 – setting, 4 – weather, 5 – color of the envelopes, 6 – sound, 7 – phenomenon, 8 – end time of a gesture (action), 9 – the audience's reaction, 10 – meaning of a gesture (action), 11 – interpretation, directive, 12 – factography. These sets were distributed among invited guests who had gathered on the field (30 persons, 12 of them received sets). While the viewers were unsealing the envelopes and arranging them in a line on the snow (approx. 50 meters long), three participants crossed the field and disappeared in woods on the opposite side. After

reading inscriptions on the envelopes the viewers folded and pasted each set of envelopes to form 12 colored “framework” pictures: the largest envelope on the bottom, a smaller one on it and so on. All of the inscriptions, except for factographic text (i.e. place and time of action, list of participants etc), became hidden under envelopes. Later these pictures were distributed among the audience as factual certificate of the action.

Moscow region, Paveletskaya railway line, Rastorguyevo station, Sukhanovo park

A.Monastyrski, N.Alexeev, N.Panitkov, I.Yavorsky.

I.Kavakov, M.Miturich-Khlebnikov, R.Arutyunian, R.Gerlovina, V.Sokhransky, V.Nekrasov, E.Gorokhovskiy, I.Pivovarova, V.Dobroselsky, V.Mochalova, I.Bakstein, B.Groys, N.Nikitina, L.Sokov, I.Chuikov, I.Golovinskaya +12 or 15 other.

***unnumbered* THE TWINS**

The invited viewers were brought by three participants to a field and positioned in 50 meters’ distance from a forest. Then two participants moved away from the audience and relocated 200 meters to the left. At the same time the third participant moved to the same distance to the right. Then one of the two men on the left side (let him be called “the first man”) disappeared in the woods. The second one on the left advanced 20 meters towards the audience.

In 5 minutes 20 seconds (after traveling 400 meters to the right through the forest, invisible to the audience) the first participant went out of the forest on the right and stopped some 5 meters away from the third man. They both moved another 20 meters towards the audience, parallel to each other and line of the forest, and the first man disappeared between the trees again. The third participant advanced 20 meters along the forest towards the viewers.

In 4 minutes 50 seconds (after traveling 360 meters leftwards through the woods) the first participant appeared on the audience’s left and, after repeating the original movement with the second man, disappeared in the woods. The second participant advanced 20 meters along the forest towards the viewers.

In 4 minutes 20 seconds (320 meters rightwards) the first participant appeared on the audience’s right and, after repeating the original movement with the second man, disappeared in the woods. The third participant advanced 20 meters along the forest towards the viewers.

In 3 minutes 50 seconds (280 meters leftwards) the first participant appeared on the audience’s left and, after repeating the movement with the second man, disappeared in the woods. The second participant advanced 20 meters.

In 3 minutes 20 seconds (240 meters rightwards) the first participant appeared on the audience’s right and, after repeating the movement with the second man, disappeared in the woods. The second participant advanced 20 meters.

In 2 minutes 50 seconds (200 meters leftwards) the first participant appeared on the audience’s left, repeated the movement and disappeared in the woods.

In 1 minute 00 seconds (160 meters rightwards) the first participant appeared on the right and disappeared in the woods again. The third advanced 20 meters.

In 1 minute 50 seconds (150 meters leftwards) the first participant stopped and waited for the second one to approach him. Then both of them entered the forest simultaneously with the third man who was 80 meters away from them to the right.

After all three had disappeared, the first man came out of the forest at the audience’s right, 80 meters away from the location where he had entered the forest. Thus, he appeared where the third participant had entered.

Following the first man at 8 meters’ distance, the fourth participant appeared from the forest, where he had been sitting before the audience’s arrival and in course of action.

Then he distributed copies of this text among the viewers.

Moscow region, Savyolovskaya railway line, near village Kyevy Gorky.
6th May, 1979.

A.Monastyrski, V.Mironenko, S.Mironenko, A.Sumnin, G.Kizevalter

12. SCENE OF ACTION

1. Field work

The invited guests (30 persons) gathered on a field's verge and were offered to pose for a slide film in process of their sequential advancement along a straight line across the field towards a forest on its opposite side (path length 350 meters). The line was marked with small cardboard circles on the ground, each having numbers of appropriate position (#1 being the nearest, #15 the farthestmost from original position for shooting). These positions divided the line into equal sections of approximately 23 meters each. After approaching these positions, the viewers were to turn and face the initial position (where the camera was located), hold for 5 seconds and proceed (for detailed plan of field work see appendix #2). Filming of each viewer began after the previous one had disappeared in the forest on the opposite side of the field. After 15 viewers had been filmed this way, an additional shooting was undertaken (partially on the same day, partially on the 13th of October, 1979).

1. The Curtain

Before the shooting began, a curtain of purple cloth (2 x 3 m) had been set between positions 13 and 14 (i.e. 300 meters away from the initial position). When the first viewer was to approach the curtain, it remained folded and shifted leftwards. The viewers were instructed to approach and unfold the curtain in order to hide the initial position from sight (i.e. a viewer behind the curtain is invisible to the audience). On the curtain's inside there was an attached inscription which prompted to replace the previous viewer in the pit (it had been dug beforehand near position 14; one of the action's participants had been lying there with a camera when the viewers arrived). Therefore, a viewer behind the purple curtain, invisible to others at initial position, replaced another man lying in the pit, while the latter returned to the curtain and folded and moved it back to the left again (there was another inscription on the curtain's inside prompting to do so). Then he photographed the one lying in the pit, gave him the camera and proceeded to the two remaining positions (14 and 15).

After being photographed at each of 15 positions and partaking in the Curtain action, the viewers in turns proceeded to the forest. There, on a scoreboard attached to a tree, they found a schemed plan of viewers' filming, plan of additional filming, and also a sequence of slide films and setting of black-and-white exposition to be compiled after the filming (see appendix 2 for full text). One of the action's participants stood by the scoreboard with a recorder and taped viewers' words.

Moscow region, Savyolovskaya railway line, near village Kyevy Gorky.
7th October, 1979

2. Slide film

The photographic material collected in course of filming was compiled into slide film (see appendix 3) and a black-and-white exposition (see appendix 2, section 7). After the demonstration of the slide film audio commentaries were auditioned (see appendix 4). Then additional sequence of slides and audio commentaries collected on the 7th of October followed.

Moscow.
31st October, 1979

A.Monastyrski, I.Makarevich, N.Alexeev, N.Panitkov, E.Elagina.

I.Kabakov, I.Bakstein, V.Mironenko, D.Prigov, O.Vasilyev, E.Bulatov, V.Nekrasov, V.Mochalova, I.Pivovarova, I.Yavorsky, I.Chuikov, S.Gundlakh, A.Anikeev, L.Rubinstein, S.Romashko M.Elagina, L.Bazhanov, A.Filippov, K.Zvezdochetov, V.Makarevich, P.Pepperstein, N.Shibanova + 7-10 others.

13. FOR N. PANITKOV *(Three darkness)*

Footnotes for descriptive text (plan of action)

1. Unaware of the action's plan, Panitkov and V.D. arrive at a snowy clearing in a forest in the daytime. A small hole is dug in the snow and a chair is put inside. Panitkov sits on the chair, other participants cover Panitkov with a board using wooden posts at the hole's corners and bury it under snow. A hill of snow is formed, Panitkov is sitting under it in darkness.
Before the action's start other participants instruct Panitkov to stand up and rise the board above his head when silence falls for the second time (in the course of the whole action there are six radios around, tuned to different waves and working at full volume)
2. When the hill with Panitkov inside is ready, a similar one is built next to it. Inside the second hill V.D. is sitting. (Panitkov is unaware of the second hill, as the noise produced in the course of construction is dampened by radios).
Before the action starts, other participants instruct V.D. to stand up and rise the board above his head as soon as silence falls for the first time.
3. When the hill with V.D. inside is built, Panitkov's hill is covered with black opaque cloth of size no less than 4x4 meters.
4. A black box (sized 2.5 meters in height, 4 in width, and 5 in length) is built over the two hills, using black opaque paper or cloth and ropes attached to trees.
5. When the black box is built, a participant steps in, holding a camera with flare.
All the radios are turned off.
V.D. stands up and rises the board above his head. At the same time the participant with camera makes several photographs, and they both leave the box after destroying the remnants of second snow hill.
Radios are turned on again.
6. Three or four minutes later after two participants leave the box, radios are turned off for the second time.
7. Panitkov, having spent all the time in darkness inside his hill (the first darkness), stands up and rises the board.
8. After unsealing the hill, Panitkov is still surrounded by darkness (the second darkness of the cloth), as the hill is covered with cloth.
9. After dragging off the cloth, Panitkov still finds himself in darkness (the third darkness of the cloth).
10. Further action is undertaken by Panitkov at his own discretion.

Descriptive text

The action's elaborated plan could not be realized as expected. Only Panitkov's hill was built; the black cloth turned out to be too small and failed to produce any darkness when Panitkov had thrown it off together with the board. The darkness of the outer box was penetrated through small holes in the paper.

Moscow region, Rizhskaya railway line, Snegiri station.
17th February, 1980.

A.Monastyrski, N.Alexeev, E.Elagina, S.Romashko, I.Makarevich, I.Yavorsky.

14. FOR A. MONASTYRSKI

Eight participants of the action formed a line at a distance of 15 footsteps away from each other, facing the viewer (A.Monastyrski). The scene laid in snowy field, verging on a forest at one side. A.Monastyrski stood facing the fourth participant at a distance of 20 footsteps from him.
Before the very beginning of the action Monastyrski had been given a tape recorder and instructed to turn on playback at command. Further instructions concerning actions of other participants and Monastyrski were recorded on the tape.
The commands (see appendix) were given to each participant in sequence with an interval, thus the movements of several participants occurred simultaneously while Monastyrski was observing simultaneous movement of the whole group according to a plan unknown to him.

10 minutes after the beginning the first command for Monastyrski followed, requiring him to move from “observation area” to pre-arranged position on primary line of other participants’ initial location. Thus, the preset timing (10 minutes) between the group’s movements and Monastyrski’s movement remained in the course of the whole action and became apparent in the end, when all the participants disappeared in the woods, and Monastyrski moved alone in the field, following commands on the tape (accordingly, intervals between commands for lone Monastyrski were extended).

Walking across the field required demanded much physical effort, as depth of the snow measured up to 60 centimeters.

The participants’ footprints in snow were supposed to copy the prearranged “movement scheme”, but altered it due to natural causes.

The action lasted 30 minutes.

Paveletskaya railway line, Rastorguevo station
16th March, 1980

N.Panitkov, N.Alexeev, E.Elagina, I.Makarevich, V.D., S.Romashko, I.Yavorsky.

15. FOR G.KIZEVALTER

(The Slogan – 1980)

IN THE SPRING ON A FIELD’S VERGE BETWEEN THE TREES A WHITE CLOTH WITH RED LETTERS (950 x 80 cm) WAS HUNG BY G.KIZEVALTER.

Yakutskaya ASSR, near the city of Mirny

A.Monastyrski, N.Alexeev, E.Elagina, N.Panitkov, V.D., S.Romashko, I.Yavorsky, I.Makarevich.

VOLUME TWO

16. TEN APPEARANCES

Ten participants led by action’s organizers gathered in the middle of a vast snowy field surrounded by woods, totally unaware of either the action’s title or what it was going to be like.

Onto a board (sized 60x90 cm) ten reels of sturdy white thread were attached using vertically battered nails, each reel 200 to 300 meters long. Each participant was prompted to grasp one thread’s end and walk towards the surrounding forest, unreeling the thread. The movement was to begin at organizers’ command.

Participants were instructed to walk in a straight line, reach the forest and then proceed into the woods, until losing sight of the field (50-100 m approximately).

Therefore, each participant’s path length measured up to 300-400 meters approximately. Movement across the field and into the forest demanded much physical effort, as the depth of the snow measured up to 50-100 centimeters. Also by preliminary instructions, after finishing his itinerary a participant was to draw out the other end of the thread with a paper attached to it containing factographic text (organizers’ names, time and place of action).

As there were no further instructions, after drawing out the factography a participant was to act at his own will, i.e. either return to the field’s center or leave the scene by walking father into the forest. Eight participants returned to initial position within an hour (I.Pivovarova, N.Kozlov, V.Skersis, L.Talochkin, O.Vasilyev, I.Kabakov, I.Chuikov, Yu.Albert), two left the scene (V.Nekrasov, A.Zhigalov).

Those participants who had come back were given photographs (30x40 cm) glued onto cardboard. Each photo depicted an area of the forest that each particular participant entered in the beginning, and a small indistinct human figure emerging from the woods. All photographs were labeled, each label contained authors’ names, name of the action – “The Emergence” – and the event depicted, for example: “Emergence of I.Chuikov on the 1st of February, 1981”, for each participant respectively.

These photographs were manufactured one week prior to the action: the organizers filmed themselves in “blind zones”, the same where the participants went and came back one week later.

Moscow region, Savyolovskaya railway line, near village Kyevy Gorky.
1st February, 1981

A.Monastyrski, G.Kizevalter, S.Romashko, N.Alexeev, I.Makarevich, E.Elagina.

I.Pivovarova, N.Kozlov, V.Skersis, L.Talochkin, O.Vasilyev, I.Kabakov, I.Chuikov, Yu.Albert, V.Nekrasov, A.Zhigalov.

17. THE PLAYBACK

The action took place in N.Alexeev's apartment. The invited guests sat facing an empty gray wall with two small cassette recorders standing on speakers next to it. For 10 minutes' time these recorders were producing noises of kicks and knocks on the wall. Upon careful inspection one could notice two dents in the wall behind the recorders, produced by hammering on it in the course of recording (it was made on the day before the action). When two these soundtracks came to an end, the third stereophonic recorder was switched on (it was standing next to the opposite wall, hidden from sight by a cloth). It was plugged to speakers under the two smaller recorders. Its soundtrack consisted of noises produced by guests – knocks on the door, clatter, talks (recorded 15 minutes before the action's start) – and the two smaller recorders in the course of action (see appendix for detailed plan).

Moscow,
1st March, 1981.

A.Monastyrski, S.Romashko, N.Panitkov, N.Alexeev, G.Kizevalter, I.Makarevich, E.Elagina.

V.Skersis, S.Mironenko, V.Mironenko, Yu.Albert, V.Zakharov, N.Zanegina, D.Prigov, V.Kara-murza, N.Kozlov, I.Yurno, I.Pivovarova, P.Pepperstein.

18. OBSERVING THE WATERFALL

The invited guests gathered at a snowy field's verge. For the next 7 minutes N.Panitkov was running to and from across the field at various speed and directions, stopping and falling from time to time. Finally he stopped and stood in the middle of the field with his hat in hands for 3 minutes. Meanwhile the viewers were given replicas of a 15th century Chinese artist Fen Xi “Looking at a waterfall”. Later it became apparent that Panitkov's footprints on the snow duplicated the picture's pattern.

Moscow region, Yaroslavskaya railway line, Tarasovka station.
12th February, 1981.

N.Panitkov, A.Monastyrski, N.Alexeev, G.Kizevalter, S.Romashko, I.Makarevich, E.Elagina.

V. Nekrasov, N.Abalakova, S.Gundlakh, G.Berstein, A.Anikeev, Yu.Albert, A.Zhigalov, N.Kozlov, I.Yurno +others.

19. THE ENCOUNTER

Two participants (N.Panitkov and A.Monastyrski), each individually, were informed on the day before that an action had been scheduled for the 9th of May (both were asked to keep that in secret). On the designated day both were met in different places and time and guided to the scene: two concrete pipes (1.5 meters in diameter) tunneled parallel to each other through dirt fill of a broad suburban highway. 100 meters away from the scene the participants were told to put on black opaque goggles so that they

had to walk hand-in-hand with organizers. Then they were seated on small folding chairs inside the pipes, facing remote exit holes sealed with black paper screens. The goggles were removed and the participants received instructions that prompted them to move forward. As soon as both had started (simultaneously and each inside his pipe), entrance holes were also sealed with black paper screens, so the participants had to move in thick darkness. The first to reach the opposite exit hole (the pipes' length was 50-60 meters approx) was Monastyrski. On breaking the seal with his body and running outside, he noticed entrance to the other pipe on his right that was sealed with black screen with an inscription that said "Break the seal and get inside the pipe". After doing so (and smashing the screen against the pipe's floor) he rose and moved forward. A few steps in darkness, and he stumbled upon Panitkov who was moving inside the pipe from the opposite direction. The encounter was a total surprise for both.

Moscow region, Kurskaya railway line.

I.Makarevich, E.Elagina, N.Alexeev, G.Kizevalter, S.Romashko, N.Kozlov, M.Elagina.

20. FOR N.ALEXEEV

N.Alexeev, encountered by the action's participants and unaware of the action's nature, was brought to a yard near metro station Sokolniki at noon. He was prompted to come into initial position, facing A.Monastyrski 20 meters away from him. Then N.Alexeev was given instruction for his further actions (see appendix).

After standing motionless for 5-7 minutes, his back upon N.A. who had already read the instruction, A.M. set out for a random walk. N.A. followed him in the rear at a distance of 20 meters. Their goal was to show up at 15:00 near metro station Preobrazhenskaya ploschad, meet other participants of the action and proceed to its next phase. During these three hours A.M. was involved into a series of random improvised actions (see narrations by A.M. and N.A.).

After reaching the designated location, A.M. and N.A. who followed him were met by N.Panitkov. The latter began to instruct N.A. on his further actions, pausing at different intervals in the course of reading (see appendix). During Panitkov's reading A.M. hid from N.A. sight and instructed S.Romashko who was standing nearby, also invisible to N.A. (see appendix). S.Romashko was also unaware of the action's content and previous phases, i.e. A.M. and N.A.'s travel.

Thus, S.Romashko and N.Alexeev (unaware of Romashko's following him) started according to their instructions and finished the action at 16:10 near metro station Sokolniki (see narrations by S.R. and N.A.).

Moscow
13th September 1981.

A.Monastyrski, N.Panitkov, S.Romashko, G.Kizevalter.

21. SOUND PERSPECTIVES OF GOING TO THE COUNTRY

The invited guests were brought to a vast snowy field's verge. On snow's surface there was a piece of black cloth (4x2.5 m) and instruction on cardboard that said the following: "Upon reading this instruction turn and stand facing the forest in the direction where the rope runs. Then at command start yelling "Pull!" as loud as possible, until we start pulling the rope. Collective actions".

From underneath the cloth a rope outstretched across the field to the forest on its opposite side (length 700 meters).

After the viewers shouted "Pull!" several times, two organizers on the opposite side of the field, invisible to the audience, started pulling the rope. From underneath the cloth a tape recorder fixed on a small sledge appeared (it had been set to recording mode before the audience's arrival). For the next 35 minutes with intervals organizers were pulling up the sledge across the field and recorder taping the sliding sound.

The other end of the rope was attached to the sledge's back and was slowly creeping out from under the cloth as the sledge drove off. The end of this rope was attached to the cloth, so when it had finally drew up, the cloth followed the sledge.

After the cloth had disappeared, the audience was given sheets of black velvety paper (40x32 cm) with railway furnishing attached to green triangles in the sheets' corners.

In the course of action filming and recording of soundtrack for a slide film was conducted. The slide film titled "Sound perspectives of going to the country" was demonstrated in I.Makarevich's workshop in the 10th of March, 1983.

Moscow region, Rizhskaya railway line, station Opalikha.

14th February, 1983.

A.Monastyrski, I.Makarevich, G.Kizevalter, S.Romashko, I.Yavorsky, N.Panitkov, E.Elagina, M.K.

V.Nekrasov, V.Makarevich, K.Zvezdochetov, V.Mironenko, I.Bakstein, N.Kozlov, D.Prigov, S.Anufriev, I.Yavorsky, I.Nakhova, V.Sorokin, V.Makarevich's wife, +3 others + several persons on the slide film (I.Golovinskaya, L.Rubinstein, I.Kabakov etc).

22. THE HALT

For 20 minutes a group of viewers (30 persons) accompanied by one of action's organizers was moving along an alley in Sokolniki park. Following them in the rear at a distance of 80 meters two other organizers were walking with a recorder and taping descriptions of their surroundings – skiers, trees, fire engine with firefighters, dogs, birds, their own state of health. 4 minutes before the audience stopped a prearranged theoretical text was recorded (discourse on the action's structure and content, see appendix). In the end additional information (name and time of action) was recorded: "THE HALT. 6th of February 1983, 12:56 in the afternoon". At the same time the group of viewers was stopped by accompanying organizers and the audience's attention focused on two approaching participants with a recorder. The apparatus was still working in recording mode, until the first phrase was uttered by one of the viewers ("Hello!"). After joining the group, two participants rewound the tape and played back the recording, so that the audience could find out the action's name and - after a pause and sound of footsteps – hear their own words.

After the audition the viewers were given envelopes containing certificates of their presence at the action, which said the following: "On the 6th of February, 1983, at 12:56 (handwritten) in the afternoon in Sokolniki park THE HALT took place. Thank you for your cooperation".

Moscow, Sokolniki park

6th February, 1983

A.Monastyrski, N.Alexeev, N.Panitkov, G.Kizevalter, S.Romashko.

I.Kabakov, E.Gorokhovskiy, N.Gorokhovskaya, F.Infante, I.Chuikov, K.Zvezdochetov, S.Anufriev, Yu.Albert, A.Anikeev, N.Abalakova, A.Zhigalov, V.Mironenko, V.Sorokin, I.Nakhova, I.Bakstein +several others.

23. THE EXIT

A group of viewers was met by the action's organizers at a trolley bus stop "Pushkinskaya ulitsa". When all the invitees gathered at the stop, they were prompted to take a ride on the trolley bus. After traveling from one bus stop to another, the viewers received paper cards with inscriptions: "WE'RE LEAVING AT THE NEXT STOP. Collective Actions". After getting off the trolley bus at the next stop ("Kozitsky pereulok"), the viewers met other organizers who had been waiting there and received paper envelopes with inscription that said: "THE EXIT took place on the 20th of March, 19843, at 12:24 in the afternoon (handwritten). Thank you for your cooperation". The cards were then put inside the envelopes.

Moscow, Pushkinskaya street.
20th March, 1983.

A.Monastyrski, G.Kizevalter, S.Romashko, N.Alexeev, N.Panitkov, E.Elagina.

I.Kabakov, I.Bakstein, I.Nakhova, S.Hangsen, V.Mironenko, A.Zhigalov, N.Abalakova, V.Nekrasov, E.Gorokhovskiy, A.Anikeev, Yu.Albert, A.Filippov, V.Zakharov, N.Kozlov, L.Talochkin, S.Gundlakh +14 others.

24. GROUP – 3

A group of viewers met near metro station Rizhskaya and was brought to a nearby square, some 50 meters away from the point of meeting. There the viewers received envelopes with inscriptions saying “GROUP – 3 was assembled on the 24th of April, 1983, at 13:24 (handwritten). Collective actions”. Inside each envelope there were two photographs of groups of viewers taken at actions “The Halt” and “The Exit”, labeled respectively “Group-1” (date) and “Group-2” (date). When the envelopes were labeled, two organizers stood on the group’s left and right holding sketch-boards with letters (“GROUP” on the left board and “3”). A group photo was taken inside this “framework”.

Moscow, Rizhksy train terminal square.
24th April 1983

A.Monastyrski, G.Kizevalter, N.Panitkov, S.Romashko, N.Alexeev.

I.Kabakov, D.Prigov, L.Rubinstein, L.Talochkin, S.Bordachev, I.Bakstein, V.Mironenko, I.Pivovarova, I.Chuikov, S.Gundlakh, A.Anikeev, Yu.Albert, S.Mironenko +5 others.

25. A DARK SPOT

Two action’s participants (V.Mironenko and I.Kabakov), were to go to the country, individually and at different times, coordinating their actions by instructions (see appendix). After finding an appropriate field, they were to sit down, facing the forest at a distance of 80-100 meters to it, then find the darkest spot of the forest, photograph it, paint and describe (to a tape recorder).

Then they were to approach the darkest spot and hang there a black oval (plywood, horizontal radius 1 meter; its presence in the big folder was to be discovered by a participant after seeing an appropriate instruction). After returning to initial position they were to photograph the “Dark spot” and comment their activities to a tape recorder (see participants’ narrations).

V.Mironenko conducted the action on the 5th of April, 1983 near station Krasnogorskaya, Rizhskaya railway line (in the evening).

I.Kabakov conducted the action on the 7th of May, 1983, 10 kilometers from Moscow along Leningradskoye highway (in the morning).

Comment: V.Mironenko fulfilled the plan, except for the main thing: he left a white sheet of paper on the oval. I.Kabakov only painted and photographed the “dark spot”, while leaning the oval against a tree. Later he brought it back to Moscow. Therefore, he also failed to conduct the action. (see participants’ narrations).

(The first draft variant of the action was conducted on the 2nd of October, 1981 by N.Alexeev and S.Romashko, with the participation of A.M. in Losiny Ostrov park, Moscow).]

A.Monastyrski, G.Kizevalter, S.Romashko, N.Alexeev, N.Panitkov, I.Makarevich, E.Elagina.

26. THE DIVISION

The viewers (89 persons) were brought to a field and positioned facing a timbered slope opposite a trail that divided the forest. The group of viewers stationed itself 50 meters away from the forest's wall, right before the perspective of the trail running upwards the forested slope. Soon one of the organizers appeared on the trail, descending. When he approached, it became apparent that he was carrying a white block on his back, with attached reels of thread that were unreeling as he walked on (deeper in the forest, invisible to the audience, two other participants stood and held the threads' ends). Coming up the audience, the participant with wooden block passed through the crowd that became divided in two by hanging strip of threads. It also became apparent that the block had a trapezoidal elevation on its back where tape recorder rested, taping the sound of spinning reels (although viewers were unaware of that). After covering another 100 meters (total length of the thread was 200 meters), the participant with the block disappeared from sight.

Meanwhile two organizers calculated the viewers in each half of the divided group and gave 62 envelopes to 62 viewers. Inscription on the envelope said: "The DIVISION of a group into 42 (on the right) and 47 (on the left) (*the numbers were hand-written*) TOOK PLACE on the 29th of May, 1983. Collective actions". Inside each envelope there was one half (right or left) of a picture, text, scheme or photograph cut in two (a total of 31).

The reverse sides of pictures were labeled "LEFT" and "RIGHT" respectively, and in upper corners there were numbers – i.e. 1a, 1b, 2a, 2b etc. After distribution of the envelopes one of the participants began shouting these numbers as follows: "Those who have pictures 1a and 1b, please come up!" etc. Viewers approached a photographer in pairs, combining halves of the pictures to get a solid one and in such manner photographed for "double portraits". In the end of the action a group of viewers without envelope left without being photographed.

Moscow region, Yaroslavskaya railway line, station Kalistovo.
29th May, 1983

A.Monastyrski, N.Alexeev, G.Kizevalter, I.Yavorsky, I.Makarevich, E.Elagina, Todor Bludo, N.Panitkov, S.Romashko.

S.Gundlakh, I.Bakstein, A.Zhigalov, N.Abalakova, E.Barabanov, Yu.Albert, L.Bazhanov, S.Anufriev, V.Mironenko, S.Mironenko, V.Naumets, A.Anikeev, I.Nakhova, B.Orlov, V.Gribkov, D.Prigov, V.Sorokin, M.Konstantinova, S.Bordachev, A.Filippov, K.Zvezdochetov, V.Zakharov, V.Skorsis, Leticia + 65 others.

VOLUME THREE

27. JOURNEY TO THE COUNTRYSIDE FOR THE THIRD SILVER BALL FOR SABINA

Prior to the performance two balls of silver foil were crafted. The process of their making was determined by requirements of soundtrack produced in the course of subsequent action. The first ball was shaped as a result of winding a strip of foil off the reel (length 30 meters), in order to find out how much time it takes to wind off a whole reel. This period of time (4 minutes) was occupied on the tape by instructions and minimal sound effects, proceeding to the sound of rustling of another foil reel that later became the second ball.

The third ball was manufactured at the place of action by Georg Witte. He was prompted to lie down on his back, pull unreeling foil and crumple it.

The process of pulling the foil was accompanied by listening (through earphones) to the first half of obtained soundtrack. The second half of this record (rustling of foil) was listened to by the third participant in the same position, this time with the third ball lying on his chest.

The meaning of this action – namely the making of the third ball – became apparent to its participants only in its final phase: the soundtrack (Sabina listened to it through second pair of earphones) ended with words "Journey to the countryside for the third silver ball for Sabina is over".

It was raining heavily in the course of the whole action.

Moscow region, Belorusskaya railway line, "Romashkovo" station
21st of June, 1983
A.Monastyrski, G.Kizewalter

28. SILVER TORUS (*For Todd Bludeau*)

The action's participants met T.Bludeau by the entrance to Botanical garden and brought him to a small clearing in the garden's distant corner. There he was prompted to lie down on his back, his nape on the end of a silver foil strip. He was to start rolling over by command, in order to reach the other side of the clearing. In the course of such movement foil wound around his face, so each time he happened to be lying on his back, one of the participants pierced a hole in the foil with his finger (before starting, Todd was told to open his mouth every time he turned over).

When the whole strip of foil was wound on Todd's head and all its layers were pierced so that he could breathe and speak through the hole, two action's organizers sat beside him and began improvising (N.Panitkov on *khomuz* (Jewish harp), A.Monastyrski on flute). Immediately after they began, Todd was given a can with dried corn (as means of percussion), which was a (pre-arranged) signal for him to join in the improvisation. When improvisation was over, organizers took the foil ball with a hole off Todd's head and used it to make a silver torus.

Moscow, Botanical garden
2nd of August, 1983

A.Monastyrski, N.Panitkov, I.Makarevich, G.Kizewalter

29. "M"

The invited guests (30 persons) were grouped together on a field's verge inside a trapezium-shaped ground boundaries of which were lined with hay. In the middle of its upper "crossbeam" there was a narrow passage.

By command of one of the action's organizers viewers began to leave the ground in turns (with intervals of 5 minutes approximately), past a tape recorder lying on the ground near the exit passage. It produced sounds of a working metro escalator – loud vibrating clatter.

