In this paper we consider how changes in Russians’ lives and minds since the collapse of the U.S.S.R. have been reflected in contemporary art. Art is more or less conceptual, and many works deal with social or political issues. Sometimes these issues appear in artistic works in incredibly condensed form. When compared to artists in other regions, Russian contemporary artists are more likely to highlight social and political issues in their works. Therefore, we can see how these issues are expressed in their art.

In order to get an accurate look at the past 20 years, a survey of the Russian contemporary art process is needed. For the past five or six years, the Russian art industry has grown increasingly larger, the number of artists and people engaged in the art industry has increased, and a rather large art market has formed in Russia, especially Moscow. This type of growth was unthinkable 20 years ago and is very difficult to grasp even now. In Russia, as well as in Western countries, people who are engaged in the art industry, such as collectors, gallery owners, curators, and art critics, have become celebrities. For example, we can see these people at the opening ceremony for the Moscow Biennale of Contemporary Art, which began in 2005, and on the red carpet at the Kandinsky Prize awards, which began in 2007. Those ceremonies are directed similar to a film festival, and the artists themselves may be the most modest participants.

The global art industry has changed significantly in the past dozen years. Correspondingly, the Russian art industry has experienced manifold transitions in a short time. In the 1990s, Russia experienced a radical political and economic conversion. In the 10 years following, the nation experienced a
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rapid information and communications technology (ICT) revolution, even as the global art industry underwent a transformation. In consideration of these circumstances, this paper will focus on four topics that are related to Russians’ lives and minds: economy, religion, national awareness, and the ICT revolution.

1. Economic change and transition of minds

A major transition of minds took place during the economic change that occurred from just before the collapse of the U.S.S.R. through the 1990s. Unofficial Soviet art has frequently been introduced in exhibitions in Western countries since Perestroika. This trend led to the interpretation of unofficial Soviet art in the context of art that had been produced in the West. It also led to unofficial Soviet artists, who had worked only in the closed space of the Soviet Union, being thrown out into the wilderness of the global art market.

In 1988, a symbolic event took place: the first Sotheby’s auction in Moscow. At this event, Soviet artists were shocked to witness their own or friends’ works being sold at incredibly high prices. The artists had relatively good relations with each other; however, “some artists weren’t convinced of the differences that arose here, others envied the ones whose works sold highly, and every artist experienced complicated feelings”\(^2\) — an artist, Igor Makarevich (1943- ), remembers. His words show a reality directly related to the market principle.

Taking this opportunity, many artists went to the West, seeking possibilities and places of activity. In the year following the auction, the

[Plate 1] “Sotheby’s”
aforementioned artist, Igor Makarevich, expressed this symbolic event in his work “Sotheby’s” (“Сотби,” 1989) [Plate 1]. This work is painted in dark tones of gray and green, which became a popular style among artists in the late 1980s and which was desired and bought by those in the West. This style of coloration is called “Volkov,” named after the artist, Sergey Volkov, who worked in this style. The two colors used in this style expressed everyday life and were commonly seen at that time on benches, stair railings, and fences.

Makarevich inscribed the word “Sotheby's” in Russian (“Сотби”), overlapping an image of a dirty, broken signboard that reads “Sberkassa” (“Сберкасса”) 5, which means the savings branch of a bank, on a rectangular piece with metal handles on both sides. The piece can be folded up just like a suitcase. Both “Sberkassa” and “Sotheby’s” are places where money gathers, and Makarevich used the concept to satirize both the Volkov style and the auction. The portability of this piece suggests many things, including a suitcase filled with money, Soviet artworks taken to the West, and Soviet artists who left for the West. This painting expresses artists’ confusion as well as the paradigm changes of the economy and standards of value.

