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Zlato runo
Golden Fleece

KIBLA | PORTAL

Človek je najprej žival in šele nato kulturna in družbena žival. V okviru akcije je Kulik na vrv obesil svojega »dvojnika« in bil v interakciji sam s sabo. Alter ego človeka je bil pri tem videti kot »alter aegis« (aegis je latinsko za kozji). Alter Aegis cveti na račun nasilja nad vsemi biološkimi vrstami, vključno z lastno. Sodobna politika in zlovesča ekološka katastrofa to resnico le še poudarita. Kulik verjame, da zaradi pomanjkanja samozavedanja človeštvu grozi uničenje.

Man is an animal first of all, and a cultural and social animal after that. During this action Kulik hung a »double man« on rope, making him interact with himself. The Alter Ego of man looked as Alter Aegis here (aegis is Latin for »goat-like«). Alter Aegis prospers in the form of violence over all biological species, including its own species. Contemporary politics and looming ecological disaster make this truth ever more obvious. Kulik believes that a lack of self-awareness threatens to annihilate humanity.

Alter Aegis – Razcepljenost / Alter Aegis – Bifurcation

(s pomočjo Alekseja Tabašova / with the assistance of Alexey Tabashov)

Center sodobne umetnosti na ulici Jakimanka, Moskva / Center of Contemporary Art on Jakimanka street, Moscow

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Oleg Kulik sodi po mnenju kritikov med najpomembnejše ruske umetnike sodobnega časa. Njegovi performansi, s katerimi simbolično re-definira aktualni prostor, skušajo zabrisati narativno mejo med občim in individualnim, med bivajočim in bitjo, ter z ozaveščeno akcijo načrtno zapuščajo človeški horizont, da bi s tem do kraja razprli možnost emocionalno-behaviorističnega besedišča »udomačene živali«. Skozi umetniški medij Kulik komentira Rusijo in Zahod, politiko in politične sile, človeštvo kot fenomen ter naš odnos do narave. Kariero je začel kot kurator v moskovski galeriji Regina, kjer je z nekonvencionalnimi razstavami in pristopi takoj vzbudil pozornost javnosti.

»Ko sem prišel v Moskvo, sem izdeloval skulpture iz stekla – prozorne figure – in nikomur niso bile všeč ... Potem pa sem postal performer, povzročil velik škandal s človekom-psom, dobil priložnost v Deitch Project v ZDA – in šele po tem začutil svobodo, da nadaljujem kot umetnik.«

According to the critics, Oleg Kulik is one of the most significant Russian artists of our time. His performances, used as a means of symbolically redefining the current space, attempt to blur the narrative borderline between the individual and the general, between Being and Essence, and deliberately abandon the human horizon by means of a conscious action, only to truly disclose the possibility offered by the emotional-behaviorist vocabulary of »domesticated animal«. Through his art, he comments on Russia and the West, politics and power, and humankind's place in and relationship to nature. He began his career as a curator at the Regina Gallery in Moscow, where his unconventional exhibitions and approaches instantly caught the attention of the public.

»When I came to Moscow, I made glass sculptures – transparent figurative things – and nobody liked them... Then I became a performer, created a huge scandal with my man-dog antics, got a show at Deitch Projects, and after that I felt the freedom to go on as an artist.«

Oleg Kulik
ZLATO RUNO / GOLDEN FLEECE

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Zlato runo

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Zlato runo / *Golden Fleece*

Zlato runo je samostojna razstava enega največjih ruskih sodobnih umetnikov Olega Kulika. **Oleg Kulik** se kot vizualni umetnik zapisuje v recentno umetnostno zgodovino med najpomembnejše vzhodnoevropske umetnike na prelomu iz 20. v 21. stoletje. Kot vizualni umetnik sodi v vrsto najprodornejših ruskih umetniških skupin in umetnikov, kot so **AES+F**, **Chto delat?**, **Kuda begut sobaki** in **Pjotr Pavlenski**, ki so se predstavili na evropskih in svetovnih prizoriščih in tudi v Mariboru. Pregledna razstava, zasnovana pod okriljem Društva za sodobno umetnost X-OP, zajema umetnikov opus vse od začetka 90. let do danes, obenem pa predstavlja Kulikova nova dela, nastala v času umetnikovega bivanja Mariboru (*Zlato runo*, *Opazovalec*, *Imperij*) ter dela Merry-Go-Round, nastalega leta 2019 v produkciji MSUV – Muzeja za sodobno umetnost Vojvodine v Novem Sadu. Na skupni podstati številnih kritikov in kustosov je razstava Zlato runo presek Kulikove umetniške prakse, ki od 90. let do danes aktivno akumulira duh časa, v katerem živimo.

Oleg Kulik ali *ruski pes*, kakor ga imenuje Renata Salecl, umetnica Susan Silas pa je napisala *A Love Letter to Oleg Kulik, A Prince among Men, a Man among Dogs* (Ljubezensko pismo Olegu Kuliku, princu med ljudmi, človeku med psi), je človek akcije – sprva eksplicitni zagovornik primitivne ekologije in zoofrenije, temelječe na radikalnem šokiranju gledalca (*Nori pes*, 1994, *Pasja hiša*, 1996, *Ugriznem Ameriko in Amerika ugrizne mene*, 1997, *Globoko v Rusijo*, 1997, *Družina prihodnosti*, 1997, *Ruski mrk*, 1999). Umetnik opisuje dialog znotraj svoje prakse kot »zavesten izpad iz človeškega horizonta«, zaradi

Golden Fleece is a solo exhibition by one of the greatest Russian contemporary artists, **Oleg Kulik**. As a visual artist, he has been recognized as one of the most important figures in recent eastern European art history at the turn of the millennium. He belongs to the propulsive core of Russia's art groups and artists such as **AES+F**, **Chto delat?**, **Kuda begut sobaki**, and **Pyotr Pavlensky**, who have all exhibited in art venues across Europe and world, as well as in Maribor. The retrospective exhibition, conceived by X-OP, the fledgling Maribor-based Association for Contemporary Art, offers an overview of the artist's oeuvre from the beginning of the '90s to this day, combined with his latest works, created during the artist's residency stay in Maribor (*Golden Fleece*, *Observer*, *Empire*) and the work *Merry-Go-Round*, which was created in 2019 as a production of the MSUV – Museum of Contemporary Art Vojvodina in Novi Sad. The common foundation shared by numerous art critics and curators will confirm that *Golden Fleece* exhibition is a cross-section of Kulik's artistic practice, which has been actively capturing the zeitgeist of our era from the '90s to this day.

Kulik, the »Russian dog«, as referred to by Renata Salecl, while Susan Silas wrote a *A Love Letter to Oleg Kulik, A Prince among Men, a Man among Dogs*, is an actionist, who used to promote Primal Ecology and Zoophrenia, based on radically shocking the viewer (*The Mad Dog*, 1994, *Dog House*, 1996, *I Bite America and America Bites Me*, 1997, *Deep Into Russia*, 1997, *Family of the Future*, 1997, *The Russian Eclipse*, 1999). The artist describes the dialogue within his practice as »a conscious falling out of the human horizon« which

Zlato runo / *Golden Fleece*, 2019
Kovinske cevi, aluminijasta mreža, glina, zlati lističi / *Metal pipes, aluminum mesh, clay, gold leaves*
349 x 350 x 200 cm



katerega se postavi na vse štiri. Njegov namen je opisati to, kar vidi, kot krizo sodobne kulture, kot rezultat pretirano sofisticiranega jezika kulture, ki gradi zidove med posamezniki. Lastni jezik performansa zato poenostavi na polovico osnovnega čustvenega vokabularja domače živali.

Na skupinski razstavi *Interpol* v Stockholmu l. 1996 je v galeriji izvedel performans, med katerim je bil priklenjen z verigo poleg napisa »pozor, hud pes«. Škandal mednarodnih razsežnosti je nastal po tem, ko je napadel ne le posameznike, ki so se odločili, da napis ignorirajo, in enega od teh ugriznil; spraval se je tudi na druga razstavljenega umetniška dela in pri tem delno uničil nekatera izmed njih. Kulik je bil prepričan, da je bilo to opravičljivo dejanje, saj je bil njegov performans opremljen z opozorilnim napisom, ki ga ljudje zavestno niso hoteli upoštevati, in to utemeljil s pojasnilom, da je bil njegov namen razkriti svoje občutke tesnobe ob kulturni krizi, skozi nasilno jezo psa.

Kulik skozi celotno ustvarjalno obdobje uporablja različne vizualne medije, od performansa, fotografije, filma, slike, kipa do umetniške namestitve. Ob fotografski in video dokumentaciji njegovih glavnih performansov – umetnik kot pes, ptica, pridigar in rogati hudič, kjer raziskuje meje človeškega in družbeno sprejemljivega (poleg zgoraj naštetega še fotografije, serija *Britanski konji*, 1998 in *Rdeči trg* iz serije *Rus*, 1999) – bo predstavljena tudi filmska umetniška produkcija (*Gobi Test. Zima*, 2004 in *Gobi Test. Poletje*, 2004) in film *Kvadrat* (2017) režiserja Rubena Östlunda.

Skulptura kot oblika umetnosti za Kulika danes ni več individualno delo, temveč skupinski participatorni dogodek v kiparjenju iz postopkovno hitrih materialov, npr. gline in plastelina (*Merry-Go-Round*, 2019). Umetnikova prisotnost se spaja z improvizacijo prostovoljnih udeležencev in udeleženk. Na ta način je ustvarjen tudi osrednji del razstave, delo *Zlato runo*. Sklop ducatov figur se sooča s samim hudičem, rogatim parkljem, obešenim na

places him on hands and knees. His intention is to describe what he sees as a crisis of contemporary culture, a result of an overly refined cultural language which creates barriers between individuals. Thus, he simplifies his performance language to half of the basic emotional vocabulary of a domestic animal.

At the *Interpol* group exhibition in Stockholm in 1996, he performed in the gallery chained next to a sign labelled »dangerous«. An international scandal occurred when he not only attacked members of the public who chose to ignore the sign, in one case biting a man, but also attacked other artworks within the exhibition, partially destroying some pieces made by other artists. Kulik thought this was an excusable act, as there was a warning label attached to his performance which people chose to disregard, reasoning that his intention was to divulge his angst at the cultural crisis through the violent anger of a dog.

Throughout his creative career, Kulik has been working in various visual media, including performance, photography, film, painting, sculpting, and art installation. Apart from a photographic and video documentation of his main performances, through which the artist as a dog and a bird, a preacher and a devil with horns, explores the boundaries of the human and of the socially acceptable (in addition to the above, *Horses of Bretagne*, 1998, *Red Square* (»*The Russian*« Series, 1999), the art show in Maribor will also feature his artistic film production (*Gobi Test. Winter*, 2004 and *Gobi Test. Summer*, 2004) and Ruben Östlund's film *The Square* (2017).

Sculpture as an art form is no longer an individual work of art for Kulik, but rather a group participatory event of sculpting in quickly processed materials, such as clay or plasticine (*Merry-Go-Round*, 2019). The presence of

Zlato runo (detajl) / *Golden Fleece (detajl)*, 2019
Kovinske cevi, aluminijasta mreža, glina, zlati lističi / *Metal pipes, aluminum mesh, clay, gold leaves*
349 x 350 x 200 cm



odрто kožo.

Tako skozi podobe nedavne zgodovine ter sodobne politike in umetnosti nastaja Kulikova Rusija, *vzhodna sosedra razsvetljenega zahoda*. Kolektivno in posamezno, *okras množice in volja po moči* sta predstavljena v več različicah kombinacij in interakcij: predsednik, sestavljen iz tisoč vsevidnih oči, Lenin, obkrožen z odrobljenimi glavami, zlato runo odrtega ovna sestavljeno iz tisočih figur – umetnine vabijo vsakega obiskovalca in obiskovalko, da postane del procesa in posledično tudi del premisleka o aktualnih vprašanjih politike, zgodovine in umetnosti.

Osebna mitologija umetnika, njegov edinstven *magični historicizem*, kaže na nov obrat v spirali Kulikove biografije – projekt materializiranja akcij in performansov skozi *žive slike*, ki imajo oči, in *žive skulpture*, ki so po svoji naravi kolektivne in povsem materialne.

BIOGRAFIJA Oleg Kulik (Оле́г Бори́сович Кули́к), rojen 1961 v Kijevu, Ukrajina, je ruski performer, kipar, fotograf, slikar in kurator.

Kulik je diplomiral na kijeovski Šoli za umetnost leta 1979 in na Višji šoli za geologijo in zemljemerstvo v Kijevu (1982), nato je bil leta 1990 štipendist fundacije Pollock-Krasner. Kariero je začel kot kurator v moskovski galeriji Regina, kjer je z nekonvencionalnimi razstavami in pristopi, na primer, z nameščanjem slik na kolesa, ali z najemanjem ljudi za prenašanje njegovih umetniških del, takoj vzbudil pozornost javnosti. Sam meni, da je njegov največji kuratorski podvig razstava *Leopards Bursting into a Temple* (Vdor leopardov v tempelj) Anatolija Osmolovskega leta 1992. Na razstavi sta bili v tesnem prostoru dve goli osebi, okoli njiju pa so se sprehajali leopardi. Kulik je dejal, da je bila to »prisposoda za vse novo in živahno, kar se pripeti v naših življenjih«. Kasneje, leta 2009, je bil kurator dogodka Kandinsky Prize v Londonu, ki ga organizira Louise Blouin Foundation.

the artist fuses with the improvisations of volunteering participants. This is actually the way in which the central piece of the art show, the work *Golden Fleece*, an assembly of dozens of figures facing the hanging flayed horned man himself, is created.

Thus, through images of recent history, contemporary politics and art, Kulik's Russia becomes materialized the »Eastern neighbor of the Enlightened West«. The collective and the individual, the »ornament of the mass« and the »will for power«, are presented in several variants of combinations and interactions: the President, compiled from a thousand all-seeing eyes, Lenin, surrounded by impaled heads, the golden fleece taken from the winged Ram, consisting of clay figures – they invite every visitor to be a part of the process, to ponder upon the latest issues of history and art.

The personal mythology of the artist, his unique »magic historicism«, manifests a new turn in the spiral of Kulik's biography – a project of materializing actions and performances in »living paintings« with eyes and »iving sculptures«, collective and ultimately corporeal.