Past the tape recorder (1) and along the road across the field (about 500 meters long), they approached a small table in the middle of the road, with a binocular, a whistle and a cardboard sheet with instruction, covering a stack of envelopes. Under the table covered with purple cloth there was another tape recorder (2) playing back metro announcements, such as "Kirovskaya Station" and "Beware of closing doors, next station is Ploschad' Nogina". Each audio fragment was divided from another with an interval of a minute and a half. Therefore, viewers could hear (or not hear) these announcements either before approaching the table, or near it, or past it.

Text of instruction on the cardboard:

1. Take the binocular and observe carefully the participants still standing at initial position. Observe no longer than 30 seconds.

(Comment: during observation through binoculars one could notice Panitkov and Monastyrski standing on each side of the viewers' group, forward-based; one of them had golden wings, the other had a small silver ball, neither of which could be seen from the ground).

2. Put the binoculars aside and take a cardboard sheet with this instruction. Take the uppermost envelope from the stack and put inside it a paper sheet with text lying on the envelope. Then cover the stack with the cardboard sheet

(Comment: to each envelope marked with letter "M" and labeled "Collective Actions" there was an attached sheet of paper with text: "INDIVIDUAL OUTLOOK FROM A DISTANCE AT PANITKOV'S GOLDEN WINGS AND MONASTYRSKI'S SILVER BALL". On the right and left of the text there were emblematic drawings of wings and ball, above both of them red letters "M").

3. Take the whistle and blow it as loud as possible, facing the nearby forest. On hearing response signal, put the whistle aside and follow the sound.

In the forest 150 meters away from the table there was S.Letov with his set of wind instruments (saxophones, French horn, cornet-a-pistons, oboe etc). After hearing the whistling sound from the table, Letov started playing one of the instruments until a viewer came up. After approaching Letov each viewer received spoken instructions to proceed deeper into the forest to the next sound source. 80 meters away from Letov, deeper in the woods, there was a tape recorder (3) which produced very loud noise, typical for metro carriage moving at critical speed (documentary recoding).

With the viewer's approaching the tape recorder (3) the sound grew louder and in some 20 meters a small clearing appeared. In its center a construction hung, attached to treetops with strong fishing line: golden wings (2 meters in diameter) and underneath a silver ball of foil (1.5 meter in diameter). The ball hung half a meter above the ground, under it, covered by dry grass there was the tape recorder.

When a viewer approached the construction, he was given a paper sheet with drawings of ball and wings (in the center there was red letter M). On the sheet's margins there was an inscription: *"COMMON OUTLOOK FROM A CLOSE DISTANCE AT COLLECTIVE ACTIONS' GOLDEN WINGS AND SILVER BALL"*. Then he was given a folder of velvety yellow paper, on its cover there was furnishing "golden wings" insignia, and inside the scheme of sound topography of the action and its factual account.

Through stunning noise of the third tape recorder, behind the construction a viewer could vaguely hear violin sounds from deep forest. Following the acoustical source, he discovered a tape recorder (4) playing back a record titled "Music on the verge"- a 45-minute improvisation for piano and violin, recorded exclusively for the performance "M". The tape recorder with "Music on the verge" was positioned deeper in the forest, 80 meters away from the construction of ball and wing and the third recorder.

The action lasted two hours.

Moscow region, field near the village of Kyevy Gorky.

18th of September 1983

A.Monastyrski, N.Panitkov, I.Makarevich, S.Letov, E.Elagina, Todd Bludeau, M.K., N.Alexeev, I.Yavorsky, V.Goncharova, E.R.

Viewers:

I.Kabakov, Yu.Leiderman, S.Mironenko, E.Bulatov, Natasha, V.Sorokin, V.Mironenko, S.Gundlakh, V.Naumets, N.Kozlov, E.Gorokhovskiy, Nina, I.Chuikov, V.Zakharov, I.Pivovarov, P.Pepperstein, I.Panitkov, S.Bordachev, I.Bakstein, I.Nakhova + 6 others

30. IMAGE OF A RHOMB (For Ilya Kabakov)

The guests were brought to a field's verge. From there sounds could be heard, produced by uttering a background noise tape recorder of S.Romashko who was sitting on a chair with his back upon the audience 100 meters away from the field's verge. Two minutes after the audience's taking its place, N.Panitkov emerged on the left side from the forest with a big purse in his hand. Approaching Romashko, he produced a white robe from it and threw it upon Romashko's shoulders. While keeping movement in the same direction, parallel to the field's verge, Panitkov formed a line of 11 cardboard contours of white rabbits (50 cm high each).

The next line (closer to the audience and shorter than the first one) was formed of four aluminum poles (each 2,5 meters in height) with purple ribbon on tops.

Following these, there were two rows of piles of smoldering dry leaves (5 piles in each row), which were ignited by Panitkov as he was building them in the field.

Next, closer to the audience and shorter than the rest, there was a row of aluminum pegs (20 cm in height).

Thus, Panitkov was gradually approaching the audience.

The next row was made of a white powder poured out on the ground.

The final row consisted of a low-level rope fence (10 meters long) installed 10 meters away from the audience.

After building the rows, Panitkov approached the viewers and gave them envelopes containing paper contours of white rabbits.

Meanwhile, in the background behind the rows A.Monastyrski emerged on the right from the forest after Panitkov's building the first row of rabbits. He spread a square piece of purple cloth (the "curtain"

used in several other performances) on the ground and began collecting random pieces of garbage (rocks, broken glass, sticks, dry leaves etc) onto it. He did so in the course of the whole action. When Panitkov was distributing envelopes among the audience, Monastyrski wrapped the cloth full of garbage to form a sack, put it over his shoulder and left the scene in the opposite direction from the audience.

For some time a lozenge could be seen on the field, formed by S.Romashko sitting on a chair and sounding his tape recorder (west), the outermost rabbit (east), receding Monastyrski (north) and the audience (south).

Moscow region, Savyolovskaya railway line, field near the village of Kyevy Gorky
20th of October, 1983

N.Panitkov, A.Monastyrski, S.Romashko, N.Alexeev, I.Makarevich, E.Elagina, G.Kizewalter, M.K.

Viewers:

I.Kabakov, I.Bakstein, V.Sorokin, Yu.Leiderman, V.Mironenko, A.Zhigalov, N.Abalakova, D.Prigov, I.Pivovarov, I.Chuikov, E.Gorokhovskiy, S.Gundlakh, Yu.Albert, A.Filippov, V.Zakharov, T.Didenko + 15 others

31. MUSIC WITHIN AND OUTSIDE

For a week's time I was meditating on action titled "Towers". I cut out images of towers in various magazines and pasted them on white paper, accompanied with a tower's description, estimated a 30-minutes long taxi ride. But then it suddenly came to me that the job was not worth the effort. However, on the 7th of April I decided to record the sound of trams passing by, which were necessary for the "Towers" action. About midnight I and Sorokin went to the boulevard along Koroleva street, and I did what was needed. On the next day I was certain to cancel the action. I did not even listen to the record made on the boulevard. Two days later N came to me. We had a nice time together, and all of a sudden I felt an urge to listen to the record with trams. It turned out to be splendid. I had a stereo recorder, so the effect was dimensional: first a distant sound of an accelerating tram appears in the right ear, then it thunders by in the center of my head, and finally fades away in the left ear. I devised a plan of an action titled "Trams are remains of towers": Romashko with a turned-on Walkman stands on pavement, facing the boulevard where trams run, and listens to my record for 30 minutes. It only consists of noises of trams passing by. In the end of this record there is an instruction for Romashko prompting him to describe in a few words the sound environment in which he was perceiving the trams passing by.

I offered N. (it was about an hour before midnight) to go outside and make the necessary record. I switched the lights off in the room to go and get clothed. But then we started to fool around, lied down in darkness, hugged and kissed... Finally we didn't go anywhere.

We got up at 8 in the morning, and I turned on Nina Hagen's record "Angstlos" to make a boost – there were a couple of nice tracks, although in my opinion this particular record was less interesting compared to her previous ones. By the way, I was writing a short text the other day, concerning aesthetical estimations and judgments. As far as I remember, I stated that there were no prosperity and decline in art, but rather "distances" and "depths". After listening to this record, I became uncertain about my own judgment, as it was too much like "decline", rather than "depth". Later, on the day of our wedding with N., I listened to some pieces of key musical compositions of the seventies: Klaus Schultze, Glass, Cage, Stockhausen, and then to the most fashionable songs of the eighties. Alas, I'd better not done that! With all my openness and sincere interest for anything really new, the comparison (in my own humble point of view, of course) was certainly not in the favor of the 80s.

Then we had breakfast and listened to The Residents' record: a fine piece of afro-infantile music. And finally, only after listening to one side of Steve Reich's "Music for 18 musicians", the word "REMAINING" crossed my mind. I went to see N off at a trolley bus stop around noon. We crossed the street railway where I had planning the action "Trams are remains of towers", randomly chose a tree by which Romashko was to be standing. All the way through I was pointing at some passer-by and telling N.: "look there, a REMAINING one passes by!". What exactly that meant and why that particular word occurred to me at all, I was not sure. It probably was some kind of syndrome.

When we approached the trolley bus stop, an elderly woman arrested our attention, most probably a rural type. She had two bags in her hands. She stopped by a tree near us, produced two packs of cocoa powder from her bag and put it on the ground beside the tree. Then she looked at us and said: "I don't

want this cocoa, it was given to me as part of a holiday food ration, but I don't want it. Take it, or let it REMAIN here". We started to persuade her not to REMAIN the cocoa, but she seemed determined. She kept telling us that she was going to leave it where it was. Suddenly, somebody fell over on asphalt by another tree. I turned my head and saw protruding legs and a body hidden behind the tree. I came up and noticed a man lying on the ground in dirty overcoat and beside him a string bag with two bottles of vermouth. It took me quite an effort to get him standing. As I got him under his arms, he grabbed my sleeve and said: "Let me show you something". He produced a wallet from his pocket and showed me first a badge of a "Merited Kremlin servant", then a labor veteran's credentials. He asked me to focus my attention on the signature of the person who issued the certificate. As far as I remember, it was some kind of a KGB officer, his surname was Aldanov. The man muttered that he had been under Lavrenty Beriia's command. Certainly, the poor crook was positively a remaining one. While I was trying to get him off my back, the woman with cocoa disappeared – perhaps she made up her mind not to let it REMAIN. Then a trolley bus came up, N. departed and I went homewards.

I spent the next few days devising the content of the future record, which was already thought of as more a musical piece to be listened to by anyone, rather than an action. The only two conditions that determined the audition of the record were that it was to be listened only from 23:00 to half an hour before midnight and only at a certain location where it had been made. The record itself was to consist primarily of tram noises – that means that we were to come to the location, turn on the recorder in recording mode and tape the sounds of trams passing by. Additionally, we intended to use some musical instruments to sound at a certain distance from the recorder. First of all, we thought of a French horn and oboe to be played by S.Letov (hereby we utilize the peculiar feature of "Letov's tails" which was once planned for the action "Music of the Center", but failed to put it into practice. Its nature is the following: Letov starts playing his instrument while a tram passes by and keeps sounding for a minute or two after it has already passed by the recorder. In "Music of the Centre" there was train instead of trams. Therefore, the recording is expected to contain a kind of acoustic traces, or tails – transport noises transform into musical tone). Secondly, we use a drum, N.Panitkov's Buddhist ritual shell, a couple of bells, ringing of an alarm clock, a Chinese mouth harmonica and sometimes various vocal sonoristics.

But these things are secondary on the record, its primary content is the sound of trams passing by, while musical instruments are only embedded from time to time. Therefore, we were to record a soundtrack for "Music Within and Outside" – it seemed a fine name for this piece. A viewer's visual attention could be focused on passing trams, anticipation of them, watching them run etc. At this point some peculiar coincidences could occur of recorded trams with real ones passing by.

Today, on the 20th of April, we made an arrangement with Letov and Panitkov to record the soundtrack. I called Kizewalter and asked him to photograph the process. But he refused, saying that this was too boring and expressed the wish to abandon Collective Actions group. Well, it was a pity, but that's the ball game. Kizewalter followed Nikita Alexeev and became an independent artist. We could only wish him success. So we were left alone with Panitkov, Makar with Lena and Romashko.

Yesterday from 22:40 to 23:10 we were recording "Music Within and Outside" – Letov, Panitkov, L.Romanova and me. Besides that, Alik Sidorov happened around with a flash camera. He pictured us outside in the course of recording (more accurately, before the recording, as we did the taping without him). The process underwent quite well, to my opinion. In the center there was either silence or noises of a tram passing by, on the margins strange distant, muted musical sounds. We used a French horn (Letov and me), a Buddhist shell (Kolya), a drum, bells, an alarm clock, a whistle, voice (me). After the recording we called on my place and listened to it. By the way, we were afraid that militia could get us into trouble. Nothing of the sort happened, and the strongest feeling of relief came not from the improvisation itself, but rather because everything went smoothly and nobody made any difficulties.

I think that a "daytime brushstroke" of tram noises would fit almost perfectly in the middle of the recording. I thought of recording on the same location the approaching, passing by the recorder and the recession of a tram, daytime or maybe in the morning. Right now I am heading to museum (today is 21st of April, the *subbotnik* [a day of voluntary unpaid labor], and also my wedding with N scheduled for 5 p.m.) and while walking along the road I shall try to cue in that "brushstroke". No, after second listening to the record, I made up my mind not to include the "brushstroke", not to spoil its homogeneity, its authentic nature. A very interesting thing to listen to is Kolya's shell – as if some kind of a jungle beast croaking, hissing, groaning at cars and trams passing by.

Thus, yesterday (22nd of April, 1984) S.Romashko listened to the record of "Music Within and Outside". The audition started at the location of recording – on Korolyeva street where tram lines 7 and 11 drive by – at 22:40 and finished at 23:10. It was noticeably cold, just a few points above zero. But, as Romashko said, the level of comfort was quite satisfactory. At his estimation, the thing was well-conditioned. Me and N., while taking a stroll nearby, reckoned a total of 7 trams having passed by Romashko in both directions. On the records there are some more. After the audition we returned to my apartment, and Romashko voiced a short story about today's events to tape recorder. I shall transcribe it later and include it to the documentation. Kizewalter's case, by the way, resolved quite peacefully. I called him, and he agreed to photograph the auditioning, and did so. However, it is not clear whether anything came off or not: he photographed Romashko using flash upon the background of an illuminated tram passing by. I understand Goga's frequent discontent against me. But, after all, it is more reasonable to ignore trivial psychological inconveniences and keep "Collective Actions" together in previous membership. Our performances are not very frequent, and they don't demand too much effort.

Yesterday I and N. took a ride on tram 11 to Sokolniki and had a nice stroll in the park. We walked past Malenkovsky lakes, watched an athlete enjoy his bathing in ice-cold water. In the end of the walk a rare scene touched me. Nearby the park's exit a group of elderly, slightly drunk people in rather dirty, shabby overcoats danced ecstatically to bravura sounds of a small orchestra. At closer inspection, the spectacle turned out to be even more moving, as these prostitutes and drunkards danced absolutely alone, exposed to wind and cold, on a broad deserted asphalt square. We stood and watched them for some fifteen minutes, then left the scene while they kept on dancing with the same energy and delight.

A.M.

Moscow

20th of March – 20th of April – 22nd of April, 1984

A.Monastyrski, N.Panitkov, S.Letov, G.Kizewalter, E.Romanova, S.Romashko

32. SHOT

One of the action's organizers (G.Kizewalter) accompanied the group of guests on its way from Moscow to the scene at Kievogorskoe field. The group had to go by train first and then by bus. The field is situated in a 15-minutes-walk distance from the bus stop. After leaving the bus, G.Kizewalter turned on a tape recorder and the viewers' path from the bus stop to the field was accompanied by a soundtrack consisting of sounds of a whistle (mouthpiece of a end-blown flute) and a hand-made trumpet (manufactured from a stem of a tubular plant) that produced deep, low-pitched sound. The acoustic canvas of the soundtrack reminded of roll-calling of steamship buzzes and whistling of a train. The viewers were taken to the field, to a purple curtain wavering in the wind that divided the audience's position from the ploughed area of the field where the action was to take place. Between the curtain and the plough land there was a narrow strip covered with low grass on which Kizewalter placed a turned on recorder. The soundtrack on the other side of the cassette consisted of 45-minutes-long recording of electric bells ringing at different intervals. In the end of the soundtrack there was a five-minutes-long recording of loud singing of several birds.

After placing the turned off recorder in front of the audience (behind the curtain), Kizewalter went to the ploughed field and positioned himself next to Letov who was lying in a pit and invisible to the audience, on the audience's right and 60 meters deep into the forest. Then Monastyrski, who was waiting among the viewers, entered the field and planted 11 plastic tubes vertically (each 1,5 meters high) and 5 red sacks filled with grains and fixed on tops of long poles. One of the sacks was placed in the distant corner of the field. After Monastyrski's taking position next to Kizewalter and Letov in the pit, Panitkov entered the field and, sticking pieces of flexible cord into the tops of tubes planted by Monastyrski, began bending pieces of cord to form figures of human faces, animals, birds etc. After finishing the last figure by the distant red sack, Panitkov projected a wooden arrow with point made of silver foil, with the help of a bowstring attached to his fingers, and then left the field. The shot served as signal for Monastyrski to start cutting the edges of the sacks (at this point grain started to pour out), and at the same time pulling cords from the tubes, thus destroying figures built by Panitkov and

transforming them into whip-like objects, their ends touching the ground. Meanwhile, the sacks, relieved of grain, became red banners with Maltese crosses wavering in the wind.

After finishing this phase of the performance, Monastyrski approached a pit (dug beforehand), invisible to the audience and located on its right the same distance away from it as the pit in which Letov was lying (he had taken the position prior to the audience's arrival). Thus, both of these pits served as boundary marks on the field where the described action was taking place. Monastyrski blew a whistle and waited for Letov's response signal which followed 15 seconds later. It is important that the audience was unaware of Letov's presence, as the response signal was camouflaged by Kizewalter standing next to Letov's pit: he pretended to blow a oboe, while the real sound was produced by Letov. After the response signal Monastyrski lay down to the pit, thus disappearing from the audience's sight.

Then Kizewalter collected the flags and tubes with cords, approached the curtain, dismantled it along with the fixing poles and turned on the tape recorder to play back the sound of ringing electric bells.

After turning on the recording, the viewers were offered envelopes with photographs of the action inside (that served as a signal for the action's ending); at the same time acoustic roll-call began on the field between Letov (various wind instruments) and Monastyrski (mouthpiece of a flute). Therefore, after the visual part of the action came to an end, a musical piece titled "The Acoustic Triangle" was being performed in the empty field. The two apices of this triangle were Letov and Monastyrski, lying in the pits on the audience's left and right and invisible to it, and the third was the tape recorder (facing the audience on the field's verge) playing back the recording of ringing electrical bells.

The musical piece ended with a five-minutes-long tape recorder solo playing the singing of the birds.

Moscow region, Savyolovskaya railway line, field near the village of Kyevy Gorky

2nd of June, 1984

N.Panitkov, A.Monastyrski, S.Letov, G.Kizewalter, I.Makarevich, E.Elagina, E.R., N.S.

Viewers:

V.Nekrasov, I.Bakstein, V.Sorokin, I.Nakhova, Yu.Leiderman, L.Skripkina, O.Petrenko, T.Didenko, E.Romanova, N.Stakheeva, A.Zhigalov, N.Abalakova, S.Gundlakh, L.Zvezdochetova + 13-16 others

33. THE RUSSIAN WORLD

A group of viewers was met on a highway by S.Romashko, who offered the guests to proceed to the field along the path trod in deep snow. It is important to notice that S.Romashko followed the group in the rear. When the viewers approached the center of the designated field and stopped by the purple cloth with white canopy (in its center there was a tape recorder switched to play back), Romashko turned on the right, away from the trail, and began walking along the line of the forest towards the plywood rabbit standing on the forest's verge 70 meters away from the audience's position. The rabbit's contour (3 meters high) was established facing the field, its side facing the audience: from viewers' position it looked like a pole or a shield protruding from the snow.

While Romashko was trudging through deep snow towards the hare figure, escaping the audience's attention (as he was moving along the forest's line and avoiding the audience's line of sight), the viewers were listening to a record consisting of noise produced in the course of assembling and installing the hare figure (recorded two hours prior to the action). Besides that, in the course of Romashko's moving the viewers could observe Monastyrski's motionless figure, standing 70 meters away from the purple cloth, opposite to it and facing the audience. While standing in position opposite to the cloth and divided from the audience by snowy wild land (Monastyrski took his position before the audience's arrival by avoiding line, so there was no visible trace of his footprints on the snow), A.Monastyrski was evenly reeling white thread on the "Soft handle" – a prefabricated object made of a thick cardboard circle with an outstretched handle; on one of its sides an image of a dialplate with hands was glued, while the other was formed by a red circle with silver five-bladed star in the center; on the disk's handle there were 200 meters of white thread spooled beforehand, so in the course of the action the thread was spooled from another reel over existing layer of thread. However, the distance between A.M. and the viewers prevented the latter from seeing neither the "Soft handle" nor the process of spooling itself: the spooling was perceived as vaguely visible rocking motion of a formless object in A.M.'s hands.

Some 6 or 7 minutes past the start of the movement S.Romashko reached his position and began gently rapping with his feet on lower part of the plywood hare, as if shaking snow off his boots. Gradually he

applied more and more effort, so that the knocking sound arrested the audience's attention. For 3 or 4 minutes S.Romashko was increasing the power of kicking on the hare – first with the toes of his shoes, then with whole soles, and finally he kicked at full power, knocking the hare over. After smashing the hare, Romashko dragged it beyond the forest's verge and disappeared from sight.

As soon as Romashko disappeared in the forest with the hare, Monastyrski turned the "Soft handle" with the red circle facing the audience (its reverse side with hour-plate was indistinguishable against the background of Monastyrski's overcoat). Having finished reeling the rest of the thread – it took him 1-2 minutes – Monastyrski started moving towards the audience through the snowy plain. The snow was deep, and it took him no less than 7 minutes to reach the viewers' position. On approaching the purple cloth, Monastyrski removed the tape recorder from it and put the "Soft handle" red side up. Then he opened the white canopy, discovering under it nine white objects decorated with golden foil and wing-shaped golden furnishing. These objects were: 1) a glove 2) an enema 3) a walking-stick 4) a doll's head 5) a clothes brush 6) a rolling-pin 7) a toy ladder 8) a black bag with cardboard dripping pan inside 9) a folder titled "The Book of Nothingness" (see photo and article by A.M. "TZI TZI"). These objects were then put inside cardboard boxes with labels saying "C.A. The Golden Asp (then the object's name in brackets)" and given to those viewers who had pieces of cardboard (given to them beforehand) with appropriate objects' names. I.Kabakov received an individual tenth box labeled "C.A. The Golden Asp (the flask)" and was asked not to take out the flask (the box with the flask inside was buried in snow until given to I.K.).

After the distribution of objects the tape recorder with taped construction of the hare was switched off, and the viewers were prompted to make their way back to the highway.

After leaving the forest, the viewers found themselves on a snowy plain where a white hare, 3 meters high, stood facing them. He had a golden line across his belly, imitating the outline of his head. Under the line there was a label identical to those on cardboard boxes: "C.A. The Golden Asp (the golden asp)".

Having photographed with the objects near the rabbit, the latter was knocked down to the snow, and the viewers were prompted to put the boxes on him. Then Romashko and Monastyrski dragged the hare with boxes on it to the field some 10-15 meters away from the audience. A.M. took the flask out of the box (the flask was painted white and filled with black gasoline) and broke it with a stick; black gasoline poured over white objects and boxes. Then Romashko threw a lit match, gasoline ignited, boxes and objects burst into flames. At this moment a tape recorder was switched on (one of the action's organizers carried it on him), set to play back a recording of various railway announcements, such as "Train so-and-so arrives at platform number so-and-so at designated time" (the recording was made at Kursky railway terminal). When the objects on the hare stopped burning, A.M. and S.R. began throwing snow over them and soon buried the whole hare.

Moscow region, Savyolovskaya railway line, field near village Kyevy Gorki
17th of March, 1985

A.Monastyrski, S.Romashko, E.Elagina, G.Kizewalter, I.Makarevich, M.K.

Viewers

I.Kabakov, V.Sorokin, I.Nakhova, I.Bakstein, N.Abalakova, A.Zhigalov, E.Zhigalova, M.Chuikova, S.Anufriev, E.Gorokhovskiy, Nina, V.Naumets, V.Zakharov, D.Prigov, A.Prigov, Yu.Leiderman, G.Witte, S.Haensgen, I. and S. Kopystyansky, N.Alexeev

34. DESCRIPTION OF AN ACTION

N.Panitkov stood on a snowy field's verge, his back at the forest, two ropes attached to his belt on the right and left sides, both initially unreeling at length of 75 meters.

S.Romashko (on the right) and A.Monastyrski (on the left) were moving back and forth across the field for 15 minutes, holding other ends of two ropes and coordinating their presence in Panitkov's eyesight by his signals: he pulled the ropes when Romashko or Monastyrski entered his peripheral zones of visual differentiation, and when they left them. Therefore, a permanent influence was generated, similar to a swinging pendulum, affecting marginal visual perception and peripheral attention in lateral areas of Panitkov's eyesight. Panitkov's objective was to stand still in the course of the whole action without moving his head or eyes, and look with intensity at the distant corner of the field and tape

using a recorder his impressions of observing the empty white space in front of him. Panitkov was aware of this part of action.

15 minutes later Monastyrski blew a whistle to signal, then Monastyrski and Romashko left Panitkov's eyesight and headed to the forest. They both unreeled their ropes to full length (100 meters each), put on white robes, and, moving in semicircle, exchanged positions, leaving Panitkov's eyesight again. By the same signal (before the appearance of two white robed figures on the field) Panitkov turned the cassette in his recorder to another side, and on two figures' moving towards each other and entering his eyesight (after the second whistling signal), turned on the recorder in playback mode. The action's final, i.e. the appearance of robed figures, their movement in semicircle, as well as the content of the recording was not known to Panitkov before the action's start.

The recording contained sounds of rhythmic tapping (palm on chest), this sound was overlapped from time to time by gradually amplifying and fading vibrating noise of a one-tone resonating Chinese mouth harp. This part of the recording lasted 4 minutes, then, after a 5 seconds interval, appeared another, louder buzzing noise (sound of a working electric shaver very close to microphone). This sound was then overlapped by loud continuous ringing of an electrical door bell. It kept ringing even after the buzzing sound faded.

In the course of the whole action behind Panitkov's back 15 meters away from him there was I.Kabakov, unaware of either the action's plan or objectives, who was describing everything to a tape recorder.

Moscow region, Savyolovskaya railway line, field near village Kyevy Gorki

19th of February 1984

A.Monastyrski, S.Romashko, N.Panitkov, I.Kabakov, I.Makarevich, G.Kizewalter, E.Elagina

35. THE VOICES

On the day before the action Monastyrski and Romashko recorded their conversation (45 minutes) which concerned the last year's action titled "Description of an Action" and the forthcoming "The Voices" during which the recording was to be used (see "The Dialogue"). In the course of the action which took place indoors (at Monastyrski's apartment) Romashko and Monastyrski put on headphones and while listening to the recorded conversation, they started simultaneously vocalizing it for the audience. Romashko repeated Monastyrski's words on the cassette, and vice versa.

At the same time a recording of I.Kabakov's voice made during "Description of an Action" was being played back through speakers. After finishing vocalizing the dialogue, the participants put off the headphones and switched off the tape recorder playing back I.Kabakov's spoken report. Then Monastyrski read aloud the text prepared for the action titled "The Voices" (see text "With a Wheel in One's Head").

The visual set up of 'The Voices' consists of a black box and three electric torches which are switched on and which jut out of the box. The box is then placed behind a balcony door, and a piece of black rubber cable is extended from a bathroom through an open window into the box. In order to conceal the box (and torches) it is placed on the floor in a space where it is not immediately noticeable.

Moscow

4th of January, 1985

A.Monastyrski, S.Romashko

Viewers:

I.Kabakov, Vs.Nekrasov, I.Bakstein, V.Sorokin, Yu.Leiderman, A.Zhigalov, N.Abalakova, D.Prigov, V.Mochalova, L.Rubinstein, S.Haensgen, S.Letov + 3 others

36. THE TRANSLATION (*Archeology of an Empty Action*)

A text written prior to the action by Monastyrski consisted of 22 small parts and was translated into German by Sabine Haensgen. A few days before the action, in two stages, the text was taped using a recorder. The recording was conducted in the following manner. The first part of the text was read aloud in Russian by Monastyrski and then repeated in German by Haensgen. Then the second part was recorded, with its German translation having started some seconds before the ending of the Russian part, so that it was superimposed acoustically over the Russian part's last phrase. This superimposition of German speech over Russian continued and with each part seized more and more of the Russian text, so that parts 11 and 12 were synchronized in both languages. After the 13th part the German text (which was translated from Russian) began running ahead, and by the 20th part the manner of reading turned to reverse. Thus, first the German text of part 20 was read aloud, then the Russian text. Both language versions of part 21 (an episode "Drugstore") were synchronized, like parts 11 and 12. The last one, part 22, was recorded like part one: first Russian text, then its German translation.

In the second stage of preparatory recording Haensgen and S.Romashko vocalized the recorded text on one cassette and recorded it to another using the repetitive technique (see "Voices"). S.Haensgen repeated after Monastyrski's reading the Russian text, and vice versa. Thus, the second cassette was recorded, where Russian text by Monastyrski was repeated by Haensgen, and its German counterpart (written by Haensgen) repeated by Romashko.

In the course of the action, which took place indoors (at Monastyrski's apartment), Haensgen and Monastyrski sat at a table moved a few feet away from the audience, put on headphones and repeated after the second cassette's recording: Haensgen repeated after her original translation dubbed by Romashko, while Monastyrski repeated after his Russian text dubbed by Haensgen. During the playback of part 19 of the text which ended with words "What do you think?" the tape recorder was temporarily switched off and Haensgen "in her own words" (i.e. outside the repetition space) answered in German. Her answer was translated into Russian for the audience (and for Monastyrski): "What else can be said, enough words have been said already". Then the tape recorder was switched on again and the playback proceeded. During "The Drugstore" episode Romashko – synchronously with Haensgen and Monastyrski – read this text aloud in Russian. Thus, it was simultaneously read aloud in three voices, two in Russian and one in German.