The collapse of the U.S.S.R. also created havoc for official artists who worked under orders, because the official order itself stopped. Skillful and adroit artists quit and moved to the television or advertising industries. In the chaotic state of the early 1990s, a lot of artists were not able to engage in their own artistic works. Instead, they had to focus on survival and searched for a means to live. An aftereffect of the dislocated economy of the 1990s is a very small number of artists who were born in the 1970s. Artists in Russia are roughly classified by three generations: those who have produced unofficial art since the 1970s, those who were born around 1960, and those who received a professional art education after the collapse of the Soviet Union. The third and most recent generation of young artists, born in the 1980s, has come on the heels of those born around 1960 and is remarkably active and successful. Many people who were born in the 1970s should have been artists, but in the 1990s, they were unable to get a professional education or engage in creative activities; therefore their professional art careers never started. On the other hand, people who received professional training prior to the 1990s also had to find other jobs to make ends meet. At that time, support for young artists did not exist, unlike in the present.
The artist Oleg Kulik (1961– ) radically expressed the chaotic struggle for life in Russia during the 1990s.

In the 1990s, Kulik was known for his extreme performances and included such series as the dog-man [Plate 2], which featured the artist himself creeping on the street naked, and a series in which the artist was playing with cows, pigs, and sheep. His series were the embodiment of human instinct, bare desire for a better life, and the chaotic situation of capitalism. Simulating
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instincts, Kulik’s performances worked on the language of the new Russian art. 7

In a very interesting performance called “The New Sermon” (“Новая проповедь,” 1994), Kulik appeared disguised as a Christ-mutant at the meat market in Moscow [Plate 3]. 8

Kulik-mutant-Christ, with hoofs instead of hands and holding a piglet, “climbed the platform where meat carcasses are butchered.” 9 Then he began to preach a new sermon mimicking the mooing of a cow. This sermon “was addressed to all creatures, even to slaughtered piglets, rather than to an exclusive audience of human beings.” 10 Kulik mooed desperately for a long time, meanwhile the market activity continued. During the sermon, butchers with cleavers continued their work, and shoppers walked around in passageways, taking backward glances at the artist amid the noisy bustle, which was much louder than his mooing. 11 In this performance, Kulik “could not make himself be driven away from the ‘temple’ of traders and publicans. On the contrary, the consumerist space of the market easily transformed Kulik’s protest into a sort of commodity advertising.” 12

In this work, not only can the essence of the performance itself be seen, but also apparent is the significance of economic activities and the influence of advertisements present at that time in everyday life. The entire scene was exposed as the performance advanced, including the distance between citizens and the producers of contemporary artworks.

In the early 2000s, when the Russian art market began to grow, artists who had been based in foreign territories since the 1990s returned. Some artists who had immigrated to Western countries in the 1970s and 1980s with no intention of ever returning to the Soviet Union also began to return to Russia and construct work studios where they could work occasionally. In the gigantic global art market, artworks often become the target of investors, and in recent years, the Russian oligarchy entered this market. In Moscow and other big cities, even young artists can make a living solely by doing creative activities, and some of them have actually been able to obtain a residence. However, except for some successful artists, most of them pursue their creative activities while working as designers, teachers, or instructors.
2. Transition around Religion

Religious issues surrounding the Russian Orthodox Church and its position on politics and economics have changed drastically over the past 20 years. Although the Russian Orthodox Church was a target of repression in the Soviet Union, after the collapse, people who were aligned with Communist ideology began coming back to the Church. Going to church became a trend in the 1990s, and the power of the Church increased greatly. In response, artists began radically expressing their rejection of the Church’s new power in their works. Although the religious faiths held among artists are individually different, they all have an awareness of a central crisis: Where do the Church and its followers go from here?

For some artists who produced unofficial Soviet art, religious faith existed as an alternative to the Communist ideology and helped to inspire their creative activities. However, in the past 20 years, the Church has changed and become more similar to that of past Communist ideologies. As this happened, artists began to fight against the Church. Among young artists, some feel discomfort or disagreement regarding the excessive way current Church rituals are being conducted, yet they are only a repetition and imitation of a style 100 years old. As the Church behaves threateningly and ostentatiously, some artists radically express their opposition and resistance, while other artists keep their distance from such exchanges.