BIOGRAPHY Oleg Kulik (Оле́г Бори́сович Кули́к), born 1961 in Kiev, Ukraine, is a Russian performer, sculptor, photographer, painter and curator.

Kulik graduated from the Kiev Art School in 1979 and the Kiev Geological Survey College (1982), and was later awarded a Pollock-Krasner Foundation fellowship (1990). He began his career as the Art Director of the Regina Gallery in Moscow, where his unconventional exhibitions and approaches, such as putting paintings on wheels and hiring people to carry the artworks, immediately attracted the attention of the public. Kulik considers his best curatorial endeavor to be *Leopards Bursting into a Temple* by Anatoly Osmolovsky in 1992. In this exhibit, two naked people were put into a cell with live leopards walking around them. He said that he thought the



Leta 1995 mu je bila dodeljena štipendija Berlinskega senata. Poleg številnih mednarodnih nagrad je Oleg Kulik tudi prejemnik medalje »Zasluzni« ruske Akademije za umetnost, ter francoskega odlikovanja »Vitez reda umetnosti in leposlovja/Officier de l'Ordre des Arts et des Lettres«. Razstavljal je na najpomembnejših bienalnih svetovnih razstavah sodobne umetnosti, kot so Manifesta I (1996), Bienale v Sao Paolu (1997), Beneški bienale (1997, 2001, 2003, 2005, 2011), Bienale v Moskvi (2005, 2007, 2009), Bienale v Kijevu (2012). Svoja dela je razstavljal v okviru številnih razstav po vsem svetu (izbor): *Art Riot: Post-Soviet Actionism*. Saatchi Gallery, London, 2017; *Frames*, Galerija Regina, Moskva, 2013; *Deep into Russia*, Regina Gallery, London, 2012; *Deep into Russia*, Galleria Pack, Milano, 2010; *New Sermon. Photos and Videos of Performances 1993–2003*, galerija Rabouan Moussion, Pariz, 2008; *OLEGKULIK. Chronicle. 1987–2007. Retrospective Exhibition*, Centralna hiša umetnika, Moskva, 2007; *Russia!*, Guggenheim Museum, Bilbao, 2006; *Berlin–Moscow*, Zgodovinski muzej, Moskva, 2004; *Live Culture*, Tate Modern, London, 2003; *Deep into Russia*, S.M.A.K., Gent, 2001, *I Bite America and America Bites Me* (z Milo Bredikhino), Deitch Projects, New York, 1997; Manifesta I (z Milo Bredikhino), V-2, Rotterdam in *Interpol*, Färgfabriken, Stockholm, 1996.

exhibition was a »metaphor for everything new and lively that appears in our life«. Later, in 2009, Kulik curated the Kandinsky Prize in London at the Louise Blouin Foundation.

He was awarded a scholarship by the Berlin Senate in 1995. Apart from numerous international awards, Kulik was awarded with the medal »The Worthy« by the Russian Art Academy and the french order of Officier de l'Ordre des Arts et des Lettres. He has exhibited at major biennials of of contemporary art, such as: Manifesta I (1996), São Paulo Art Biennial (1997), Venice Biennial (1997, 2001, 2003, 2005, 2011), Moscow Biennial of Contemporary Art (2005, 2007, 2009), Kyiv Biennial (2012). His works have been shown in exhibitions around the world (selection): *Art Riot: Post-Soviet Actionism*. Saatchi Gallery, London, 2017; *Frames*, Regina Gallery, Moscow, 2013; *Deep into Russia*, Regina Gallery, London, 2012; *Deep into Russia*, Galleria Pack, Milan, 2010; *New Sermon. Photos and Videos of Performances 1993–2003*, Rabouan Moussion Gallery, Paris, 2008; *OLEGKULIK. Chronicle. 1987–2007. Retrospective Exhibition*, Central House of Artist, Moscow, 2007; *Russia!*, Guggenheim Museum, Bilbao, 2006; *Berlin–Moscow*, Historical Museum, Moscow, 2004; *Live Culture*, Tate Modern, London, 2003; *Deep into Russia*, S.M.A.K., Gent, 2001, *I Bite America and America Bites Me* (together with Mila Bredikhina), Deitch Projects, New York, 1997; Manifesta I (together with Mila Bredikhina), V-2, Rotterdam; and *Interpol*, Fargfabriken, Stockholm, 1996.



Oleg Kulik

Ruski vsakdan / *Russia Every Day*

Kaj je Rusija danes, včeraj in jutri – imperij ali demokracija, agresor ali branik duhá, dom »starodavnih ljudstev« ali skupnost samotarjev, svetovna sila ali odročna provinca? Oleg Kulik s svojo retrospektivo ponuja revizijo mitov o Rusiji, o njeni zgodovini in umetnosti, hkrati pa tudi novo interpretacijo lastnih, že ustvarjenih del.

Kulik, ali »ruski pes«, kakor ga imenuje Renata Salecl, je performer, človek akcije, zagovornik »primitivne ekologije« in »zoofrenije«, ki danes deluje kot kipar in slikar. Portret ruskega predsednika Vladimirja Putina naslika v akrilnih barvah na stole: podoba »voditelja« se s pomočjo najbolj demokratične in cenovno ugodne naprave za sedenje sestavi kot sestavljanica. Skulptura Vladimirja Lenina je s pomočjo šalov mladih pionirjev in pionirk iz nedavne sovjetske preteklosti privezana na sredino vrtiljaka na kolesih: voditelja vseh delavcev sveta, ki stoji na vrhu nikoli zgrajenega templja Palače Sovjetov, predstavlja ženski akt z železnimi lasmi na glavi.

Skulptura kot oblika umetnosti za Kulika ni več dejanje. Skupinsko kiparjenje v glini ali plastelinu postane *dogodek*: prisotnost umetnika ne znižuje vrednosti improvizacije prostovoljnih udeležencev in udeleženk – na ta način je namreč ustvarjen osrednji del razstave *Rusija vsak dan – Zlato runo*, to je sklop ducatov človeških figur, ki se soočajo s samim hudičem, rogatim parkljem, obešenim in z odrto kožo. V novejših Kulikovih skulpturah se pes-človek preobrazi v antičnega Diogena, medtem ko Leda – namesto laboda – objema nekakšnega kitajskega zmaja.

What is Russia today, yesterday, and tomorrow – an empire, or a democracy, the aggressor, or the bastion of spirit, the home of the »Primal People«, or an assembly of individual loners, a superpower, or an out-of-the-way province? The artist Oleg Kulik opens his personal retrospective offering a revision of Russia's myths, of its history and art, and a new interpretation of his own earlier works.

Kulik, the »Russian dog« (Renata Salecl), a performance artist and actionist, who promoted »Primal Ecology« and Zoophrenia, is a sculptor and painter today. Kulik paints the portrait of the Russian President Vladimir Putin in acrylic on stools, and the image of the »Leader« is assembled like a puzzle with the help of the most democratic and affordable device for seating. The sculpture of Vladimir Lenin is placed in the center of a merry-go-round on wheels and tied all over with scarves of young pioneers' from the recent soviet past: the position of the Leader of all the Workers of the World at the top of the never-built temple of the Palace of the Soviets is given to the female nude with iron hair on her head.

Sculpture as an art form is no longer an act for Kulik. Sessions of collective sculpting in clay or plasticine turn into *happenings*: the presence of the artist does not downgrade the improvisations of volunteering participants. The central piece of the *Russia Every Day show, The Golden Fleece*, an assembly of dozens human figures facing the hanging flayed horned man himself, is created this way. In the new sculptures of Oleg Kulik the dog-man is



Umetnikovo življenje razkriva dokumentacija njegovih glavnih performansov: Kulik kot pes in ptica, pridigar in rogati hudič, raziskuje meje človeškega in sprejemljivega. Škatle s fotografijami in video posnetki dopolnjujejo ogrodne strukture, na primer prava mongolska jurta, prekrita s plastiko, ali golobjak, okrašen s perjem.

Tako torej skozi podobe »nedavne« zgodovine ter sodobne politike in umetnosti nastaja Kulikova Rusija, »vzhodna soseda razsvetljenega zahoda«. Kolektivno in posamezno, »okras množice« in »volja po moči« sta predstavljena v več različicah kombinacij in interakcij: Predsednik, sestavljen iz tisoč vse-vidnih oči, Lenin, obkrožen s kupom glav, zlato runo krilatega ovna v obliki človeških likov – vse razstavljeno se odpre pod svetlečo kupolo aureol in povabi vsakega obiskovalca in obiskovalko, da postane del procesa, da premisli o aktualnih vprašanjih zgodovine in umetnosti. Platforme/ okvirji Kulikovih novejših kipov postanejo prepoznavni predmeti: vrtiljak, stopničasta piramida Palače Sovjetov in spiralni stolp Tretje Internacionale vizualizirajo vlogo »nepomembneža« v vladnem aparatu in preizprašujejo samo idejo »spomenika« preteklosti, velikim idejam in zločinom. Osebna mitologija umetnika, njegov edinstven »magični historicizem«, kaže na nov obrat v spirali Kulikove biografije – projekt materializiranja akcij in performansov skozi »žive slike«, ki imajo oči, in »žive skulpture«, ki so po svoji naravi kolektivne in povsem materialne.

transformed into the Diogenes of Antiquity, while Leda is curled up with some Chinese dragon, rather than a swan.

The artist's life is revealed through the documentation of his main performances: Kulik as a dog and a bird, the preacher and the horned devil, examines the boundaries of the human and of the acceptable. Boxes with photos and videos are supplemented with frame-type structures, like a plastic-covered real Mongolian yurt, or a feather-studded dovecote. In this way Russia, the »Eastern Neighbor of the Enlightened West«, is materialized by Kulik through the images of the »recent« history, contemporary politics and art. The collective and the individual, the »ornament of the mass« and the »will for power«, are presented in several variants of combinations and interactions: the President, compiled from a thousand all-seeing eyes, Lenin, surrounded by a crowd of piled up heads, the golden fleece, taken from the Ram, in the form of human figures – the entire exhibition opens up under the shining dome of aureoles, inviting every visitor to be a part of the process, to ponder upon the latest issues of history and art. Platform-frames of Kulik's new sculptures become recognizable objects: the merry-go-round, the step-pyramid of the Palace of the Soviets, and the spiraling tower of the Third International visualize the role of the »person of no consequence« in the government machine and question the very idea of a »monument« to the past, to great ideas and crimes. The personal mythology of the artist, his unique »magic historicism«, manifests a new turn in the spiral of Kulik's biography – a project of materializing actions and performances in »living paintings« with eyes and living sculptures«, collective and ultimately corporeal.



Evgenya Kudelina, Peter Tomaž Dobrila

Ruski vsakdan / *Russia Every Day*

Kulik, »ruski pes« (Renata Salecl), umetnik performansa in akcionist, ki je promoviral »prvotno ekologijo« in zoofrenijo, je danes kipar in slikar. Kulik slika portret ruskega predsednika Vladimirja Putina v akrilnih barvah na stole in podoba »voditelja« se sestavi kot sestavljanka iz najbolj demokratične in cenovno ugodne naprave za sedenje. Skulptura Vladimirja Lenina je postavljena v središče vrtljaka na kolesih in scela povezana s šali mladih pionirjev in pionirk iz nedavne sovjetske preteklosti, in pozicija vodje vseh delavcev sveta na vrhu nikoli zgrajenega templja Palače Sovjetov je dana ženskemu aktu z železnimi lasmi na glavi.

Kaj je Rusija danes, včeraj in jutri – imperij ali demokracija, agresor ali branik duha, dom »prvotnih ljudi« ali zbor posameznih osamljencev in osamljenk, velesila ali provinca zunaj poti? Umetnik Oleg Kulik s svojo osebno retrospektivo ponuja revizijo mitov o Rusiji, o njeni zgodovini in umetnosti ter novo interpretacijo svojih prejšnjih del.

Skulptura kot oblika umetnosti za Kulika ni več dejanje. Seje kolektivnega kiparjenja v glini ali plastelinu se spremenijo v dogajanje: prisotnost umetnika ne znižuje improvizacije in izrazito individualne ustvarjalnosti prostovoljnih udeležencev in udeleženk delavnic. Osrednji del razstave Zlatoruno je konstrukcija, instalacija, sklop stotin človeških oziroma animaličnih figur, ki kot okraski visijo z mreže, telesa, drevesa in kot enoceličarji tvorijo večcelični organizem.

Kulik, the »Russian dog«, as referred to by Renata Salecl, performance artist and actionist, who used to promote Primal Ecology and Zoophrenia, is a sculptor and painter today. Kulik paints the portrait of the Russian President Vladimir Putin in acrylic on stools, and the image of the »Leader« is assembled like a puzzle out of the most democratic and affordable device for seating. The sculpture of Vladimir Lenin is placed in the center of a merry-go-round on wheels tied all over with young pioneer's scarves from the recent soviet past, and the position of the Leader of all the Workers of the World at the top of the never built temple of the Palace of the Soviets is given to the female nude with iron hair on her head.

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Sculpture as an art form is no longer an act for Kulik. Sessions of collective sculpting in clay or plasticine turn into happenings: the presence of the artist does not downgrade the improvisations and the highly individual creativity of volunteering workshop participants. The central part of the Golden Fleece exhibition is a construction, an installation, a set of hundreds (approximately one thousand) human, or animalistic figures hanging like ornaments from



Obiskovalci in obiskovalke izbirajo pogled z razdaljo: od daleč se soočijo s kovinsko pošastjo, ovnom, a ko se mu približujejo, se »krzno« vse bolj razodeva s podrobnostmi, obešenimi zvezdastimi bitji, zasnovanimi iz unikatnih žičnih struktur in z dodano maso transformiranimi v človečke ali živalim podobne kreature. Samostojno oblikovane figure, ustvarjene v skupinskih procesih, tako nudijo natančnejši vpogled: od gozda pričenjamo videti »drevesa«, miniaturne skulpture, vsaka specifične oblike in lastnega karakterja, kot smo vsa živa bitja sestavljena iz celic in je vsa narava povezana z manjšimi delci, molekulami, atomi in sub-atomskimi entitetami, ki brez izjeme govorijo o energiji.