After the second cassette's playback was over, Monastyrski and Haensgen removed the headphones and turned off the tape recorder. Haensgen read aloud a beforehand-written text in German, while Romashko translated it into Russian. In the final part Romashko vocalized his own text titled "Afterword". Besides the described above verbal sequence, the action also had an acoustic background, which was produced by a speaker and consisted of homogenous street noise, low-key hissing with occasional inclusions of mechanical sounds such as distant working air supply, and vaguely audible "Music Outside the Window".

The visual sequence of the action consisted of an elongated rectangular black box with four (two paired) turned on electric torches protruding from the box's front side. The box sat on the table, lamps facing the audience, and separated the participants (S.H., A.M. and S.R.) from viewers. Inside the box, invisible to the audience, there was a working tape recorder with a 45-minute-long tape. It was empty, with three occasional technical noises like clicks and humming: in the middle of the recording there was a sound of rewinding tape (about one minute long) and in the beginning and the end there were a couple of button clicks.

Behind participants' backs in a windowpane there was a square black box (also used in the "Voices" action) with three electric torches of different shapes protruding from it (for description of these electric torches see text "Engineer Wasser and engineer Licht").

In the room there were several black boards with letters and numbers, like those on car license plates.

Moscow
6th of February, 1985

A.Monastyrski, S.Hangsén, S.Romashko

Viewers:

I.Kabakov, I.Bakshtein, I.Nakhova, Yu.Leiderman, A.Zhigalov, N.Abalakova, D.Prigov, V.Mochalova, L.Rubinstein, G.Witte, E.Dobringer, S.Letov + 3 persons

37. JUPITER (4.33)

In the room where the action lasting 4 hours and 33 minutes took place, besides usual house interior there were six black shields on the walls with emblematic images of paralinguistic signs. These included:

1) "Time" – a man looking at wrist watch; 2) "Wipe your ears" or "Stop your ears" - a man with fingers stuck into his ears; 3) "Fifty-fifty" – a one-eyed man; 4) "Yes" – a man with naked teeth; 5) "No" – a man with a black hole instead of mouth; 6) "No" – a man with hanging out tongue.

The paralinguistic meaning of last four emblems is optional and only possible in the sequence with first conventional two. A shield with "twinkling man" split the emblematic sequence into semantic (1,2,3 – to ½) and emotional (3 - to ½, 4,5,6). Besides these shields, there was also a rectangular black box with four turned-on electric torches on the windowpane and a square black box with 3 electric torches (used in the "Translation" action) on the shelf. During the live musical performance only these lights and a table lamp were lit. In the pauses (during playback of recordings) the ceiling light was switched on.

The action consisted of a series of musical improvisations with a common "minimalist" theme, in which the following performers took part: A.Monastyrski (pianoforte), S.Letov (fagotto), S.Romashko (end-blown flute and triple-tone whistle) and S.Haensgen (cross flute). Besides them, pre-recorded tapes were used in the course of action. Two of them – "The Duet" by S.Letov and A.Monastyrski and "The Trio" by S.Letov, S.Haensgen and A.Monastyrski – were played back during the pauses; they were recorded prior to the action and consisted of improvisation to one theme. Another phonogram titled "The Trains; The Barrel" (recorded by A.Monastyrski in an area near train station "Yauza") occasionally overlapped the live performance. It consisted of noises of passing-by trains melting into half-hour long sound of a barrel rolling down an asphalt road. Besides instruments and phonograms, a TV set sitting on the piano was also used during the action as a source of light, sound and images. Also on the piano, on the right from the TV set there were large headphones used by Monastyrski to repeat after TV news broadcast "Vremya" (*Time*). On the piano's music stand there was a glass-sided black sheet of paper with a sticker in its center saying "C.A. Jupiter (4.33)".

The action was carried out according to the following scheme (timekeeping was supervised by G.Kizewalter who imposed phonograms over the live sound to signal either the gradual termination of live playing or beginning of a new stage of musical performance):

1. 18:00 – 18:10 – Phonogram "The Duet". TV is off.

A.: 18:10 – 18:55 – the first 45-minutes-long stage of live performance. TV is off. Phonogram "The Trains; The Barrel" is not used.

2. 18:55 – 19:05 – Phonogram "The Trio". TV is off.

B.: 19:05 – 19:50 – The second 45-minutes-long stage of live performance. TV is on, displaying clear white screen without sound. First 45 minutes of phonogram "The Trains; The Barrel" are played back.

3. 19:50 – 20:00 – Phonogram "The Trio". TV is on.

C.: 20:00 – 20:45 - TV displays white screen; headphones connected to it produce a hissing sound. The second 45-minutes-long part of the phonogram "The Trains; The Barrel" is played back.

4. 20:45 – 21:22 – Phonogram "The Trio". TV is on, the screen is black, headphones producing a hissing sound.

D.: 21:00 – 21:45 – The fourth stage of live performance, during which Monastyrski with headphones on repeats loudly after the TV news section, synchronously with playing the piano. The TV screen is black (during the repeated news section). At 21:30, during the weather forecast section Monastyrski removes the headphones, turns on the TV screen and switches the sound channel to TV speakers. After the weather forecast TV was switched to white screen again, and the sound channel switched to headphones to produce the hissing sound.

The third 45-minutes-long part of the phonogram "The Trains; The Barrel" is played back.

5. 21:45 – 21:55 – Phonogram "The Duet". TV is on but the screen is black; headphones produce hissing sound.

E.: 21:55 – 22:33 - The fifth, final part of the live performance.

TV is on, its screen is black, a hissing sound becomes extremely loud at 22:30. At 22:32:27 musicians stop playing. During the next 33 seconds only the loud hissing sound is audible. At 22:33 bright soffites and TV set are turned on. Last 30 minutes of the phonogram "The Trains; The Barrel" are played back.

The following persons were present at the action: J.Backstein, I.Nakhova, I.Yurna, M.Konstantinova, V.Sorokin, Yu.Leiderman, A.Zhigalov, N.Abalakova and two others. Prior to the action the viewers were given notebooks and pencils and prompted to make short notes on their condition, experiences, impressions etc.

Examples of notes:

J.Backstein: "18:07 – oppressing sensation. 18:29 – silent euphoria. 18:31 – inner entanglement from the very beginning. I'd like to move aside, but I can't. 18:39 – untied my shoelaces. 18:43 – emerging anxiety for the musicians – will they endure? 18:45 – my own fate still aroused no anxiety. 18:47 – sleepy sensation. 19:00-19:23 – enjoyed my tea".

M.Konstantinova: "I feel somewhat frightened and ill at ease. 18:35".

Yu.Leiderman: "18:30 – came. 18:45 – very good, really fascinating, tickle in the throat is a nuisance – fear of loud coughing. 19:12 – I marked this time only because I looked at my wristwatch. I don't feel like writing, this paper rejects my field of reflection. 19:45 – Everything is still fantastic. I feel a bit sick, and my current state reminds me of school years, when I used to lay wrapped in plaid, daydreaming, reading some fine book or managing my stones and drawing formulas. 20:45 – "You'll see what it means to fall on evil days, you'll see!". 22:05 – during the last hour and a half I became a natural plant".

Other notes are either too broad or consist of schemes, graphics and drawings (for example, A.Zhigalov's).

Moscow

13th of April, 1985

A.Monastyrski, S.Romashko, S.Letov, S.Haensgen, G.Kizewalter, I.Yurna, M.K., V.Sorokin

Viewers:

V.Sorokin, Yu.Leiderman, I.Bakshtein, M.Konstantinova, I.Nakhova, I.Aleinikov, N.Abalakova, A.Zhigalov, G.Witte.

38. BARREL

A slide film demonstrated in I.Makarevich's studio was based on photographic and artistic material of performances "Russian World" and "Jupiter" with additions of visual and acoustic sequences crafted exclusively for "Barrel" as a separate action.

The visual sequences of "The Barrel" were projected on three screens. The middle screen was represented by a glass-sided white sheet of paper in dark blue passé-par-tout (sheet size - 70x40 cm, passé-par-tout width - 10 cm). Upon this screen, within the passé-par-tout inner boundaries a beam from the middle filmstrip projector plugged via time relay was projected. The frequency of projected flashes varied from minimal (in the film's beginning) to maximum (in the final part). Under the glass-sided screen, at the level of passé-par-tout's lower part the "Soft handle" was centered horizontally and connected to electric motor (9 rounds per minute) standing on the screen's right. It was revolving continuously in the course of the whole action, reeling on itself a white thread from a spool behind the screen (invisible to the audience) (for description of the "Soft handle" see the "Russian World" performance).

Left and right screens were placed on a white wall and were of similar size three times larger than the middle stroboscopic screen. Under the right screen on a purple cloth there was a tape recorder previously used in the "Russian World" performance.

The slide film was shown according to the following scheme:

1. The visual sequence of the first 10 minutes of the film was limited to the empty glass-sided middle screen blinking at a slow rate. Under it there was the "Soft handle", revolving and reeling up the thread. Soundtrack for this phase of the demonstration contained the final part (30 minutes long) of the "Jupiter" action soundtrack titled "The Trains; The Barrel" ("The Trains" part); it was played back through a large stereo with two speakers standing behind the audience's backs by the opposite wall.
2. At the 11th minute of the performance right and left screens were switched on with similar black-and-white slides picturing "Emblem I": shield with man looking at watch (it was used as "object-frame" during the "Jupiter" action). The slides remained on the screens for 3 minutes. The blinking of the empty stroboscopic screen slightly speeded up with their appearance. Soundtrack for "The Trains; The Barrel" ("The Barrel" part) kept playing.
3. At the 14th minute on right and left screens "Emblem II" (one-eyed man). "The Barrel" soundtrack.

4. At the 17th minute on right and left screens "Emblem III" (man with gaping black mouth). "The Barrel" soundtrack.
5. At the 20th minute on right and left screens "Emblem IV" (grinning man). "The Barrel" soundtrack.
6. At the 23th minute on right and left screens "Emblem V" (man putting out his tongue). "The Barrel" soundtrack.
7. At the 26th minute on right and left screens "Emblem VI" (man stopping his ears). "The Barrel" soundtrack.
8. At the 29th minute on the right screen appeared a black-and-white slide titled "SHAFT-1" (half-length portrait of Monastyrski with a metallic rod on his shoulder).
The left screen is switched off.
"SHAFT-1" slide remains on the screen for 1 minute. "The Barrel" soundtrack.
9. One minute later the right screen swapped "SHAFT-1" for "SHAFT-2" slide (Monastyrski with metallic rod, his back facing the audience). The slide remains on the screen for 1 minute. "The Barrel" soundtrack.
10. One minute later the right screen swapped "SHAFT-2" for "SHAFT-3" slide (Monastyrski declining over the rod which is rolling on asphalt). The slide remains on the screen for 1 minute. "The Barrel" soundtrack.
11. When "SHAFT-4" slide (Monastyrski's foot trampling the rod) appears on the right screen, "The Barrel" soundtrack is stopped.
30 seconds later "The Repetitions" soundtrack is switched on, the right screen is switched off, and the left screen demonstrates a slide-show of 110 black-and-white slides, each remains for 30 seconds.
"The Repetitions" soundtrack contains the following phrase recorded 110 times by Monastyrski:
"THE MEANING OF THIS PHRASE, WHICH IS REPEATED 110 TIMES FOR 30 SECONDS, SHALL PROBABLY BE REVEALED IN THE END OF THIS SEQUENCE BY A NOTICEABLE OR UNNOTICEABLE CHANGE OF INTONATION OR ANY OTHER SURPRISING MOTION WHICH IS THE INEVITABLE RESULT OF PHYSICAL RELEVANCE OF EVERYTHING THAT CAN BE DEFINED AS RESIDUAL EFFECTS OF AN EMPTY ACTION IN ITS DIRECT SENSE OF NAKED METAPHOR REDUCING THE LYRICAL, COMIC OR TRAGIC SOUNDING OF THE SPEECH ACCOMPANIMENT TO THE VERGE OF ESTHETICAL INTOLERABLENESS WHEN A SPECTATOR IS FORCED TO MECHANICALLY SWITCH FROM ONE IMAGE TO ANOTHER".
This phrase is repeated with slight modifications (for example, "irrelevance" instead of "relevance", sometimes attributives are changed: "epical" instead of "lyrical" etc; sometimes words are added or omitted, for example: "surprising motion of perception". Although, the phrase never develops to the point of grammatical or semantic absurd). The entire phrase is only read aloud once. Depending on modifications and speed of reading the phrase is interrupted at different points, mostly at words "of esthetical intolerableness", according to the 30 seconds time interval which is always strictly observed. Several times the number "110" is changed to lesser or bigger (but no less than 100).
Besides that, TV noise (speech or music, depending on what had been caught by the recorder) was superimposed over words "EPMTY ACTION".
When demonstration of the 110 slides began and soundtrack "REPERITIONS" set to playing back, the blinking of stroboscopic screen slightly accelerated.

THE LIST OF 110 BLACK AND WHITE SLIDES

(as shown on the left screen; right screen was switched off).

1. River, two trellised drain pipes.
2. River, duck.
3. Bridge, train.
4. Boy, wooden bridge.
5. Brick-built bridge pillar (a wall).
6. Bridge, river.
7. Bridge.
8. Bridge, train.
9. River, trees.
10. Railways, two trains.
11. Railways, two trains (close-up).
12. Railways, A. M. on the left.
13. Railways, A. M. in a well.

14. Railways, train.
15. Inner bridge, A. M.
16. Steel stairway, A. M. on the top.
17. Reinforced carcass pillar
18. Man with dog, river.
19. Bridge, man passing by, A. M.
20. Man with dog on bridge.
21. Tree reflecting in water.
22. River, bridge (at a distance).
23. Grass, piece of metal, water.
24. Road, A. M.'s back.
25. Piles of earth, trees.
26. Trees.
27. River, trees reflecting in water.
28. Fence.
29. River, trees.
30. Road, distant bridge, train.
31. Road, distant bridge, train.
32. Road, distant bridge, train.
33. Treetops.
34. Brook, ducks.
35. Treetop.
36. Treetop, sky.
37. Treetop, sky.
38. Fence, sky.
39. Treetop, sky.
40. Trees, sky.
41. Tape recorder on tree.
42. Collie on road, passers-by.
43. A. M. on tree over road, sportsman.
44. A. M. jumping from tree.
45. Power line pole.
46. Power line pole's top, sky.
47. Power line pole, sky.
48. Power line pole, trees, bushes.
49. Power line pole with plate "C-C-1-20".
50. Tree branches braiding steel armature pole.
51. Earth, grass, sand.
52. Trees, sky, wires.
53. Tree branches braiding steel armature pole.
54. A. M. in a pit.
55. A. M. by a pond.
56. Sky, power lines.
57. Road, trees, bushes, power line pole.
58. A. M. on a stump.
59. Stump.
60. Two trees at night.
61. Kizewalter on a bench.
62. Tape recorder on extinct bonfire.
63. A. M. on a stump.
64. Broken lemonade bottle.
65. A. M. (close-up).
66. Bush.
67. Birch body (close-up).
68. A. M. sitting on road.
69. Tree.
70. A. M. on road (back view).
71. Remnants of a bench.
72. Edge of asphalt, grass.
73. Path.

74. Kizewalter on a bench.
75. A. M. in bushes.
76. A. M. on badminton playground carrying metal rod.
77. A. M. on playground, assembling rods.
78. A. M. on playground, connecting stick and rods.
79. Bushes, scrap heap.
80. A. M. on a log.
81. A. M.'s feet, skittle.
82. Snow.
83. A. M. on a basketball pole.
84. Snow (close-up).
85. A. M. on a basketball playground ("dance", tape recorder)
86. Basketball ring (down-top view).
87. Bench.
88. Tree roots.
89. Tree roots.
90. White stone.
91. Shuttlecock on grass. – On the stroboscopic screen the slide titled "Color-1" is projected (sky photographed with extra-short exposure, so that the film remained virtually transparent).
92. Three trees. "Color-1" on the stroboscopic screen is replaced for "Color-2" slide (the film has bluish tincture).
93. Two trees inosculated at bottom. "Color-2" on the stroboscopic screen is replaced for "Color-3" slide (saturated bluish film).
94. Burned sledge. "Color-3" is replaced for "Color-4" (transition of sky-bluish into blue color).
95. A. M. in deep forest. "Color-4" is replaced for "Color-5" (intensive blue color).
96. A. M. entering garden house. "Color-5" on the stroboscopic screen (the blinking rate is increased) is replaced for "Color-6" (deeper blue color). The slide "Color-6" remains on the stroboscopic screen until the slide titled "FINANCIAL INSTITUTE" appears.
97. A. M. sitting on a bench in garden house.
98. Black bag on a bench.
99. Corner of garden house. Inside view: on the ground there is a plastic barrel used to hold a child's Christmas gift (it's blue as well as the garden house).

SIMULTANEOUSLY WITH THE 99TH SLIDE APPEARANCE THE RIGHT SCREEN IS SWITCHED ON.

There was the same snapshot on it (garden house's corner), but made in the daytime and in color. Instead of the plastic barrel there is the "Soft handle" on the ground, its red disk facing outwards. The slide remains on the screen for 30 seconds, and then the right screen is switched off.

100. Empty garden house's corner, inside view.
101. Garden house's roof.
102. Garden house's fence and floor (inside view).
103. A. M. inside the garden house (close-up).
104. A. M. inside the garden house, standing.
105. A. M. inside the garden house (outside view).
106. A. M. inside the garden house (back view).
107. Part of empty garden house (inside view).
108. Wide alley perspective at night.

SIMULTANEOUSLY WITH THE 108TH SLIDE APPEARANCE THE RIGHT SCREEN IS SWITCHED ON.

There is an "advertising" slide of the "Russian World" performance on it: in the center there is a tape recorder on a purple cloth spread on snow, snowy field in a distance and A. M.'s silhouette.

When this colored slide appears on the right screen, a tape recorder standing under it on a purple cloth is switched on. It is the same tape recorder as on the "Russian World" slide. Its soundtrack consists of noises and clinging of several cash registers (recorded in a large supermarket).

Soundtrack "REPETITIONS" continues.

109. Branches of trees at night (shot at night with a flash, like all other slides of black-and-white series). On the right screen the slide from "The Russian World" remains.

110. A. M. by a tree with a sign "TUBERCULOSIS INSTITUTE". On the right screen the slide from "The Russian World" remains.

Then the "Tuberculosis Institute" slide on the left screen is replaced by a colore slide picturing an announcement board with letters "FINANCIAL INSTITUTE".

At the same time a similar slide appears on the right screen.

On the stroboscopic screen the slide "Color-6" is also replaced by depiction of the announcement board of Financial Institute.

Blinking of the screen reaches maximum rate.

The slide projected on the blinking screen is different from those on lateral screens, as it is bordered with background image (tree branches, one of which obstructs part of the board), while lateral slides do not have any background.

Simultaneously with the appearance of the three boards of Financial Institute, "The Supermarket" soundtrack played back through the tape recorder under the right screen was overlapped by the same recording at very high volume, then replaced by "REPETITIONS" soundtrack (it could be heard from two speakers of a stereo tape recorder behind the audience's backs).

"The Supermarket" soundtrack (lasting 3 minutes) ended with a 3-second-long electronic chord. When the soundtrack came to an end, the stroboscopic screen stopped to produce a still-frame image and then all three screens were switched off. The motor revolving the "Soft handle" also stopped.

Moscow

31st of May, 1985

A.Monastyrski, G.Kizewalter, S.Romashko, I.Makarevich, E.Elagina

Viewers:

I.Kabakov, J.Backstein, I.Nakhova, D.Prigov, Vs.Nekrasov. Yu.Leiderman, I.Chuikov, N.Kozlov, E.Romanova, A.Zhigalov, V.Mochalova, N.Drozetskaya, L.Rubinstein, A.Filippov, A.Abramov, G.Witte, S.Haensgen, M.Eremina

39. DISCUSSION

The action consisted of two parts and was conducted at A.Monastyrski's apartment. During the first 55 minutes the audience listened to the phonogram of Monastyrski's text "TZI-TZI", which was overlapped every three minutes with a phrase "*A text by Monastyrski titled "TZI-TZI. Tautology of an Empty Action" is being read*" (another variant – "*A text by Monastyrski titled "TZI-TZI. Preface to action "Discussion" is being read*"). It is important to note that this acoustical pattern of overlapping was later used to resound the audience's remarks during the "Discussion" itself.

Besides that, objects of "Categories of the C.A." were placed in the room's center. Eight of them were placed on a rectangle-shaped white cloth, and two on a circular table.

The remote (from the table) end of the cloth covered a long black box with four electric torches, previously used in the "Translation" performance. The electric torches were lit and shone through the white cloth.

On the box covered with white cloth there was a board named "Demonstrative Field" (one of objects of "Categories of the C.A."). A time relay attached to the board was connected to a lamp covered with "Upturned Vase" (another object of "Categories of the C.A.") and a filmstrip projector.

Next to the box, on the white cloth lying on the floor there was the biggest of "Categories of the C.A." objects called "Divagation" – a black overcoat boxed in two boards which were nailed and roped together. (All objects of "Categories of the C.A." are notably heavy and roped with numerous protruding knots, thus resembling mail packages). The upper board, inscribed in different places (both typewritten and hand-written with black soft-tip pen: "C.A. Categories. Male overcoat, demi-season, black (1 piece). DIVAGATION. Moscow region, Savyolovskaya railway line, near the village of Kyevy Gorky". 1976-1985), served as a passage between two parts of the room (Monastyrski's example prompted such possibility).

Closer to the table, under "Divagation" there was another object called "Imperceptibility" (the "Soft handle", vertically attached to a small board).

On its right there was an object titled "69" – a mattress envelope, wrapped in golden foil and boxed in two roped and nailed scale boards. On the upper board a page of musical score of John Cage's "Water

Music" was glued, with traffic route of trolley bus number 69 printed over it - from the 'VDNKH South Gates' to the 'Petrovski Gates'.

Under "Imperceptibility" there was "Object-frame" – a stack of black rectangular cards with numbers, wrapped in black cellophane, which were previously used as interior object-frame in the "Translation" performance.

On its right there was an object called "Transport. Esthetical Overlay", which consisted of "Guten Tag" magazine front pages with metallic accessories (wings and stars), specially connected and imposed over each other, and metallic sheets. A photograph from "Translation" performance was glued onto the lower card's reverse side.

A walkman with a cassette box balanced on top of it was placed on a plastic stand and situated between two objects (between an 'object-frame' and an 'aesthetic covering'). All the objects were inscribed with the following title: 'Category of CA. The tautology of the empty action. Description (Recording) 1985'. Placed within this row of objects the intention of this particular object was to indicate a part of the process of 'The Discussion' performance (i.e. to represent a recording of the discussion itself).

Finally, next to the table on the white cloth there was an object called "Dumbbells scheme", consisting of a long heavy cardboard box, roped in four places. Inside it there were two fur hats, a dumbbell weighing 3 kilos and two enemas. On the box's upper side there were white labels, accordingly marked. Besides them, each object had a label with a certain location. For example, the "Dumbbells scheme" was labeled "Moscow, Losiny Ostrov, basketball playground" (where several slides for the "Barrel" performance were made).

In the center of the circular table there was the "Upturned Vase" with a lamp inside it. The box holding the lamp's socket and the vase was roped with two knotty wires forming two braided straps. To their ends, on the box's left and right two microphones of a Walkman lying on the white cloth were attached. "Upturned Vase" was the only unlabelled object of all "Categories of the C.A." pieces

On the table's corner there was the "Photo album" – a big album, nailed and roped to a sophisticated podium. The album contained photographs from different performances of the C.A. group, and also two cardboard cards from Monastyrski's "Reeler". On the album's right, a paper was glued to the podium, listing the following demonstrative relations - categories of the C.A.: "Reeling. Standing. Lying in a pit. A Group. A man – people in a distance. Sound. Listening to the listening". Viewers could scroll the album.

In the room over the piano a black musical sheet of the "Jupiter" performance was hanging, and under the coach there was a glass-sided framed screen in blue passé-par-tout belonging to "Barrel" performance. These objects had a certain value in the visual structure of the action.

After the audience's having finished examining the "Categories of the C.A." objects, between the piano and the white cloth a screen with black letters was fixed. The letters said: "C.A. CATEGORIES. PERSPECTIVES OF THE VERBAL SPACE. Discussion. 1985". Further listening to the soundtrack was accompanied by demonstration of several slide films from the "Russian world" and "Barrel" performances, relating to the "TZI-TZI" soundtrack's content. When the "TZI-TZI" soundtrack came to an end, the "Discussion" itself started after a five minutes' pause. Headlights were turned off, while the lamp inside "Upturned Vase" was switched on. The first slide from "Fragments. The Closed City" series appeared on the screen, and Kizewalter who was responsible for switching slides, read aloud a short introductory text. Simultaneously, the same text was repeated through stereo speakers by Monastyrski who was sitting behind the screen (and thus was invisible to the audience) and, while listening to the audience's commentaries through headphones of the second Walkman (it was connected to another Walkman set to recording mode which rested among other objects on the white cloth), repeated some of them to the microphone connected to a speaker in the opposite corner of the room. He also participated in the discussion from time to time.

The slide film titled "Fragments. The Closed City" accompanying the "Discussion" consisted of 114 slides, each remaining on the screen for 20 seconds.

1. Screen (slide with image of lettered screen on which the slides were demonstrated).

2-9. Fragments of "Dumbbells scheme" object (black and white images).

10. Headpiece "The Closed City" (b/w)

11-14. Colored slides of "The Closed City", including:

11 – a trolley bus base emblem (circles with "wings") against red background. Such insignias can be seen on trolley buses' sides.

12 - Lower left part of a trolley bus driver's booth with headlights and fragments of yellow numbers against red background.

13 – red board with a slogan: "RESOLUTIONS OF THE APRIL (1985) PLENARY SESSION OF KPSU CENTRAL COMMITTEE ARE THE MILITANT PROGRAMME FOR THE PARTY AND THE WHOLE SOVIET NATION!"

(this slide is positioned vertically; all the other slides, except the ones with slogans and the last, 114th slide are horizontal. Besides that, slides with slogans were demonstrated in "blinking" (stroboscopic) mode by means of time relay. Synchronously with the slogan on the screen, the "Upturned vase" was also blinking).

14 – lower left side of a trolley bus's body with rear sidelights and fragments of numbers against red background.

Each sequence of eight slides with "Categories of the C.A." objects was followed – after a short caption frame – by four slides of "The Closed City" assembled in the same sequence as described above. Although, only two slogans – the first and the last ones – were captured in full (text of the last slogan: "WORKERS OF KRASNAYA PRESNYA! LET US IMPROVE THE PRODUCTIVITY AND EFFICIENCY OF LABOUR AT EVERY WORK POSITION!"). Other six slogans were represented by vertically positioned fragments of a giant horizontal banner mounted somewhere in Krasnaya Presnya district: detached pieces of words, letters and syllables of which no sensible phrase could be assembled.

15-22. Fragments of the "Divagation" object (b/w)

23. Caption frame.

24-27. "The Closed City" (in color)

28-35. Fragments of the object "69" (b/w)

36. Caption frame.

37-40. "The Closed City" (color)

41-48. Fragments of the object "Demonstrative Field" (b/w)

49. Caption frame.

50-53. "The Closed City" (color)

54-61. Fragments of the object "Photo album" (b/w)

62. Caption frame.

63-66. "The Closed City" (color)

67-74. Fragments of the object "Object-frame": close-up photos of license plates of trucks, buses and cars (b/w)

75. Caption frame.

76-79. "The Closed City" (color)

80-88. Fragments of the object "Transport. Esthetical Overlay" (b/w)

102. Caption frame.

103-106. "The Closed City" (color)

107-113. "Upturned Vase" and fragments of other objects' arrangement on the white cloth (b/w)

114. Monastyrski sitting behind the screen with headphones and a microphone in his hand (pictured during the "Discussion" performance while repeating the audience's remarks).

With the appearance of the 114th slide Monastyrski finished repeating the discussion which then continued in normal verbal mode.

Note: if a second demonstration of the slide film "Fragments. The Closed City" occurs, it is to be accompanied by playing back the "Discussion" soundtrack with addition of the final 115th slide (the advertisement slide in the "Barrel": tape recorder on purple cloth on snow). This slide must appear on the screen as soon as the repetition of remarks on the soundtrack is finished.

Moscow

28th of September, 1985

A.Monastyrski, G.Kizewalter, M.Eremina, I.Makarevich

I.Kabakov, S.Letov, L.Rubinstein, I.Bakstein, D.Prigov, V.Mochalova, V.Sorokin + 2 German embassy employees

VOLUME FOUR

40. WINCH

To a revolving lever of a dug-in steel winch six fishing lines were attached. Other ends of these lines, fanned out across a field (the lines themselves were lying on the ground) were attached on various heights to trees on the opposite side of the field. The length of the lines varied from 400 to 700 meters. The audience received pre-printed copies of score of the forthcoming event (see hereafter), and then N.Panitkov began revolving the winch, reeling up the lines and recording the sound with a tape recorder. The lines gradually tightened and broke one by one. The last line broke in an hour's time after the start of revolving. The action began in regular autumn weather, which tended to be rapidly changing: soon it began snowing heavily, then a strong wind arose and the snowfall grew heavier. By the middle of the action the field was covered with thick fog, the sky darkened. By the end of the action it stopped snowing, the fog cleared away and sun emerged from the clouds. The whole field was covered with snow. Thus, the meteorological aspect of the action was corresponding with "Winch" score (interaction between the powers of Ying-Yang, Heaven-Earth, darkness-light).

Score description: The score consisted of two black sheets of Chinese paper, tightened with polyethylene to form a single-centerfold book. On the cover page there was a sticker with an English word "Performance". On the left part of the centerfold there was a schematic image of the six unbroken lines forming the Qian hexagram ("creativity"). On the right side the lines appeared already broken (Kun hexagram, "performance").

In the course of the action the lines were broken in the following sequence of hexagrams: the fourth line was broken first, and the Xiao Gu hexagram ("small exceeding") appeared; then the second line broke to form the Chia Jen hexagram ("Family"); then the first line (Xian hexagram, "flow"); the third line (Guan hexagram, "contemplation"), the sixth (Bi hexagram, "approaching") and the fifth (Kun, "performance").