One of the first of these intense exchanges was a series of work performances by Avdey Ter-Oganyan (1961- ) beginning in the late 1990s. He performed “Young Bezbozhnik” (“Юный безбожник”) in the exhibition “Expo-Manege ’98” (“Арт Манеж 98”). As part of this work performance, the audience was allowed to participate. In front of several icons, which were purchased reproductions of famous icons, Ter-Oganyan announced to visitors that if they paid 10 to 20 rubles, they would be allowed to desecrate the icons. However, no one wanted to do this, so he destroyed them himself with an axe. The performance was stopped after outraged visitors called guards. Ter-Oganyan was put on trial and obtained political refugee status in the Czech Republic.

In the Soviet Union, an anti-religious group named “Warlike Atheists”
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(“воинственные безбожники”) had destroyed churches and icons. Ter-Oganyan’s work performance was pointing out the problem of icons being objects of destruction in the past. Since his trial, Ter-Oganyan has been unable to return to Russia.

Another artist, Alexander Kosolapov (1943- ), daringly pursues the limits of moral expression and freedom of expression as well as the boundary between the believer’s dignity and the right to express religious issues openly. Kosolapov immigrated to the United States in 1975. Although he has lived and worked in New York since then, he has also worked in Moscow occasionally during the past 10 years. He is well known as a “Sots-artist,” whose works include the famous “Lenin - Coca-cola” (1980) and “Mc Lenins” (1991). In particular, the latter is often seen as a Russian souvenir T-shirt even today. It has often been said that Sots-art lost its significance with the dissolution of the Soviet Union, but Kosolapov intentionally continues the Sots-art style. His intentions and strategy are clearly apparent due to his usage of the word “Sots-art” as the name of his official website.17

Since the 2000s, Kosolapov has been using the Sots-art style while working under the theme of global issues. He wittily and critically interprets religious issues, global enterprises, and a society of globalized high-mass consumption, and the Sots-art style functions effectively. In 2001, Kosolapov produced “This Is My Blood” (“Моя кровь”) [Plate 4]18 and “This Is My Body” (“Моя плоть”) [Plate 5],19 in which these subjects surfaced: the possibilities of moral expression and freedom of expression, and the boundary between the believer’s dignity and the right to express religious issues openly.

[Plate 4] “This Is My Blood”

[Plate 5] “This Is My Body”
When “This Is My Blood” was displayed in the exhibition “Caution: Religion!” (“Осторожно, религия!” 2003), and “This Is My Body” in the “Expo-Manege 2005” (“Арт Манеж 2005”), they were destroyed by fanatic believers. Kosolapov considers himself to be an atheist.20 In recent years, Kosolapov has worked with religious themes, particularly icons. Two works, “Icon Caviar” (2010) [Plate 6]21 and “Madonna” (2010), are examples. The former is a repeat of a work Kosolapov created in 1996. At that time, it had been part of the installation project called “Have you eaten caviar lately?” created ironically opposing to American icons, such as Warhol’s Campbell’s soup and Marilyn. Kosolapov describes that this project “is clearly ironic in respect to Warhol’s ‘romantic notion.’ The consumption of caviar cannot be basis for a democratic tradition but rather of an authoritarian one (caviar is expensive; the destitute do not eat caviar, but the president does).”22 When “Icon Caviar” returned in 2010, it exposed the critical situation of the Russian Orthodox Church. The exaggerated gold frame around the work emphasizes idealized, hollow faith.

These and other artists’ attempts at dialogue are unacceptable to the Church. Lately, they have been judged as criminal cases that claim incitement of religious hatred as the crime. Such cases became well known after the exhibitions “Caution: Religion!” (“Осторожно, религия!” 2003) and “Forbidden Art - 2006” (“Запретное искусство - 2006”). The conflicts surrounding religion (a characteristic trend of Russian contemporary art), the power of the Church, “freedom of expression,” and the growing power of the state seem likely to continue into the future.23
3. “Strong Russia” and national awareness