Prav slednja, energija je tisto, kar najbolje definira in tudi zajame umetniško delo Olega Kulika. Sub-atomski nivoji njegove kreacije se povezujejo na raznih ravneh in z vsemi mediji izpostavljajo stvarnost, ki sestoji iz dela realnega in črpa iz preteklosti in sedanosti, da bi v povezavi z imaginarnim, spekulativnim, razmišljujočim vzpostavljali meta-fizično prihodnost. Svojo in družbeno. Sam in množica. Dlaka in kožuh, bitje postanemo, ko zmoremo enostavnost raz-ločevati in združevati v kompleksnost.

Oleg Kulik jemlje medije enakovredno v svetove svojega ustvarjanja: kipari, slika, snema videe in filme, fotografira, instalira, performira, (so)deluje skupinsko, pojasnjuje, razlaga, predstavlja, vodi ... Njegove ideje rišejo, ko se z barvami loti veliko-formatnih slik in mu prsti zvijajo žico in obdelujejo maso v ekspresivno skulpturo, v kateri je zajeta energija. Tako v širini kot v globini je izrazita kompleksnost njegovega umetniškega dela, ki ne glede na uporabljen material izžareva silno intenziteto njegove ustvarjalnosti. Koncept je vedno povod, ne pa tudi pot, za vsebino. Kontekst je vključujoč, globalen in izvorno lokalni, uporabljajoč bližnje okolje kot izhodišče za interpretacijo širše stvarnosti.

a mesh, a body, a tree, and comprising a multicellular organism out of unicellular ones.

The viewers' perspective is defined by distance: from afar they are facing a metallic monster, a ram, but as they approach, the »fleece« is exposed more and more through the details, the hanging star-like creatures, formed from unique wire structures and transformed by means of additional mass into little, human-like or animal-resembling figurines. The individually designed figures created in group sessions thus provide a more detailed insight: rather than the forest, we can now see the »trees«, the miniature sculptures, each a specific form and character, just like all living beings are made out of cells, and just like all of nature is interconnected in terms of smaller parts, molecules, atoms and subatomic entities, which all, without exception, testify to the presence of energy.

It is indeed the notion of energy that best defines and captures the artistic work of Oleg Kulik. The subatomic levels of his creations are connected through various stages; through every possible media they expose the reality, which consists of a part that is real, but which also draws on the past and the present, in order to establish – in relation to the imaginary, the speculative, the contemplative – a metaphysical future. A future of its own and that of the society as a whole. Singularity and multitude. Fur and pelt, we become beings once we are able to tell apart and bring together simplicity and complexity.

Oleg Kulik lets all media equally enter his realm of creation: he sculpts, paints, makes videos and films, photographs, installs, performs, (co)acts collectively, explains, clarifies, presents, guides... His ideas do the drawing, as he takes on large-format paintings in color and his fingers are twisting wire and processing plasticine into expressive sculptures, which captures



Kot pokaže v svojih delih iz 90-ih let 20. stoletja, dokumentaciji performansov in fotografijah, ima res rad živali. In živali imajo rade njega. Ta ljubezen se seveda kaže na različne načine, je vznesena in zanosna, igriva in vzajemna, fizična in manifestativna. Postane enak med enakimi, eden med svojimi, bližnji z »vrstami«, žival med živalmi. Prvobiten in prvinski, kar Oleg Kulik izrazito je. Fizičen in fizikalen. Neposreden v umetnosti in sofisticiran v sestavljanju in razstavljanju. Človeški in živ. Nekdo, ki mu je bilo odvzeto zlato runo in ga še vedno išče, da bi si ga odel. In ga postavi na ogled kot skupinski izdelek, sestavljen iz stotin originalnih skulptur.

Zlato runo, ki v grški mitologiji predstavlja krzno krilatega ovna Krisomalosa, je povezano tudi Slovenijo. Jazon in Argonavti so pred trojansko vojno na ladji Argo spremljali Jazona na otok Kolhido, kjer je bilo spravljeno zlato runo, da ga ukradejo kralju Eetu. Jazon je moral to nalogo opraviti zato, da bi lahko postal tesalski kralj. Argonavti (po Pliniju) zaplujejo v reko Donavo in nadaljujejo po Savi in Ljubljani. V ljubljanskem močvirju Jazon premaga zmaja. Ladjo nato po suhem prenesejo do Jadranskega morja in nadaljujejo pot v Grčijo.

Skozi podobe nedavne zgodovine ter sodobne politike in umetnosti nastaja Kulikova Rusija, vzhodna soseda razsvetljenega zahoda. Kolektivno in posamezno, okras množice in volja po moči sta predstavljena v več različicah kombinacij in interakcij: predsednik, sestavljen iz tisoč vsevidnih oči, Lenin, obkrožen z odrobljenimi glavami, zlato runo odrtega ovna, sestavljeno iz stotin figur – umetnine vabijo vsakega obiskovalca in obiskovalko, da postane del procesa in posledično tudi del premisleka o aktualnih vprašanih politike, zgodovine in umetnosti. Platforme/okvirji Kulikovih novih kipov postajajo prepoznavni predmeti: vrtiljak, mavzolej, oven, zgodovinski liki kot citati vizualizirajo vlogo »osebe brez posledic« v vladnem stroju in preizprašujejo samo zamisel »spomenika« preteklosti velikim idejam in 24 ločinom.

energy. The complexity of his artistic work is distinct both in terms of scope and depth, and regardless of the material used it emanates a fierce intensity of his creativity. The concept is always a cause for, but not always the path to, content. Kulik's context is an inclusive, global and originally local one, whereby he always uses the surrounding environment to interpret the broader reality.

As seen in his works from the 1990s, the performance documentations and the photographs, he really likes animals. And animals like him. This love is, of course, expressed in different ways, it is an elevated and rapturous love, playful and reciprocal, physical and manifestative. He becomes an equal among equals, one among his kind, fellow to »species«, an animal among animals. Primordial and primal, and distinctly so. Bodily and physical. Straightforward in art, and sophisticated in assembling and dismantling. Human and alive. Someone, from whom the golden fleece has been taken and is still searching for it, so he can wear it.

The golden fleece, which in Greek mythology represents the fleece of the winged ram of Chrysomallos, is also associated with Slovenia. Before the Trojan War, Jason and the Argonauts travelled to the island of Colchis, where the golden fleece was held, to steal it from King Aetes. Jason had to accomplish this task in order to become king of Thessaloniki. Argonauts – according to Pliny – sail into the river Danube and continue along the Sava and Ljubljana. In the Ljubljana marshland, Jason defeats the dragon. They then transfer the ship across dry land to the Adriatic Sea and continue their journey to Greece.

Thus, through images of recent history, contemporary politics and art, Kulik's Russia is materialized, or the Eastern neighbor of the Enlightened West. The collective and the individual, the ornament of the mass and the will for power, are presented in several variants of combinations and interactions: the President, compiled from a thousand all-seeing eyes, Lenin,



Umetnikovo življenje razkriva dokumentacija njegovih glavnih performansov: Kulik kot pes in ptica, pridigar in rogati hudič preučuje meje človeškega in sprejemljivega. Škatle/sobe s fotografijami in video posnetki so dopolnjene s strukturami razstavišča, prostora in okolja. V novih skulpturah Olega Kulika se pes-človek preoblikuje v antičnega Diogena, medtem ko je Leda – prej kot z labodom – zvitja z nekim kitajskim zmajem. Osebna mitologija umetnika, njegov edinstven magični historicizem, kaže na nov obrat v spirali Kulikove biografije – projekt materializiranja akcij in performansov skozi žive slike, ki imajo oči, in žive skulpture, ki so po svoji naravi kolektivne in individual(izira)ne, povsem materialne in ultimativno telesne, hipne in duhovno srčne.

Kot gosta v pregledno ambientalno namestitev povabi Rubena Östlunda in njegov slavni film Kvadrat (2017; Zlata palma v Cannesu in nagrade Evropske filmske akademije za najboljši film, komedijo, režijo, scenarij, igralca in scenografijo; nominacija za oskarja za najboljši tujejezični film) – švedski režiser v provokativni satiri referira na Kulikov performans Z vami sem zver (С вами я зверь!) v Politehničnem muzeju v Moskvi, 27. junija 1995. Vzorednice so očitne. Od akcije (Kulik) do provok-akcije (Östlund) – realno in performativno ter filmsko »realistično« in uprizoritveno »transformativno«. Bivajoče in upodabljajoče. Vzajemnost je neizbežna.

Tudi sam se je lotil filma, v skupaj nekajmesečnem bivanju v Mongoliji, kamor je potoval večkrat, je posnel neposreden dokumentarec o življenju med tamkajšnjimi ljudmi in v različnih letnih časih občudoval naravo in razmišljal. Prej in potem so ga poti vodile povsod, najbolj razvpit je njegov pasji obisk s performansom Grizem Ameriko in Amerika ugrizne mene / I Bite America And America Bites Me (1997) v ZDA z referenco na ameriški performans Josepha Beuysa Rad imam Ameriko in Amerika ima rada mene /

surrounded by a crowd of piled up heads, the golden fleece taken from the winged Ram, made from thousands of figures – the art works invite every visitor to become a part of the process, to ponder upon the latest issues of politics, history and art. Platform-frames of Kulik's new sculptures become recognizable objects: the merry-go-round, the mausoleum, the ram, and the historical figures as citations, visualize the role of a »person of no consequence« in the government machine, and question the very idea of a »monument« to the past, to great ideas and crimes.

The artist's life is revealed through a documentation of his main performances: Kulik as a dog and a bird, a preacher and a devil with horns, explores the boundaries of the human and of the socially acceptable. Boxes-rooms with photos and videos are complemented with structures of the exhibition space and the environment. In the new sculptures of Oleg Kulik the dog-man is transformed into the Diogenes of Antiquity, while Leda is curled up with some Chinese dragon, rather than a swan. The personal mythology of the artist, his unique magic historicism, manifests a new turn in the spiral of Kulik's biography – a project of materializing actions and performances in living paintings with eyes and living sculptures, collective and individual(ized), entirely material and ultimately corporeal, momentary and spiritually stouthearted.

As part of an ambiance installation, Kulik has invited Ruben Östlund and his famous film The Square (2017; Cannes Golden Palm and European Film Academy Awards for Best Film, Comedy, Director, Screenplay, Actor and Set Design; Oscar Nominee for Best Foreign Language Film). In a provocative satire, the Swedish director refers to Kulik's performance I Am A Beast for You (С вами я зверь! at the Polytechnic Museum in Moscow, 27 June, 1995). The parallels are obvious. From action (Kulik) to provoc-a(c)tion (Östlund),



I Like America and America Likes Me (1974). Po svetu je izvedel še več variant tega performansa ter številne druge in hkrati razstavljal, večkrat sodeloval na beneških bienalih, meditiral in se umaknil iz javnosti ter razmišljal o novih projektih.

Če je na njegovih delih poudarjena domača, sovjetska in ruska tradicionalna ikonografija, je scenografija jasno razpoznavna in polna simbolike, ki z umetniške pozicije strukturira imaginarno in vzpostavlja družbeni kontekst kot povezavo raznoterih odnosov: medčloveških (v smislu vsakega človeka), medljudskih (v smislu vsega ljudstva) in medsebojnih (v smislu različnih skupin) ter naših (v smislu vseh) razmerij do posvetne in verske oblasti, ideologij in mitov, življenja in smrti. Pri tem Kulikova umetniškost korenini v medosebnem (v smislu vsake osebe) in intimnem (v smislu umetnika in njegovih), kar povnanja v središčih lastnega ekosistema (v najširšem pomenu besede), ki ga v nadgradnji z značilnimi, izrazitimi vizurami okolice sestavlja v novo veduto kolektivne zavesti, izpostavljaajoč kolektivno nezavedno in osebno avtorsko. Za njegovo izrazno bogatost so neizbežna osebna branja del in poznavanje umetnostne zgodovine, zgodovine, Sovjetske zveze, Rusije in sveta.

Umetnost Olega Kulika je vznesena v najbolj neposrednem pomenu besede in tudi v vseh metaforah, ki jih sproža, čeprav ga nikakor ne moremo imenovati metaforičnega umetnika, ampak scela realističnega – karkoli naj bi to že pomenilo – in potemtakem simbolista, impresionista, konstruktivista, suprematista, ekspresionista, dadaista, futurista, akcionista, avantgardista *par excellence*, seveda najprej realista, a vendar še najlažje z imenom in priimkom. Tako samosvojega in enkratnega umetnika redko srečamo, še redkeje pa ga lahko opazujemo v ustvarjalnem zanosu in prikažemo oziroma

reality and performance on one hand, and cinematic »reality« and staged »transformation« on the other. Being and depicting. Reciprocity is inevitable.

Kulik himself also made a film while spending several months in Mongolia, to where he has traveled many times. He created a frank documentary about the life of the Mongolian people. He spent a lot of time there admiring nature as it passes through the seasons, and contemplating. Before and after that, the road has led him everywhere: the most notorious is his dog visit, the performance I Bite America and America Bites Me (1997) in the USA with a reference to Joseph Beuys' performance I Like America and America Likes Me (1974). He has performed many variants of this performance around the world, as well as many others, exhibiting at the same time, participating in the Venice Biennale several times, meditating and withdrawing from the public and thinking about new projects.

The works of Oleg Kulik emphasize a domestic, Soviet and Russian traditional iconography, and his imagery is clearly recognizable and full of symbolism, which from an artistic standpoint structures the imaginary and establishes the social context as a link between various relationships: human (in the sense of each person), interpersonal (in the sense of all people) and mutual (in terms of different groups) and (all of) our own relationships related to secular and religious authority, ideologies and myths, life and death. In doing so, Kulik's artistry is rooted in the interpersonal (in the sense of each person) and the intimate (in the sense of the artist and the people close to him), which he externalizes in centers of his own ecosystem (in the broadest sense of the word), which (upgraded through the typical, expressive views of the surroundings) he assembles into a new veduta of collective consciousness, exposing the collective unconscious and the personal, authorial. To



gledamo, slišimo, vonjamo in občutimo njegov opus v udarni, primarni in naravni celovitosti.

Oleg Kulik (1961, Kijev, Ukrajina). Diplomiral je na kijeovski Šoli za umetnost leta 1979, nato je bil leta 1990 najprej štipendist fundacije Pollock- Krasner, leta 1995 pa mu je bila dodeljena še štipendija Berlinskega senata. Poleg številnih mednarodnih nagrad je Oleg Kulik tudi prejemnik medalje »Zasluzni« ruske Akademije za umetnost. Živi in dela v Moskvi. Med drugim je predstavljal na beneških bienalih Rusijo (kjer prebiva), Ukrajino (kjer je rojen) in Črno Goro.

comprehend his expressive richness, personal readings of his works and knowledge of art history, history, the Soviet Union, Russia and the world, are inevitable.