Moscow region, Savyolovskaya railway line, field near the village of Kyevy Gorky
27th of October, 1985

N.Panitkov, A.Monastyrski, E.Elagina, I.Makarevich, G.Kizewalter, V.Salnikov

Viewers:

I.Kabakov, V.Mochalova, A.Filippov, D.Machibeli, I.Bakshtein, Yu.Leiderman, B.Mikhailov, I.Pivovarova

41. SCORE (*Sound perspectives of the vocal space*)

The action took place at Monastyrski's apartment and involved the recording of the "Score" soundtrack. The expositional set of the action included four black boards of various sizes nailed to the walls of the room. White ropes were wound round the nails.

The audience received eight copies of the "Score" text, each of these was represented by a stack of photographic copies (30x24 cm) of the aforementioned text printed in reverse (white letters against black background) and glued to cardboard sheets.

The audience was prompted to look through the text of "Score". As the lights were out during the demonstration of the slide sequence, each viewer was given an electric torch to read the text with.

On the day before the performance the same text was read aloud and tape-recorded by Monastyrski, full stops and hyphens marked by clanging of a typewriter and ringing of a bell respectively.

As soon as the lights were out and the audience began reading the text of "Score", Monastyrski who was standing beside a wall/screen and S.Romashko sitting in an armchair turned on a Walkman and while listening to the soundtrack via headphones, began vocalizing the marked orthographic signs (Monastyrski –full stops and Romashko – hyphens).

This part of the action lasted 15 minutes. At the same time slides of "The Wall" series were projected on a screen. A sequence of 30 slide photographs pictured bare papered walls of Monastyrski's apartment in locations covered with black boards during the action. Besides that, in the course of these 15 minutes S.Letov manipulated a sound modulator with "Musical dropper" to produce a 8-minute-long looped minimal rhythmic sequence (piano, Monastyrski).

Then, proceeding to the second part of the performance, Monastyrski repeated aloud text recorded on the Walkman cassette (as a sequel of the "Score") and dedicated to the Iron Flute and inserted an iron rod of *Totoki-Tosui* (which he had been holding in his hands) into a rectangular black box with a label: "The Reutovo Station. Next stop is Zheleznodorozhnaya". This box was on a bigger black box previously used during the "Translation" performance, but for the "Score" it was slightly changed: electric torches were removed and a single blue flashing light was inserted. Two holes on the box's left side were covered with red glass filter, while the two on the right side produced a bluish effect.

A board-screen, previously used during the "Discussion" performance (although its marking signs were covered with iron sheets) was sitting on this box. The slide sequence was projected on it in the course of the action.

Parallel to the box and opposite to its two right holes, a mace-shaped large iron rod was lying on the floor. Its slide photograph opened the demonstration of "The Wall" sequence (in the first part of the performance).

The last 15 minutes of the action featured demonstrative conditions of a free environment (audio-vocal happening). Letov modulated his breath through speakers accompanied with the "Musical dropper". Monastyrski and Romashko chatted over an "inner" background of Meredith Monk's music (which was recorded on the same tape with the "Score" soundtrack). The viewers could examine the slide sequence "Trains, bushes, towers, mannequins" and chat with each other (encouraged by Monastyrski and Romashko's free speech example).

Before the very end of the action instead of "The Musical dropper" the cassette from Monastyrski's Walkman was set to playing back through speakers without any electronic distortion effects. On it there was a musical quote from Meredith Monk. It consisted of a rhythmically monotonous, but constantly amplifying piece of "mechanical" music (2 minutes 10 seconds). It was accompanied by the slide sequence "Motor, Garbage truck, Instruments, Motor".

The autonomous audition of the soundtrack recorded during the action (the goal of the whole event) can be accompanied by demonstration of the slide film in the following order (reversed during the action):

1. Rod
2. Trains
3. Trains
4. Trains
5. Trains
6. Bush
7. Tower
8. Trains
9. Trains
10. Trains
11. Trains
12. Bush
13. Tower
14. Trains
15. Trains
16. Trains
17. Trains
18. Bush
19. Tower
20. Trains
21. Trains
22. Trains
23. Trains

24. Bush
25. Tower

26. Trains
27. Trains
28. Trains
29. Trains
30. Bush
31. Tower

32. Trains
33. Trains
34. Trains
35. Trains
36. Bush
37. Tower

38. Mannequin "Overcoat"
39. Mannequin "Raincoat" with phone booth

(Note: slide #1 "Rod" can be followed by "Fragment of marble facing of a tower" slide. In this case the overall number of slides is increased by one).

The listed slides remain on the screen for 22-23 seconds. When Monastyrski's voice appears on the soundtrack with the Iron Flute text, the following slides are shown on the screen with a 17-19 seconds interval:

40. Motor (close-up of housing)
41. Garbage truck (fragments of van)
42. Garbage truck (fragments of van)
43. Garbage truck (fragments of van)
44. Garbage truck (fragments of van)
45. Garbage truck (fragments of van)
46. Garbage truck (fragments of van)
47. Motor (general view)

Then "The Wall" slide sequence is shown with 24 seconds interval:

1. Blue slide (kitchen's wall)
49-76. Pictures of papered walls
77. Picture of an eight-blade star on the piano's top

Besides that, the graphic sheet with red full stops and hyphens (transferred from the album where N.Panitkov was writing down these orthographic signs after Monastyrski and Romashko's voices) can be considered an autonomous artwork.

Moscow
26th of November, 1985

A.Monastyrski, I.Makarevich, S.Romashko, S.Letov, N.Panitkov, E.Elagina

Viewers:

I.Kabakov, V.Sorokin, I.Nakhova, Vs.Nekrasov, V.Mochalova, I.Bakshtein, Yu.Leiderman

42. TAXI

In Ostankino district (on the opposite side of Khovansky gates of VDNKh) across an alley at 20:00 the participants of the performance stretched six fishing-lines, parallel to each other. Ends of these lines were attached to trees at heights varying from 60 to 100 centimeters. Space between the lines varied from 10 to 15 meters.

As soon as the lines had been stretched, E.Elagina went to Korolyov street to catch a taxi, while other participants highlighted the six lines with flashlights against a camera installed at one end of the alley, so that six lines on the imprint formed the Hsu hexagram ("Necessity of waiting").

In five minutes the taxi appeared and while driving through the alley broke the fishing lines.

In the course of the action two soundtracks were recorded: the first one in the alley by a tree to which the last line was attached (the black box of "The Music of concordance" object with working transistor inside was standing beside the tree) and the second one in the taxi (recorded by E.Elagina).

Moscow

16th of January, 1986

A.Monastyrski, E.Elagina, I.Makarevich, N.Panitkov, M.Eremina, V.Mironenko, J.Backstein, Yu.Leiderman

43. DISCUSSION-2

The event took place at I.Makarevich's studio. The audience watched a slide show titled "Preparation" (consisting of slide sequences "Taxi", slides made by I.Makarevich and A.Monastyrski on Zvezdny boulevard, slides made by I.Makarevich and E.Elagina in Sukhanovo prior to the performance and several other slides from other CA performances).

After the slide show demonstration the audience was prompted to give remarks (which were tape-recorded). The discussion of the slide show was backgrounded by muffled playback of a dialogue between I.Bakshtein and A.Monastyrski recorded after the "Taxi" action in which "Taxi" and the structure of forthcoming performance "Discussion-2" were talked over. The action ended with increasing volume of I.B. and A.M.'s dialogue until its content became audible.

The discussion was attended by I.Kabakov, V.Nekrasov, I.Chuikov, D.Prigov, I.Makarevich, I.Bakshtein, A.Zhigalov, I.Nakhova, N.Abalakova, Yu.Leiderman (other participants abstained from discussion). The soundtrack recorded during the discussion is almost inaudible due to technical reasons. Only the final part with I.B. and A.M.'s dialogue accompanying the last parts of the slide show (black and white slides made by Makarevich in Monastyrski's room after the "Taxi" performance) can be heard.

Besides that, during the demonstration of the slide show "Preparation" the black box of "Music of concordance" was used as accompanying sound and visual source.

Moscow, Igor Makarevich's studio

22nd of March, 1986

A.Monastyrski, I.Makarevich, E.Elagina, N.Panitkov, G.Kizewalter, S.Romashko

Viewers:

I.Kabakov, V.Nekrasov, I.Chuikov, D.Prigov, I.Makarevich, I.Bakshtein, A.Zhigalov, I.Nakhova, N.Abalakova, Yu.Leiderman, V.Sorokin, E.Model, M.Fleischer + 10 other persons

44. BOOTS

Before the audience's arrival over a small clearing in deep forest a strong rope was stretched at two and a half meters' height. In the center of the clearing (under the rope) a pair of leather boots was set on wooden pegs, bottoms up. To their heels wire loops were attached.

As soon as the audience gathered on the clearing side, N.Panitkov detached himself from the group and headed to the left, in the deep of forest. A few minutes later he appeared from there holding rubber straps in his hands with iron hooks attached to them. After approaching the boots, N.Panitkov rose and stood on the boots (it took him quite an effort, as the rubber straps were stretched almost to the limit), trying to keep balance, and grappled the hooks to the wire loops on boots. Then he straightened his back, jumped and caught the rope above his head, thus releasing the weight of his body from the boots, which disappeared in the woods at once, dragged away by the rubber straps. Panitkov proceeded movement to the right, away from the audience along the stretched rope, holding it with his hands and feet. When he disappeared in the woods, A.Monastyrski and S.Romashko cut the rope and N.Panitkov collapsed.

Pieces of the rope, cut by A.M. and S.R., were distributed among the audience with labels describing the action's factual account. The action was accompanied by the sound of a tape recorder invisible to the audience (it rested in the nearby shrubs). The recording consisted of noises of cars driving by (a road could be visible from the spot where the action took place).

Moscow region, Savyolovskaya railway line, field near the village of Kyevy Gorky
15th of June, 1986

N.Panitkov, A.Monastyrski, I.Makarevich, G.Kizewalter, S.Romashko, E.Elagina

Viewers:

I.Kabakov, V.Mochalova, Yu.Leiderman, E.Gorokhovsly, Nina, M.Chuikova, N.Abalakova, D.Prigov, I.Nakhova, T.Didenko, I.Bakshtein, A.Rappoport, V.Mironenko, S.Gundlakh, S.Anufriev, A.Prigov + 4 other persons

45. SLOGAN-86

While discussing the text of "Slogan-86" with N.Panitkov, we came to no solution. Then I suggested making a plain landscape photo where the "slogan" is moved away to "invisibility" (as demonstrational zone), i.e. the new slogan would become the next step after Kizewalter's Yakut slogan which was placed in "zone of non-distinction". And instead of text of this non-existent slogan I suggested accepting the text of preface to 4th volume of "Journeys to the Countryside", where the question was about an action as a space-temporal event devoid of significance.

After reaching the action scene (edge of ravine on river Vorya bank), we stretched on the ground a large physical map of the USSR and painted over the USSR territory in black lacquer. As soon as the lacquer dried, we started cutting out from the map black figures of an owl and a dog using pre-fabricated clichés (drawings by Ilya Kabakov). After decorating the contours of owl and dog with golden and silver stars and circles, we started making the "child's secret". Before digging a hole for the secret we took a photo of the landscape with the "secret" spot in its right lower corner.

After digging a rectangular-shaped hole with a scoop, we put on its bottom the dog contour and covered it with a layer of earth. Then the owl contour was put in the pit. Into the eye holes of the owl's contour two lit Chinese flash lights were inserted. Then the "secret" was covered with a transparent glass with a piece of red glass over it so that the latter was masking the flash lights. Then the whole "secret" was filled in with earth, except of two spots glowing in red.

After the making of the "secret" the second picture of the same landscape was made, although the "secret" location is not visible as it was behind the photographer's back.

Then we left the scene. Red lights in the owl's eyes kept shining for some time (without our presence, like the electric bell in the "Lieblich" performance) until the batteries died out.

Moscow region, Yaroslavskaya railway line, "Kalistovo" station
19th of October, 1986

A.Monastyrski, N.Panitkov, G.Kizewalter, M.Konstantinova, I.Nakhova

46. BEHIND THE C.A.

Three participants of the action buried in snow along the Moscow Circular Road 16 maps and fragments of maps. The maps were spread in Losiny Ostrov (Moose Island) area (between Schelkovskoye and Yaroslavskoye highways) alongside a leg of the road about 1,5 kilometers long, with 100-meter intervals between maps. Most of those maps (and their fragments) were folded in either two or four, faces up, then placed into a pit and buried with snow.

The maps were arranged in the following order:

1. Time zones of the USSR.
2. Map of the Moon
3. Railways of the USSR (upper left quarter)
4. Geomorphological zoning of the USSR (left half)
5. Edaphic map of the Earth (upper left quarter)
6. Edaphic map of the Earth (lower left quarter)
7. Railways of the USSR (lower right quarter)
8. Foreign economic affair of the USSR (left half)
9. Foreign economic affair of the USSR (right half)
10. Near and Middle East
11. Nature protection in the USSR
12. Geomorphological zoning of the USSR (right half)
13. Edaphic map of the Earth (lower right quarter)
14. Edaphic map of the Earth (upper right quarter)
15. Railways of the USSR (lower left quarter)
16. Railways of the USSR (upper right quarter)

The first fourteen of these maps were buried in snow closer to the road (10-15 meters), the last two in a distance from it (the first in 50 meters, the second in 100 meters).

The action suggested that during the rest of winter snowfalls would bury the maps deeper in snow, and later in the spring, under the influence of melt water colour and texture changes would occur with the maps.

22nd of February, 1987

N.Panitkov, A.Monastyrski, I.Makarevich

47. PRESSING THE ROTTEN SPOTS OF GOLDEN NIMBUS

In the course of the "Behind the C.A." action we discovered at the side of the road two blue silk curtains set onto metallic framework. Such curtains are often used in black staff cars (in ministerial black 'Volga').

The silk fabric was perfectly fresh and clean, no signs of an accident could be seen around.

Makarevich proposed to upholster with this silk the binding of the fourth (this one) volume of "Journeys to the Countryside" series. Panitkov agreed and did so. Makarevich suggested titling this performance as "Pressing the rotten spots of golden nimbus".

March, 1987

I.Makarevich, N.Panitkov, A.Monastyrski

VOLUME FIVE

48. AN ARTWORK – PAINTING

Nine (of 16 total) viewers were arranged in 9 positions along the side of a field with 40-meters' intervals between each other. The viewers were prompted to stand facing the field, and the first of them (Barabanov) was given a working tape recorded (the soundtrack consisted of a fragment of recorded Kabakov's report on the action "The third variant" – 1978). Repeated nine times, the recording was accompanied with an instruction: "Now, having listened to this record, wait for the ring, then approach the viewer in front of you and give him the tape recorder". Text of the instruction was similar for both Barabanov and Zakharov. Anufriev, being the third, heard an addition after the instruction: "After passing the recorder to the next viewer, withdraw some 30-40 meters away to the field with those who have already listened to the record". Thus, after passing the recorder to Kabakov (fourth position), Barabanov, Zakharov and Anufriev found themselves in the field facing the rest of the audience. The Kabakov joined them after passing the recorder to Filippov (5th position), after Kabakov came Filippov, after Filippov came N.Osipova (6th position), after Osipova came A.Anikeev (7th position), after Anikeev came Bakshtein. Thus, eight viewers were standing in the field facing the last viewer – M.Ryklin (9th position), whose record instead of the instruction ended with a phrase "THE ARTWORK RESULT OF THIS ACTION IS THE GROUP OF VIEWERS STANDING IN FRONT OF YOU IN THE FIELD".

Nine invited viewers, who joined seven other spectators, were invited to approach a painting by I Makarevich and M Konstantinova. This painting (130 x 180cm) was a copy of the slide-film taken during the 'Third Variant' performance. Prior to the arrival of the spectators the painting had been installed at the edge of the forest. It was situated adjacent to the 9th position (i.e. in a position just behind M Ryklin).

After that the audience received nine "pictures" which were represented by similar color photographs depicting a part of the audience of the action "The third variant" glued onto small geographical maps (Brazil – 2 pieces, Indo-China – 2 pieces, Ireland, Iceland, Israel, Indonesia). As soon as the viewers were photographed against the picture's background, the action ended for them.

However, before the very audience's arrival deep in the field opposite the picture (some 200 meters away from it) V.Sorokin (unaware of the action's plot) and A.Monastyrski occupied two air-beds and remained on them until the end of the action. Other viewers were unaware of their presence, as V.S. and A.M. were invisible from the audience's position and only left the field after the audience's withdrawal.

During their incumbency (which lasted for two hours) V.Sorokin and A.Monastyrski recorded the conversation.

Therefore, within the coordinates of the audience's 3 positions (1 – free observers, 2 – nine acting viewers, 3 – V.Sorokin lying in the center of the field and invisible to the rest of the audience) supervision by one of the viewers (M.Ryklin) was performed (on the level of an esthetical act). This supervision could also be performed from the fourth viewer's position, after Barabanov, Zakharov and Anufriev's having moved away to the field passing the recorder to Kabakov, not as part of an "esthetical act" but on the mere basis of presence of a group of people in the field.

24th of October 1987

Moscow region, Savyolovskaya railway line, Kievgorodskoe field

A.Monastyrski, I.Makarevich, M.K, E.Elagina, G.Kizewalter, N.Panitkov, N.Kozlov

I.Kabakov, M.Ryklin, V.Sorokin, A.Alchuk, V.Zakharov, E.Barabanov, I.Bakstein, N.Kozlov, A.Anikeev, N.Osipova, A.Filippov, S.Anufriev, M.Chuikova, +3 persons

49. FOR KD – 2

Along the Moscow circular road in Losiny Ostrov (Moose Island) district from the location where the last map was had been buried during the action “FOR KD” (see volume 4 of “Going to the country”) and to Yaroslavskoye highway (distance – 1.5 kilometers) the action’s participants stuck into the snow under trees (immediately adjacent to them) 10 canes with graphical images of V.Mukhina’s monument “The worker and the collective farm woman” glued onto each of them (picture facing inwards) (the original monument is situated opposite the VDNKh on Prospekt Mira which is continued by Yaroslavskoe highway).

The upper parts of the canes (the handle and the emblem under it) were covered with plastic bags. The canes were installed under trees at a distance of 100 to 150 meters from each other and 10 to 40 meters from the circular road’s outer rim.

The action was performed with intent that with the coming of spring and melting of snow the canes would fall.

(Of two canes discovered in the spring and a text similar to this one with a picture-emblem glued onto it an object was assembled and exhibited by A.M. at the second exhibition of “The avantgarde club” on Avtozavodskaya. M.Chuikova participated in the search for the canes).

Moscow circular road
16th of January, 1988

A.Monastyrski, N.Panitkov, I.Makarevich, M.Tupitsina, I.Nakhova.

50. TO V. NEKRASOV

Prior to V.Nekrasov’s arrival at the action’s scene 10 brown cardboard pieces (100x67 cm) were strung up on a small clearing the the forest. The diameter of a circular curve marked by these cardboards constituted 100-150 meters approximately.

The cardboard pieces were strung up in such a manner that Nekrasov would not notice them neither on his way to the scene nor from the clearing where he was guided by two action’s participants.

At the action’s scene on a tree’s stump there was a typewriter, and next to it an armchair. After positioning himself in the armchair, Nekrasov read an instruction sheet which said:

“In order to perform an action titled “To V.Nekrasov” you are prompted to fill 10 sheets of paper using a typewriter. Time is unlimited. On each sheet any amount of words can be typed. The choice of text is at your discretion: verses, prose, improvisation, quotes etc. We thank you in advance for participation in action “To V.Nekrasov”. A.Monastyrski, N.Panitkov, I.Makarevich, N.Osipova”.

Nekrasov typed a text which included the reason of his reluctance to fulfill the requirements of the instruction:

“Dear Osipova
Dear Monastyrski
Dear Makarevich
Dear Panitkov

A wonderful weather
Beautiful nature
Suitable society
But far too many mosquitoes around

/thinking
that’s a reason to go home (signature). 4.VI.88.”

This text was brought to one of the cardboard sheets where N.Osipova, A.Monastyrski and N.Panitkov remained since the very beginning of the action (Nekrasov could not see them and was unaware of their presence). Nekrasov’s text consisted of 10 lines, so a decision was made to cut the sheet with text into

10 pieces and glue them onto each cardboard sheet. This was done after Nekrasov's having left the scene.

Some time later Nekrasov and Osipova (other participants had already departed) returned to the scene of action and discovered 2 of 10 cardboard sheets with Nekrasov's lines glued onto them.

Moscow region, Kievskoe highway, Krekshino turn
4th of Juny, 1988

A.Monastyrski, N.Panitkov, N.Osipova, I.Makarevich, S.Haensgen.

51. SECOND PICTURE

The audience was brought to the bank of river Klyazma several meters upstream from the location where we set afloat "The balloon" in 1977 (see volume 1 of "Going to the country").

As soon as the viewers came, G.Kizewalter who was sitting on the opposite side of the river emerged from bushes, undressed, set afloat a cellulose-packaged picture (185x125 cm), put on it his belongings and swam across the river, pushing the picture before himself.

Three other participants then took the picture and established it on a small hill between the river and the audience, facing the latter. As soon as cellulose had been removed, it became clear that it represented a magnified graphic copy (painted by Kizewalter) of a color slide by A.Abramov "Balloon in the forest" made during the action "The Balloon".

The picture was immediately dismounted, canvas removed from stretcher and rolled, the stretcher then disassembled.

17 (of 30 total) viewers received factographic material of the action in the form of a black-and-white photocopy of the same slide.

Besides that, prior to the audience's arrival on its left at a distance on a hill an electric battery-powered bell was put into a small blue box and switched on. From the audience's position it was impossible not only to hear the ringing sound, but also to see the box itself, as it looked like a small blue point melting into the background.

Moscow region, Gorkovskaya railway line, station Nazaryevo
10th July, 1988.

A.Monastyrski, G.Kizewalter, N.Panitkov, E.Elagina, I.Makarevich, M.Chuikova, St.Andre.

V.Pivovarov, P.Pepperstein, I.Bakshtein, V.Sorokin, I.Nakhova, A.Zhigalov, N.Abalakova, S.Anufriev, Aime Hansen, A.Alchuk, M.Ryklin, M.Chuikova, S.Volkov, J.Gambrel, the Kopystyankys, N.Kozlov, Yu.Leiderman +10 persons.

52. THE INTERVALS

In a forest not far away from park Abramtsevo in Moscow region, over a wood trail at approximately 2 meters' height and 5 meters from each other, 10 sheets of green cardboard (100x67 cm) were strung up in a row. Before that the action's participants had cut from each sheet a circle of 57 cm in diameter.

After stringing up the cardboards and reaching the Moscow circular road (Yaroslavskoe highway access) by car, the participants laid down the first circle previously cut in the forest next to the road's outer rim. Then, according to a pre-marked map, the other 9 circles were distributed along the whole road (108 kilometers) at an approximately similar distance from each other.

Therefore, the total range of the installation, which took 7 hours to accomplish, constituted approximately 108 kilometers.

Moscow region, Yaroslavskoe highway, Abramtsevo, Moscow circular road
27th August 1988.

N.Panitkov, E.Elagina, A.Monastyrski, G.Kizewalter, S.Haensgen.

53. TO I. MAKAREVICH (*Music of the meteorites*)

Prior to Makarevich's arrival a black box (202x67x55 cm) with a circular hole on its upper side (21 cm in diameter) was installed at the action's scene. The box's base with attached skis was covered with snow. Inside the box there was a burning kerosene stove with a whistling kettle heating up on it. 10 meters away from the box there was an armchair.

After approaching the scene Makarevich comforted himself in the armchair (see instruction #1 in "Documentation" section). 20 minutes later the kettle began to boil, the whistle sounded and clouds of steam poured in from the hole in the box's upper side.

15 minutes later the water in the kettle boiled away, and the whistling stopped. Makarevich approached the box (see instruction #2) and opened it (see instruction #3). Then he discovered a rope attached to the box's front side and pulled it away from the scene.

In the course of the whole action a tape recorder hiddd some 15-20 away from Makarevich's position (behind his back) produced the sound of a dog's barking.

Before the action's start a large lump of black paper with pieces of silver and golden tinfoil glued onto it was strung up between the trees on the field's side, invisible from the action's scene.

Kiev gorky,
18th March, 1989.

A.Monastyrski, G.Kizewalter, E.Elagina, S.Romashko, N.Panitkov, S.Haensgen.

54. TO E. ELAGINA (*A filming location*)

E.Elagina's photograph depicting a landscape near Sretenskie Vorota (see A.M. "Earthworks", photograph #131; volume 4 of "Going to the country") was photocopied by S.Haensgen. The result was a black-and-white laser copy (size 168x120) consisting of 16 pieces (each 42x30 cm).

In the beginning of the action a closed folder with photocopied sheets was given to E.Elagina at the location where she photographed the landscape in 1987. Then the group of action's organizers together with Elagina went to the country region of Uspenskoe village by car.

In a forest not far from the highway 16 black plywood boards (123x68.5 cm) were installed under trees. According to the instruction, (see instruction) E.Elagina was to glue the 16 photocopied sheets onto these boards, and she acted accordingly.

After the mounting of sheets the boards were collected, brought to the highway and positioned on it in the form of one large board (492x274 cm) consisting of 16 pieces. Thus, the photocopied sheets were assembled into one picture, with each fragment of this picture divided from another with black margins of the boards.

Then the action's organizers rode over the board with the car (Elagina was driving) and returned to Moscow.

Moscow – Moscow region, near the village of Maslovo along Belorusskaya railway line.
18th April, 1989.

S.Haensgen, A.Monastyrski, N.Panitkov, G.Kizewalter, I.Makarevich.
3 persons.

55. S. ROMASHKO (*Video*)

Prior to the action at I.Makarevich's workshop a videotape was made which consisted of detailed instructions on using a video camera (recording, playback etc.) which involved large paper-printed schemes. In the final part of these video instructions S.Romashko was prompted to record his own three items which included an electrical toy, "people at a distance" and himself narrating about the action.

The action's organizers met Romashko in a field, gave him the video camera and prompted him to watch the pre-recorded instructions through viewfinder. As soon as he started watching, the organizers departed to the field's edge (to allow him to fulfill the second task, i.e. shooting a group of people at a distance) and remained there until the end of the action.

Kyevy gorki
23rd April, 1989.

S. Haensgen, A. Monastyrski, I. Makarevich, E. Elagina, G. Kizewalter.

56. S. HAENSGEN (*The Slogan – 89*)

From a slide taken in 1985 for "The Barrel" action depicting an advertisement board of Moscow Financial institute a colored laser photocopy (111x164 cm) almost matching the board's size was made by S.Haensgen.

In Haensgen's absence and without her knowing the photocopy was glued onto a plywood board and laquered. Then the thus fabricated board was installed at the same location (Moscow, Prospekt Mira in VDNKh district, opposite Zvezdny boulevard) where its original resided in 1985.

Moscow
23rd May, 1989.

A.Monastyrski, G.Kizewalter, E.Elagina, I.Nakhova.

57. MOVING OF THE AUDIENCE

Prior to the audience's arrival to the scene of action on the edge of Kievgorodskoe field a construction was installed. It consisted of a vertically mounted metal ring (45 cm in diameter) with two holes drilled in its sides (1.5 in diameter each). Then a red rope (approx. 500 meters long) was arranged in the form of an ellipse on the field, its ends passed through the holes on the ring's inner side. Throughout the length of the rope several metallic tags with paper labels were attached in various places. On one side of the label there was an inscription "KD. MOVING OF THE AUDIENCE". On the other side: "Kiev Gorky ___ hour ___ minute. 11.6.1989".

The audience (20 persons in total) were met by N.Panitkov and A.Monastyrski and brought to the field's center where they were prompted to position themselves against the ring invisible to them (it was approximately 200 meters away). The outer rim of the rope ellipse was some 5-6 meters away from the audience. From that position the viewers could already see the rope, as the grass was short on the field (they could not see the labels, though).

Panitkov and Monastyrski asked the viewers to remain where they were, then detached themselves from the group, turned on a tape recorder (it rested some 10 meters away from the audience; its soundtrack consisted of noises of airplanes flying by; real airplanes were also flying over the field at low altitude) and headed across the field for the metallic ring.

Having approached the ring, Panitkov and Monastyrski took the rope's ends and while walking in opposite directions along the forest's edge, started pulling the rope through the ring. In the process of pulling the rope through the holes the metal tags attached to the rope stroke against the ring's inner rim, came off the rope and fell to the ground.

As soon as Monastyrski and Panitkov had disappeared in the woods (on the audience's left and right sides respectively) having pulled the whole rope's length through the ring (when the rope stretched across the ring's diameter, I.Makarevich cut it with scissors), each of them drew his part of the rope and arranged it on the ground in the form of a coil.

When this part of the action came to an end, E.Elagina who had been residing among the audience turned off the tape recorder and prompted the audience to cross the field and approach the location where the ring was. Behind the ring, at two meters' distance from it there was S.Romashko with a

video camera, shooting through the ring the audience's movement from its initial position in the field's center to the location where the ring was fixed with tags lying next to it. The viewers were prompted to collect the tags (17 pieces) and keep them as the action's factography.

After the tags' having been collected, Elagina filled in each tag the time of the audience's approaching the ring (15:20).

Some time later Panitkov and Monastyrski emerged from opposite sides of the forest's edge and approached the audience, each holding his coil of rope.

Kiev, gorky
11st June 1989.

N.Panitkov, A.Monastyrski, S.Romashko, E.Elagina, I.Makarevich, G.Kizewalter, M.K.

V.Sorokin, I.Bakshtein, Yu.Leiderman, M.Chuikova, S.Volkov, Pertsy, E.Bobrinskaya, L.Schmitz, J.Gambrel, E.Petrovskaya, E.Steiner, J.Janecek, A.Alchuk, M.Ryklin +6 persons/

58. THE TENT – 2 (To N.Alexeev)

The invited audience (11 persons) gathered by metro station Scherbakovskaya at 10 PM. Then the action's organizers together with the audience headed for the scene of action. The viewers were prompted to walk in trail while maintaining a certain distance between each other.