In the past 20 years, there have been two conflicts between Russia and the Chechen Republic. The first conflict lasted from 1994-1996, and the second conflict lasted from 1999-2009. Meanwhile, terrorist attacks have frequently occurred in that region. After the September 11 terrorist attacks, Russia led an anti-terrorism operation with the United States, taking a “Strong Russia” stance. When compared with other regions, quite a lot of artwork in Russia exists that expresses current political topics and military affairs. Dmitry Tsvetkov (1961- ) uniquely satirizes the aforementioned subjects “softly” by using needles and thread. He says the following about his work:

I am an artist who is far from politics and, especially, from war. But I am conducting my “aesthetic wars” and pursue cultural aggression.

Stitch by stitch I win new admirers of my creative work; I award myself with orders and medals for persistence and love for my work. I sew weapons from velvet and silk, I embroider bombs with gold and pearls, and I make Russian military haute couture.25

Using this method, he produced “Russian Roll” (“Русский рулет,” 2005), which features several small people sitting atop two bright red pistols that are shooting each other; “Chanel” (“Шанель,” 2006) [Plate 7],27 which
features military coats with medals made of beads; and “Motherland” (“Родина,” 2004) [Plate 8], 28 which features a red map of Russia made entirely of cushions.

Tsvetkov created a new version of “Motherland” that could be separated into the various regions of Russia. This work was displayed in his large-scale personal exhibition, “State” (“Государство,” 2011-2012). Recently, he considered opening his own boutique and selling his work as bedclothes. As for his work “Motherland,” “you can sleep on or under it. You can roll it up, take it apart in pieces, and sleep on a pillow of, for example, the Krasnoyarsk region.” 29 Today, on Russian Internet sites, phrases like “Russia is one?” and “Russia is united?” (“Россия едина?”) can often be seen. These phrases question whether Russia is inseparable or multifarious and are parodies of the United Russia Party (Единая Россия) and the policies of the current State. Unlike Japan, which is made up of islands, Russia exists as an inseparable mass on the map. Tsvetkov, in his own “soft” way, humorously shows that the varied regions of Russia are not arranged in only one direction.

“Strong Russia” constructed a new, united identity. After the Chechen Wars and anti-terrorism operations, there was a weakening of multicultural awareness in Russia. In large cities where a lot of foreigners live, people worried that the receptivity of multiculturalism was decreasing. Meanwhile, the art group “AES+F,” well-known worldwide today, created the project “AES – the Witnesses of the Future. Islamic Project” (1996-2003). This project, involving installations and performances, includes a prediction of the near future and a question about people’s subconscious attitude toward
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Muslims and the Islamic world.

After the September 11 attacks, a photograph from this project attracted people's attention because it had accurately predicted the future. The photograph, named “New Liberty” (2006) [Plate 9].30 is a vision of 2006 made in 1996. In it, the Statue of Liberty is wearing a chador and holding the Koran. When considered in the context of the September 11 attacks, this photo shows the inevitable conflict between the United States and the Islamic world, and the question of what freedom truly means in a multicultural state is raised. However, to Russia and its citizens, who directly experienced two wars and terrorism, the subject of Islamism is close, real, and complicated.

Together with other photographs, the aforementioned photo work is part of the installation “Travel Agency to the Future” [Plate 10].31 These photographs are Islamized sightseeing spots around the world and include the Kremlin and Red Square, Central Park, Big Ben, and St. Peter's Basilica.

The Islamized version of Red Square is a specific reminder that this happened in real life. Photographs from New Year's Eve 2009 at Red Square shook Russians. The scenes showed Red Square filled with a massive crowd of workers from Central Asia. When these photos were uploaded on the Internet, intense arguments broke out. People asked, “Is this our Red
Square?” Though the multiculturalism of the characters in recent video installations from “AES+F” is recognizable, it produced projects in a global vision long before the actual events occurred and showed a practical perspective of multicultural symbiotic societies. That is the reason these works have been accepted globally.