Oleg Kulik's art is rapturous in the most straightforward sense of the word, as well as in all the metaphors it triggers, although we cannot, by any means, refer to him as a metaphorical artist, but rather as a realist – for whatever exactly that means – and therefore a symbolist, impressionist, constructivist, suprematist, expressionist, dadaist, futurist, actionist, avant-gardist *par excellence*; of course, primarily a realist, but still, the easiest way of referring to him is by his first and last name. We rarely come across such a unique and extraordinary artist, but even less often we can see him in moments of creative bliss, or have the chance to showcase (watch, hear, smell and feel) his oeuvre in its striking, primordial and natural entirety.

Oleg Kulik (1961, Kiev, Ukraine) graduated from the Kiev Art School in 1979 and was later awarded a Pollock-Krasner Foundation fellowship (1990) and a scholarship by the Berlin Senate in (1995). Apart from numerous international awards, Kulik was awarded with the medal »The Worthy« by the Russian Art Academy. He lives and works in Moscow. At the Venice Biennale he has represented Russia (where he lives), Ukraine (where he was born), and Montenegro.



Deset zapovedi zoofrenije

Ten Commandments of Zoophrenia

1. Duh stvaritelja ni antropomorfen. Očitno je, da svet ni dokončno razdeljen na boga in hudiča, na moške in ženske, na demokrate in konzervativce, liberalce in radikalce. Svet je veliko bolj raznovrsten. Delijo si ga tjulenj in netopir, mravlja in mravljinčar, človek in pes.

2. Svet in sebe bomo izgubili v kupčiji. Človek je star, slaboten in absolutno brez morale. Zaradi svoje obsedenosti z idejo o nadčloveku je obsojen na propad, če ne more najti vira intelektualne energije, ki bi rodil novo moralnost; če nazadnje ne zna, demoraliziran zaradi lastne zgodovine, poiskati svojega mesta v resničnem svetu (absolutnem, nekonvencionalnem, ne-virtualnem svetu). Na koncu koncev kategorija resničnosti ni vključena v noben filozofski ali estetski sistem. Celo znanost je povsem prenehala uporabljati to kategorijo (izjeme so izredno redke). Toda rešitev je še vedno mogoča.

3. Prav človek je tisti, ki mora storiti prvi korak v smeri post-humanistične moralnosti, saj je prav človek neodplačljiv dolg vsem drugim vrstam (vključno z lastno).

4. Človeka bosta rešila ponižnost in prezir do antropocentričnega ponosa. Niti Nadčlovek, niti človek Množice, ki vneto prikriva Nadčloveka v sebi, nimata prihodnosti. Prihodnost je post-humanistična. Človek ni kralj narave, niti krona stvarstva, je samo ena izmed bioloških vrst, ki naseljujejo naš planet, in to ne najbolj številčna (več je žuželk); nobenega razloga (razen njegove agresivnosti) ni za človekovo superiornost drugim vrstam.

1. The creating spirit is not anthropomorphous. Evidently, the world has not been ultimately divided between God and Devil, between man and woman, between democrats and conservatives, liberals and radicals. The world is much more varied. It is shared by the seal and the bat, the ant and the ant-eater, between man and dog.

2. We are losing this world and ourselves into the bargain. Man is old, feeble and absolutely immoral. Due to his obsession with the idea of the Superman, man is doomed if he is not able to find the source of intellectual energy to give birth to the new morality, if he, demoralized by his history, is not able to find his own place in the real world (the absolute, unconventional, unvirtual world) at last. Eventually the category of reality has not been integrated into any philosophical or aesthetical system. Even science has given up all operations with this category (exceptions are extremely rare). Yet salvation is still possible.

3. It is precisely Man who must make the first step forward to the post-humanistic moral for he is in an unpayable debt to all species (including his own).

4. Man will be saved by humility and scorn for the pride of anthropocentrism. Neither the Superman, nor the Mass man, eagerly hiding the Superman in himself, have any future. Future is post-humanistic. Man is not the king of nature or the crown of creation, he is but one of biological species populating our planet, and not the most numerous one (insects are more



Zoofrenija II.
Zoophrenia II.
1998
C-natis / C-print
410 x 407 cm

5. Človekov Alter Ego je žival, potlačena v njem, bitje, nezmožno lagati, ki pozna skrivnost harmoničnega obstoja v resničnem svetu in ne pozna problema identitete. Žival je absolutna in njena identiteta je absolutno očitna. Zgodovina, politika, umetnost jasno pričajo o dejstvu, da Človek ne more konstruirati sebe v nasprotju do Drugega (tudi človeškega bitja). Človek mora v sebi poiskati ne-antropomorfne Drugega.
6. Ljubiti žival v sebi pomeni ljubiti in razumeti vse, kar po naključju živi in diha ob tebi, naj bo to človek ali pes, lev ali kit ubijalec, mravlja ali mravljinčar, tjulenj ali netopir. Enaki smo, ko se soočimo z realnostjo. Samo asketskost raztopljenosti v Drugem in gorečnosti za raztapljanje Drugega v sebi lahko rešita človeka in svet.
7. V ponižnosti človeka, v njegovem iskanju resničnega mesta v resničnem svetu, se skriva neznanski impulz ustvarjalne energije. Nova kultura Noosfere bo dostopna vsem živim bitjem, saj bo nova kultura usmerjena v refleks (ne v refleksijo), temeljila bo na jeziku bolečine in strasti, z edino sposobnostjo zaznavanja vonja resničnosti, ki jo je človek pozabil (etimološko se »noos« nanaša prav na sposobnost vonja).
8. Sporočilo in namen umetnosti danes je vzpostaviti celovito, delujočo moralo za vsa živa bitja. Umetnost je mrtva, kadar ne govori o najpomembnejšem, o morali (in umetnost že dolgo ni govorila o morali). Estetika kot sfera človekove aktivnosti je mrtva: danes lahko estetsko neuporabnost opazujemo v katerikoli estetski gesti. Etika je ravno tako mrtva: njeno neuporabnost danes vidimo v kakršnemkoli poskusu narediti človeško etično gesto. Nič razen popolnega uničenja mej med vrstami ne more rešiti nove morale in nove estetike.
9. Žival misli, torej obstaja. »Mislim, torej sem,« je edini dokaz človekove

numerous), and nothing (except aggressiveness) makes it superior to other species.

5. The Alter Ego of Man is an animal suppressed inside him, a creature that cannot lie, that knows the secret of harmonious existence in the real world, and that is ignorant of the problem of identity. The animal is absolute, and its identity is absolutely evident. History, politics, art are a clear testimony of the fact that Man cannot construct himself as opposed to the Other (also a human being). Man has to find a non-anthropomorphous Other in himself.

6. To love an animal inside yourself is to understand and to love everybody who happens to live and breathe side by side with you, be it a human being or a dog, a lion or a killer-whale, an ant or an ant-eater, a seal or a bat. We are equal when we face reality. Only the asceticism of being dissolved in the Other and of the eagerness to dissolve the Other in yourself could save the man and the world.

7. In the humility of man, in his search for the real place in the real world tremendous impulse of creative energy is concealed. The new culture of Noosphere will be available to any living being, because the new culture will be reflex (not reflection) oriented, it will be based on the language of pain and passion, only capability of feeling the smell of reality man has forgotten (etymologically, »noos« is exactly the ability to smell).

8. The message and the objective of art today is to find an integral, functioning moral for all living beings. Art is dead when it does not speak of the main thing, of moral (and art has not spoken of it for a long time). Aesthetics as a sphere of human activity is dead: today aesthetical uselessness can be observed in any aesthetical gesture. Ethics is dead too:

Imperij–II. / *Empire–II.*, 2019
Stripor, glina, kovina / *Stirofor, clay, metal*
272 x 540 x 540 cm



licence za grozodejstva. Toda, kje je dokaz o tem, da živali ne mislijo? O tem ste prepričani samo zato, ker ne citirajo Deleuza in Guattarija in njihovih strategij postajati žival. To ni prav prepričljiv dokaz. Vsaka biološka vrsta ima lastno kulturo in lastne lingvistične probleme. Ali znamo citirati čebele in mravlje, in ali so one manj uspešne pri konstrukciji družbenih skupnosti kot je bil Sir Thomas Moore?

10. Razširitev morale na moralo med vrstami je osrednja zahteva liberalizma in demokracije. Demokracija in liberalne vrednote so edini dosežki človeštva, ki jih z vsako minuto izkrivlja. To izkrivljanje je mogoče razložiti z dejstvom, da je Človek izključen iz odnosov med vrstami. Ne moreš biti liberalen in demokratičen znotraj ene vrste, medtem ko ignoriraš, tlačiš in uničuješ druge vrste.

Mila Bredikhina, Oleg Kulik, 1996

its uselessness is observed in any attempt to make a human ethical gesture today. Nothing but the annihilation of interspecies borders could save the new moral and the new aesthetics.

9. The animal thinks, therefore, it exists. »I think, therefore, I exist«, is the only proof of human license for outrages. But where is the proof that the animal cannot think? You just think so because it does not quote Deleuze and Guattari and their strategy of becoming an animal? It's not much of a proof. Every biological species has its own culture and its own linguistic problems. Are we able to quote a bee or an ant, and are they less successful in the construction of a society than Sir Thomas Moore?

10. The expansion of moral to interspecies moral is the main demand of liberalism and democracy. Liberal values, democracy are the only achievements of humanity that it distorts every minute. This distortion can be explained by the fact that Man is excluded from interspecies relations. You cannot be a liberal and a democrat within one species when you ignore, repress and annihilate other species.

Mila Bredikhina, Oleg Kulik, 1996

Ugriznem Ameriko in Amerika ugrizne mene (skupaj z Mila Bredikhina) / *I Bite America and America Bites Me (together with Mila Bredikhina)*
Deitch Projects, New York
12.–26. april 1997 / *April 12–26, 1997*
dokumentacija performansa / *performance documentation*
črno-beli natisi / *black and white prints*, 30 x 40 cm, 125 x 90 cm, 200 x 300 cm
video, 9'38"



Pasavec za vašo predstavo / *Armadillo for Your Show*

Tate Modern, London

27. marca 2003 / *March 27, 2003*

dokumentacija performansa / *performance documentation*

video, 10'

Performans je istočasno obravnaval omejitve kovencij sodobne umetnosti ter estetiko in vpliv množične kulture v nočnem klubu. Pasavec je izmuzljiva nočna žival z oklepu podobnim zunanjim ogrodjem iz spojenih koščenin plošč. V performansu je bil Kulik »pasavec« s spojenimi kosi ogledal prilepljenimi na kožo, zaradi česar je spominjal na disko kroglo. Ob spremljavi strastne glasbe se je dolgo časa vrtel na plesišču.

This performance was concerned at the same time with the limits of contemporary art conventions, and the aesthetics and effects of mass culture at a night club. The armadillo is an elusive nocturnal animal with an armor-like covering of jointed bony plates. In this action Kulik was the »armadillo« covered in jointed mirror plates glued to his skin, making him look like a disco-ball. For a long time he rotated to the accompaniment of extremely passionate music.





Mrtve opice, memento mori *Dead Monkeys, Memento Mori*

1998

črno-beli natisi / *black and white prints*

100 x 75 cm

Oleg Kulik je obiskal zoološki muzej v iskanju obraza lastnega ne-antropomorfnega Drugega. Prepričan je, da lahko danes le taksidermična umetnost govori o najpomembnejših stvareh.

Hamlet je trdil drugače: »Tvoja duša bo umrla prej kot tvoje telo, zato se ne boj ničesar!« Toda človek si bo raje želel Nič, kot da si ne bi ničesar želel in bil pogumnejši od svojih strahov.

Nepremično strmenje Kulikovih opic podobno kot Hamletove zmerljivke povzroči, da se opazovalec zazre vase, in tam notri ni vse lepo in mirno.

Med zrenjem v oči mrtvih opic se bo marsikdo spomnil na Cindy Sherman ali Walterja Benjamina, drugi bodo pomislili na skrivnostno rusko dušo, ali celo postmodernizem, toda iz reverzibilnosti živega in mrtvega izžareva takšna nepovratnost, da je težko prezreti zlobo in muko, ki se nahajta v nas. Tako je torej povsem smiselno iskati umetnost v zoološkem muzeju in etiko v estetskih eksperimentih.

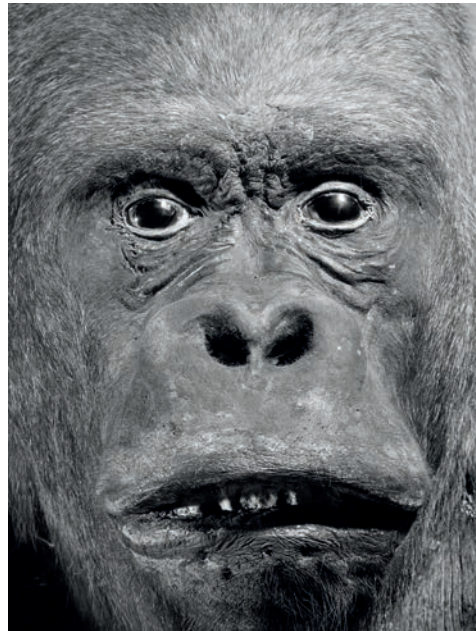
Mila Bredikhina

Oleg Kulik reached the Zoological Museum in his search for the face of his non-anthropomorphous Other. He claims that only taxidermic art can speak of the most important things today. Hamlet made a different claim: »Your soul will die sooner than your body, so don't be afraid of anything!« But man would rather want Nothing, than do not want anything and outbrave his fears. The unblinking stare of Kulik's monkeys, just as Hamlet's invectives, make the eye of the viewer look inside himself, and it is not fine and quiet there.

Looking into the eyes of dead monkeys some would recall Cindy Sherman or Walter Benjamin, others would think of the mysterious Russian soul or even postmodernism, but the reversibility of the living and of the dead emanates such an irreversibility, that it is hard to wave off the evil and the trouble inside ourselves. So it is quite reasonable to ask for art at the Zoological Museum, and of ethics in the esthetical experiments.