Walking in such a manner, the organizers and the audience reached Prospekt Mira, turned to Grafsky lane, walked along the railway, crossed a bridge over station Moscow-3 and entered the Sokolniki park. It was already rather dark when the group stopped in the beginning of a Sokolniki alley. There the audience was prompted to rest for a while.

Before detaching themselves from the group of viewers the organizers asked I.Bakshtein to put on binocular glasses and watch the alley's remote end. He was prompted to ask the audience to start moving forward after seeing a red light flashing at a distance.

After detaching some meters from the audience, the organizers stretched a rope across the alley, attaching it to two trees at two meters above the ground. To the rope's center a big signal lantern was attached, its reflecting mirror facing the ground. Under the lantern a cardboard circle (75 cm in diameter) was put on the ground, then with the help of nails it was enclosed with a low cardboard fence (4.5 cm high). Then a transparent PVC film was casted over the rope and fixed in the form of a tent (the lantern and cardboard circle appeared to be inside it). After that two electrical toy cars were put inside the tent on the circle. While moving chaotically, they ran against each other and the fence. Simultaneously with the start of the two toy cars the organizers switched on the lantern's reflector which threw light upon the circle with moving cars and the red signal lamp.

Upon seeing the red flashing light in the depth of the alley, Bakstein prompted the audience to move towards the source of light. After approaching the tent and examining it the viewers joined the organizers waiting nearby.

Then the organizers and the audience left the park, the tent with red flashing light and moving cars (it is unknown for how long the cars and the lantern remained functional – until the depletion of the batteries or until the first pedestrian who decided to take them) remained in the park.

Moscow, Sokolniki park
15th July, 1989.

A.Monastyrski, S.Haensgen, G.Kizewalter.

I.Bakshtein, A.Alchuk, M.Ryklin, E.Solomon, L.Schmitz, M.Tupitsina, V.Tupitsin + 4 persons.

59. STROLLING PEOPLE AT A DISTANCE ARE THE ODD ELEMENT OF THE ACTION

The invited audience (15 persons) was brought by one of the action's organizers to a shallow rectangular pit dug in a field. On the pit's bottom there were battery-powered electrical rings in envelopes arranged in two rows (12 pieces, size of envelopes 18x25 cm). They were already switched on by the time of arrival of the audience (the organizers moved away some 50-60 meters away from the pit).

Upon each envelope with a ring inside there was a label with text: "Strolling people at a distance are the odd element of the action".

The audience was prompted to wait for the rings to stop ringing (due to depleted batteries) and then pick up the envelopes with rings as the action's factography.

Kiev gorky,
2nd september 1989.

A.Monastyrski, G.Kizewalter, S.Romashko, E.Elagina, N.Panitkov, I.Yurno.

V.Sorokin, E.Bobinskaya, Yu.Leiderman, D.Prigov, E.Lungin, V.Mironenko, A.Alchuk, M.Ryklin, S.Volkov.

60. A CALL TO GERMANY (To A.Monastyrski)

The invited audience (10 persons approximately) was brought to the center of a field where two loose ends of a rope stretching from north to south rested. Next to the rope there was a tape recorder.

When the viewers were approaching the rope and tape recorder, S.Romashko appeared from the forest on the opposite side of the field (200 meters away from the audience's position), came closer to them and turned on the recorder. Its soundtrack consisted of A.Monastyrski's message to KD in German. During the playback of this recording (3 minutes approx.) S.Romashko tied together the two ends of the rope.

When the soundtrack came to an end, N.Kozlov who was standing on a clearing behind a hill, invisible to the audience, started to pull the rope. One minute later a melon attached to one end of the rope appeared from the north side of the forest's edge. S.Romashko and the audience followed it.

Upon arriving to a clearing in the forest where the melon had been drawn, the viewers discovered a small PVC-covered construction (resembling a greenhouse, 200x100x75 cm) with a map of Federal Republic of Germany and a ringing bell inside. On the map the area of Munchen was outlined. After inspecting the object the viewers were given envelopes with glued onto them fragments of Munchen map with a blue point indicating A.Monastyrski's suggested location during "the call". Inside the envelopes there were photocopied collages consisting of A.M's message in German and a map of Europe (with Moscow and Munchen connected with a straight line) almost covering it.

The PVC construction and the roped melon were left behind in the field.

Kiev gorky
30.9.1989

E. Elagina, G. Kizelater, S. Romashko, N. Kozlov.

7-8 persons.

61. HANGARS IN THE NORTH-WEST

(see Preface to Volume 5 of "Going to the country")

VOLUME SIX

62. THE ROSETTE

S: I was very much impressed by the fact that in a shoeshop in Prospekt Mira where we dropped in was virtually empty, only lonesome rubber boots rested in a corner. In the halls there were some small shops, kiosks selling plaster decorations instead of boots. I mean, these shops were selling not necessary goods, but instead some weird ornamental stuff. In earlier times such objects could be seen only on facades or interiors of grand governmental “feudal” type buildings. And now these plaster tongues and pretzels have transformed into goods freely migrating on everyday level, more or less fitting the scale of household interiors.

A: This rosette that we’ve bought is most probably designed to be attached to the ceiling and through a hole in its center a chandelier cord can be run through. At first we had no obvious plan on what to do with the rosette. But I wanted to take a walk along Yauza’s bank and offered Sabina to entertain ourselves by hanging this rosette on the bridge over Yauza, as she didn’t feel like walking out. The day was sunny, snow was lying all around. We reached an arch-shaped iron bridge, I got to its top and hung the rosette on a rope above the water. In the meantime Sabina was taking photographs from the riverbank. The effect of the rosette that revolved under sun rays reflecting in the water was very inspiring. It was rather hard to catch it in the finder at the moment when it turned its “façade” to the lens and was shining brightly in the sun. We took several photos from various positions and departed.

S. Indeed, I feel no regret that I was so enchanted by this rosette. By the way, there also are such decorations on bridges, but they are anchored as architectural parts. At the same time this very element was somehow detached from the architectural immobility and was revolving freely, inviting to examine it from every side. Taking photographs was a constructive element of the action: it was very intriguing to catch light effects standing at different positions against the sun and the rosette on both banks of the river. From a closer distance its ornament could be distinguished, while from afar it looked like a small white point over water. The position of taking photographs of the rosette from the top of the bridge turned out to be psychologically aggravated. Perhaps it was due to the fear of heights mixed with the delight of watching the shining white disk under one’s feet. Curiously enough, the rosette and its reflection in the water were shaped like figure 8, and it added some comic effect to the situation, as it was the eighth of March, the International Women’s Day. But if we treat this action more seriously, it seems to me to be corresponding with the esthetical purposes of early 90s. The constructive element here is only the background for representation of autonomous ornamental elements.

A: But the constructive layer is also important here. To me personally this action seems to be a reaction to such KD actions as “The Lantern” and “The Dark Place”. In semantical sense the associations with “The Lantern” are rather hard to be explained, although in constructive sense the action is very similar to them, and the object itself relates to “lantern-ness”, illumination. But while in “The Lantern” we exhibited the source of light itself, here the decorative element of a light source is concerned. At the same time it is distanced and drowned in “ornamentalism” so much that it decorates both the source of light and its place of mounting on the ceiling. Most probably it can be considered the expositional element in the aspect of “The Lantern” which in its turn was “downgraded” to demonstrational level. The self-contained “splendour” as esthetical category is also of importance here. Most probably, it is demonstrated in the first place.

Moscow, river Yauza in Losiny Ostrov district.
8.3.1991

A. Monastyrski, S. Haensgen

63. MEANS OF A SEQUENCE (to Yu.Leiderman)

We came to the snowy Kyevgorodskoe field and prompted Leiderman to move across the field dragging heavy plaster rosette on a belt and thus draw a line with this rosette pointing the zone on the field from which the hangars in the north-western part of the field could not be visible (see Volume 5 of "Going to the country" – "Preface" and "Hangars in the north-west").

While doing the drawing, Leiderman held a closed cardboard box in the other hand. Each time the box moved slightly, subtle dinging of tiny bells could be heard from it.

After marking the required area with the rosette trace on the snow (such possibility was provided by the sloped form of the field) Leiderman approached us (closer to the field's center) and – against the background of hangars – received from A.M. a big black notebook with an inscription on the front page: "To Yu.Leiderman". Inside the notebook there were scaled-up images from the small notebook titled "On the roof" (from S.Haensgen's series "The Videoteque") and also two sheets with photographs: S.Haensgen on the pedestal of Mukhina's sculpture next to the Collective Farm Woman's heel plastered with cards with Chinese hieroglyphs, and Yu.Leiderman's briefcase standing on the pedestal of another Mukhina's sculpture titled "For Peace" (it is located not far from "The Worker and the Collective Farm Woman" on Prospekt Mira). Besides that, inside the notebook there was a sheet of paper with fragment of A.M.'s letter to S.H. concerning tradition and continuity of Noma.

After S.H.'s having questioned Leiderman in front of a camera, A.M asked Yu.L. to leave the scene (i.e. to move outside the field), put the rosette on the snow, produced from a box a plastic doll with a musical mechanism inside (Leiderman wasn't aware of what he was carrying in the box and what the above described part of the action consisted of), put it on the rosette and read aloud to the video camera's microphone (in the picture there was the doll standing on the rosette) the text of Hridayam Sutra.

Moscow region, Savyolovskaya railway line, Kiovogorskoe field
26.12.1991

A. Monastyrski, S. Haensgen

64. TO D. A. PRIGOV (*The secret oak-grove*)

The participant (Prigov) and the action's organizers (S.H. and A.M.) met at VDNKh metro station and took a trolley bus to the Botanical garden's main gates. After approaching the eastern corner of the fence surrounding an oak grove, A.M. with a folder in his hands containing sheets from Prigov's book "The catalogue of abominations" scaled up to size A2 detached himself from the group and while walking along the northern side of the oak grove rolled the sheets and put them on tops of the fence's poles (each 100 meters approx.). This action was performed on the whole outer perimeter of the secret oak-grove's fence and involved all 20 pages of the book.

After A.M.'s having put on the first roll on the fence's pole, Prigov and Haensgen followed behind him. Prigov took the rolls off the poles, unfolded them and read the verses aloud in front of S.H.'s video camera,

When the last sheet of the compilation was taken off (near the eastern corner of the grove, where the movement started), A.M. fixed the pages between two black cardboard sheets (the "front page" side was marked with an inscription "To D.A.Prigov") and handed the such crafted big black notebook over to Prigov.

Moscow, Central botanical garden
17.3.1992

S.Haensgen, A.Monastyrski.

65. THE HANDING OVER (to *S. Anufriev*)

Two days before the action S. Anufriev received a detailed plan of the location – river Yauza near Losiny Ostrov (Moose Island) – with a marked spot and time of meeting with the action's organizers. When Anufriev came to the appointed location, A.M. handed over to him a big black notebook (size A2, unlabelled) containing paper sheets with scaled-up images of skiers from one of Anufriev's drawings of 1991. One of the skiers' figures was collaged in a scheme from M. Krontz's book "Quarks, gluons and grids" (Moscow, "Mir", page 181) – a page with this scheme was included in the middle of the series. The sequence with skiers ended with a scaled-up to A2 size plan of the location, where time and date of the meeting were filled in: "27.12.92. 13:05", with signatures of the three action's participants.

Moscow,
27.12.1992

A. Monastyrski, S. Haensgen

66. THE OPENING (to *N. Panitkov*)

After reaching a place "where no hangars can be seen" in a field (see "Means of a sequence" action), A.M. and S.H. handed over to Panitkov a black notebook and a big plastic apple. After shouldering a backpack with a tape recorder inside (the recorder was set to playing back pre-recorded by A.M. descriptional texts about "KD", in that particular case the action "Music inside and outside"), Panitkov headed towards the hangars on the opposite side of the field. Before proceeding to another section of his route he tossed the apple, approached it, picked up, then tossed again and again, thus approaching the location in front of the hangars where he was supposed to stop (anywhere according to his own will, but as closer to the hangars as possible). After reaching the selected point he replaced the tape in his recorder for a clear one and after setting the recorder to recording mode began looking through the notebook, at the same commenting its content to the recorder's microphone. The notebook consisted of a cover page on which Panitkov was to mark the title of the action described on the tape at the moment when he approached the location – it turned to be the description of the "The Gunshot" action. The cover page was followed by several photocopied A2 sheets from Lokeli Chandra's book "Esoteric iconography of Japanese mandalas" (India, 1971). On the last page there was a factographic form to be filled in with the action's timeline at different stages and signed by the participants.

Prior to looking through the notebook Panitkov was supposed to take the plastic apple to 3 pieces (as it was made of sections) and to scatter them, but in the course of action he did so after looking through the notebook.

After replacing again the tape with descriptional texts and switching the recorder to playback mode, he put the recorder into backpack, shouldered the backpack, took the notebook and returned to his initial position by the video camera. There the notebook was signed by all three participants, fastened at the right side with clamps (so that it couldn't be opened without unfastening the clamps) and handed over to Panitkov.

Kiovogorskoe field
7.3.1993
A. Monastyrski, S. Haensgen

67. TO I. HOLIN

At I. Makarevich's workshop on a white wall 10 photocopied A2 sheets from the book "Buddhist symbolic" (Palitra, Leningrad, 1991) were arranged in two rows.

I. Holin who came at an invitation was asked to recite the series of verses titled "Holin" created in early 60s.

During the recital A.M. who was standing behind Holin's back was coloring the contours of symbols on the photocopied sheets with a golden felt pen. He was also trying to synchronize the time of Holin's reciting one verse with his coloring one symbol.

Then the papers were taken off the wall, packaged in two cardboard sheets to form a notebook labeled "To I.Holin" and given to the author of the verses.

Moscow, 15.03.1993

S. Haensgen, A. Monastyrski, E. Elagina, I. Makarevich

68. TO STEFFEN ANDRAE

On the floor of a Catholic church of St.Anna (Munich) St.Andre and A.M. performed an unfinished session of a Tibetan game "Journey to Nirvana". St.Andre played with a bronze eagle figurine, while A.M. with a tiny colored model of a Greek church. The game's results (positions of the figures' movements) were registered in a special notebook consisting of 4 stitched sheets of photocopied photographs of A.M.'s work "Breathing and hearing". After the game the two game fields were folded to form an A3 notebook and given to St.Andre together with an inserted A4 notebook with registered positions of the figures' movements.

Prior to the action onto the reverse side of one of the game fields a page with description of "The Opening" action was glued. Later it became the front page of Steffen's notebook, while onto the reverse side of the front page there was glued a photograph of the same action picturing Panitkov in "the area of non-recognition" on the snowy Kievgorodskoe field.

Munich,
31.5.1993

A. Monastyrski, S. Haensgen

69. TO I. KABAKOV *(Three notebooks)*

Materials of KD and A.M. (photographs, texts, schemes) requested by Kabakov for his installation titled "Noma" were arranged in three black A2 notebooks. Each sheet in all three notebooks consisted of four typescript pages, three of which belonged to the requested materials. Therefore, Kabakov was supposed to un-arrange the notebooks and cut the desired texts, photographs and drawings from A2 sheets, then disposing the "unwanted" element from each sheet.

The notebooks were labeled with scaled-up copy of a line from I.Holin's verse ("To I.Kabakov", published in the book titled "Lianozovo" (Munich, 1992, S-Press) dedicated to Kabakov.

The notebooks were handed over to Kabakov by B.Groys.

Salzburg,
10.8.1993

A. Monastyrski, S. Haensgen

70. THE TENTH NOTEBOOK

"The tenth notebook", of same size as its predecessors, consisted of instructions for S.Romashko. Before S.R.'s arrival to the scene of action it was buried under leaves behind a snag on a clearing opposite a "woodsman cabin"-type building. Besides that, on the front wall of the tightly shut house there was a framed photograph picturing a kettle on A.M.'s balcony in Moscow (this kettle was used during the action "To I.Makarevich"). Under the photograph there was a small cardboard card with an

image of “old man” cut from the box of a computer game “Return to Zork”. By the house’s back side, near the cellar door a white box was buried, with a similar image on its upper side, containing two ropes, purple and yellow.

According to the instruction, S.R. was supposed to:

1. Find the notebook buried under leaves behind the snag (this one is preliminary instruction not included in the set contained in the notebook).
2. Find the box with ropes.
3. Tie one of the ropes to the snag and drag it outside the camera’s visual sector (almost all the actions were recorded to a camera installed by S.Romashko).
4. Take the kettle picture off the wall.
5. Attach the card with “old man” image to a board lying next to the place where the snag had been dragged (this third card with “old man” was attached to the notebook’s third page).
6. Moving to the guidelines of the scheme on page 6 of the notebook, find the wheel of a car residing by the road.

S.Romashko followed all the instruction, although he did so in random order (see S.R.’s narration).

Bochum

21.2.1994

A. Monastyrski, S. Haensgen, S. Romashko

71. ALBUM FOR TRAVELLING NOTES AND SKETCHES

A black A2 notebook with a colored label on cover (scene from a computer game “Return to Zork” picturing a bridge over river with red arrow post pointing in dead-end choice when the character is drowned and the game is over) was given to S.Anufriev and M.Chuikova for “Medgermenevika” with a request to fill in empty sheets of the notebook during their travels and then return it to S.H. in Bochum. Besides the sheets, inside the notebook there also were several black and white fractal patterns, B/W replica of Meister Francke’s “The Birth of Christ” (circa 1430), and also covered with a white sheet (tied to the sides of back cover with paper clips) a portrait of Stephan George. With pressing the sheet to cardboard cover the portrait can be seen as a white contour.

Date of handing over the notebook: 1.03.1994 (Bochum)

Date of return: 22.10.1994 (Cologne)

S. Haensgen, A. Monastyrski

72. LAUNCHING A KITE IN PRORA

S.H.: The launching of a kite can be treated as light sporting activity for seaside outdoorsmen. Or does this action gain a special taste when backgrounded by romantic Rygen landscape? This background – taking into account the notion “Haimat” (Motherland) – is intensified by architerctural ensemble of a resort named “KDF” (“power through joy”), monstrous relicts of Nazi holiday home named Prora.

A.M.: Clearly, this action is of “shifted”, almost oneiroid nature due its location. The depressive architecture of Prora’s “earth-scrapers”, a sort of “Anti-New York”, these grey centipedes are so inspiring esthetically that any action seems useless before them, as there’s always something else to see. In a place like Prora, a place of unfinished rituals, any action is forced to be come ritual. This necessarily involves mass ritual gatherings in its central part. The oneiroid side lies in the fact that while launching the kite I felt some forced action, partially or not controlled at all, like in dreams. For me personally there was no “side” view, I acted as a machine, or, more exactly, as its part. That is, probably, the reason why I got this “schizophrenical” trauma of fingers from the revolving drum with the line to which the kite was attached.

S.H. I want to add several details to this description. I think that Prora's architecture cannot be treated unambiguously, and that gives the opportunity of suspension, in either touristic meaning or historical. You are right when you speak of depressive minimalism which is created by the construction's immensity, closed facades stretching almost five kilometers in a huge line along the seashore, without any color shades or architectural diversities – I mean dull repetitions without rhythmical variations which are especially magnified in contrast with diverse and agile forms of the sea waves and rhythmical rotation of trees along an alley when you are driving by it in a car. All this is true. But the functionality of Bauhaus style is also there. The complex is designed so that the windows of each and every vacationer (20000 persons in total) faced the sea. Besides that, the project included different verandas, cafeteria etc., as architectural details and ornament. Therefore, the original project suggested some diversity, but it was never realized because of the war. It is important to know that in the central part a huge neo-classical hall also wasn't realized. And what we were left with is the empty center for action.

A.M. That's what I'm talking about – the action, I mean the launching of the kite, was performed in the empty sacred center. Actually, this hall used to host mass gatherings of ideological purpose. No kite launches were supposed here. Every action is first of all compared to its location and is even somewhat determined by them. An actionist is attracted by the place in the same way as an artist is attracted by canvas, but while the painter works with colors and brushes, i.e. his choice is rather limited, the actionist is perfectly free in instrumental sense, at least at first sight. He seems to be able to use anything he wants. But in fact I'm not completely sure that it is really so. Some archaic mechanism seems to be working here that "gathers up" a certain instrumentation for the action and then "guides" the actionist to the place where this instrumentation is used. Therefore, it is rather difficult to tell actionist activity from ritual or magic, although there certainly is some esthetical autonomy.

S.H. Here the ambivalent intension between the mass scale and elitism is also important. Prora was designed as a specimen of mass resorts – "leisure free for all". This tradition can be traced until our days. In fact, Prora has always been a closed area. Many legends and gossips surround this place. The Red army showed up here after the war, they tried to blow up some parts of the ensemble, thinking that they could be somehow connected with rocket building facilities in Penemunde (perhaps they didn't quite understand that this building was a resort). According to other gossip, there was some sort of submarine dock, some underwater subway for transporting the vacationers from the residential complex to the festive hall. It was also said that an exact copy of this complex resided somewhere in Argentina. In the times of German Democratic Republic this resort used to host military barracks. After the reunion Western military men would re-educate their Eastern colleagues there. And only last year this place became accessible to public. I could also say that the launching of a kite happened at the moment of "unsealing" of this place.

A.M. This is true, as I'm always stuck in the middle of "unsealing" situation. I mean, this is a rather infantile trait of character, or, to be more precise, trait of fate that has something to do with treasure-hunting syndrome, solving puzzles or some secrets etc. I remember that since my childhood. Perhaps this trait first became sealed within me and then in case with the kite cropped up. Kite launching is a childish kind of activity, is it not? And these scratches on my fingers remind of some childhood traumas, like that old grenade found in the sand, it blew up etc. Thus, Prora is in fact another playground.

S.H. Therefore we're playing an action. And the word "actionist" that you've used earlier, has a double meaning. I mean, we have not only performed an action but also integrated it into the Prora complex. And now the point in question is whether to destroy these relics or perhaps find some usability for them. For me the most interesting proposal is to use different parts of the complex for various purposes, in order to eliminate the totalitarian nature of these incumbent stone giants. For example, to give them away to different enterprises and institutions like nurseries, resort homes, hotels, bookshops, sport centers, firms etc. Our part was launching the kite.

Rygen
15.3.1994.

S. Haensgen, A. Monastyrski

VOLUME SEVEN

73. ON THE HILL

After climbing a high snowy hill steeply breaking to river Vorja with the rest of the action's company, N.Panitkov installed around a tree a cardboard cylinder pasted with pictures from a north-Korean comic series, using rubber straps. At the same time S.Haensgen arranged on the snow (in storyline order) cardboard cards with similar images (70 pieces approx.). Then Panitkov cut the cylinder horizontally in the middle so that its upper part was lifted by rubber straps while the lower part fell down. After that the rest of the action's participants began dropping from the steep the cardboard cards set on snow by S.Haensgen.

Then Panitkov was prompted to go down the steep, collect all the accessible cards and set them in snow on the river's bank in storyline order, and he followed the instructions. In the course of the whole action Panitkov was equipped with a backpack that held a tape recorder set to playback. Its soundtrack consisted of descriptions of other KD actions. Panitkov also used another device to record his descriptions of found cards.

There were also two elements unexpected by the action's authors themselves. Both S.Haensgen and A.Monastyrski were surprised by the fact that the cardboard cylinder had been pasted with comic pictures by Panitkov, while Panitkov was unaware of the tape recorder in his backpack and the necessity to arrange the pictures found under the steep on riverbank. These elements of the action were not concerned during the preliminary discussion.

Participating viewers: I.Bakshtein, D.Ross, B.Bogdanova, S.Blumberg.

17th March, 1990

Yaroslavskaya railway line, station Kalistovo

N. Panitkov, S. Haensgen, A. Monastyrski

74. THE CANS

At Panitkov's dacha in Lobnya the organizers distributed 3-liter glass cans among 12 of 24 total participants. After that the whole company headed to Kiovogorskoe field. On the field's edge the participants were prompted to form two equal groups, one with cans (12 persons) and another without them (12 persons). Panitkov put inside the cans pieces of blue and white calico. A.M. asked the participants to form 12 pair, each of those should be consisting of one person with a can and one without it. The such assembled pairs were instructed to distribute themselves along the field's perimeter at equal distance from each other. After that each participant without a can (in each pair) was supposed to stay on the field's edge, while his partner was to walk towards the center of the field (holding the can behind his back so that his partner could see it) until stopping at the partner's signal. The timing of signal was to be visually estimated by participant without a can: he was supposed to set the signal at the moment when the can in the hands of his partner almost lost its form (due to distance) and turned into a point. After the signal the second participant was to stop and put the can on the ground. Then his partner was to join him.

After gathering within a perimeter outlined on the divided field with cans (two irregular concentric rings), the guests were prompted by the organizers to get together in the center of the field. Upon doing this, the participants approached a camera by one, identified themselves and specified whether they had crossed the field with a can or without one. At the same time A.M. was doubling this data in his notebook. The pairs arranged in the following order: Panitkov - Monastyrski, Brilling - Bobrinskaya, Tamruchi - Filippov, Alchuk - Ryklin, Kuskov - S.Rid, Makarevich - Nesterova, Obukhova - Backstein, Kizevalter - Konstantinova, Orlova - Ovchinnikova, Dyogot - Levashov, Elagina - Romashko, Kacharava - Albert.

Kiovogorskoe field

12nd May, 1990

N. Panitkov, A. Monastyrski

75. THE SLOGAN–90 *(For Yu.Leiderman)*

Several days prior to the action Yu.Leiderman received a large cardboard sheet (110x164 cm) shaped like a folder. Leiderman was prompted to choose an appropriate evening, go to metro station Kashirskaya, exit at the platform, unfold the folder and fix it with its inside facing the pillar opposite the wall with the station's name. After unfolding and setting up the folder Leiderman discovered on its inside a color copy of photographic image picturing similar fragment of the same station's wall with letters "Kashirskaya" (size 110x164 cm). Further action was to be undertaken at Leiderman's own will.

Moscow, metro station Kashirskaya
14th August, 1990

S. Haensgen, A. Monastyrski

76. ARCHAEOLOGY OF LIGHT

In the daytime on a hill's slope a small hole was drilled with a hand-brace. Then a switched-on blue electrical lantern was put in that hole. The hole and the lantern were assembled in such a manner that light could be seen from an observation post located 80 meters away from the lantern. A white rope was used as a guiding line tied to a balustrade pole. Its other end was held by one of the action's organizer who pulled the rope to provide the necessary inclination angle for the hand-brace. After the setting-up the lantern the hand-brace was screwed next to the hole, with guiding line tied to its handle. When on the next morning the lantern was excavated, its luminescence still lasted and only ended by the next night. By that time the lantern was already placed inside the pre-fabricated object. It was represented by a transparent plastic box with the lantern inside, labeled with factographic paper and tied with the guiding line to the hand-brace's handle. Besides that, the rope was spooled over two objects: the upper part of a cycle pump (found prior to the action on a hill's slope) and a small rock from Rygen island.

Poggio Catino, Italy
1st June, 1995.

A. Monastyrski, S. Haensgen, N. Panitkov

77. THE NEGATIVES

Two pre-fabricated pigeon figures (carved from plywood and dyed black; height – 1.2 meters; on one pigeon's head and the other one's tail there were golden lines) were vertically fixed in a snow drift on a snowy field's edge. The invited audience (10 persons) was prompted to take negative photographs of these figures using black-and-white negative film distributed by the action's organizers. At the same time a tape recorder held in a backpack by Panitkov was switched to playback. Its soundtrack consisted of descriptions of KD actions (see volume 6, action "The Opening").

Then I.Makarevich collected the viewers' and participants' cameras, joined S.Romashko who had already picked up the pigeon figures, and they both headed to a forest across the field.

S.Romashko hung the figures on a branch in the forest (away from the audience's line of sight). I.Makarevich photographed the hanging pigeons with the organizers' cameras. Then he used the viewers' cameras to take photographs of the snowy field with distant figures of the action's participants.

After the return of S.Romashko and I.Makarevich the viewers received their cameras (with an indication that the film contained within was from now on in their possession) and factographic sheets

with text “**NEGATIVES OF TWO BLACK PIGEONS WITH GOLDEN LINES**”, and also specified time and location of the action.

A. Monastyrski, S. Romashko, I. Makarevich, E. Elagina, N. Alekseev, N. Panitkov, S. Haensgen.

A.Alchuk, E.Bobrinskaya, V.Zakharov, M.Konstantinova, Yu.Leiderman, Pertsy, M.Ryklin, V.Sorokin, A.Filippov.

78, FOR M. RYKLIN (*The Slogan–96*)

After positioning themselves on a suspension bridge at railway bridge over Yauza four action’s organizers deployed a swing-like construction of ropes and a board to the shore and offered M.Ryklin to sit on the board. After lifting the board the organizers started moving the “swing” towards the river. Upon reaching the middle of the river Ryklin was lifted to suspension bridge. At the same time a white cloth (3x4 meters when positioned vertically) was unfolded and draped from the bridge. On one of its sides there was an inscription in black letters: “**FOURTY-SIXTH LIFTING OF MIKHAIL RYKLIN OVER RIVER YAUZA**”, on the other side there was a “road up” traffic sign sewn onto the cloth. The cloth remained there after the action’s end and was picked off on the next day by N.Panitkov.

Moscow, river Yauza in Losiny Ostrov district
6.4.1996

A.Monastyrski, S.Romashko, G.Kizevalter, N.Panitkov, I.Makarevich, M.Konstantinova, E.Elagina, E.Bobrinskaya.

I.Bakshtein, A.Alchuk

79. LIKHOBORKA

The audience was brought to river Likhoborka on the location where it flows into the territory of Central Botanical garden.

When all the invited persons took their observatory positions, a purple parcel containing switched-on tape recorder (its soundtrack consisted of this action’s description) began to descend from the bridge of Moscow circular railway road on two ropes held by the action’s two organizers.

The recording was done in such a way that the sounding of the recorded text began in approximately 10 minutes after the parcel’s hanging immovably some 30-40 centimeters above the water surface.

Then, approximately at this point of the text, the parcel was submerged in water (in order to prevent the tape recorder from soaking it had been thoroughly wrapped in cellophane prior to the action).