4. ICT revolution and diversification of working style

The ICT revolution had a definite effect on the diversification of artists’ work styles. In the 1990s, Russia experienced not only the rapid switch to democracy and capitalism but also the influx of global ICT innovation. In particular, the latter made a direct impact on people’s everyday lives and minds. The widespread use of cellular phones, personal computers, and the Internet brought about a dramatic change in everyday life and the labor environment. Artists’ working environments also changed. Many artists, regardless of age, coped with the use of digital technology. Other artists, however, did not need technology for their method of work and continue working manually without the help of digital technology even today. Meanwhile, in the 1990s, photography and video art began to occupy a remarkable global position in contemporary art.

A series of paintings by Natasha Struchkova (1968- ) expresses the fear of the ICT revolution with its inflow of mass information, including globally popular subcultures. The title of this series, “FUTURUSSIA” (2002- ) [Plate
Struchkova’s paintings include such spectacles as the streets of Moscow being swallowed by a flood of new invaders and information. Furthermore, the picture is comprised of innumerable small painted squares, or pixels. Struchkova regards the printer as her rival and therefore uses colors, such as gold and silver, which give the print a texture that a printer cannot capture.

Struchkova is also a member of the art group “ABC,” which stands for “Art Business Consulting.” The group’s members make fun of occupations with the English titles, such as manager or consultant, which have been increasing since the 1990s in Russia. The Russians’ way of working has transformed perceptibly in recent years, and ABC has performed various situations that seemed to happen in modern Russian offices. For instance, in “Bio-Office” (2001), ABC took up the subject of coexistence of ecology and IT innovation. In the performance project, “Your call is very important to us...” (2005), ABC reproduced an office in a snowy forest. The performers waited for phone calls to characterize Russians who could not part with their telephones for a moment. In the project “En plein air” (“Пленэр,” 2004) [Plate 12], they wittily expressed changes in the labor environment that kept Russians working till late at night.
“En plein air” is a French art method developed in the 19th century that involves painting in the open air or painting the act of painting outdoors. What is important in this method is natural light and air or the true reflection of those elements. However, in the Russian “En plein air” project, the artists painted under the fluorescent lamps of an office at night, and the audience could see the darkness of night outside the window.

Another artist, Victor Alimpiev (1973- ), uses video art and installation to express characteristic aesthetics. He is one of the most successful artists among those born in the 1970s. In 2010, he took part in the exhibition “More of an activity: the artist as choreographer” at the Hiroshima City Museum of Contemporary Art. His video art series, “My Breath” (“Мое дыхание,” 2007) and “Whose Is This Exhalation?” (“Чей это выдох?” 2008) [Plate 13], was filmed in a pastel shade on top of white to give it a mysterious impression.

The voices and breaths of the characters, their actions and motions, and the distances between them are all unforgettable at a glance, and this inherent strangeness fascinates Alimpiev so much that he takes on plural elements in his video picture, some of which are chorus, choreography, and theater arts. His elaborate works stand out in quality from other video art works in Russian contemporary art.

In addition to video art, photography is also important in contemporary art. The work of Oleg Dou (1983- ) has appeared with the popularization of new digital technology. Dou majored in economics and computer programming
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and had no professional training in the fine arts. He once said in an interview
that while he was processing photographs of his school days using the photo
editing software Photoshop, he gradually began to devote himself to editing
other projects.\textsuperscript{38} His photos are of children’s studio portraits that are then
edited elaborately.

One of Dou’s best-known works is the series “Toy Story” (2008),\textsuperscript{39} which
is comprised of eight portraits of inhospitable, strained children with
expressionless eyes disguised as the characters Cheburashka [Plate 14],\textsuperscript{40}
Mickey Mouse, Batman [Plate 15],\textsuperscript{41} etc.
These photographs feature a particular color scheme based on white and red, ceramic-like skin, and sharp outlines of the faces of the children. The series is based on Dou’s own stories from his childhood. In one instance, he did not want to play the part of a rabbit at an arts festival, so he cried. He expresses the gap between adults who think playing the part of an animal is fun for children, and the child who does not want to comply. Moreover, he submits a conflict between the globalization of popular culture and cultural homogenization by reducing the differences of the eight children photographed.42

Generally, Dou’s works give a vivid impression to viewers because of their strange, artificial completeness. Therefore, his works have been featured frequently on the covers of books and magazines. Some works were also used as covers for the Russian version of Haruki Murakami’s audio books.43 In addition, Dou participated in a project to support Japan after the Great East Japan Earthquake on March 11, 2011, and produced the photo portrait “Cheburashka 2. - Help Japan” (2011), which was added to the series “Toy Story.”