Mila Bredikhina







Globoko v Rusijo / *Deep into Russia*

Vas Dubrovky v oklici Tvera / *Village of Dubrovky, Tver' region*

16. julija 1993 / *July 16, 1993*

dokumentacija performansa / *performance documentation*

črno-beli natisi / *black and white prints, 30 x 40 cm*

Proces samoopredelitve je bil v Rusiji vedno nekaj mučnega.

Danes ta proces zajema, tako kot nekoč, v začetku preteklega stoletja, začenjanje znova ob reviziji vseh običajnih kulturnih in zgodovinskih vrednot. Nadaljevati s prerekanjem o skrivnostnosti ruske duše se danes preprosto ne spodobi. Veliko bolj smiselno je razpravljati o manj skrivnostnih pojmih.

Ambivalentnost in androgenost

Nepričakovane ruske lastnosti so osupnile tako ruske raziskovalce kot zunanje opazovalce. »Rusija ni del človeštva, temveč obstaja samo zato, da nam da lekcijo,« je zapisal Petr Chaadaev na koncu 19. stoletja. »Ambivalentnost čustev je zapuščina duhovnega življenja primitivnega človeka, ki je v Rusiji tako zelo dobro ohranjeno v primerjavi z drugimi narodi,« je nepristransko komentiral Freud v začetku naslednjega stoletja. Nagnjenost Rusije k prestopanju mej človeštva in njena problematična bližina določeni primitivni duhovnosti sta na ekstravaganten način zastopani v delu ruskega umetnika Olega Kulika, ki se je nenadoma spremenil v psa. Androgenost je še en ključen stereotip v ruski kulturi, ki v Kulikovi interpretaciji postane nedeljiva celota, združujoča človeka in zver. V

44 Kulikovi zoofrenični transkripciji ga Eros nepremišljeno prisli k iskanju

The process of self-identification has always been a tormented affair in Russia.

Today, same as it used to be in the beginning of the last century, it entails starting afresh with a revision of all the habitual cultural and historical values. To continue arguing about the mystery of the Russian soul is now simply indecorous. It makes more sense to discourse on less mysterious notions.

Ambivalence and androgyny

Russia's unforeseen qualities have often astonished both Russian explorers and observers from the outside. »Russia is not a part of humanity, but exists only to teach us a lesson« – wrote Petr Chaadaev in the end of the 19th century. »The ambivalence of emotions is the legacy of a primitive man's spiritual life that has been preserved so well among Russians in contrast to other nationalities«, observed Freud dispassionately in the beginning of the next century. Russia's inclination towards exceeding the bounds of humanity, and its problematic nearness to a certain primitive spirituality, are extravagantly represented in the work of the Russian artist Oleg Kulik, who all of a sudden turned himself into a dog.

Androgyny is yet another essential stereotype in the Russian culture, which

spolnega partnerja, skupaj z lastnim ne-antropomornim alter egom, v bitju z drugačno biološko naravo (po koncu vojne med spoloma, v kateri ni zmagovalcev, temveč ostane zgolj bojišče nastlano s trupli naših želja, se zdi taksna gesta skoraj logična). Hkrati Thanatos sili Kulika k suicidalnem vtikanju v vagino krave, k želji po smrti in ponovnem rojstvu v obliki nečesa povsem drugega. S strašljivim fiziološkim pragmatizmom ta program predlaga zelo energičen način premagovanja amorfnosti ruske duhovnosti.

Agresivnost in moralizacija

Laja in šavsca, toda goli agresivnež na vseh štirih je v resnici povsem nemočen pred vsemi uveljavljenimi plastmi družbe. Agresivnost pasjega človeka ni nič drugega kakor obupana moralizacija človeškega bitja, ki so ga razočarale vrednote sodobne antropocentrične kulture, njeni obeti za prihodnost in njene jezikovne sposobnosti. Nič čudnega ni, da veliki pisatelj in moralist preteklosti Lev Tolstoj, s svojo kritiko družbenega establišmenta in literarnega jezika, ostaja vzor trdnih načel v očeh Olega Kulika.

Kulikova dejanja razkrivajo dve medsebojno izključujoči se smernici, ki sta obe enako značilni za današnjo Rusijo. Njegova notranja agresivnost in zunanja nepredvidljivost soobstajata ob globokem, mučnem iskanju resnice v vsej njeni nejasni, zadušljivi prodornosti. Podobna tendenca je obstajal v ruski avantgardi iz začetka stoletja – zaradi svoje lastne narave se je agresivna energija velike Ideje nagibala proti metafizičnemu kozmosu, proti svojevrstni slepi ulici. Slabotno agresivni človek-pes in blazno energetični raziskovalec globin krave ustrezata novim kodeksom dveh ruskih realnosti, ki soobstajata znotraj ene, edinstvene.

Sanje o resničnosti

Vprašanje o tem, kako prenesti kaos današnjega dne v urejenost jutrišnjega, je večno vprašanje, na katerega Rusija ne zna odgovoriti. Rusko kulturo resničnost boli. »Življenje je res nagnusno, a je vendar še zmeraj življenje,

in Kulik's interpretation becomes an indivisible whole combining a man and a beast. Eros, in Kulik's zoophrenic transcription, recklessly compels him to search for a sexual partner together with his own non-anthropomorphic alter ego, in a creature of different biological nature (after the war of the sexes, where there are no winners, but rather a battlefield littered with the corpses of our desires, this gesture seems nearly logical). At the same time Thanatos urges Kulik towards a suicidal intrusion into the vagina of a cow, towards a desire to die and to be born again as something completely new. This program, in its frightening physiological pragmatism, suggests quite an energetic way of overcoming the amorphousness of the Russian spirituality.

Aggression and moralization

By barking and snapping, the aggressive crawling naked man is in fact completely defenseless in front of all types of social establishment. The dog man's aggressiveness is nothing else but the desperate moralisation by a human being who has been disappointed by the values of modern anthropocentric culture, and by its prospects and language faculties. It's no wonder that the great writer and moralist of the past Leo Tolstoy and his critique of the social establishments and the literary language, remains for Kulik a figure of strong principles.

Kulik's actions reveal two mutually exclusive vectors, both equally typical for today's Russia. His internal aggression and external unpredictability co-exist with the deep and tormented search of the truth in his own opaque, stifling profundities. There was a similar tendency in the Russian avant-garde movement at the start of the century – due to its own nature, the aggressive energy of the great Idea tended towards the metaphysical cosmos, towards a dead end of a special kind. The weakly aggressive man-dog and the madly energetic explorer of the profundities of the cow are respectively the new codes of two Russian realities that coexist in a unique one.

ne pa samo računanje kvadratnega korena,« je simptomatična izjava Dostojevskega. Problematične korenine, nenehno preizpraševanje duše in izguba tradicije, kar je postalo nova tradicija, so v rusko zavest vsadili klico skepticizma, usmerjenega v vsakršno vzročno-posledično razmerje, v vsakršen koncept urejenosti, v vsakršno "računanje kvadratnega korena". Tako sedaj, bolj kot kdajkoli prej, pospešeno zori trdoglava želja poiskati lastno, avtentično, nekonvencionalno, *absolutno* realnost, in to za vsako ceno (ta želja je toliko bolj nora, saj se pojavlja v kontekstu izrazitega širjenja virtualnih resničnosti).

V Rusiji ta želja priključuje spomin na utopičnost avantgarde in Malevičeve kozmične pred-vagine ter tudi na Kulikovo notranjost kravje vagine. Umetnik tako vabi tiste, ki želijo najti absolutno resničnost, naj mu sledijo – »v globine Rusije«. Kot sanje Freudovih pacientov: globlje kot gremo, bližje bomo nemogoči resničnosti, ki obstaja poleg »konceptov« in poleg »kvadratnih korenov« – na taktilno-senzorični, animalistični ravni.

Mila Bredikhina

<http://www.artriot.art/artist.html?id=OlegKulik&ch=performance>

Dream of reality

The question about how to transform today's chaos into the order of tomorrow is the eternal question which Russia fails to answer. The Russian culture is hurt by reality. »Life is remarkably disgusting, but nevertheless it is not the extraction of just any square root«, – the statement by Dostoevsky is symptomatic. The problematic roots, the continual soul-searching, the loss of tradition, which turned into its own tradition, have implanted into the Russian conscience the germ of scepticism towards any cause-and-effect relationship, concept of order and any »extraction of a square root«. So now more than ever a stubborn desire to find its own authentic, non-conventional, *absolute reality* at all costs is quickly maturing (an even madder desire in the backdrop of a total expansion of virtual realities). This desire in Russia recalls the utopianism of the avant-garde and of the cosmic pra-vagina of Malevich as well as Kulik's artificial insides of a cow's vagina. The artist in his turn is inviting those who wish to find the absolute reality to follow him – »to the depths of Russia«. Like the dreams of Dr Freud's patients, the deeper we go, the closer we get to the impossible reality that exists apart from the »concepts« and from the »square roots« – at the tactile-sensorial, animal level.

Mila Bredikhina

<http://www.artriot.art/artist.html?id=OlegKulik&ch=performance>



Družina prihodnosti / *The Family of the Future*

moskovsko okrožje / *Moscow District*

1997–1998

dokumentacija performansa / *performance documentation*

Absolutno nujno je, da prepoznamo živali kot nam enake na vseh ravneh življenja. In dovoljevati moramo poroke takšne vrste. Tudi med belci in temnopoltimi ni bilo enakosti, dokler javno mnenje ni prepoznalo in legitimiziralo porok med njimi. Mislim, da se javno mnenje pospešeno nagiba v to smer tudi glede psov ...

Oleg Kulik

It is absolutely necessary to recognize animals as our equals at every level of life. And we must allow marriages of this sort. There was no equality between whites and colored people until public opinion recognized and made legitimate marriages between the whites and the colored. As for dogs, I think, that public opinion is swiftly heading in that direction...

Oleg Kulik

Družina prihodnosti / *The Family of the Future*
moskovsko okrožje / *Moscow District*, 1997–1998
dokumentacija performansa / *performance documentation*
C–natis / *C–print*
140 x 100 cm







Družina prihodnosti / *The Family of the Future*
moskovsko okrožje / *Moscow District*, 1997–1998
dokumentacija performansa / *performance documentation*
črno-beli natisi / *black and white prints*
60 x 60 cm

Gobi – preizkus (poletje) / *Gobi Test (Summer)*

Režija: / *Director* Oleg Kulik (skupaj z Milo Bredikhino / *together with Mila Bredikhina*)

Produkcija: / *Production* XL gallery

DVD, Stereo, 31'

Moskva / *Moscow*, 2004

Prvo potovanje v Mongolijo, ki je »zadnja oaza neznosno lepega življenja, saj za razliko od ostalega sveta Mongoli ne posiljujejo narave, temveč čakajo na njena darila« (Oleg Kulik). Gre za vrnitev k principu konfigurativne video komponente, kjer je naključno najbolj obvezno (nenasilno urejanje, registracija živega zvoka).

The first trip to Mongolia which is »the last oasis of the unbearably beautiful life, because, unlike the rest of the world, Mongols do not rape nature, they wait for its favors« (Oleg Kulik). It is a return to the principle of the configurative video component where the accidental is the most obligatory (nonviolent editing, registration of live sound).

Gobi – preizkus (zima) / *Gobi Test (Winter)*

Režija: / *Director* Oleg Kulik

Produkcija: / *Production* XL gallery

DVD, Stereo, 22'

Moskva / *Moscow*, 2004

Drugo potovanje v Mongolijo. Poskus dekonstrukcije etnografske perspektive: resnične stiske preživetja, eksotika vsakdanjega življenja, pomen poezije in folklore izginja v oblakih pare, dima in megle.

The second trip to Mongolia. An attempt to deconstruct the ethnographic perspective: real hardships of survival, exotics of everyday life, the meaning of poetry and folklore disappears in the clouds of vapor, smoke and fog.



Preizkus puščave Gobi, ali neznosna očarljivost Mongolije

The Gobi Test, or the Unbearable Charm of Mongolia

»Civilizirani človek« v puščavi Gobi ne more preživeti. Ni šans.

Kakršenkoli posel tukaj je možen samo v primeru, da ne uničuje naravnega ravnovesja; ravnovesja, ki je s stališča »civiliziranega človeka« videti tako rustikalno in privlačno.

»Kje bomo pasli črede?« se razumno sprašujejo Mongoli, in najbogatejša nahajališča mineralnih surovi ne izkoriščajo.

Mongolija je zadnja oaza neznosno lepega življenja, saj za razliko od ostalega sveta Mongoli ne posiljujejo narave, temveč čakajo, da se nanje usuje njena milost. Z njo govorijo, kot bi bila moder, a strog poglavar. To ni Green Peace, to je sožitje, kjer prelomljeno harmonijo kaznuje neizbežna in hitra smrt. Izjemna povezanost človeka in narave me je ospunila. Nenadno jasno zavedanje o – morda se bo zdelo čudno – nevednosti, o posilstvih, ki jih je zagrešila civilizacija, o racionalističnem pogledu na svet, se me je polastilo kot bolezen.

Edini reklamni pano, ki se ga videl v Mongoliji, je bil postavljen na državni meji. Gledal je proti Kitajski. Oglas za fotokopirne stroje je bil prisposoda za sodobni Zahodni svet, ki kopira blaznost.

Najbolj bojevita plemena v zgodovini človeštva so se nekako preobrazila v najbolj dobrovoljne, naivne in vedre ljudi na svetu. To lekcijo si velja zapomniti. Žal pa sta svet kot celota in zlasti Rusija razumela le Džingiskanovo okrutnost in njegovo spretnost v vojskovanju. Malokdo se

The »civilized man« cannot survive in Mongolia. No way.

Any kind of business is possible here only if it does not destroy the natural balance, the balance that looks quaint from the point of view of the »civilized man«.

»Where are we going to graze our herds?« Mongols reasonably ask, and richest deposits of mineral resources are not exploited.

Mongolia is the last oasis where life is unbearably beautiful because, unlike the rest of the world, Mongols do not rape nature, they expect its grace to pour on them. They speak to it as if it were a wise but severe chief. This is not Green Peace, it is a symbiosis where broken harmony spells inevitable and quick death. The vital linkage of man and nature amazed and astonished me. An acute awareness of, strange as its may seem, ignorance, rapism of the civilizing, rationalistic view of the world got over me like a disease.

The only billboard ad I saw in Mongolia was on its border. It faced China.

This Xerox ad was a metaphor of the contemporary Western World which is copying madness.