The period of the parcel’s staying underwater was determined by the record’s timing, beginning with words “The period of the parcel’s staying underwater...” “ and ending with words “...Then the recorder was drawn out of the water”.

After drawing the recorder out of the water, two action’s organizers lifted the parcel onto the bridge using the same ropes, turned off the recorder and went down to the audience.

24th September, 1996.

Moscow, Central botanical garden
[Collective actions]

Note. The following text was sounding from the tape recorder during the action as represented hereby. However, some details did not coincide with this text. The sound of someone reading text became

audible approximately four minutes into the performance (not after 10 minutes). This happened immediately after a package had been suspended 5m above a river. It was left to hang motionlessly. The package consisted of a tape recorder which was covered (but not in cellophane) and suspended so that it did not touch the water. S Romashko and A Monastyrsky lowered the tape recorder downwards from a bridge. Neither of these retrieved the package, instead it was hauled upwards by N Paitkov who used a fine fishing line to pull it back in. Panitkov then cut the ropes freeing the tape recorder from its binding. Finally the viewers were given a document (factography) which consisted of small pieces of wood wrapped in the same fabric as the tape recorder. This bore an inscription indicating the date of the performance (the 24th even though the performance had taken place on the 25th). The viewers observed the performance from a large tube shaped tunnel which connected the two banks of the river (immediately in front of a railway bridge).

Moscow, Central botanical garden
25th September, 1996

A. Monastyrski, S. Romashko, N. Panitkov, E. Elagina, I. Makarevich, M. Miturich,
N. Alekseev.

80. PARTICIPANTS' STORIES

Several tens of meters away from the action scene, on a snowy waste ground 18 of 23 total members of the audience received pieces of cardboard (40x60 cm) with front sides covered with craft sheets (each sheet had a number in the middle). As the group approached the scene (a lowly outstretched snowy hill), one of the action's organizers marked numbers from 1 to 19 (his own cardboard piece was marked number 9) with a fibre tip pen on craft sheets. Then the participants were prompted to form a line on the hill according to their numbers, from left to right, facing the waste ground – in order to be photographed. After that, following a verbal command, all the participants simultaneously turned their backs upon the waste ground, removed craft sheets from their cardboard pieces (they were attached with paper clips), folded them several times (keeping them) and discovered sheets of white paper (sized A2) attached to cardboard pieces, with various black letters printed on them.

After fixing the cardboard pieces with letters on the snow before themselves (front side facing the waste ground; the cardboard pieces stood upright by means of two strained ropes) the viewers descended from the hill and read the inscription formed by the letters:

СПРАКУЧВЫ САОНКИАСТЗ

This was a random combination of letters on the viewers' cardboard pieces (the presence of two separate words was provided by piece #9 with a blank white sheet on it held by one of the organizers. He was also standing among the audience, i.e. his cardboard piece was the only determinant in the random sequence of other letters).

Then the audience was prompted to go deeper into the waste ground (approximately 150 meters away from the hill) and approach another organizer of the action who had been waiting for them on a forest path.

While the action's organizer whom the audience had approached was writing factographic information onto the piled craft sheets (those which the viewers kept after detaching them from the cardboard pieces) with a felt tip pen, two other organizers arranged the letters on the hill to form a large inscription **РАССКАЗЫ УЧАСТНИКОВ** (Participants' stories) – it could be distinctly seen from the audience's position.

Moscow, Losiny Ostrov
24.3.1997

A.Monastyrski, S.Romashko, E.Elagina, I.Makarevich, M.Sumnina, N.Panitkov, S.Haensgen.

S.Letov, A.Filippov, A.Petrelli, E.Bobrinskaya, N.Sheptulin, A.Tobashov, M.Chuikova, T.Antoshina, E.Nesterova, I.Chatskin, A.Panov, M.Sidlin, V.Sofronov, V.Miturich-Khlebnikova, M.Perchikhina, Yu.Leiderman, O.Sarkisyan, M.Konstantinova, S.Anufriev, Pertsy, N.Palazhchenko Yu.Ovchinnikova.

81. THE LIBRARY

Into 13 books of (mainly) ideological content, published (in 1976-1996) at the same time with several CA performances that had taken place on the Kyevgorskoe field or near it, materials on the corresponding actions were pasted (on left pages descriptive texts, on right pages photographs).

The following books were used:

L.I.Brezhnev. Issues of economic management in advanced Socialist societies, 1976 (*Tent*)
E.F.Erykalov, B.N.Kameshkov. Lenin's Central Committee – the headquarters of The Great October, 1977 (*Comedy*).
10th session of the USSR Supreme Soviet (9th convocation). Verbatim record, 1978 (*Third Variant, Time of Action*).
A.G.Kharchev. Marriage and family issues in the USSR, 1979 (*Place of Action*).
Materials of 24th CPSU Congress, 1981 (*Ten Appearances*).
Chinese documents from Dung Xua, 1983. (*M, Image of a Lozenge*).
Non-proletarian parties of Russia, 1984. (*Description of an Action, Shot*).
V.I.Khlyupin. Russia's Sons, 1985 (*Russian World, Winch*).
USSR and its struggle against neo-colonialism, vol.2, 1986 (*Boots*).
USSR and India, 1987 (*A Work of Art: Painting*).
M.Gorbachov. Selected speeches and works, vol.6, 1989 (*For Igor Makarevich, For Sergey Romashko, Moving of Viewers, People Strolling in a Distance Are the Odd Element of an Action, A Call to Germany, Hangars in the North-West*).
Fauna of USSR. Hymenoptera. Vol.3, 2nd edition. 1990 (*The Cans*).
N.G.Volochkov. Reference book on real estate, 1996 (*Negatives*).
After that the books were wrapped in tin foil and encapsulated in black tar.
Near the Kyevgorskoe field on a small forest clearing a lithium battery-powered clock (estimated duration of work – approximately 10 years) was buried. Prior to this the clock was folded in tin foil and placed into a special glass container, its lid sealed with black tar. The clock was set to Rangun (Burma) time. Another clock of the same type showing Rangun time remained with the organizers as a check copy. After that the thirteen parcels with books were buried in a circle around the clock. Location of the pits with books was marked with a rubber cloth with guiding lines on it and written distances between the cloth's center and the pits (the first guiding line was defined and marked on the cloth with a compass; the cloth's center matched the pit with the clock).
According to the plan, the parcels with books are to be excavated and distributed among the action's organizers after the check copy clock's having stopped.

Moscow region, Savyolovskaya railway line, forest near the village of "Kyevy Gorky"
28th of August, 1997

A.Monastyrski, N.Panitkov, I.Makarevich, E.Elagina, S.Romashko, N.Alexeev, S.Haensgen

82. LOCATIONS N° 40 AND 41 (*For G.Witte*)

G.Witte, unaware of the action's content, was prompted to climb upon a metal searchlight tower (approximately 20 meters high) within the VDNKh grounds and, while seated next to the searchlight, listen to instructions through a small cassette tape recorder. The instruction contained detailed descriptions of locations of various CA actions since 1976. In the process of listening it became apparent that there had been 39 places of actions, and thus the searchlight tower was the fortieth in the sequence of CA actions. It was also said that there had been another tower of exactly the same type 30 meters eastwards from the first one, and that the second, yet unmanned, tower had had number 41. After the recitation and explanation of the action's name ("Locations N° 41 and 41") G.Witte was prompted to photograph the surrounding perspective while standing on the tower's top and to record the description of every place visible from his position. In the course of the verbal description he was

prompted to use binoculars and to pay particular attention to the neighboring tower – location N° 41. In the course of the action it became apparent that G.Witte could not see the neighboring tower from his position because as the view was obstructed by trees.

Moscow, VDNKh
17th of September, 1997

A. Monastyrski, S. Romashko

83. THE TUBE (*Two radios*)

The invited audience (25 persons) was brought to the edge of a snowy field. After detaching themselves from the audience some 30 meters deeper into the field, two of the action's participants connected two ventilation tubes (made of tin foil, 16 cm in diameter each), stretched them as long as possible (while accordion-pleated, each was 1 meter long), resulting in a 6 meters long tube, which was then horizontally fixed on the snow. Then both participants picked up small transistor radios, turned them on and kept shuffling stations for some time. After stopping at certain frequencies (different for each radio), the participants put the working radios into both sides of the tube, approximately 80 centimeters deep. Since the foil blocked radio signals, the sound died out. Then the participants tied up the tube with wires in four places – two constrictions in 30 centimeters from both ends, another two in one meter and a half. Therefore, both radio sets became isolated inside two tied-up sections and divided from the middle part of the tube, 3 meters long. Then N.Panitkov, using a bookbinder's knife, cut two holes in the sections with the radios inside. After stripping the holes open sounds became audible again. By that time the audience had already approached the tube and could see from a close distance the process of putting the radios inside the tube, tying it up and cutting the holes, and also hear the resuming of sounds from the radios lying inside the tube and by that moment visible through the cuts. After the distribution of factual sheets among the audience everyone left the scene of action, leaving on the field the tube with the sounding radios inside it.

Moscow, Izmailovsky park
13th of March, 1998
N. Panitkov, A. Monastyrski, E. Elagina, N. Alexeev

Viewers

A.Petrelli, M.Tupitsyn, S.Letov, V.Volyak, N.Palazhchenko, Kh.Oroshakov, M.Chuikova, V.Sorokin, M.Ryklin, A.Alchuk, Yu.Leiderman, P.Pepperstein, Yu.Semenov, E.Bobinskaya (+ 6 or 8 persons, three of them from the "Arte" TV channel crew)

84. THE CROSSING (*For Oleg Kulik*)

O. Kulik was prompted to cross the territory of the Secret Oak-grove of the Central Botanical Garden (the size of the grove – approximately 350x200 meters), moving from south northwards along the center.

Before starting the crossing Kulik was given a tape recorder with a 15-minutes long soundtrack consisting of author's reading (dated 1998) of a dialogue between Yu.Leiderman and A.Monastyrsky (dated 1991) named "Yellow dogs in the Secret Oak-grove" from a MANA compilation titled "Rivers, lakes, meadows".

Following the verbal instruction, Kulik reached the center of the grove, listened to the end of the soundtrack, set the tape recorder to record mode, photographed himself (using automatic release) in the presumable center and left the Secret Oak-grove northwards.

Moscow, Central Botanical Garden
10th of July, 1998

A. Monastyrski, N. Panitkov

85. SHVEDAGON TO THE PERFORMANCE «SCENE OF ACTION»

One of the performance organizers led 35 viewers to the eastern side of Kievogorskoe field. They walked down the village road on a track which was previously the northern side of the field but which now lies between newly built summer-houses (dachas).

When viewers approached the starting point, they received envelopes (A4 format) with paper sheets inside (A3 format). The sheets were made from material used to prepare for the performance «Scene of action» (1979). In this action K/D had engaged the possibility of using red cloth as an element to signal to the viewers. (This element had not been used in the «Scene of action» performance)

At the same time on the opposite (western) side of the field organizers unfolded some red cloth (10x2, 30 m). In the centre of the piece of cloth was a slogan written in white letters: «Remarks on the performance «Scene of action»» (the word «Remarks» was written in 654pt, «the performance «Scene of action»» was written in 51pt). In the upper left hand corner of the cloth was written «+100 meters» in 101pt. It described the depth of a now deforested area (on the western side), an area in which trees had been chopped down in the 1990's.

Viewers were asked to move across the snowy field toward the red cloth. Because of the deep snow crossing the field (a distance of 500-600m) took about 20 minutes. When everybody reached the cloth, it was spread on the ground and viewers were offered to cut out pieces of the red fabric with a scissors (they had previously been notified to bring scissors with them) this acted as an additional memento (they still had the envelopes they had received at the start of the action).

After the viewers finished cutting and had left the site of the performance, organizers put a small rectangular red shred of material (150x80cm) with white lettering on it stating «SHVEDAGON to the performance «Scene of action» on the ground and left the field.

March 31st 1999
Kievogorskoe field

A.Monastyrski, E.Elagina, N.Panitkov, I.Makarevich, S.Romashko, S.Hansgen, M.Konstantinova

86. TRANSCENDENCE

On the railway bridge over the Yauza River we glued eight black-and-white images of various fish between the rails of one of four tracks of the Yaroslav line. The images were cut from paper (the fish were around 80 cm in length). Images of either the Amitabha Buddha or the Stupamahashri Buddha (taken from Lokesh Chandra's book "The Esoteric Iconography of Japanese Mandalas", New Delhi: 1971) were placed into small ovals in the middle of each fish.

The fish were affixed in a row (in parallel to the tracks with their heads facing Moscow) on the concrete pavement that occupies the spaces between the rails (instead of cross-sleepers) on the part of the bridge that is located exactly over the river.

Moscow, Losinyj ostrov
August 23rd 1999

A. Monastyrski, S. Romashko, S. Hänsen, M. Konstantinova

VOLUME EIGHT

87. FISHERMAN

This performance consisted of two parts. The first part took place at A.M.'s apartment on the 28th of February 2000 (without viewers). For 40 minutes A.M. and N.P. recorded dialogue on two tape-recorders, in which they discussed the plan of the "Fisherman" performance proposed by A.M. Panitkov wasn't aware of A.M.'s plan, so he offered one alteration and some ideas that were discussed during the conversation. The recording was done in such a way that during Monastyrski's speech Panitkov put his tape-recorder in the "play" mode, and Monastyrski put his tape-recorder in the "record" mode. And vice versa – when Panitkov spoke, Monastyrski put his tape-recorder in the "play" mode and Panitkov in the "record" mode. Thereby two recordings were made – one had only Monastyrski's speech with such pauses in it that matched Panitkov's part in the conversation, another – only Panitkov's speech with pauses that matched the time of Monastyrski's speech.

After this recording A.M. and N.P. listened to the two tape recordings of the discussion of the plan for the "Fisherman" performance. However, because of differences between the tape-recorders, and because it was impossible to synchronize the process absolutely – the timing of these two recordings was relatively disjointed: sometimes the voices superimposed each other, etc. So it was decided to synchronize the two recordings using a computer program. S.Zagnij did this a few days later using a 'Cool Edit' program. After the tracks had been synchronized and digitalized, they were again recorded onto an analogue medium – these cassettes were then used in the second part of the performance. The second - "field" part of the "Fisherman" performance took place on the 20th of March 2000, in the presence of viewers.

Before the viewers (17 persons) arrived on the scene, the organizers laid out on the snow two white cords, parallel to each other and spread across the field – from one side of the forest to another. The length of the cords was approximately 400 meters, the distance from one cord to another – 6-8 meters. At the end of the cord (to the right of the viewer's position) was attached a red plastic sledge, to the end of the other cord – a blue plastic sledge.

After this the organizers returned to the initial (viewers) position that was in the centre of the field, at a distance of about 6-8 meters from the closest cord, and they held tape recorders and waited for the viewers' arrival.

When the viewers arrived, and had walked half of the way towards the performance scene (the whole distance was 300-350 meters), Panitkov and Monastyrski simultaneously put their tape-recorders in the "play" mode (Panitkov had a tape-recorder with Monastyrski's speech and vice versa) and they started to walk in different directions: Panitkov walked left (from the viewers point of view) towards the forest, where the blue sledge was located, Monastyrski walked right towards the forest and the red sledge.

The tape-recorders (now playing the tape recordings) were placed on the sledges and Panitkov (with the help of M.Konstantinova) and Monastyrski (with the help of S.Romashko) began slowly pulling the cords with the sledges and tape-recorders towards themselves.

And so the sledges containing the tape-recorders went past the viewers down the snow-covered field: at first the sledges moved towards each other (the red sledge from the right, close to the viewers, the blue – from the left far from the viewers); then, after the sledges passed the point of optical "intersection" (not exactly parallel to the viewers, but slightly to the side), they started to move in opposite directions, until they disappeared into an "invisibility zone" – the red sledge to the left side of viewers, the blue – to the right. The time it took to move the sledges was about 10 minutes.

Because the area of audibility was narrow (by reason of distance, wind, etc.) the viewers could catch only a few phrases from A.M. –N.P.'s dialogue when the sledges moved nearby (meaning that from 40 minutes of dialogue only 10 minutes were used in the "field" part of the performance, and the majority of it occurred in an "inaudible zone" of performance – to the left and to the right side of the viewers).

Then Panitkov pulled the red sledge with the tape-recorder (contained the cassette with his speech) towards himself, he removed the tape-recorder from the sledge, turned it off, and took the cassette out and disassembled it. And accompanied by M.K., he started walking towards the viewers unreeling the tape from the cassette. Monastyrski and Romashko did the same with the blue sledge, the tape-recorder and the tape with Monastyrski's speech.

As the tapes fluttered in the wind, the organizers estimated the number of viewers and cut the tape into 17 pieces (one piece for each viewer), then they put them into small transparent plastic bags and handed one to each of the viewers as performance documentation (factography).

Also enclosed inside these bags were factographic labels – rectangular pieces of cardboard (4.5 x 8.5 cm.), with the following text on one side: “CA. Fisherman. 20.3.2000. Losinyj Ostrov, Abramtsevo), and a color print – an image of a ceramic figure of the Chinese “Fisherman” (a famous classic figure).

Then, the viewers were offered the possibility of looking at this figure using binoculars. The “Fisherman” figure was installed before the start of the performance; it was situated on the snowy field, 80 – 100 meters distance from the viewers’ position and behind the route of the sledges. The height of the figure was 20 cm and so it was impossible to see it with the naked eye.

The figure remained on the field after the viewers and organizers had left the field. This figure had been used in the first part of the performance: during the recording of A.M.-N.P.’s dialogue it had been standing on a table between the tape-recorders.

20th of March 2000.

Moscow Region, Losinyj Ostrov (behind MCAR), near Abramtsevo village.

A.Monastyrski, N.Panitkov, S.Romashko, E.Elagina, M.Konstantinova, I.Makarevich

88. RED NUMBERS *(for Y. Albert)*

In a “Globus” supermarket (in Bohum, Germany), using a microphone and tape recorder, Y. Albert read aloud for 15 minutes. He read aloud the prices (only the numbers not the product’s names) of products from a different grocery and manufactured products store.

Then, in a campus of the University of Ruhr, he was asked to listen to a tape recording and write down 105 numbers using a red marker at the bottom margin of an A0 size piece of paper. This sheet was a photocopy taken from the book “Snuff bottles from China”, by Helen White, Bamboo Publishing Ltd., London, 1992 (plate 11). Then he was asked to add up all of these numbers using a calculator and to write down the total using a black marker, writing the figure below the red numbers. The result was – 3148,58.

After this the copy was given to Y.Albert, he was asked to exhibit this as his own artwork and to try to sell it for the total of the 105 red numbers i.e. 3148,58 (marks in Germany, dollars in USA, pounds in England, etc)

Bohum

29 4.2000

A. Monastyrski, S. Haensgen

89. THE SECOND SPEECH

Inside a pedestrian crossing (shaped like a glass tube), above the MCAR (Moscow Circle Auto Road), N.Alekseev made a 9 minutes speech in the presence of 15 viewers. The viewers had been brought to this location (between Altufjevskoe and Dmitrovskoe highways) in 5 cars. During his speech N.Alekseev used 21 red tomatoes and was wearing a red T-shirt and blue trousers. Before the speech, he took off his boots and stood in white socks on the tiled floor of the pedestrian crossing.

Moscow, above MCAR

29th of July 2000

N. Alekseev, A. Monastyrski, N. Panitkov, S. Romashko, E. Elagina, I. Macarevich.

90. THE GARAGES

After “The second speech” performance viewers were offered a car ride to Golden Street. What is specific about this street is that it contains no apartment buildings: along one side is a fence belonging to “Salut” factory, along side the other is a row of garages. Some of the garages are colored blue and have no numbers, whilst the others, close to Burakov Street, are colored green and numbered. The green garages are numbered as follows (looking from left to right): the first three garages are numbered 87, 88, 89, the following garages are numbered 1, 2, 3, 4 and so on up to 86. (Therefore the last three garages of the “green section” are effectively relocated at the beginning of the row).

The organizers approached the beginning of the row of garages, the “green section”, and began by attaching sheets of A1 format paper to the green metal garage doors, attaching the sheets to the left of the numbers. These sheets of paper (a total of 13 printed photocopies) contained the names of CA performances from volume 1 to 5 (1976-1989).

First the three sheets with the performances names from 1987, 1988, 1989 were attached to the garages. Then, both the organizers and the viewers moved together along the row of garages from numbers 1 to 76 and attached 10 more sheets on the garages numbered 76-86 (except for the 82nd garage because no performances took place in 1982).

As the participants passed garage number 45 a group picture was taken. This garage was chosen as Golden Street became “Location #45” in “CA’s location” list. (Just as “The second speech” performance was named as “location #44”).

Once all 13 sheets had been attached and left on the garages, a document (factography) was distributed to the viewers and the participants left the scene.

Moscow, Golden (Zolotaya) street

29th July 2000 (performance began approximately at 4:30 pm)

A.Monastyrski, N.Panitkov, S.Romashko, N.Alekseev, I.Macarevich, E.Elagina, M.Konstantinova, M.Sumnina.

91. “625-520” (For Zagnij)

In a forest, above a snow-covered single-track railway line, and using ropes attached to trees, a piece of fabric (3x3 meters) was stretched as an awning (at a height of approximately 1.6 – 1.7 m above the surface of the snow).

When this was done, it was suggested that S.Zagnij should lie down on the snow under the awning and read aloud a fragment from the book: “*Metaphysical Principles of Virtue*”, by Immanuel Kant (Minsk, 2000) (from the third part of the work “Universal Natural History and Theory of the Heavens” 1755). The peculiarity of this book was its extraordinary thickness (10cm) combined with the regularity of its other dimensions (13x20.5cm).

Before the reading took place, a tape-recorder was switched to “Recording” mode and was placed on the fabric (in the center of the awning). Whilst Zagnij read aloud, participants of the performance (using shovels) threw snow onto the fabric (and correspondingly onto the tape-recorder which was placed with its microphone facing downwards and covered with plastic film).

The fabric sagged under the weight of the snow and after 5-7 minutes it covered Zagnij and so it became impossible for him to continue reading.

Once Zagnij had climbed out from under the awning, the tape recorder was taken from the fabric. The cassette with the recording of Zagnij’s reading was replaced with a tape recording that had been prepared in advance: 45 minutes from the soundtrack “Magic. The Gathering” (a computer game).

Then the tape-recorder was put switched to “Play” mode and attached to the Kant book with transparent Scotch tape. This object was then placed on the fabric awning, which had been cleared of snow.

The participants left the tape-recorder playing this recording and went away. It was decided to call the performance by the distance (measured in meters) from Rogachevskoe highway, along the single-track

railway line up to the scene of action. This distance had been estimated previously (using the scale of a detailed map and counting steps) and was understood to equal 625 meters.

Two days later, the three organizers returned to the single-track railway line in order to conduct the exact “measurement of the name” of the performance, using a 26 meter rope as a measuring tool. The distance proved to be 520 meters. The object they had left had disappeared (most likely it had been swept away by a locomotive-snow plough, which was working at the time of the “measurement of the name”). This measuring action comprised the second part of the performance.

Moscow region, Krasnopolyanskoe forestry
4.3.2001 (625) - 6.3.2001 (520)

A.Monastyrski, N.Panitkov, S.Romashko, S.Haensgen, I.Makarevich,
E. Elagina, M.Konstantinova, I.Sumnin, N.Sheptulin.

92. “625-520” IN BERLIN

Two similar video recordings of the action ‘625 – 520’ were projected onto the wall (dimensions of the projected frame 5 x 4m). Then the organizers cut sections of maps from the “Railroads in USSR” atlas (40 maps, A0 size each) and lined them on the floor of the theatre where the performance took place. Each paper section was attached to the next with a stapler creating a strip of sections.

The length of the strip – 33 meters.

Performance time – 45 minutes.

Berlin, Schaubuhne
9th June 2001

S. Haensgen, S. Romashko, N. Panitkov, A. Monastyrski.

93. THE SACK

The viewers (20 persons), dragged a sack through the forest. This sack was filled with potatoes and a tape-recorder playing the soundtrack from “On the road” a film directed by K.Yasuda and featuring Shintaro Kutz in the role of Zatoichi (1964). The viewers moved about 2 km along a single-track railway (the same site where the “625-520” performance had taken place) to the Kievogorodskoe field. Then the viewers were asked to throw potatoes at two tape-recorders (the tape recorders were placed in “record” mode) and the control-clock from the “The library” performance. These items were attached to a vertical metal pipe situated in a clearing in the woods. The plan was to dig out the clock from “The library” performance, (which had been buried near this site in 1997). This was just in case the control-clock was hit and stopped working.

This task was done by the viewers and organizers.

Moscow region, Savelovskaya railroad, forest around the Kievogorodskoe field
15th of September 2001

A. Monastyrski, N. Panitkov, I. Makarevich, E. Elagina, S. Romashko, S. Haensgen.

94. “83”

In a wood in winter, 10 radioreceivers emitting noises of signalling radio waves were hung on trees and left there. The place for this action was located and noted on a card with the help of a Global

Positioning Satellite receiver GPS 12 XL (Garmin). The site was noted under the sign "83" - the card showed a section of the wooded area located to the north of Kijevogorski field. The spectators (11) and organizers of the action reached this place on skis.

Moscow region, Savelovskaja railway,
20. 02. 2002.

A. Monastyrski, N. Panitkov, S. Romashko, E. Elagina, I. Makarevich.

95. ADVENTURES OF THE BLIND (*The Sack-2*)

Six sacks filled with potatoes were deposited around the grounds and inside the premises of the Frankfurt Goethe University (former I. G. Farben). Inside the sacks were placed six tape-recorders in "play" mode. These tape recorders played soundtracks from the Japanese film "Adventures of the blind" featuring Sh.Kutzu in the role of Zatoichi (60 minutes long).

At the same time a video was projected onto a wall (this video was an edited version of the action 'The sack'). The screening was silent and the video consisted of 3 parts: 1 – 5 minutes "the sack on the rails", 2 – 20 minutes "the viewers dragging the sack", 3 – 5 minutes "close up: potatoes are being thrown onto a pole which has two tape-recorders and clock attached"). Whilst the video was playing, the film "Adventures of the blind" was transmitted on a TV (with sound).

After this a tape recorder was turned on (30 minutes of recorded sound taken from one of the tape-recorders on the pole during the "The sack" performance – the sound of potatoes hitting the pole). As this happened the video projector on the wall started screening the video "Vasnetsov" – a section of "The sack" performance – that contained the scene in which viewers were throwing potatoes at the pole (filmed at a distance).

Meanwhile, The "Adventures of the blind" continued to play on the TV but this time without the soundtrack. At the same time participants of the action, started bringing the sacks into the auditorium and arranging them in a row near the stage (the tape-recorders inside sacks continued to play the soundtrack from "Adventures of the blind"). The sacks were untied and the ropes were handed to S.Romashko, who was sat at a table behind the stage and he had begun to produce the performance factography (documentation): small pieces of rope from the sacks were attached to paper cards which contained details of the date of the action.

When the tape recordings and the film "Vasnetsov" had finished, the tape-recorders were taken out the sacks and placed on the stage. The recordings finished at different times (this was because at the very beginning of the action, the tape recorders in the sacks were not switched on simultaneously and consequently they were switched off at different times as well). The soundtrack of the film playing on the TV was resumed, and the factography (documentation) was handed out to viewers.

Frankfurt
26th of April 2002

N. Panitkov, A. Monastyrski, S. Romashko, E. Elagina, I. Makarevich, S. Haensgen.

96. "51" (*Archeology of Light – 2*)

This performance consisted of the framing, alteration and transformation of CA performance "Archaeology of Light" into object 51, via its projection onto a video screen (white board 210 ÷ 270 ñ) (71minutes).

Firstly, the frame was made using sheets of black paper (A3 size) these were placed so that they surrounded the image (the video image was smaller than the board onto which it was projected by about the width in each dimension of an A3 sheet of paper).

Then the participants hammered 4 big nails into each corner of the board and spooled a white rope between them in a way similar to the board with spools that A.M. made for CA performance "The

Score”. Then the whole surface of the board was covered with sheets of black paper (A3 size). And, then inscriptions were attached to certain places on the board. The following inscriptions (in English) taken from the scheme “Installation with exposition board of CA’s performance “The Score” by A.M., were attached either to or alongside the board : ‘A Demonstration sign field’ (noted on the board), ‘Resulting contexts’ (noted on the board), ‘Artistry as “embellishment”’ (noted on the board), ‘An Exposition sign field’ (noted alongside the board), and ‘Motivational contexts’ (noted alongside the board).

Instead of the inscription ‘Ground and construction works’, the participants labeled this space number “51” (in the locations list of CA performances, the Pompidou Center, where this performance was taking place became location #51).

When the video ‘Archaeology of Light’, was projected a close-up luminous circle of light appeared (as a consequence of night shooting), at this place on the board N Panitkov cut into the black paper creating a round hole (diameter – 10.5cm).

27 of September 2002
Paris, Pompidou Centre

A.Monastyrski, N.Panitkov, S.Romashko, I.Makarevich, E.Elagina,
S.Haensgen (“Archeology of Light” videorecord), D.Novgorodova (photo).

97. ON THE CLEARING

On the fringes of the forest, a picture (55x80 cm) was attached to a tree facing the field. This picture was a reproduction from a North Korean art album made from oil on cardboard. Shortly after, the trees between the picture and the field (undergrowth) were cut down (approximately 80 trees). A wire was stretched between the two remaining trees and an upside down umbrella and some branches soaked in flammable liquid were attached to the wire. Participants turned on a tape-recording – consisting of noises and sounds of a railroad depot (3 minutes 50 seconds), and then the umbrella was set on fire. After that, white rope was stretched from the sides of the picture to the trees with the burned umbrella - together they formed a trapezoid with the following dimensions: the length of wire with the umbrella - 3,3m; picture width - 55cm; rope’s length (distance between picture and umbrella) - 18 m; wire height - 210cm; height to the bottom of picture - 133cm; width of the cut down area - 9m. All objects were left at the scene.

Moscow region, Kievogorskoe field

November 6, 2002

A.Monastyrski, N.Panitkov, E.Elagina, I.Makarevich, S.Romashko,
M.Konstantinova, D.Novgorodova.