The reason Alimpiev and Dou achieved global success is that they can express subjects not only in a Russian context but also in a universal context.

The aforementioned subjects and works are only a small part of Russian contemporary art. The Russian art industry is growing larger, and the number of artists growing alongside the popularization of new information and communication technologies is also increasing. We can conclude that this will continue for a while. The Fourth Moscow Biennale (2011) also grew immensely in scale from past years, but the number of visitors in each of the numerous exhibitions and galleries was smaller compared with past Biennales and other projects. The Fourth Biennale, titled “Rewriting Worlds” (“Переписывая миры”), specialized in video art, the possibilities of new media, and interactivity. The idea of interactivity specifically promoted visitors’ active participation; however, distance between them still existed. No matter how much a project’s interactivity is emphasized, the audience requires not only novelty interaction but also a high level of quality in the works.

In the future, we want to continue taking note of the kinds of subjects used
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in artworks and the kinds of works and artists appearing in Russia.

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Notes
1. For further details of this period, see: Kamioka, R. “Russian Contemporary Art Scene: Between Globalization and ‘The Past’” [in Japanese]. Kuwano, T., Nagayo, S. (ed) Languages and Cultures of Russia, Central Europe, and The Balkan States. [in Japanese] Tokyo: Seibundo, 2010. pp. 172-187; Kamioka, R. “Russian Art Scene, 2005-2010.” [in Japanese] Eurasian Studies 44 (2011). pp. 32-37.

2. Interview with Igor Makarevich and Elena Elagina on October 1, 2011, in Moscow.

3. Makarevich, I., Elagina, E. Within the Limits of the Sublime. Objects and Installations. Moscow: 2005. p. 26./ Макаревич И., Елагина Е. В пределах прекрасного. Объекты и инсталляции. М.: 2005 [Bilingual].

4. Ibid. pp. 25-27, and interview with Igor Makarevich and Elena Elagina on October 1, 2011, in Moscow.

5. Interview with Igor Makarevich and Elena Elagina on October 1, 2011, in Moscow.

6. “The Mad Dog or Last Taboo Guarded by Alone Cerber” at Jakimanka Street in Moscow on November 23, 1994. Kulik, O. Nihil inhumanum a me alienum puto./ Nothing Inhuman Is Alien to Me. Bielefeld: Kerber, 2007. [Bilingual] p.60.

7. Zaitseva, E. “Oleg Kulik.” The Origin of Species: Art in the Age of Social Darwinism. (Shu no kigen: watashitachi ha ikinokorukoto ga dekirunoka.) [Catalog of the exhibition held at The Museum of Modern Art Toyama, August 19 - September 24, 2006; Hiroshima City Museum of Contemporary Art, December 16, 2006 - February 25, 2007; Bilingual]. p.94.

8. “The New Sermon” at Danilov Market in Moscow on September 15, 1994. Kulik. op. cit. p.53.

9. Ibid. p.52.

10. Ibid.

11. Short video on the Internet (Kulik, O. “The New Sermon,” on Youtube): http://www.youtube.com/watch?v=YLjKh8S6S60 (Seen on October 20, 2011)

12. Kulik. op. cit. p.52.

13. Interview with Igor Makarevich and Elena Elagina on October 1, 2011, in Moscow.

14. Interview with Oleg Dou in September 30, 2011, in Moscow.

15. “Bezbozhnik” means atheist. Performance was carried out on December 4, 1998.