The most militant tribes in the history of mankind were somehow transformed into the most good-natured, naive and cheerful people in the world. It is a lesson to be learned. Unfortunately, the world as a whole and Russia in particular have understood only the cruelty of Genghis Khan and his military skills. Few people have been aware of the revolution of the spirit

je zavedal revolucionarnosti duha, ki jo je bil začel Veliki Mongol. Ne da bi zahteval spremembe verskih in etničnih pripadnosti na okupiranih ozemljih, je prvi ekumenist dosegel, da so ljudje pod njegovo vladavino štiri stoletja živeli v harmoniji.

Zgodovinarji predvidevajo, da je bila titula »džingis«, ki je bila podeljena možu z imenom Temudžin, izpeljana iz besede »genghihu«, ki pomeni »objemam«. Širjenje mongolskega cesarstva je bilo podobno objemu šamana. Džingiskan je govoril o Modrih konjenikih, ki bodo ob koncu časa prišli in združili ves svet v svojem miroljubnem duhu. Kako zelo drugače od naše Apokalipse!

Kulturo zadnjega stoletja lahko analiziramo v smislu nasprotja med Josephom Beuysom in Andyjem Warholom. Ubogi Andy se je izgubil v supermarketu sodobnosti, ni našel drugega izhoda iz njega, razen svoje ironije. Beuys je dosegel drugačen nivo odnosa z resničnostjo, s silo naivnosti. Katastrofa mu je razkrila vitalno, poživljajočo enost z naravo in delovala kot začetek novega šamanizma v umetnosti. Krimski Tatari, ki so skrbeli za Beuysa, vojnega pilota, so neposredni potomci Mongolov v Evropi. Filc in živalska maščoba, ki so ju uporabili kot zdravilo in sta kasneje postala material za Beuysove umetnine, sta danes glavni mongolski industrijski proizvod. Ko človek pogleda sodobno umetnost iz prostranih planjav mongolskih step, se mu zazdi, da je Warhol spomenik našemu strahu pred življenjem, Beuys pa prednik potencialnega transcendentalnega preporoda. Formalne značilnosti takšnega preporoda morda res niso izražene (nadrealizma ali futurizma ne boste našli). To je čudežno pričakovanje milosti. Za mongolski preporod v naših jezikih preprosto še ne obstajajo besede. Energije nam manjka – naš Tengri* je slabič. In vendar so tam zvoki, vonjave, modro nebo, svetlo plava jezera, neskončna obzorja, neodvisnost sarlykov, ples s konji; tam je preizkušnja puščave Gobi in neznosna naivnost njenega

launched by the Great Mongol. Without changing religious and ethnic beliefs on the occupied territories, this first oecumenicist made the world live in concord for 400 years.

Historians suppose that the title of Genghis which was given to the man named Temuchin was derived from »genghihu«, a word translated as »I embrace«. The Mongol expansion was akin to the shamanic embrace. Genghis Khan spoke of the Blue Riders which were to come at the end of time to unite the world through their peaceful spirit. What a difference to our Apocalypse!

The culture of the last century can be analyzed as the Joseph Beuys -Andy Warhol opposition. Poor Andy lost his way in the supermarket of contemporaneity, he could not find any way out of it, except in his irony. Beuys achieved a different level of relationship with reality in the force of naivety. Disaster revealed to him a vital invigorating unity with nature and functioned as a trailblazer of new shamanism in art. The Crimean Tartars who nursed Beuys, a fighter aircraft pilot, are direct heirs to Mongols in Europe. And felt and fat as medicine and the material of Beuys's art are the main industrial produce of Mongolia today. When one looks at contemporary art from the vast plains of the Mongolian steppe, Warhol seems to be a monument to our fear of life, while Beuys is the forbearer of the potential transcendental renewal.

The formal traits of this renewal may not be manifested (this is no Surrealism or Futurism for you). It is a miraculous expectation of grace. There are no words for the Mongolian renewal in our languages yet. We lack energy – our Tengri* is a weakling. Yet there are sounds, odors, the blue sky, bright pure lakes, the infinity of the horizon, independence of sarlyks, horse dances, there is the trial of the Gobi Desert with the unbearable naivety of its people patiently waiting for the return of the Blue Riders.

Ljudstva, ki potrpežljivo čakajo na vrnitev Modrih konjenikov.

*Tengri, gospodar nebeških duhov, ki ga častijo ljudstva osrednje Azije.

Nepersonificirani element božanstva, ki upravlja z življenjem človeka, naroda in države.

Oleg Kulik: Vedno nekoliko dlje, La Biennale di Venezia.

Razstavni katalog. 2005, str. 178

*Tengri, The master spirit of the heaven widely respected by the peoples of Central Asia. A non-personified divine element which manages the life of a human being, of the nation, and of the state.

Oleg Kulik: Always a Little Further, La Biennale di Venezia. Catalogue.

2005, p. 178



Sveta družina / *The Holy Family*

2004

C–natis / C–print

332 x 174 cm

Delo je del mojega projekta o sodobni ženski, o sočutju do ženske. V srcu me žge eno samo vprašanje in mi ne da miru: kako je mogoče, da prelepa ženska, ki je bila ustvarjena zato, da rodi otroke, ali da pozira za umetnika, ljudem prinaša smrt?

Kot umetnika me zanima paradoksalna kombinacija dveh vrst podob, prva je trdno zasidrana v kulturni tradiciji, predvidljiva in zelo iskana s strani občinstva, druga je tabuizirana in vzeta iz najbrutalnejše in nepredvidljive resničnosti.

Sveta družina je danes pošastnega videza: Mati je noseča z dinamitom, Oče, figura Moči, je razsut in skoraj brez glave.

Niti očitno dejstvo, da se vse skupaj dogaja v umetnikovem ateljeju, ne more pomiriti obiskovalca ob gledanju te zgodbe o šahidi, ki so jo pokončali pripadniki posebnih enot.

(*šahida* = *islamska mučenica*, op. prev.)

Oleg Kulik

This work is a part of my project about the contemporary woman, about the compassion to the woman. One question is burning in my heart, making me restless: how could it happen that a beautiful woman who has been created to give birth or to pose for an artist brings death to people?

As an artist, I am interested in the paradoxical combination of an image which is deeply rooted in the cultural tradition, being predictable and in great demand with the audience, and of a tabooed image taken from the most brutal and unpredictable reality.

The Holy Family looks monstrous today: the Mother is pregnant with dynamite, while the Father, a figure of Power, is in ruins and practically headless.

Even the obvious fact that everything is happening in the studio of an artist cannot reconcile the viewer with this plot telling of some shahid woman exterminated by the special force fighters.

Oleg Kulik



Bretanski konji / Horses of Bretagne

Saint-Nazaire, 1998

dokumentacija performansa / *performance documentation*

črno-beli natisi / *black and white prints*

horizontalna in vertikalna postavitve / *horizontal and vertical orientation, 30 x 45 cm*

Posvečeno Jeanu-Francoisu Taddeiu

Idejo o nekaj časa trajajočem bivanju v čredi konjev so prežemali Kulikovi zoofrenični motivi, in ni imela ničesar opraviti z dejstvom, da naj bi se to zgodilo v deželi Rousseauja in Voltaira. Toda genius loci je odigral svojo vlogo, kot običajno. Čeprav je bil mit o »naravnem človeku« včasih učinkovit, je bil vedno sopspremljen z glasnim kulturnim in zgodovinskim hrupom. A po naključju se tega hrupa v primeru konjev ni bilo mogoče znebiti.

Konjem se je dobro godilo. Bretanski konji niso vedeli, kaj pomeni občutiti uzdo, sedlo, voz. Živel so v svobodi, v nekakšnem zoološkem parku za Bretonce. To je danes mogoče. Ali natančneje, danes je čas, ko je to mogoče. Ali še natančneje, to je edino, kar je danes mogoče. Kuliku se ni godilo dobro – niti za trenutek ni pozabil, kaj pomenijo uzda, sedlo in voz kulture.

Dedicated to Jean-Francois Taddei

The idea to live in a herd of horses for a while was imbued with Kulik's zoophrenic motives, it had nothing to do with the fact that it was going to happen in the land of Rousseau and Voltaire. Yet genius loci played its part, as usual. While the myth of the »natural man« worked sometimes, it was always accompanied with serious cultural and historical noise. This noise, as it happened, could not be eliminated in respect to horses.

The horses were all right. The horses of Brittany did not know what a bridle, a saddle, a cart felt like. They lived in freedom, in a sort of a Zoo-park for Bretons. This is possible today. To be more exact, today is the time when it is possible. To be even more exact, this is the only thing which is possible today.

Posledično imamo foto- in video dokumentacijo, ki beleži obnašanje Anti-Nedolžnih v prostoru Anti-Kulture, ne v prostoru narave.

Kulik, Anti-Nedolžnež, ni uspel z nujno (po Voltairu, po Rousseauju pa obratno) vrnitvijo h kulturi v obliki knjige, načrtovane v sodelovanju z Jeanom-Francoisom Taddejem, direktorjem Muzeja sodobne umetnosti v Saint-Nazairu. Ob njegovi smrti smo premišljevali o marsičem. Narava nima spomina (to je njena izključna pravica). Kultura ga mora imeti.

Mila Bredikhina

Kulik wasn't all right at all – he didn't forget for a single moment what a bridle, a saddle and a cart of culture was.

As a result, we have photo and video documents registering the behavior of the Anti-Innocent in the space of anti-Culture, not of nature.

Kulik, the Anti-Innocent, did not get the necessary (according to Voltaire, but contrary to Rousseau) return to culture in the form of a book planned in cooperation with Jean-François Taddei, the director of the Museum of Contemporary Art in Saint-Nazaire. His death made us think of different things. Nature has no memory (it is its sole prerogative). Culture must have it.

Mila Bredikhina



Small text label or caption placed below the row of five photographs.

Koordinatni sistem / *System of coordinates*

2004

večmedijski projekt / *multimedia project*

Režija: / *Directors:* Oleg Kulik, Mila Bredikhina

Produkcija: / *Production:* Oleg Kulik

2 videa / *2 videos, 33', 31'*

Atelje Olega Kulika je prizorišče simultanih fotografiranj več fotografov, televizijskih intervjujev, skupine Blue Noses, vaj nekih glasbenikov. Celotna situacija z vsemi fotografskimi in video snemanji spominja na neskončen industrijski proces, kjer bi se vsak fragment tega procesa zaradi odsotnosti okvirjev lahko pretvarjal, da je zaključeno umetniško delo, medtem ko proces kot celota takšnega statusa ne more imeti. Osebnosti, prikazane v predstavi imajo načeloma »neformalne« odnose, saj je večina prisotnih, ko jih ujame objektiv drugega, model za druge fotografe, in s tem hkrati gledalec in avtor posnetka. V filmu je poudarjeno vprašanje transparentnosti mej, ki ločujejo resničnost in umetnost. Na ta način se izpostavi pomembno vprašanje, kaj spremeni foto- in video zapis dogodka v umetniško dejstvo.

Projekt Koordinatni sistem v ospredje postavlja vprašanje transparentnosti mej, ki ločujejo resničnost in umetnost. Povedano drugače, osredotoča se predvsem na to, kaj spremeni resnične dogodke, ki so jih zabeležili fotografski aparati in video kamere, v umetniške dogodke; v katerem trenutku se lahko takšen zapis začne pretvarjati, da ima status

Sodobnoumetniškega Dela, kaj potrdi (oziroma ne potrdi) status avtorja in estetsko naravo dela.

The studio of Oleg Kulik is the site of simultaneous photo sessions of several photographers, of the TV interview, of the Blue Noses rap, of the rehearsal of some musicians. The situation of the total video and photo shooting resembles an infinite industrial process where any fragment of the process could pretend to be a complete art work due to the absence of framing, while the process as a whole cannot have that statute. The personages featured in the show have on principle »informal« relations, for the majority of those present, caught by each other's lenses, are models for each other, being viewers and authors at the same time. The film emphasizes the issue of transparent borders separating reality and art. Thus the question about what makes the photo and video record of the event a fact of art acquires ultimate importance.

The System of Coordinates project foregrounds the issue of transparent borders separating reality and art. In other words, its ultimate focus is on what turns real events registered by photo and video cameras into an art event, at what moment this record can pretend to have the status of the Work of Contemporary Art, what confirms or does not confirm the status of the author and the esthetic nature of the work.



Coordinate system / System of coordinates, 2004
Installation view, Museum of Contemporary Art, Chicago

Rus / *The Russian*

Poklon Levu Tolstoju / *In Homage to Leo Tolstoy*

1999–2000

Ruski projekt z svojo deklarirano ljubeznijo do zgodbarjenja v duhu poznega Leva Tolstoja in študij avantgardne forme ponuja pregled potenciala teh dveh polomljenih ruskih tradicij z izkoriščanjem »druge« mentacije in najnaprednejših vizualnih medijev.

Kulik nov projekt predstavlja Rusa kot simbol v znanem naboru znamenj: Rdeči trg, Leninov mavzolej in knjižnica (največja knjižnica ZSSR), katedrala Našega Odrešenika, hladne zasnežene planjave. Vendar ti očitni klišeji predstavljajo ozadje za neverjetne zgodbe. Njegova nevesta je bodisi dama, bodisi pes. Molze kot kravo velikega buldoga. Izmakne se strelom dveh miličnikov in moškega, ki je podoben Nabokovu. Z rdečim transparentom v rokah in razjarjenimi psi ob nogah nas vabi na zaledenelo obzorje. Tuli v nebo prekrito z ameriško zastavo, medtem ko stoji v krogu »evropske skupnosti« dvanajstih psov. Toda barva nenadoma prodre skozi sivo nevtralnost črno-belih fotografij, ki služijo legalizaciji, dokumentiranju bizarnih fantastičnih prizorov. Natančneje, tri barve. Trobojnica. In elegantna, obilna pozlatitev.

Kulikov Rus (skupaj z njegovim hevrističnim poklonom Tolstoju) je skrajno literaren, alegoričen, prežet z odkritim moraliziranjem in črnim humorjem. Bilo bi zabavno, če ne bi bilo tako ... hladno. Brezkončni eksistencialni ruski

The Russian project with its declared love for story-telling in the spirit of late Leo Tolstoy and avant-garde form studies offers to review the potential of these two broken Russian traditions exploiting »other« mentation and the most advanced visual media.