98. “14 : 07 - 15 : 13” (39-52) (*Action with Clocks*)

In a forest, in a small glade, (at the site where the “Library” action was made), a round watch (D-25 cm) was attached above the snow. Viewers and organizers tied an end of white rope, (coiled on a bobbin and about 1 km length), to the watch, then turned on a tape-recording (the tape recorder was in a back pack carried by S.Romashko) and started moving through the forest. Whilst moving they uncoiled the rope and attached it to every few trees in order to keep it taut.

The tape-recording consisted of chronologically taped articles by north-pole researchers: E.T.Krenkel “Radio station UPOL” and Y.K.Fedorov “Astronomical definitions” (from the book “Works by drifting station ‘North Pole’”, publ. Glavsevmorput, 1940). At the end of the tape-recording was a fragment of M.Heidegger’s article “Time and Entity”. After they had walked 400 metres through the forest, the

group stopped. The organizers used the same rope to attach the working tape recorder between the trees at a height of 150 cm. The tape recorder was put in a white fur case.

After that A.Monastyrski bound black thread to the tape recorder's case and started moving through the forest reeling out the thread and coiling it around tree trunks. He moved toward the vista, located approximately 200 metres away from viewers. Between two trees, on the same thread, A.M and M.K. hung up a small framed portrait of Heidegger (6.5x9 cm). On the reverse of the portrait with black marker was written: "39-52". ("39" – according to the "CA list of places" this is the number of the place of the "Library" performance, the same place at which the watches are now attached; "52" – is the anticipated final location of this action).

Then A.M. and M.K. joined the viewers and they continued moving through the forest continuing to reel out the rope. They left the tape recorder playing the recording of Krenkels' text, this was now out of the group's audibility. The group emerged on the edge of nearby field (located south-east from Kievogorskoe field; the whole route was about 1 km). Here the organizers, using the same rope, hung up the second watch (D-42cm), tilting it towards the field, and attaching it much higher than the first one. Organizers reeled about 100 m more of rope (attached to watch) and handed each of the viewers a document – this consisted of 2 laminated photos from the book, "27 months on a drifting ship" by George Sedov publ. Glavmorsevput, 1940. They used lengths of rope to tie up these two pictures of polar experiences.

After the document had been distributed, the second part of the title of the performance was made - the second watch showed "15 (hours) 13 (minutes)" (the first part of the title – "14 (hours) 07 (minutes)" – was defined by the time on the first watch at the moment when the tape-recording was turned on and movement through the forest with the rope began).

After the performance was finished, viewers stopped near the Heidegger portrait and the group photoportrait was done. The tape-recording with Heidegger's text was not audible for viewers, as they were too far from the tape-recorder.

All the objects were left at the scene.

Moscow region, north from Lobnya

19 April 2003

A.Monastyrski, N.Panitkov, E.Elagina, S.Romashko, I.Macarevich, S.Haensgen, M.K.,
D.Novgorodova

99. SLOGAN - 2003

On the fringes of a forest, amongst the trees, was hung a framed portrait of Heidegger. The portrait was framed under glass and had the following dimensions 6.5 x 9 cm.

Moscow region, Savelovskaja railroad, near Riovi Gorky village

19th of April 2003

A. Monastyrski, M. Konstantinova, S. Haensgen, N. Panitkov, S. Romashko, E. Elagina,
I. Makarevich, D. Novgorodova.

100. VILLAGES

On the edge of a field, rope was used to hang 4 frames with images of golden hares under glass. Then, using nails and tape, 11 wooden canes sticks (4,5x1,8 cm; 2m length each) were connected together to create one pole of 17m 22cm length.

22 labels with the names of villages in the Moscow region and the number of inhabitants residing there in early 1980's (information gained from scanning a map from the 1980s), were attached to all 11 sections of the pole. In between the labels were attached golden wings (railroad symbol).

In an attempt to raise the pole – it arched, and pieces from the edges broke off. In the second attempt to raise the now shortened pole - the same thing happened. Only after the pole had lost several pieces, becoming about 8 m long, was the attempt to raise it successful. We fixed the pole to the tree, next to the section of rope with the golden hares attached to it.

The segments with labels were cut from the broken pieces and handed out to participants as a document. The following list of village names were on these sections, (population indicated in brackets): Abramtcevo (0,96), Andreevskie vyselki (0,27), Dedovo-Talyzino (0,03), Dobrynino (0,10), Novuj (0,81), Pesterugino (0,02), Repishe (0,34), Staronikolskoe (0,01), Tyazhino (0,14), Chistoe Severnoe (0,2), Shubinka (0,01).

The remainder of the pole, (8 m length), was attached vertically to the tree from which the golden hares were suspended. On this section of pole were the remaining labels with the following names of villages: Barynino (0,17), Bolshie Pastbisha (0), Vasil'evskoe (0,34), Danilovo (0,42), Krukovo (0,26), Legkovo (0,17), Olino (0,01), Podvyaznovo (0,07), Podporino (0,04), Staraya (0,01), Strunino (19,3).

Moscow region, Yaroslavskoe roadway, 58 km, in the field across from Vozdvizhenskoe.

11 October 2003

A.Monastyrski, N.Panitkov, E.Elagina, S.Romashko, I.Makarevich, M.Konstantinova,
D.Novgorodova, S.Sitar, U.Ovchinnikova.

VOLUME NINE

101. FLIGHT TO SATURN

Two spectators - Yu. Leiderman and S. Sitar - were brought across the snowy field onto the hill. The hill had an even half-spherical shape. The upper part of the hill had become free from snow and it became clear that the hill was a huge pile of manure (the pile consisted of a mixture of manure and straw; when in February we discovered that hill, it had been completely covered with snow and we did not know what it was made of, although its artificial origin was clear even then due to its strict geometric shape).

Having set the tape recorder on the hill with its dynamics facing a large field covered with snow (opposite to the part of the field we came from; - we used an easel as a stand for the tape recorder) we switched it on for reproduction of sound. The phonogramme lasted 39 minutes and contained the recording of the reading by A.M. of science fiction story by G. Harrison "Pressure" (about a trip to Saturn; the story was written in 1969).

The spectators were offered to listen to the phonogramme (they were not told who the author of the story was or what the title was).

In the meantime, the organisers of the action went down the hill and proceeded towards the side of the snowy field which the tape recorder dynamics were facing.

Having walked across the field down to the border of hearing of the phonogramme (about 80 - 100 metres from the hill), we - using the cardboard as the base - spread across the snow a photocopied and enlarged up to 1 metre 82 centimetres x 3 metre (composed of four parts) sheet-scheme from the book by A. Monastyrski "Elementary Poetry No. 2. Atlas", 1975, sheet (17-18-19-20) - 29.

Then the crusts were cut out from the top parts of the four loaves of rye bread. The cut out pieces of crust were rectangular, sized 6 x 8 centimetres. Four photo frames of corresponding size were inserted into the cut out openings in the bread loaves. The photo frames contained under glass the portraits of an organic chemist Mr A.M. Zaitsev (1841 - 1910), geologist Mr. A.N. Zavaritsky (1884 - 1952), physicist Mr. N.N. Semenov (1896 - 1986) and pilot Mr A.K. Serov (1910 - 1939). All portraits were taken from the second edition of the Great Soviet Encyclopaedia: volume 16 (iron - lands), 1952, and the volume 32 (samoilovka - sigillariaceae), 1955. The size of each portrait was 3.2 x 4.3 centimetres. The bread loaves with portraits were placed in the corners of the sheet-scheme.

When the object was thus arranged the organisers of the action returned to the hill and suggested that Yu. Leiderman and S. Sitar should go to the field and get themselves acquainted with the object. The tape recorder continued to reproduce the phonogramme.

After that, when the spectators returned to the hill (the tape recorder still continued to work) the factography of the action was given to them. The factography of the action consisted of the sheets No. 1 ("Map of Elements") of the "Atlas" by Mr. A. Monastyrski (sized 9 x 12 centimetres; on the other side of it there was an inscription "KD, Flight to Saturn. 2004") and of the pieces of bread crust which were cut out of the loaves in the process of the preparation of the object (sized 6 x 8 centimetres with an inscription in black felt pen "KD. 22.03.2004").

When the phonogramme finished, the spectators and organisers of the action departed from the place of where the action went on, having left on the field the object of the action (sheet-scheme with portraits, inserted into the loaves of bread).

Moscow Region, Dmitrovskoye Highway, Aksakovo
22.03.2004

A. Monastyrski, E. Elagina, N. Panitkov, I. Makarevich, S. Romashko, D. Novgorodova, M. K.

102. WALL NEWSPAPER

Two boards were hung in trees at the edge of a field, one facing the other (approximately 600 meters distance apart). On the first board (100x100cm) was placed "The scheme of the viewers location on Kiovogorskoe field"; this noted all performances which had already taken place on the field and also noted the current performance - "The wall newspaper".

On the second board (colored black, 160x115 cm) and under the white-letter inscription: "The wall newspaper of Kiovogorskoe field #102", were placed pages with the following materials (this board was hung in the same area, where the 1977 action "The Comedy" took place):

1. Map of the outskirts of Kiovogorskoe field together with Institute of Agriculture named after Williams, scale 1cm=250m (31x28,3 cm).
2. Copy of "Swift and Co" essay from volume 38 of The Big Soviet Encyclopedia, second edition. 1955 (37,5x29 cm plate).
3. "The Cinchona tree" – illustration to the "The Cinchona tree" essay from volume 46 of The Big Soviet Encyclopedia (Fusa-Tzuruga), second edition. 1957 (40x28 cm plate).
4. The description text of "The Comedy" CA performance, 1977 (36,7x30 cm plate).
5. "Felling trees with a chainsaw" – illustration to the "The chainsaw" essay from volume 46 of The Big Soviet Encyclopedia (30x19,5 cm plate).
6. Portrait of Joliot-Curie from essay "Joliot-Curie" (French physicist) from volume 16 of The Big Soviet Encyclopedia, 1952 (11,7x9 cm plate).
7. "Raising virgin soil in a sovhoz "Ishimsky" (tractor in the fields)", – illustration to the "North Kazakhstan region" essay from volume 38 of The Big Soviet Encyclopedia (10,5x10 cm plate).
8. Fragment from the novel by G. Martinov "Guest from chasm" (1951-1961) (38,3 x 20,5 cm plate).
9. Portrait of academic N. V. Tzitzin (soviet botanist and selectionist) from essay "Tzitzin" from volume 46 of The Big Soviet Encyclopedia, (7,7 x 9,5 cm plate).
10. "Ploughing virgin soil. Ubinsky district of Novosibirsky region" (tractor in the fields)", – illustration to the "Siberia" essay from volume 38 of The Big Soviet Encyclopedia (11,5x10 cm plate).
11. "Khanty-hunter" - – illustration to the "Khanty" essay from volume 46 of The Big Soviet Encyclopedia (30x21 cm plate).

The boards were left in the field.

Moscow region, Kiovogorskoe field
October 7th 2004

A. Monastyrski, N. Panitkov, E. Elagina, I. Makarevich, D. Novgorodova

103. MURANOVO – SAFARINO

Having arrived at Muranovo, N. Panitkov put on some large black felt boots ("*valenki*"). Black material was wrapped around the left felt boot. A laminated print of text (size of the sheet was 3.6 x 11 cm) was attached to the outer side of the right felt boot. The text on the print consisted of 8 lines from the final part of the article "The Log Carrier" ("*Brevnotaska*") taken from the volume 6 ("*Botoshani - Variolit*") of the Big Soviet Encyclopaedia, year of publication: 1951.

Accompanied by S. Romashko and A. Monastyrski, N. Panitkov climbed up the snow covered hill and then took off the right felt boot (with the text) and put on instead a grey felt boot, which had some black material wrapped around it. Having left the black felt boot with the text, on the hill in Muranovo, the group got into cars and moved to the village of Safarino (situated at the distance of five kilometres to the east of Muranovo).

In Safarino N. Panitkov took the black material off the left felt boot, thus exposing the laminated print with the text that was attached to the outer side of the boot. The size of the sheet with the printed text was 11 x 19 cm. Apart from the text, the print also contained a photograph, portraying the main part of the article "The Log Carrier" ("*Brevnotaska*") from the Big Soviet Encyclopaedia.

Having walked away from the spectators to a distance of approximately 50 metres along the snow covered field, N. Panitkov (who was accompanied by S.R. and A.M.) took off the left black felt boot, which had the text and the photograph attached to it. He left the felt boot in the field on the snow and then instead of it he put on the second grey felt boot.

Having returned from the field and back towards the spectators, N. Panitkov took the black material from the right grey felt boot (nothing was attached to the felt boot under the material) and thus it became apparent that he was wearing two grey felt boots.

When this was accomplished, the spectators (V. Zakharov, S. Sitar and I. Kulik) were given the factography of the action. The factography consisted of the laminated photographs (6.5 x 9.3 cm) of L.I. Brezhnev, dancing with his daughter. The photographs were adorned with three pictures of the studded golden railway "wings" collaged into the image of Brezhnev's daughter.

Moscow district, the country estate of Muranovo – the village of Safarino
5. 12. 2004

A. Monastyrski, N. Panitkov, S. Romashko, M. Sumnina, D. Novgorodova (video)

104. FLIGHTS TO THE MOON

The audience (more than 20 people) were brought to the edge of the field on which there was an island of snow that had not yet melted. 8 black-and-white A0 photocopies of pages 16, 23, 26, 31, 42, 44, 46 and 77 of Flash Art No. 76-77, 1977 were placed in a row onto the thawing snow. Five of these pages contained material on artists that had participated in Documenta 6 (Oppenheim, Rinke, Serra and others), two pages contained material on Beuys and Schwarzkogler, and one page from another section of the magazine contained photographs and descriptive texts of CA's actions from 1976, including "Appearance", "Lieblich", and "Tent". "Appearance" and "Lieblich" were carried out on the same field in Izmailovsky Park on which the action described here took place.

A black sheet of the same size (A0) was inserted into the center of this row of photocopies and a globe of the moon with a diameter of 32 cm was placed onto it. On this globe, there were small red dots that marked the places in which space-ships had landed, labeled with the names of the space-ships and the dates of their landing in the same red color. After the spectators had become familiar with this installation, they were given envelopes in the format of A5, which were labeled with the letters "KD" (=CA) and the date of the action. These envelopes contained fragments of A3 photocopies of the same pages of Flash Art (each envelope contained one fragment).

After the audience's departure from the field, the installation with the photocopies (covered with snow) and the globe were left behind at the scene of the happening.

For the audience, the action was held under the working title "Luna Park": the little red dots largely remained unnoticed and the action's organizers made no mention of the chronical connotation between them and the large red letters "KD" on the factographic envelopes as an important aesthetic underplot. (This connection is only made manifest on the level of the descriptive text at hand and its name "Flights to the Moon").

Moscow, Izmailovsky Park

11.04.2005.

A. Monastyrski, N. Panitkov, S. Romashko, E. Elagina, I. Makarevich

105. SLOGAN-2005

In a forest clearing (the same site used for "Slogan-2003") two trees were selected. An *orange* tilting doll was attached to a birch tree on the left hand side of the clearing using *yellow* Scotch tape and at the same height to a birch on a right side, a tape-recorder was attached (with *orange* Scotch tape).

The tape-recorder presented a 34-minute recording of "Diamond Sutra" delivered by A.M.'s voice. This text was a translation by E.A.Torchinov, (from the book "Psychological aspects of Buddhism", Novosibirsk, published by Siberian branch of "Nauka", 1986).

After seven people had arrived and listened to the recording, the tape-recorder was removed from the tree and it was replaced by a bundle of brushwood (this was attached across the tree trunk with *violet* and *yellow* ropes; the bundle consisted of branches that had been sawn off during the clearing of the area between the two birches and additional branches collected from the nearby forest).

Then a fishing-line was placed between the two birch trees – in the shape of a four-petal lotus (a five tathaghat Mandala) – 5 A4 sheets were suspended from this line. Each of these sheets contained scientific comments on the "Diamond Sutra" taken from the same book - "Psychological aspects of Buddhism" (pages 64-68).

Following this the factography (performance document) was handed to the viewers. These documents consisted of colour laminated photos on a fragment of a shop floor from an antique store in Tallinn (this also showed a *yellow* tilting doll in the centre of the image, with a framed painting entitled "Horse head" on the left, and a counting frame (abacus) on the right).

The installation with the orange tilting doll, the bundle of brushwood and the five laminated sheets were left at the scene of the action.

Moscow region, forest near Kiovi Gorky village

22. 08. 2005.

A.Monastyrski, N.Panitkov, S.Romashko, S.Haensgen, D.Novgorodova.

Viewers: U. Albert, I. Burii, V. Zaharov, U. Lejderman, M. Leykin, S. Sitar, M. Sumnina.

106. LIBRARY - 2005

In this action, a drawing taken from a set of 13 Chinese postcards defined which book from 13 possible titles, which had been buried during "The Library" performance (1997), was to be unearthed. The book selected was "Chinese documents from Dunkhuan" published in 1983.

Then, in the same spot on the field where the clocks were buried (and which had been extracted from the earth during "The sack" performance, 2001) an iron rod with a knob in the form of a turtle was hammered into the ground. With the aid of a GPS and pocket PC coordinates, the spot was noted as: N 56 '02, 3989. E 037 ' 27, 2178.

Moscow region, forest near the Kiovogorskoe field

September 12th 2005

A. Monastyrski, E. Elagina, N. Panitkov, I. Makarevich, S. Haensgen, D. Novgorodova

107. THE SUITCASE

On a steep slope of a snow-covered hill, and within the presence of viewers, a yellow suitcase (65 x 85 cm) was lowered down on a violet rope. Inside the suitcase was a tape-recorder switched on. The recording (45 minutes long) consisted of a recording of the noise of cars traveling along Prospect Mira and from time to time the sound of roll-call whistles were overlaid.

At the other end of the violet rope, (which was wrapped around a tree branch on top of the hill), was attached a piece of cardboard with prints (A3 size) glued to each side. One side consisted of handwritten extracts from a star catalogue by R.Aitken 1932 (17 180 stars), on the other was a fragment from a star atlas collated by A.M. in 1965, using this catalogue.

The viewers traveled down the hill, passing it alongside the river Yauza and moving through deep snow reached the spot in front of the suitcase which continued to produce sounds.

Here the faktography was handed to viewers this consisted of a piece of double sided cardboard (laminated) and containing pages from the star catalogue and the following (coloured) text taped to it: "CA. Alferatz's Suitcase. Moscow, Losinij Ostrov."

(It is important to note, that the concluding stage took place in a busy noisy zone of Rostokinskij Proezd, with all the cars passing by behind the viewers as they faced the suitcase which lay under the hill playing a recording of similar sounds of moving cars).

Moscow, Losinij Ostrov
March 13th 2006

A. Monastyrski, N. Panitkov, I. Makarevich, E. Elagina, S. Haensgen, S. Romashko, S. Zagnij
Viewers: *N. Alexeev, I. Kulik, V. Mironenko, M. Ruklin, A. Alchuk, M. Sumnina, M. Leykin, S. Sitar, I. Burij, A. Ivanova, M. Perchihina, U. Ovchinnikova, A. Djeuza, V. Miturich-Khlebnikova, M. Konstantinova*

108. "K"

In a forest clearing (at the same site where "Slogan 2005" took place) a music centre with an MP3 player was buried in the ground. The buried music centre played an audio-CD reading of the Castaneda book "The Journey into Ixtlan" (duration 10 h: 50 m).

Then, high above this site (using two violet ropes) a glass frame was hung between two birch trees. The frame (A3 size), contained a photo of "The Altar of the Enlightenment of Brains" (a fragment from the Moscow Paleontology Museum exposition: which consisted of a gigantic chandelier above dinosaur's skulls which rested on podiums). To the right of the "Altar", and attached to another birch tree, was a portrait of Kant in a small decorative glass frame; whilst to the left two frames were affixed which contained portraits of John Cage and Ilya Kabakov.

At the moment when the viewers-participants - I. Kulik and S. Sitar - arrived, the buried MP3 player's mechanism broke, and we were forced to replace the underground recording of Castaneda's book with a radio "Culture" translation. (Whilst the recording was replaced, a process which involved digging out the MP3 player, tuning it, and reburying it, Kulik and Sitar were asked to wait at a distance).

Once this was done, we attached a video camera on a tripod and placed it in front of the installation. We asked I. Kulik to turn the camera on every 15 minutes and to leave it recording for 5 minutes. Then we left the scene, walked to Rogochevskoe highway, got into a car, and headed towards Rogochevo, to Podjyachevo village (approximately 30km from the site of the performance). This village is named after the writer Podjyachev, 1866-1934, who was born, lived and died there.

On the way there, and then once we arrived at the village, A. M. called Sitar and then Kulik alternately using cell-phones, as if he was reporting from this landmark site.

Afterwards we returned to the space of the action and showed Sitar and Kulik digital photos taken in Podjyachevo. These photos were of the places A.M. had described during his phone-reportage conversation – e.g. the cemetery with Podjyachev's grave, the church, etc.

The performance continued for 3 hours. Sitar and Kulik were offered the opportunity to reassemble the installation and to take objects from the site. The music centre, which continued to transmit the translated radio transmission of "Culture" was left at the scene.

Moscow region, forest near the Kiovy Gorky village,
28.08.2006

A. Monastyrski, N. Panitkov, S. Romashko, D. Novgorodova, M. Sumnina

VOLUME TEN

109. R O P E

The place for this action was found using the Google 'Earth' software (a circular field, 260m in diameter, within the "Losiny Ostrov" region, approximately 1, 5 km east of the place where the action "Fisherman" took place in 2000).

The viewers (22 people), together with the organizers, began by moving through deep snow and avoiding impenetrable foliage they traveled into the depths of a forest via a cutting through the trees. They traveled for about 2 km until a field was reached. In the center of this snowy field, was a white cardboard box and on top of this was a CD player, which played a recording entitled "German Romantics", a work composed by S.Zagny especially for this action (69 minutes long).

Alongside the perimeter of the field and attached to trees were 21 portraits (A3 format paper attached to slightly larger cardboard sheets) of 22 German romantics (the Brothers Grimm constituted one portrait). They were arranged in the following sequence:

Ludwig Achim von Arnim (1781-1831), Jacob Grimm, Wilhelm Grimm, Friedrich Schleiermacher (1768-1834), Ludwig Tieck (1773-1853), Fridrich Schlegel (1772-1829), Adelbert von Chamisso (1781-1838), Joseph von Eichendorff (1788-1857), Bettina von Arnim (1785-1859), Heinrich von Kleist (1777-1811), Clemens Brentano (1778-1842), Ernst Theodor Amadeus Hoffmann (1776-1822), Wilhelm Hauff (1802-1827), Jean (Johann) Paul Friedrich Richter (1763-1825), Johann Joseph von Görres (1776-1848), Friedrich de la Motte Fouqué (1777-1843), August Wilhelm Schlegel (1767-1845), Novalis (Friedrich von Hardenberg) (1772-1801), Ludwig Uhland (1787-1862), Eduard Mörike (1804-1875), Karoline von Günderrode (1780-1806), Wilhelm Heinrich Wackenroder (1773-1798).

Small holes were made in the right lower corner of each of the cardboard portraits and 2 metre pieces of the rope were installed. This was done for each of the portraits except Kleist's portrait, which was 6 x 6sm and enclosed in a metal frame under the glass. Once all the portraits had rope attached, two viewers (Y. Leiderman and G.Medvedev) were asked to walk around the field and to gather in all the ropes (i.e. to remove the rope from the portraits) and to bring them to the center of the field where the box and CD player were located.

The ropes (20 pieces) were placed inside the box. The recording "German Romantics" was changed to "It's Better than World War II" (47:54) (a recording of a dialogue between AM and NP, recorded for this performance the day before). Once this was done the viewers started to make their way back through the forest. The CD player, still playing the second recording, was passed through the chain of participants (each kept the player for about 2 minutes). The portraits of the German Romantics were left in the field.

At approximately 250 meters from the end of the forest and amidst the cutting into the forest was a spindly tree. The box used in the action was attached to this tree at a height of 2 meters. On one side of the box a big sign in black letters proclaimed the word: "ROPE". Pieces of rope had been taken out of the box in advance, and were handed to the viewers as a 'factography' along with laminated sheets (A5 format) with signed portraits of the romantics (there had been no signatures on the portraits suspended in the field). Approximately half of the portraits distributed to the viewers were the same as the portraits in the field the others were painted by different artists and showed the Romantics at different ages.

The empty box with the "ROPE" sign was left on the tree. The viewers and organisers departed the forest (the total distance from the clearing in the snowy forest to the field was about 5km).

Moscow region, Losiny Ostrov
11/03/2007

A.Monastyrski, N.Panitkov, E.Elagina, S.Haensgen, S.Zagny, M.Sumnina, D.Novgorodova, I.Makarevich.

Viewers: M.Riklin, U.Kisina, Y.Leiderman, V.Zaharov, M.Prudominskaya, U.Albert, O.Sarkisyan, D.Machulina, S.Kalinin, M.Krekotnev, U.Ovchinnikova, I.Buruy, M.Leykin, A.Zaytceva, G.Medvedev, A.Zhilyaev, S.Ogurtcov, N.Busheneva, I.Trushevskiy, V.Egorov, V.Uzbashev, A.Leksina.

110. THE WHIPPING OF YAUZA RIVER – 333 STROKES

The action consisted in N.Alekseev hitting the water of Yauza River with a fishing-rod three hundred thirty three times.

(After that, two faktography boxes – golden and red – have drifted downstream in front of N.Alekseev and the group of viewers. Inside the golden box was an empty thread-reel; a photo of the yellow suitcase from "The suitcase" action was attached to the lid from the inside. Inside the red box the number of the action – 110 – was written on the bottom with a golden marker, and the date of the action was inscribed in the same manner on the inner side of the lid. The red box passed into the possession of N.Alekseev, and the golden one – to V.Zakharov.)

June 20th, 2007

Moscow, Yauza River bank, park "Losinij Ostrov"

N.Alekseev, A.Monastyrski, N.Panitkov, I.Makarevich, E.Elagina, S.Romashko

Viewers: M.Konstantinova, D.Novgorodova, V.Zakharov, H.Sokol

111. LIBRARY - 2 0 0 7

(Spherehead)

Using a random selection process involving 12 Chinese postcards, it was decided that five of the 12 books that remained in the ground, after an attempt to retrieve all of them during the action "Library" (1997), should be dug up. Previously four bundles of books had been retrieved but the fifth bundle (at a distance of five meters from a placed card) had not been found.

The hole from the previous excavation (during which this fifth bundle of books had not been found) had been closed and covered. On top of the earth was placed a laminated page (format A4) with the image of a statue of a big Chinese lion on a pedestal. It contained hieroglyphs signifying "I submit to a celestial force" and an inscription stating: "Send the data of the location of this lion to the address Shaensgen@gmx.de»

A white string attached to the laminated page was threaded through a leafy wood at a space within which the actions "Slogan-2005" and "K" had taken place (the string broke at a place approximately 30 meters from this site surrounded by birch trees). In a clearing in the wood N.P. unwound a coil of string which had been attached to the end of a fishing-rod. S.R. carried a box containing the head taken from a statue of a lion whilst A.M. carried the remainder of the headless statue of the lion. The head of the statue had been replaced by a green glass sphere.

The altered statue, "Spherehead", was placed on top of a box which contained the actual head of the lion statue. Nearby N.P and A.M. opened one of the books from the retrieved bundle of books (books that remained after the action "K") and turned to a page containing holes. The book selected was a 1989 edition of "M. Gorbachev - Selected Speeches and Articles". Other bundles of books at the site were not opened.

Then in a glade in the wood (30 metres from "Spherehead ") a piece of string was used to attach to a tree a laminated sheet containing a table of images of objects. These were images of objects left behind during CA's actions on and surrounding Kievogorskoe field in the period 1976 – 2007. The table was attached to a birch growing at the edge of the glade by means of a six-meter fishing-rod (the one used during the action "Whipping Yauza").

"Spherehead" which had been placed on top of the box as well as two tables were left behind at the site of the action. It seems pertinent to mention here that "Library-2007", "Library-2005" and the series of actions "Bag" and "Actions with clocks" (which took place at the same clearing with the buried/retrieved books) are a continuation of the 1997 action "Library" a cycle which has lasted for 10 years.

Moscow region, forest and glade by the Kievogorskoe field
September 26th 2007

A.Monastyrsky, N.Panitkov, S.Romashko, E.Elagina, I.Makarevich, S.Haensgen, D.Novgorodova, M.Konstantinova

112. Empty Action

In the center of an empty lot (a triangular area not far from the Sokol'niki metro station and bounded by railroad tracks with lengths of 500 meters, 350 and 300 meters, found with the help of the program Google Earth), on a six meter-long rod, a yellow cord was used to hang an object resembling a triangular "house" made of cardboard with sides slightly larger than A3. Glued to the triangle's left plane was an A3 sheet with a collage by AM of an early 1950s German (GDR) poster of the VDNKh "Uzbekistan" pavilion (now the "Culture" pavilion) with two pasted images of Soviet wood-carved craftwork from the 1940s-50s: a red star and a model of Gorky's book *Mother*; a banner placed at the top of the poster read "Accursed Existence." The triangle's right plane carried a photograph of N. S. Khrushchev on the telephone. On the inside plane of the triangle's base was a map of this location from Google Earth marked with the ordinal number of the action (112).

At the base of the rod on which the object (triangle) hung and spun in the wind at a height of around 4 meters above the ground, was attached an A4 sheet with a text about "empty action" in English (white letters on purple background).

As the participants walked away from the object, a yellow cord was attached to the rod, unwound it to its complete length (80 meters), and an A3 sheet with a text about "empty action" (in Russian) was tied to the end and placed on the ground.

The installation with the rod, the triangle, and the sheets about the "empty action" was left behind in the empty lot.

Moscow, near Rusakovskaya Street (Sokol'niki)

18 January 2008

A. Monastyrsky, N. Panitkov, I. Makarevich, E. Elagina, S. Romashko, D. Novgorodova

Audience: V. Zakharov, Yu. Leiderman, D. Timofeev, Andrea Schmidt.

113. Intersection – 2

(For Makarevich, Elagina, Leiderman)

At the edge of a forest in Losinyi Ostrov (at the site of the 1981 trial run of the KD action "The Dark Place"), Leiderman was invited to be photographed holding a metal photo-frame containing, instead of a photograph, a black circle (the photo-frame itself was made in the shape of a pink peacock).