16. Gerasimov, A. “Atheist Incited Religious Hatred” Commersant. March 4, 1999 [in Russian]. (Герасимов А. Безбожник разжигал религиозную вражду // Коммерсантъ. 4 марта.1999.) http://www.kommersant.ru/doc/214180 (seen on October 20, 2011)

17. SOTSART by Alexander Kosolapov. http://www.sotsart.com (seen on August 20, 2012)
18. SOTSART by Alexander Kosolapov. http://www.sotsart.com/gallery (seen on August 20, 2012)
19. Ibid.
20. Interview with Alexander Kosolapov on December 30, 2010, in Moscow.
21. SOTSART by Alexander Kosolapov. http://www.sotsart.com/gallery (seen on August 20, 2012)
22. Kosolapov, A. “Have you eaten caviar lately?” SOTSART by Alexander Kosolapov. http://
   www.sotsart.com/2012/06/18/caviar (seen on August 20, 2012)
23. Today we also can see such a case over the performance from the female rock band “Pussy
   Riot” on February 21, 2012, in the Cathedral of Christ the Saviour.
24. In this paper, this word is used to express the total policy pushed forward by President
   Vladimir Putin since 2000. Particularly, this term has been used by Japanese mass media as
   “tsuyoi rosha.”
25. Messages from Moscow Artists; exhibition catalog./ Mosukuwa bijutsuten: messeji...
   mosukuwa no atisuto kara anata he. [Exhibition held at Helios, Fukuno Creative Cultural
   Center, on August 4-20, 2006]. p.39.
26. This is a play on words. “Chanel” (“Шанель”) is similar to the word “shine!” (“шинель”),
   which means “coat.”
27. Photo material given from Dmitry Tsvetkov on August 5, 2006, in Toyama.
28. Tsvetkov, D. Ear-Flaps of Russian Empire, Exhibition Catalogue [Exhibition held at
   International Educational Center of the Hermitage, November 12 – 26, 2005]. p.10.
29. Interview with Dmitry Tsvetkov on October 1, 2011, in Moscow.
30. AES+F. “New liberty” from “Islamic project.” http://www.aes-group.org/ip.asp?number=12
   (seen on August 20, 2012)
31. AES+F. “Travel agency to the future.” http://www.aes-group.org/ip2.asp?number=03 (seen
   on August 20, 2012)
32. About AES+F and their works, see Iwamoto, K. “AES+F, or ‘Feast of Mutants.’ ” [in
   Japanese] Eurasian Studies 44 (2011). pp.38-43.
33. The Origin of Species. op. cit. p.70.
34. Interview with Natasha Struchkova on December 16, 2006, in Hiroshima. See also
   Kamioka, R. “Two Exhibitions of Russian Contemporary Art” [in Japanese]. Rear 17
   (2007). pp.54-56.
35. Art Business Consulting. “Plener” http://www.abc-group.ru/projects/pleinair.htm (seen on
   August 20, 2012)
36. “More of an activity: the artist as choreographer”/ “Motto ugoki wo: furitsukseshi toshiteno
   atisuto.” Exhibition held on July 31, 2010 - October 11, 2010.
37. Alimpiev, V. Whose is This Exhalation? / Алимпиев Виктор. “Чей это выдох?” [Catalog
   of the exhibition held on May 28 - July 28, 2008, at The Cultural Foundation
   “EKATERINA”]. p.72.
38. Interview with Oleg Dou on September 30, 2011, in Moscow.
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39. About Dou and his works, also see Kamioka, “Russian Art Scene, 2005-2010.” op. cit. pp.35-36.

40. Dou, O. “Toy story” http://olegdou.com/art/toy-story (seen on August 20, 2012)

41. Dou, O. “Toy story” http://olegdou.com/art/toy-story (seen on August 20, 2012)

42. Interview with Oleg Dou on September 30, 2011, in Moscow.

43. For example, Харуки Мураками. Хроники заводной птицы (аудиокнига MP3 на 3 CD). Эксмо-Сидиком, 2011. (Murakami, H. The Wind-Up Bird Chronicle).