Kulik's new project presents The Russian as a symbol in a familiar set of signs: the Red Square, the Mausoleum, the Lenin Library (the biggest library of the USSR), Our Savior's Cathedral, chilly snow covered plains. Yet the obvious cliches provide the background for incredible stories. His bride is either a lady, or a doggy. He is milking a bulldog huge enough to pass for a cow. He is dodging from the shots of two militiamen and a man resembling Nabokov. A red banner in his hands and excited dogs at his feet, he beckons us to the frozen horizon. He is wailing at the sky overcast with the US flag, standing in the »EC« ring of twelve dogs. But color suddenly comes through the gray neutrality of black & white photographs that are to legalize, to document bizarre fantastic scenes. Three colors, to be more exact. A tricolor. And sleek, abundant gilt.

The Russian of Kulik (with his heuristic homage to Tolstoy) is utterly literary, it is allegoric, permeated with frank moralizing and black humor. This would be funny, if it weren't that... cold. Termless existential Russian cold is the main



mraz je glavno odkritje Kulikovega novega projekta.

V Rusu ne boste našli za Kulika običajnega navala živalske strasti. Njegovo »animalistično« navdušenje, ki je svoj ustvarjalni vrh doseglo po obdobju dela za Galerijo Regina, je nenadoma zbledelo. Kaže, da je Kuliku uspelo po kapljicah iztisniti psa iz sebe. Zdaj pes teka nekje v bližini. Ni se vam treba zelo poglobiti, da bi videli, da glavni junak Rusa ni Kulik, temveč njegov alter ego, njegov buldog Quilty.

Morda boste zastavili umestno vprašanje: zakaj naj Rusija sledi Kulikovemu zgledu in postavi angleškega buldoga za svojega zaupanja vrednega predstavnika? Gotovo obstajajo razlogi za to. Vse, kar je ruskega, pa naj bo to umetnost, življenje, parlamentarna srečanja itd., mora po tradiciji vedeti, kako je videti od zunaj, v očeh Drugega. Torej, pravilo zunanjega pogleda. Pogled, ki prihaja iz sveta neke druge biološke vrste bi bil idealen za to.

Glavno linijo ruske slikovne umetnosti v 19. stoletju (literarizem) je prekinila avantgarda zgodnjega 20. stoletja, ki je poleg svoje strasti do ustvarjanja form, v umetnost vnesla socialno angažiranost. Danes v Rusiji ni umetnika, ki bi bil bolj odvisen od teh strasti kot je Kulik.

Projekt Rus, s svojo izpovedano ljubeznijo do pripovedovanja zgodb v duhu pokojnega Leva Tolstoj in avantgardističnimi študijami form, ponuja revizijo potenciala teh dveh pretrganih ruskih tradicij, pri čemer izkorišča drugo-mentacijo in najnaprednejše vizualne medije.

Mila Bredikhina

discovery Kulik makes in his new project.

In The Russian you will not find the usual for Kulik rush of animal passion. His »animalistic« zeal, that has reached its creative culmination since his former Regina Gallery period, suddenly faded out. It seems that Kulik has managed to squeeze the dog out of his self drop by drop. The dog is running nearby now. You don't have to look really hard to see that the main character of The Russian is not Kulik, it is his alter ego, his bulldog Quilty.

You may ask a reasonable question: why should Russia follow Kulik's example in making an English bulldog its trusted representative? Surely there are reasons for it. Everything that is Russian, be it art, way of life, parliamentary missions, etc., traditionally needs to know what it looks like from the outside, in the eyes of the Other. It is an eye from abroad as a rule. An eye looking from the realm of some other biological species would be ideal for it.

The main line of Russian pictorial art in the 19th century (literarism) was broken by the avant-garde of the early 20th century, which, besides its passion for form creation, informed art with social engagement. There is no other artist except Kulik in Russia today who is more addicted to these passions. The Russian project with its declared love for story-telling in the spirit of late Leo Tolstoy and avant-garde form studies offers to review the potential of these two broken Russian traditions exploiting »other«-mentation and the most advanced visual media.

Mila Bredikhina



Nova pridiga / *The New Sermon*

Danilova tržnica, Moskva / *Danilov Market, Moscow*

15. septembra 1994 / *September 15, 1994*

dokumentacija performansa / *performance documentation*

video, 1'54"

Kulik v preobleki mutantskega Jezusa Kristusa (s kopiti namesto rok) stopa skozi prehode na tržnici, spleza na ploščad, kjer razsekavajo trupla živali za meso in tam dolgo časa obupano muka. Ta »novi gospel«, posvečen očitni pomanjkljivosti veselja, je namenjen vsem bitjem, vključno z zaklanimi pujski, in ne samo ekskluzivnemu človeškemu občinstvu. Medtem se dogajanje na tržnici nadaljuje. Umetniku ne uspe, da bi ga izgnali iz »templja« trgovcev in krčmarjev. Ravno nasprotno, potrošniški prostor tržnice zlahka transformira Kulikov protest v nekakšno priložnostno oglaševanje.

Kulik, disguised as a mutant Jesus Christ (with hoofs instead of hands), walked through the market aisles, climbed the platform where meat carcasses are butchered and mooed there desperately for a long time. This »new gospel« on the blatant imperfection of the universe was addressed to all creatures, even to slaughtered piglets, rather than to an exclusive audience of human beings. Meanwhile the market activity continued. The artist 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.



Stekli pes ali poslednji tabu, ki ga straži Alone Cerebrus *The Mad Dog or Last Taboo Guarded by Alone Cerberus*

(z Aleksandrom Brenerjem / *with Alexander Brener*)

Ulica Bolshaya Yakimanka, Moskva / *Bolshaya Yakimanka Street, Moscow*

23. novembra 1994 / *November 23, 1994*

dokumentacija performansa / *performance documentation*

črno-beli natisi / *black and white prints, 30 x 40 cm, 440 x 540 cm*

video, 3'16"

To je prvi Kulikov »pasji performans«. Postal naj bi simbol stanja ruske umetnosti in stanja ruske družbe nasploh. Na vhodu v Galerijo M. Guelman Kulik straži izgubljene vrednote, ki jih pooseblja Aleksander Brener, uporniški umetnik in pesnik: »umetnost«, »mojstrovina«, »talent«, »ozaveščena javnost« itd. Gol v mrazu Kulik začne lajati, vleči verigo, se zaletavati v gledalce in jih gristi. Z glasom, hripavim od lajanja, ne zavedajoč se mraza in nevarnosti, zdrvi med gost promet in ga uspe zaustaviti.

This is the first »dog performance« by Kulik. It was to become an emblem of the state of Russian art and the state of Russian society as a whole. At the entrance to the M. Guelman Gallery Kulik was guarding deprecated values, personified by Alexander Brener, rebel artist and poet: »art«, »masterpiece«, »talent«, »educated public,« etc. Naked in the frost, losing his bearings, Kulik barked, rushed on the chain, pushed spectators off their feet and bit them. His throat hoarse with barking, unaware of cold and danger, Kulik rushed into the thick of the traffic and managed to stop it.



Zoocentrični eksperimenti / *Zoocentrism Experiments*

Živalski vrt v Moskvi / *Moscow Zoo*

23. julija 1995 / *July 23, 1995*

dokumentacija performansa / *performance documentation*

video, 2'55"

Štirje raziskovalci iz moskovskega raziskovalnega središča so protestirali proti zaprtju te ustanove, tako da so cel dan preživel v kletki za orangutane. Opoldne se je Kulik, gol in z divjim tuljenjem povzpel na kletko. Razbesnelo ga je dejstvo, da so ljudje v živalskem vrtu živali odvzeli njeno zadnje zavetišče. Raziskovalci so bili nad Kulikovim vedenjem ogorčeni. Takoj so sklicali tiskovno konferenco, na kateri so pohiteli z izjavo, da nimajo nobene zveze z dejanji tega orangutana. Svojo naglico so pojasnjevali z dejstvom, da eden izmed kolegov ni sodeloval v protestu in so se bali, da bi Kulika pomotoma zamenjali zanj.

Four researchers from the Moscow Research Centre protested against closure of this institution by spending a whole day in an orangutan cage. At noon Kulik, naked and howling wildly, climbed onto the cage. He was enraged by the fact that people were depriving an animal of its last shelter at the Zoo. The researchers, on their part, were indignant at Kulik's behavior. They immediately called a press conference where they hurried to state that they had nothing to do with the actions of this orangutan. Their haste was explained by the fact that one of their fellows did not participate in their protest, and they were afraid that Kulik would be mistaken as a colleague.



Kulik je v resnici ptič / *Kulik is a Bird in Fact*

Gallery 21, Saint Petersburg

22. septembra 1995 / *September 22, 1995*

dokumentacija performansa / *performance documentation*

video, 2'36"

Akcija se je poigrala s pomenom besede kulik v ruščini (mali martinec, vrsta ptič). Naslanjala se je na izjave Kulika ob začetku njegove volilne kampanje za predsednika Rusije kot člana Stranke živali, in zagovarjala največji možen razvoj živalskih lastnosti pri človeku. »Antropocentrizem se je izčrpal,« je ponavljal Kulik. Performans je poleg preverjanja človekove sposobnosti letenja skozi okno sedmega nadstropja (z uporabo preprostega varnostnega pasu), prenašal informacije o letenju v »ptičjem jeziku«. Proces postajanja ptiča je vključeval premagovanje strahu pred višino in psihološko izkušnjo letenja za Kulika in gledalce.

This action played on the meaning of the word »kulik« in Russian (»kulik« – sandpiper). It conformed to statements made by Kulik at the beginning of his election campaign for the Russian Presidency as a member of the Party of Animals, and advocated the utmost development of animal qualities in man. »Anthropocentrism has exhausted itself«, Kulik repeated. This action, besides providing an inspection of man's ability to fly out of a seventh floor window (with the use of a simple harness), conveyed information about flight in »bird's language«. The process of becoming a bird involved overcoming a fear of heights and the psychological experience of flight by Kulik and the spectators.



Misionar / *Missionary*

(v sklopu projekta Umetnost pripada ljudem – II / *in the framework of the project Art Belongs to People – II*)

Ulica Peschanaya, Moskva / *Peschanaya Street, Moscow*

27. oktobra 1995 / *October 27, 1995*

dokumentacija performansa / *performance documentation*

video, 1'34"

Akcija je bila posvečena svetemu Frančišku Asiškemu, človeku, ki je nekoč molil k pticam in tako začel komunikacijo z drugo biološko vrsto na najvišji konfesionalni ravni. Kulik je pol ure podeljeval odvezo živim krapom v ledeno hladni vodi. Po akciji so bili krapci vrnjeni v ribarnico za prodajo. Kulik je po tej akciji spominjal na ribo. Lovil je sapo in ni mogel reči niti besede. Ali so bili krapci po postopku odveze očiščeni, ni jasno, enako velja za Kulikovo versko prepričevanje.

This action was dedicated to St. Francis of Assisi, a man who once prayed to the birds, and thus started communication with another biological species at the highest confessional level. Kulik was absolving live carps in ice-cold water for half an hour. After the action the carps were returned to a food store to be sold. Kulik resembled a fish after this action. He panted and could not say a word. Whether or not the carps became more pure after the absolution procedure is unclear, and likewise Kulik's religious persuasion.



Pesjak / *Dog House*

Färgfabriken, Stockholm

2. marca 1996 / *March 2, 1996*

dokumentacija performansa / *performance documentation*

C–natisi / *C–prints*, 30 x 40 cm

horizontalna in vertikalna postavitve / *horizontal and vertical orientation*, 430 x 302 cm

video, 5'03"

Podan je bil predlog, naj Kulik izvede svoj projekt Pesjak za razstavo Interpol, ki se je ukvarjala s problemom komuniciranja. Umetnik je bil povabljen kot nekakšen ready-made, ki bo bival v posebej za to postavljenem pesjaku. Publika je bila posvarjena, da je kakršno koli komuniciranje z umetnikom, ki zavrača jezik kulture, nevarno in da nihče ne sme prestopiti meja njegovega teritorija. V skladu z logiko akcije je Kulik ugriznil nekega g. Lindquista, ki ni upošteval opozorila. Kulika je švedska policija aretirala. Ta performans in sploh cela razstava sta v medijih izzvala precejšen škandal. Interpol so poimenovali »dogodek, ki je razdelil umetnostni svet na Vzhod in Zahod«. Na zahtevo kustosov Manifeste 1 je Kulik objavil pojasnilo svojega dejanja.

It was suggested that Kulik produce his Dog House project within Interpol, an exhibition devoted to the problem of communication. The artist was invited as a sort of a ready-made to stay in a specially built house. The audience was warned that any communication with the artist who denounced the language of culture is dangerous and that no one should cross the borders of his territory. Following the logic of this action Kulik bit a Mr. Lindquist who had neglected the warning. Kulik was arrested by the Swedish police. This performance and the exhibition as a whole aroused scandalous response from the media. Interpol was called »an event that divided the art world into East and West«. Kulik published an explanation of his action in response to demands made by the Manifesta I curators.





Pesjak / *Dog House*
1996
C-natis / *C-print*
430 x 302 cm



Pesjak
Dog House
2019
C-natis, akril
C-print, acrylic
430 x 302 cm

Ugriznem Ameriko in Amerika ugrizne mene *I Bite America and America Bites Me*

(skupaj z Milo Bredikhino / *together with Mila Bredikhina*)

Deitch Projects, New York

12.–26. april 1997 / *April 12–26, 1997*

dokumentacija performansa / *performance documentation*

črno-beli natisi / *black and white prints*, 30 x 40 cm, 125 x 90 cm, 200 x 300 cm

video, 9'38"

Kulik je dva tedna živel v posebej zgrajeni škatli, ne da bi jo zapustil.

Obiskovalci galerije so ga lahko opazovali skozi okna škatle ali vstopili v njej v zaščitni obleki. Če je Beuysov performans *I love America, America Loves Me* (Ljubim Ameriko, Amerika ljubi mene) predstavljal simbolično udomačenje Amerike, je bilo udomačevanje Kulika diagnoza stanja sodobne ameriške družbe.

For two weeks Kulik lived in a specially built box without leaving it. Gallery visitors could watch him through the windows of the box or go inside it wearing a protective suit. If Beuys' performance *I Love America, America Loves Me* was a symbolic domestication of America, this domestication of Kulik was a diagnosis of the state of contemporary American society.