After this, a metal circle 70 cm in diameter with the white number 113 on a dark-green background (the number of the present action in the list of KD actions) was hung facing the water on a tree at the bank of the River Yauza.

Having walked downstream along the Yauza to a service bridge made of pipe (on which, in 1991, was hung the plaster rosette from action 62, "Rosette"), Leiderman and Sitar used a yellow cord to attach a white circle, also 70 cm in diameter, to the bridge above the middle of the river. One side of this circle was inscribed with the black number 62 and the other had glued to it a circular photo-collage with a photograph of Leiderman in Rogozhsky Cemetery at a gravestone inscribed with the words "Tishina MG" (year of death, 1962) pasted onto a photograph of the general view of the action "Rosette" from 1991.

Next, the group of participants moved to the location where action 65, "Presentation" for S. Anufriev, took place in 1992. There, Makarevich and Elagina were presented with two framed collages, 20 x 30 cm, consisting of screenshots from the computer game Wizardry VII, which AM played in 1993 and again began playing in May of this year, naming the members of his party "Zakharov," "Leider," "Panitkov," "AM," "Makar," and "Elagina."

The collage presented to IM consisted of a screen shot with a portrait bearing the attributes of the character "Makar" (11th level in the game), in whose inventory was pasted a photograph of Leiderman at the gravesite of "Tishina MG" and the number 62 in a white circle, and on the left a black and white photograph of the action "The Dark Place" with the number 25 (the ordinal number of the 1981 action "The Dark Place") pasted in.

The collage presented to EE consisted of an analogous sheet with the image of the character "Elagina" (11th level) with the same photograph and number 65, and to the left of which was a different black and white photograph of the action "The Dark Place" with the number 25.

After the presentation of the collages, the group moved deeper into the forest, where a second metal photo-frame in the shape of a colorful peacock and inset with a circular image of a character from the

game Wizardry VII (at one point in the game the character is called “Nirvana,” while in another, “Sphinx”) was attached to one of the trees. After which, Leiderman was invited to smear a long towel in mud from a small swamp located near the tree, and to wrap the photo-frame with it so that the frame became hidden beneath this dirty black rag.

Afterwards, on a hill not far from this tree, AM presented Leiderman with a map of the entire surrounding area from Google Earth (along the Yauza), with circular markers indicating the places and numbers of KD actions conducted there, and with a circle pasted in ahead of time with the number 113 in the place where, at the edge of the Yauza, the metal circle with this number had been hung.

In this way, two circles were left at the place of action – a green metal one with the number 113 at the edge of the river and a white one with the number 62 and the photo-collage above the river (on the bridge) – and the circular metal photo-frame “Peacock” with “Nirvana-Sphinx” beneath the black rag on the tree in the forest.

30 June 2008

Moscow, Losinyi Ostrov, along the Yauza

A. Monastyrski, I. Makarevich, E. Elagina, S. Romashko, Yu. Leiderman, D. Novgorodova, S. Sitar, Yu. Ovchinnikova

114. THREE MEGAPHONES FOR KAPITON

(The action was carried out in the context of the group Kapiton.)

On the banks of the Yauza River (not far from the location of the object “Nirvana” from the action *Intersection-2*) portraits of Napoleon (in a round, glazed frame, 7 cm in diameter), Murat, Ney, and Grouchy (in rectangular frames of a smaller size) were hung on the branches of a tree.

Across from them, in a tree on the Yauza’s southern bank, V. Zakharov and Yu. Leiderman hung a green velvet-covered box. Attached to the box was a disk containing the videotape of the KD action *Russian World* in a plastic case whose cover had a color photograph of the scene from *Russian World* where the audience stood in a snow-covered field, surrounding the towering Big White Rabbit from that action.

Before heading to the Yauza’s southern bank, Zakharov and Leiderman were given megaphones that had black-and-white photographic portraits of the popular bards Fedosova (1831–1899) and Krivopolenova (1843–1924) pasted on them. The third megaphone (with Monastyrsky) had a color portrait of Davout.

First, A. Monastyrsky used the megaphone with Davout to read text #324 from the book *Traditional Folklore of the Novgorod Region* (St. Petersburg: Aleteiia, 2001). Next, Zakharov was invited to use his megaphone to read text #364 from the same book, and Leiderman – text #381.

Then, again using the megaphone, Monastyrsky recounted the episode in which Napoleon, riding up to the Neman River, fell from his horse because the horse was spooked by a rabbit that had jumped out onto its path.

This was followed by a discussion (through the three megaphones) regarding a question posed by AM about the “empty action” in the given action (whether or not it is necessary to leave the objects from the action after its conclusion for anonymous viewers). The discussion resulted in the decision that on the northern bank of the Yauza would be left just the portrait of Grouchy, while on the southern, the box with *Russian World* (after placing the case with the dvd and the photograph inside the box) would be hung higher on the same tree, which V. Zakharov did.

(Three important steps in the action were the passage of VZ and YuL to the place of action – the climb over the service bridge made of pipes where a circle with the number 62 had been hung during an earlier action; their walk along the riverbank for approximately 250 meters; and, after the action, the walk further west along that same riverbank, through the forest where some hobos had set up some polyethylene tents for shelter, approximately 1000 meters to the place where the large metal Yaroslavsky Railroad bridge spanned the Yauza.)

The megaphone with Fedosova and the portrait of Ney were given to Leiderman as factography; the megaphone with Krivopolenova and the portrait of Murat, to Zakharov.

Moscow, Losinyi ostrov

12 November 2008

A. Monastyrski, V. Zakharov, Yu. Leiderman, E. Elagina, I. Makarevich, D. Novgorodova, Y. Kalinsky, A. Silvestrov.

115. Failed Slogan 1978–2008

The present action consists in the decision to place into the tenth volume of *Trips to the Countryside* materials from a 1978 Slogan piece, which was deemed unsuccessful immediately after its being carried out (when we walked away from it, turned at the forest's edge, and could no longer see it).

Back then, it most likely seemed to us unsuccessful by all parameters – in the “flat” text, in the color of the sheet (brown), and in the place where it was hung.

But its greatest “mistake,” as it now seems to me (AM), was that it fell completely outside the formal and substantive contexts of the two earlier slogans – the one from 1977 and the one carried out in April of 1978.

It was done two months after Slogan-78 and this “rhythm,” its temporal distance, turned out to be completely wrong (too short) for the slogan series as a whole. Also, the text itself of this brown, “rapid-fire” slogan was too concrete, describing a kind of external episode in comparison to the “internal narrative” of the two earlier slogans: *“I waited for you at the appointed time and left. You know the road yourself. Come, if you want to see me.”*

It is interesting that the text on the sheet itself had a technical mistake: for some reason, there was a period after the words “I waited for you.”

The decision to carry out an action in KD was always made only in those cases where it was not completely CLEAR what would be the effect of this realization. This ambiguity or obscurity allowed for the further process of UNDERSTANDING in the commentary which, in turn, brought out new themes. In this way, the horizon of both the actuality and the discourse of KD's actions remained open. It is possible that in the realization of this unsuccessful slogan, it is this principle that was breached.

And yet, some further level of “incomprehensibility” was there, since it was actually carried out in time and space (in contrast to the action *Twins*, whose descriptive text was placed in the first volume of *Trips to the Countryside* as an unrealized action).

This “further level of incomprehensibility” (possibly as a breach of the incompletely realized but “pregnant” narrative of KD's entire corpus of actions) is what allows us now to place this failed slogan as KD's 115th action.

The existential-aesthetic “failure” of this slogan was “corrected” in 1978 by not creating a descriptive text of this action, and it was therefore not included in the first volume of *Trips to the Countryside*. We simply “forgot” about it.

The question of whether or not it is correct to place it into the tenth volume from this existential-aesthetic point of view remains open.

(For more, see links:

Text by N. Alekseev

A. M. On Trash)

Moscow, 17 November 2008

A.M.

Moscow region, Kievskaya Railroad, in the vicinity of the “Zosimova pustyn” Station

July 1978

A. Monastyrsky, N. Alekseev, G. Kisewalter

116. The Garbage Truck

At half past midnight, at the garbage dump in the courtyard of the house where in 1985 the KD action “The Score” took place, two garbage receptacles were covered with yellow and purple cloth. On the cloth were placed two photographs (on foamboard), sized 60 x 90 cm and made from two slides from “The Score” (Nos. 43 and 45), depicting fragments of a garbage truck taken in 1985 at this very dump for the slide-film in “The Score.” Then, two tape players were set up on top of the boards with the photographs. One played the “working” soundtrack from the action “The Score” (the text of the action recorded in the voice of AM); the second tape player played the “final” soundtrack of the same action (the “musical drip” produced by S. Letov; Monastyrski and Romashko's “full stops” and “dashes”; and the audience commentary).

The objects from the action and the running tape players were left in place.

Moscow
January 4, 2009
A. Monastyrski, S. Romashko

117. EMPTY DISTANCES
Trip to the countryside. May, 15th, 1983
(project)

«118»

A virtual action, done for S. Letov's site. Like the element from the action "Intersection-2" (with the number 113 on a metal circle hung up in a tree), it is based on the series "CA Maps," in which numbered circles (the ordinal numbers of the actions) are inserted into Google maps (taken from space) in those places on the maps where the corresponding actions were carried out.

Here, a white circle with the number 118 (the ordinal number of the action in the list of CA actions) is placed: 1) on the Monument to Griboedov at the Chistoprudnyi Boulevard (Moscow); 2) on the city of Weimar (Germany); 3) on the Kremlin (Moscow); 4) on the city of Ravenna (Italy); 5) on the Pavilion of Rabbit Husbandry and the Hunting Pavilion at VDNKh [Exhibition of Achievements of the National Economy, today the All-Russian Exhibition Center] (Moscow); 6) on the Williams Institute of Forages near the city of Lobnya.

When the computer mouse cursor is passed over the circles with the number 118 the following sequences of passages arise:

1. The Monument to Griboedov – the scene of an icon procession in the city of Tutaev, with a photo-button with the image of a fragment of the Gnadenkapelle [Chapel of the Miraculous Image] in Altötting (Germany) inserted into the bottom right corner – a collage in which the photo of the procession in Tutaev is inserted into a scan from a web camera of the autobahn near Mainz (Germany) – the site of this web camera.
2. Weimar – the photo of the circle with the number 113 from the action "Intersection-2" (autumn) – the same circle, taken in late autumn – the circle in winter – the circle in summer, photographed the day of the action – the site of the web camera of Thassos Island (Greece).
3. The Kremlin – the computer flash-game "Arena."
4. Ravenna – the a site of the Sirmione web camera (view of the lake).
5. VDNKh – the menu "Schizoanalytic Investigations of VDNKh," consisting of a black-and-white photo of VDNKh from 1985 (a view of the pavilion with the bull and the dome of the Space Pavilion) with four photo-buttons:
 - A) "The Bull" button – a scene of "worship" to the bull carried out by A.M. and N.P. in 1987 on the steps of the Meat Industry Pavilion (photo by S. Andre) – a fragment of video from S. Volkov's birthday party made in 1987 in N.P.'s apartment on Malakhitovaya Street (S. Anufriev reading the "presentation" text to Volkov from V.S. and A.M. "Pyatihanie of the Sheep")
 - B) "The Vase" button (A.M. and N.P. beside a giant vase that used to stand outside of the "TECHNICAL TRAINING COLLEGE" pavilion, which subsequently burned down; photo by S. Andre, 1987) – a photo with the inscription: "Researchers of physical culture and sports," 1989 (M. Chuikova, S. Anufriev, A. M., and P. Peppershtein on a balcony on Tsandera Street, (photo by S. H.) –

a portrait of V. Sorokin at the Pavilion of Physical Culture and Sport, (photo by A.M., 1987) – the soundtrack of A.M. reading Sorokin's text, "Martin Alekseevich" in 1985 (audio player inserted into a map of the village of Barybino)

C) "The Rabbit" button (photo by S. Andre, 1987. A.M. getting the door seals (used in the work "The Tin") from the pedestal of a statue at the Pavilion of Rabbit Husbandry) – a photo of the same statue from 1987 – a soundtrack of Mamleev reading his story, «Letters to Katya», 1970s recording from I. Kholin's collection (Audio player inserted into a 1987 photo by A.M. of an "altar" with mannequins in fur coats from the Pavilion of Rabbit Husbandry)

D) "The Golden Ear" button (photo of a fountain at VDNKh) – a color photo from the 1990s: view of the pavilion with the bull, the dome of the Space Pavilion, and the fountain "The Golden Ear of Wheat" – text by A.M. "VDNKh – The Capital of the World."

6 – There are two passages from this map: one from the inscription "Kievogorskoe Field" – photo of the action "The Third Variant – a frame from the film "The Seventh Voyage of Sindbad" with the image of the Cyclops – video fragment from this film (scene with the Cyclops).

The second passage from the number 118, located in territory of the Williams Institute of Forages: the buttons menu for four cartoon films made by M. Sumnina in 2000:

1) Williams with bunnies; 2) the action "The Third Variant" with a soundtrack; 3) "The Way of Hsuan Chien"; 4) "Mosquitoes" (the image of mosquito larvae taking off from A.M.'s diagram, "Coordinated Reality").

Additionally, in the commentary to action "118" are four photo-buttons that contain the following sequences of passages:

A) "The Hare" button (a photo taken by A.M. in 2000 of a poster of a hare inside the Pavilion of Rabbit Husbandry) – the "altar" of "Fur coats" from same pavilion in 1987, photo by A. M (full view of the "altar" wall; in the passage to Mamleev's soundtrack, only a fragment of this wall is shown)

B) "The Burned down Pavilion of Hunting (photo of the remaining statues and a heap of earth behind them, 2005) – a photo of this pavilion from the 1990s

C) "The Dante Mausoleum in Ravenna" button – photo of the Mausoleum of Theodoric in Ravenna – photo "A.M. in Theodoric's Sarcophagus" (side view) – front view in the same place, (photo by S.H. 1994) – the article "The Mausoleum Placidia Galla" from Wikipedia

D) "Goethe's and Schiller's Tombs" button – photo of Goethe's and Schiller's mausoleum and the Church of Mary Magdalene in Weimar (between them is the tomb of archbishop Sabinin) – photo of Sabinin's tombstone – the Alaska airdrome webcam site.

The main page of the action "118" has a link to the page of "CA Maps," each of which has circles with the action numbers placed on them linked to the descriptive texts of the corresponding actions. In the same place is a link to "Additional Maps" of CA actions (26 maps) with links to actions. From the maps of "Prora" and "Butovo", in addition to the links from the circles to the actions, there are links to the corresponding articles in Wikipedia. On the "Losinyi Ostrov" map, there is a photo-button leading to a photo of a triangularly tower ("Losinoostrovsky Inspirator of CA in the 2000s").

Among all these maps is a map of "Dedovsk" where no CA actions ever took place. There are three links from here: from the word "Dedovsk" – to the page with a video frame from the action "Russian world" at the bottom of which is inserted an audio player with a soundtrack of this action: "the Train to Dedovsk Station..." (from a figure of a hare on this frame it is possible to get on that place in the Preface to Volume 10 where this soundtrack is described). The second link – from an action photo from "Russian world" (built into the map in a shape of "Laputa") – to the descriptive text of this action. From the third photo-button (the table with bugs) – to the entomological site: "Beetles and Coleopterologists."

"The additional Maps" were created especially for the action "118."

<http://conceptualism.letov.ru/118/KD-actions-118.html>

January, 2009

A. Monastyrski, S. Letov (with the assistance of M. Sumnina)

VOLUME ELEVEN

119. Translation-3

Having discovered on April 11, 2009 that the green circle with the number 113 from the action “Intersection-2” had fallen from the tree onto the ground (photographs of this circle taken at different times of the year were placed among the materials for the action “118” in the “passage” entitled “Weimar – Island of Thassos”), it was decided to translate this circle to the clearing containing the buried books from the action “The Library” (alongside Kievogorsky field) and to hang it there on a tree, which is what was done the following day.

12 April 2009

Moscow, “Along the Yauza” (Rostokinsky triangle) – Moscow Region, alongside Kievogorsky field

A. Monastyrski, A. Malyshkin, D. Novgorodova, Y. Kalinsky

120. Barrel 120

O. Kulik was invited to purchase a blue, 120-liter barrel with a red lid in the city of Zheleznodorozhnyi, outside of Moscow.

Carrying the barrel and wearing headphones, through which he listened to a soundtrack created by S. Zagniy from the soundtracks of two CA actions of 1985, “The Barrel” and “Russian World” (the construction of the rabbit), Kulik and two assistants headed along the right bank of the Yauza River away from the railroad bridge (where several CA actions had taken place and the soundtrack for the action “The Barrel” had been recorded) and toward the tree where, during the action “Three Megaphones for Kapiton,” a box with the DVD recording of the action “Russian World” was left (Kulik was to identify the tree with the box by a red cardboard disk with the inscription “Sanatoria of the Trade-Unions of the USSR,” which was attached to a tree on the Yauza’s other bank, directly opposite the tree with the box).

Having climbed up into the tree and retrieved the box, Kulik discovered that the disk with the video recording was not inside. (For the organizers of the action, the absence of the disk was unforeseen; it had been assumed that the disk was inside the box and, according to the plan of the action, if the disk had been operative – Kulik carried a laptop with him – Oleg was to keep the disk and place the empty box into the barrel and send it down the Yauza; if the disk had not been operative, he was to throw the barrel into the river with both the disk and the box inside. All of these eventualities had been discussed ahead of time, and the organizers of the action walked far ahead of Kulik along the left bank of the river and were located on the bridge by the “Red Bogatyr” factory, onto whose territory flows the Yauza. The second participant in the action, A. Malyshkin walked with Kulik along the other, left river bank. One of his tasks was to push the barrel away from the left bank after Kulik threw it into the river. On his way to the tree, Kulik found a plastic box in the form of a Kremlin tower with the inscription “Happy New Year’s 1978” on the river bank. (This type of box was used to distribute gift sets of candy, etc. to children under the tree at the Kremlin.)

Having put both empty boxes into the barrel – the velvet box from the disk and the plastic one in the form of the Kremlin tower found by chance – Kulik threw the barrel into the Yauza. Accompanied by Kulik on one bank and Malyshkin on the other, the barrel floated on the current until it disappeared in the territory of the “Red Bogatyr” factory.

(Also unexpected for the organizers was that, according to Kulik, after the end of the action soundtrack (lasting 56 minutes, 57 seconds), the headphones began to play Homer’s *Iliad*, whose audio-book was by chance the next recording on the player and whose file played automatically after the end of the “Barrel – Rabbit Construction” soundtrack.)

Moscow, Losinyi ostrov

May 22, 2009

A. Monastyrski, O. Kulik, S. Zagniy, A. Malyshkin, G. Witte, A. Rossikhin, V. Ribas, V. Malyshkina (photography), D. Novgorodova.

121. TRACTOR-PIZDETS

*or the repeated exodus of the Xianbi rulers out of secrecy
(the activation of SEH)*

In the process of the action, a child's plastic tractor (length – 60 cm) was pulled from one end of the field to the other (560 meters) with the help of a rope. The tractor was painted gold and on its different sides was inscribed with letters that made up the word "PIZDETS"¹ (the letters were distributed at random).

The tractor was followed by Yu. Albert (wearing the headgear of a dirigible pilot), who used a megaphone to read the names and ruling dates of the Xianbi rulers from the photo-collage (size A2) where this list was collaged over a peasant and bull tilling the earth and an airplane flying above the field.

In the meanwhile, on the other side of the field (where the tractor was being pulled) V. Zakharov (in a pilot's headgear) and Yu. Leiderman (in a tanker's headgear) used a notebook computer standing on an easel to watch videos advertising the milling machine DM-121 for the removal of tree stubs and the hole-digger DM-112 (both machines install onto tractors).

After this, once the tractor was pulled out of the field, the action's participants headed into the forest and with the help of the rope hung the tractor on an oak tree branch (at a height of approximately 5-6 meters), not far from the object from AM's action *Journey to the West* (carried out on April 16, 2008 for the group "Kapiton"). Later, the group of participants relocated to the object from the action *Relocation-3* (a green circle with the number 113 in a tree) and the metal turtle from the action *Library-2005* (09.12.2005).

In this way, the Secret Exhibition Hall (SEH) was activated in the forest in the vicinity of the book burial from the action *Library* (1997), and thus to the three objects of this "hall" (plus the 8 books remaining underground) was added the object "tractor."

Moscow region, forest next to Kievogorsky field
07.28.2009

A. Monastyrski, N. Panitkov, S. Romashko, E. Elagina, I. Makarevich, Yu. Albert, V. Zakharov, Yu. Leiderman, A. Malyshkin, V. Malyshkina, Y. Kalinsky, D. Novgorodova, Yu. Ovchinnikova, G. Titov, M. Konstantinova.

122. K-2

A large photograph of a stele at the grave of S. Pod"iachev from the photodocumentation of the action *K* was placed into the space of German Titov's exhibition "Synchronizations." The empty oval on the stele (which had once contained the portrait of Pod"iachev) and the artificial pink flowers at its feet corresponded to the oval portraits of Soviet authors (17 in total) in Titov's works and the decorative paper "flowers" in the corners of these portraits.

At the exhibition's opening, AM made a video recording of G. Titov's story about the "Role of mushrooms in particularly heavy significatory spaces of MKSh," which can be found at the following address: http://www.youtube.com/watch?v=s_r03IgUzLo

The following day, a group of the action's participants went to the columbarium of the Donskoi cemetery, where a "Presentation Kruchenykh" was undertaken at his columbarium niche (columbarium #20, section 40, lower row): in the snow at the foot of the plate with the poet's oval portrait was placed a figure of a fantastical "dog-piggybank" with a cardboard containing the text of A. Kruchenykh's

¹ A Russian expletive with a number of positive and negative meanings.

poem “Dyr bul shchyl” (1913) was stuck into the coin slot:
<http://www.youtube.com/watch?v=1Po3VAKSo3g>

Moscow
1.30.2010 – 1.31.2010

A. Monastyrski, N. Panitkov, G. Titov, M. Sumnina, E. Kuprina-Liakhovich, M. Liakhovich, N. Proskuriakova, I. Makarevich, E. Elagina, S. Haensgen, D. Novgorodova, A. and Vl. Malyshkins.

123. Panitkov's Progress

The participants arrived at the clearing from the action *Library* and used white string to connect the three trees bearing objects from the SEH: circle “113” from the action *Translation-3*, the object “Red Wrapping” from AM's action *Journey to the West*, and the tree with the object “Tractor” from the action *Tractor-pizdets*. Then, a glazed, framed photograph (size A4) was hung in the tractor tree depicting the group of participants from the action *Tractor-pizdets* standing under this same tree.

Wearing on his back (as a backpack) his own framed portrait with the image facing out (D. Novgorodova's photo, sized 60x80cm; black-and-white xerox of the original photograph) and continuing to unwind the bobbin with the string (already connecting the three trees with the objects), N. Panitkov moved deeper into the forest, winding string around some of the trees in the course of his progress (he wrapped 16 trees). E. Elagina walked immediately behind Panitkov with a turned-on tape player. The soundtrack consisted of a reading in A. Monastyrski's voice of a fragment of text from Kukai (8th-9th c.), *The Meaning of the Word “HUM,”* processed by S. Zagny (prolonging the sound “U”). The duration of the soundtrack was 16 min. 23 sec.

In the course of Panitkov's progress, A. Malyskin secretly hung on two of the wrapped trees glazed, framed photos, each sized 30x40, of the covers of non-existent books. One of these, colored red and with the inscription: “N.S. Panitkov. *Selected Works*. 1. *Haystacks*.” The second, colored blue: “N.S. Panitkov, *Selected Works*. 2. *Minor Essentia*.” These collages were made by A.M. in 2000 on the basis of the scanned covers of two volumes of the selected works of G.Ts. Tsybikov, *A Buddhist Pilgrim to the Holy Places of Tibet* – vol.1, and *On Central Tibet, Mongolia, and Buryatia* – vol. 2, published by Novosibirsk: “Nauka” Siberian division, 1991.

Not long before the conclusion of the soundtrack, Panitkov found a suitable tree and hung his portrait on it, removing it from his back. Upon the return movement along the strings stretched through the forest, Panitkov and the other participants of the action discovered the aforementioned photos of the two book covers hung in the trees.

In the course of the action, A. Monastyrski (sick with the flu and for this reason unable to participate in the action, but constantly in touch with the participants via mobile telephone) and S. Haensgen (from Germany) conducted a reportage of the action's progress on Skype chat (see attachment).

Moscow, forest alongside Kievogorsky field
04.11.2010

A. Monastyrski, N. Panitkov, E. Elagina, A. Malyskin, I. Makarevich, D. Novgorodova, M. Konstantinova, Yu. Leiderman, G. Titov, Vl. Malyskina, M. Sumnina, M. Leykin, Yu. Ovchinnikova, S. Zagny, S. Haensgen.

124. Decoration-2010

*(The Action is a transformation of the unrealized **Slogan-2010** for a clearing located to the south-east of the Kievogorsky field).*

On the same tree on the flood-plain of the river Yauza where a peacock-shaped picture frame with the character of “Nirvana” was hung during the action *The Crossing-2*, was hung a second similar picture

frame (of a different color) and into which was inserted a photograph of the “red wrapping” from A.M.’s action *Journey to the West*. After this, the frame was wrapped with red rope (with the exception of a detail in the form of “the peacock’s head”) and above the wrapping on the tree was affixed a the photograph “Werner Herzog before a tape recorder playing Kinski screaming during the filming of the movie *Fitzcarraldo*” – a frame from the video *Werner Herzog on Klaus Kinski*.

Then the participants of the action moved to the Yauza and A. Malyshkin threw the end of a thin white string wound up on a spool from the other shore. At the same time as V. Zakharov began to unwind the string from the spool – across the river – a dvd-player installed on a small shelf on a nearby tree was turned on to play the video *Werner Herzog on Klaus Kinski* –

<http://www.youtube.com/watch?v=eYKLmTC20xQ>.

Before the turning-on of the player and the beginning of the unwinding of the rope, two photo-collages in glazed frames (10 x 15 cm) were hung on trees. On a tree on the other shore (where Malyshkin stood with the spool) was hung a collage based on a photograph by G. Kizevalter depicting the place on the river Klyazma where we lowered the balloon from the 1977 CA action *Balloon* into the water. (The photo itself was from May 2010.) On this photo was glued an image of the balloon on the water (photo by A. Abramov, 1977) and the figures of V. Zakharov and Yu. Leiderman bending over the open hood of a car (the figures of V.Z. and Yu.L. were taken from a photograph from the action *Tractor-Pizdets* where they stand bending over a laptop playing the videos of advertisement for the milling machine DM-121 for the removal of tree stumps and the hole-borer DM-112).

On the shore of the Yauza, where the entire group of participants had gathered, on the tree on which the dvd-player was attached, a second collage – the same scene with the figures of V.Z. and Yu.L. above the car hood glued into a photograph by S. Haensgen of a street in Zurich (photo from May 2010).

After this, when all the rope had been unwound (500 meters) and the dvd-player was put away, on the two trees on which the photo-collages had hung, were hung instead two fragments from the same frame of the film *Fitzcarraldo*: on the shore where the participants were – the figure of Klaus Kinski (Fitzcarraldo); on the other shore (where Malyshkin was) – an image of the ship being pulled up the mountain. These images (4x6 cm in glazed frames) and the unwound string beneath the tree were left on the place of action.

Zakharov and Leiderman were invited to choose among the two collages to keep as factography from the action; Leiderman chose the collage with *Balloon*, Zakharov – the collage with the street in Zurich.

[Note. As was the case in *Tractor-Pizdets*, this action had a two-part structure. The action itself, its meaning lies in the wrapping of the peacock frame in the forest with the red rope and with the insertion into the frame of the “red wrapping” from the SEH; the second part with the unwinding of the string across the river, etc., despite its seeming staginess and “action-ness,” served the function of a kind of “sack of symbolic rubbish,” the function of “distraction” and “false event” relative to the action itself – “The Second Red Wrapping” (the first was the wrapping from *Journey to the West* in the SEH). If in this action, the “distracting sack of rubbish” was organized AFTER the action itself, then in *Tractor-Pizdets* (where the meaning of the action consisted in the raising of the yellow tractor high into the tree), a similar symbolic “rubbish sack” was present PRIOR TO the action: the passage of Yu. Albert across the field behind the pulling of the tractor and the reading of the list of “Mu Yuns” from the corresponding collage (cf. the action description). In both the “rubbish sacks” from these two actions is present the element of pulling a thin white string (left in both cases in the form of “macaroni” on the ground), as well as other analogous symbolic elements – the collages, the video-playing devices, etc.].

Moscow, Losinyi Ostrov, along the Yauza
May 23, 2010

A. Monastyrski, S. Haensgen, A. Malyshkin, Yu. Leiderman, V. Zakharov, E. Elagina, I. Makarevich, S. Romashko, M. Sumnina, D. Novgorodova, M. Konstantinova, Yu. Ovchinnikova, Vl. Malyshkina, G. Titov, M. Leykin

125. INSTALLATION AUERBAKH (SEH-2)

Having discovered in September that the objects from the action *Decoration-2010* had disappeared, we invited Sasha Auerbakh to make some kind of work in the forest where the red wrapping with the head of the peacock had been, which she did on 10.03.2010. The next day, we went to the place of action and discovered five pieces of gilded frames glued to the trees (the sixth piece of frame had fallen onto the ground and we did not find it).

Hanging a small framed photograph (4 x 2.5 cm) of the Golden Ear fountain (VDNKh) on the first tree (where the red wrapping with the head of the peacock had been, above the first fragment of Auerbakh's golden frame), we saw, further in the forest, five meters away from this tree, six tree trunks growing shrub-like from the ground and hung on each one of them six framed photographs of the same size with images of small figures of the members of KD facing inside the circle that was formed by these six trees.

Moscow, Losinyi ostrov, along the Yauza
3-4 October 2010

A. Monastyrski, N. Panitkov, S. Auerbakh, D. Novgorodova, G. Titov,
Yu. Ovchinnikova.