Stekli pes / *Reservoir Dog*

Kunsthaus, Zürich

30. marca 1995 / *March 30, 1995*

dokumentacija performansa / *performance documentation*

video, 7'00"

Akcija je potekala na dan odprtja velike mednarodne razstave *Signs and Wonder*, kjer so sodelovali slavni mednarodni umetniki (npr. Jeff Koons, Cindy Sherman, Damien Hirst, Ilija Kabakov). Razstavljene so bile tudi ekspresivne animalistične slike Nica Pirosmenija, naivnega umetnika in tragične figure, ki je bil na Zahodu skoraj povsem neznan. Kulik je na vhodu v razstavišče s tuljenjem preganjal obiskovalce. Nepričakovan pojav še enega »naivca«, umetnika-psa na vhodu v poslopje »Swiss Bank of Art« je bil njegov način protestiranja proti transformaciji življenja nekega umetnika v materialno vrednost, proti umetnosti kot potrošni dobrini. Kulika so po performansu aretirali in noč je preživel v zaporu.

This action took place on the opening day of *Signs and Wonder*, a large international exhibition including famous international artists (e.g. Jeff Koons, Cindy Sherman, Damien Hirst, Ilya Kabakov). It also featured expressive animalistic paintings by Nico Pirosmeni, a naive artist and tragic figure, hardly known in the West. Kulik was howling at the entrance of the exhibition scaring away spectators. This unexpected appearance of another »naive artist«, the dog-artist at the entrance of the »Swiss Bank of Art«, was his protest against the transformation of an artist's life into material value, against art as commodity. Kulik was arrested and spent a night in prison.



Pes Ivana Petroviča Pavlova / *Pavlov's Dog*

(v sodelovanju z Milo Bredikhino / *in collaboration with Mila Bredikhina*)

V-2, Rotterdam (Manifesta I)

5.-25. junij 1996 / *June 5-25, 1996*

dokumentacija performansa / *performance documentation*

video, 2'33"

Eksperiment, ki ga je Pavlov izvedel s psi, je vključeval znanstveno študijo korelacije med ljudmi in živalmi na humanitarni in psihosomatski ravni. Kulik se je v svoji akciji poskusil odreči svoji identiteti reflektivnega bitja, da bi postal bitje z refleksi (pes). Umetnik se je med eksperimentom odpovedal človeškemu govoru, drugim kulturnim jezikom in človeškim vzorcem vedenja. Goli in premikajoč se na vseh štirih je živel v prostorih laboratorija. Za koncept in program eksperimentov je bila odgovorna Mila Bredikhina (skupaj z doktorjem biologije, profesorjem Andrejem Kamenskim and kardiologom Mikhailom Alshibayo).

Pavlov's dog experiment involved the scientific study of correlation between human beings and animals at humanitarian and psychosomatic levels. In this action Kulik made an attempt to renounce his identity as a reflective being in order to become a being with reflexes (a dog). In the course of the experiment the artist gave up human speech, other cultural languages and human patterns of behavior. Naked and moving on all fours, he lived in the premises of laboratory. Mila Bredikhina was responsible for the concept and the program of experiments (together with Doctor of Biology, Professor Andrey Kamensky and Cardiologist Mikhail Alshibaya).





Ljubim Evropo, ona mi ne vrača ljubezni *I Love Europe, It Does Not Love Me Back*

Kunstlerhaus Bethanien, Berlin

1. september 1996 / *September 1, 1996*

dokumentacija performansa / *performance documentation*

video, 4'16"

Po padcu berlinskega zidu in začetku stopnjevanja notranjih konfliktov, je Evropa izgubila svoje tradicionalne atribute in bila prisiljena začeti znova iz »ničelne točke«. Po Kulikovih besedah Evropa potrebuje podobo sovražnika, da bi dosegla resnično združitev: »Ljubim Evropo. To pomeni, da sem se pripravljn predlagati za njenega simboličnega sovražnika. Če je napad na mene združil vse pse, bodo opazili podobnost moje pasje ovratnice s simbolom Združene Evrope.«

Oleg Kulik

After the Berlin Wall had been pulled down and internal conflicts started to escalate, Europe lost its traditional features and was compelled to restart from »zero-point«. According to Kulik, Europe needs the image of an enemy in order to achieve real unification: »I love Europe. It means I am ready to propose myself as this symbolic enemy. If all dogs are united by attacking me, they will notice the resemblance of my dog collar to the symbol of United Europe.«

Oleg Kulik



Ne morem več ostati tiho / *I Can Not Keep Silence Any More*

Evropski parlament / *European Parliament, Strasbourg*

20. september 1996 / *September 20, 1996*

dokumentacija performansa / *performance documentation*

video, 2'29"

Lajal bom kot stekel pes na vseh štirih, skupaj z majhnim teletom, pokritim z angleško zastavo, ker ne morem več ostati tiho. Naslov moje akcije se nanaša na istoimenski članek Leva Tolstoja, v katerem pisatelj protestira zoper usmrnitev ruskih kmetov, ki so jim bile odvzete vse državljske pravice. Podobno temu, kar se danes dogaja z angleškimi kravami, sem prepričan, da bo pošastno nasilje, usmerjeno proti drugim biološkim vrstam, uničujoče predvsem za ljudi. Vsako nasilje uničuje našo idejo o demokraciji. Zatiranje »nižjih« razredov je običajno vodilo v družbene kataklizme. Zatiranje »nižjih« vrst bo vodilo v svetovno biološko katastrofo. Lajal bom kot stekel pes, ker vem, da bom naslednji na vrsti, če nihče ne ustavi genocida nad angleškimi kravami. Potem pa boš na vrsti ti, zagotovo.

Oleg Kulik

I will bark as a mad dog standing on all fours, together with a little calf covered with an English flag, because I can't keep silence any more. The title of my action refers to Leo Tolstoy's article of the same name, in which the writer protests against the execution of Russian peasants, deprived of all civil rights. Just as is happening to English cows today, I am sure the monstrous act of violence directed at the other biological species will be destructive primarily for human beings. Any violence destroys our idea of democracy. The repression of »lower« classes has usually led to social cataclysms. The repression of »lower« species will lead to the global biological catastrophe. I will bark as a mad dog, because I know that if no one stops the genocide of English cows I will be the next. Then you, for sure.

Oleg Kulik



Dva Kulika / *Two Kuliks*

Restavracija La Cucaracha, Riga / *La Cucaracha restaurant, Riga*

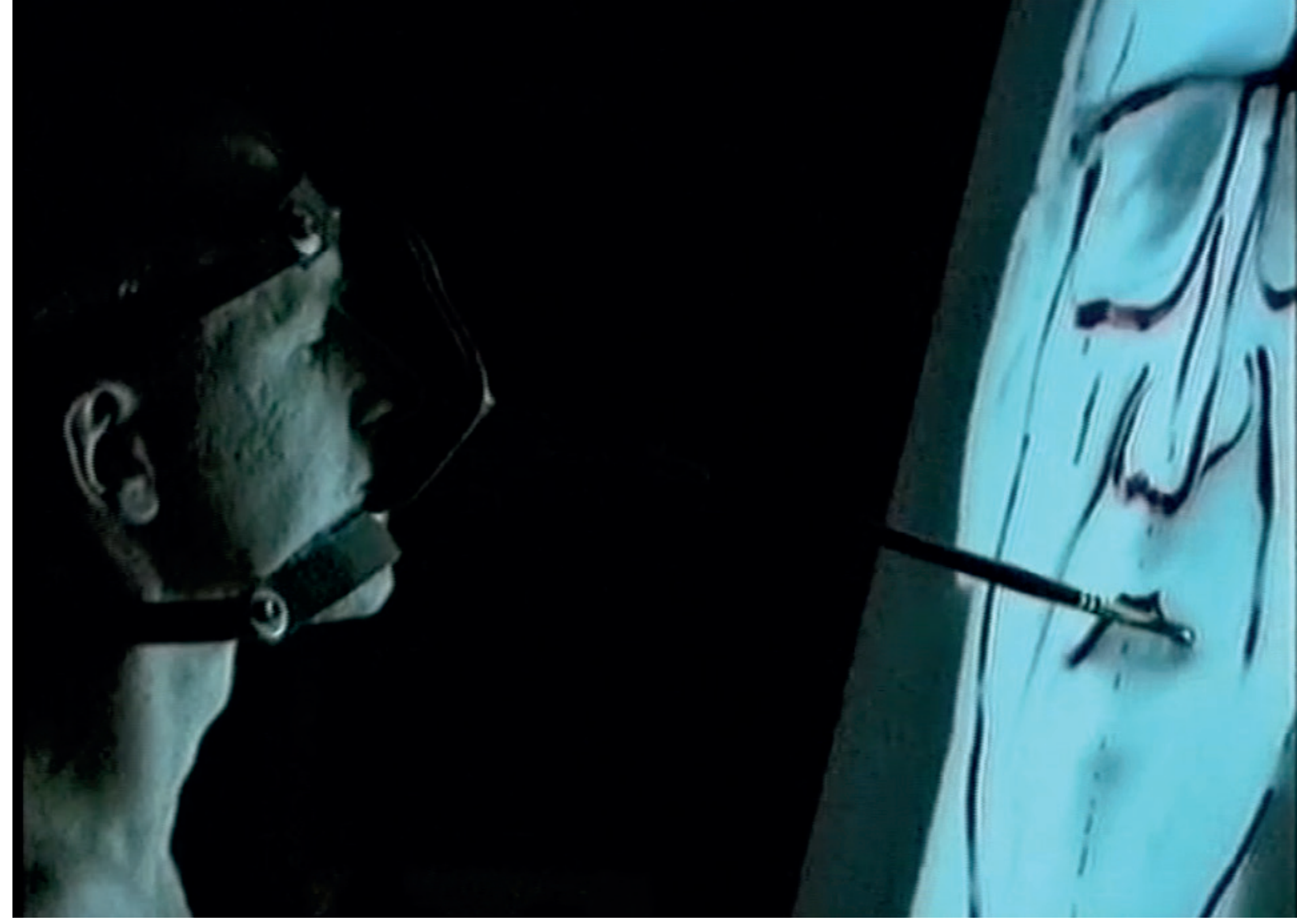
4. novembra 1998 / *November 4, 1998*

dokumentacija performansa / *performance documentation*

video, 4'20"

Kulik-umetnik in Kulik-žival se borita s sredstvi, ki so jima na voljo. Prvi riše avtoportret s svojim »kljunom«, pri čemer se spominja, da je ptič (glej *Kulik je v resnici ptič*), drugi pa je vedno nezadovoljen s konvencionalnostjo rezultata. V Rigi je konflikt med njima dosegel svoj vrhunec, eden izmed Kulikov (kateri?) je namreč z roko razbil stekleni avtoportret, zaradi česar so ga morali odpeljati v bolnišnico na operacijo.

Kulik-the-artist and Kulik-the-animal fight using the means available to both of them. The first is drawing his self-portrait with his »beak«, remembering that he is a bird (see *In Fact, Kulik is a Bird*), while the second is always displeased with the conventionality of the result. In Riga the conflict reached its climax when one of the kuliks (which one?) broke the glass self-portrait with his hand, and had to be rushed to hospital for surgery.





Iz koša za smeti
Out of a trash Can
1999

barvni natis / *color print*
420 x 448 cm



Iz koša za smeti
Out of a trash Can
2019
C-natis, akril / C-print, acrylic
420 x 448 cm

Peter Rak, DELO

»Mene nihče nima rad, Vladimirja Putina pa vsi«

»*Nobody loves me, but everyone loves Vladimir Putin.*«

Kontroverzni ruski umetnik se v mariborskem razstavišču Kibla Portal predstavlja z izborom del, tudi z najnovjšim portretom ruskega predsednika

Oleg Kulik velja za enega od najbolj provokativnih ruskih umetnikov. Čeprav so njegova najbolj divja leta – performansi iz leta 1996, ko je kot pes na razstavi *Interpol* v Stockholmu ugriznil obiskovalca, je še vedno najbolj razvpit – minila, nekaj tega renomeja ostaja. Kasneje se je posvetil vizualnim medijem, od fotografije in filma do slik, kipov in instalacij, s tovrstnim izborom se zdaj na razstavi *Zlato runo* predstavlja v mariborskem razstavišču Kibla Portal.

Kulik je imel v karieri najrazličnejše faze. Zaradi različnih domislic se je nekajkrat znašel tudi na ruskih sodiščih, po drugi strani pa se je na začetku, v osemdesetih letih prejšnjega stoletja, ko je bil njegov vzor Lev Tolstoj, za nekaj let umaknil v osamo na rusko podeželje. Sedem let se je posvečal meditaciji v Mongoliji in na Tibetu. Danes se zdi še vedno razigran in nagajiv, čeprav se udarnih projektov loti le še izjemoma. V Mariboru pravkar končuje gigantski portret ruskega predsednika **Vladimirja Putina**, ki po njegovih besedah nima zgolj ene osebnosti. Ker je aparatčik brez značaja, jih ima nešteto.

The controversial Russian artist is presenting himself in the Maribor venue of Kibla Portal with a selection of works – among other the latest portrait of the Russian president

Oleg Kulik qualifies as one of the most provocative Russian artists. Even, if his wildest years (he is still notorious for biting a visitor while performing at the *Interpol* exhibition in Stockholm in 1996) have passed, part of the reputation remains. Later on, he has been engaging in visual media – from photography and film to pictures, paintings, sculptures, and installations – now exhibiting a selection thereof at the Maribor venue of Kibla Portal, under the title *Golden Fleece*.

Kulik's career is featuring the most diversified phases. While his various ideas have even put him before several Russian courts, initially (in the 80-ties of the preceding century, when his idol had been Lev Tolstoy) he had retired into solitude to the Russian countryside for a couple of years. Also, he spent seven years devoting himself to meditation in Mongolia and Tibet. Today, he still seems high-spirited and playful – even, if now he's taking on punchy projects only as an exception. In Maribor, he is just finishing a gigantic portrait of the Russian president **Vladimir Putin**, who, according to him, is not featuring just one personality. Being a character-lacking apparatchik, he has a myriad thereof.



Richard Long / Best of Art 1999
Presented by the Museum of Modern Art
www.moma.org

Kljub radikalnemu družbenemu in političnemu angažmaju se Kulik pri svojem delu še vedno tudi neizmerno zabava.

Zakaj se nekdo, ki mu je prioriteta družbeni in politični angažma, odloči za umetniški akcionizem in ne za klasični politični aktivizem?

Politični aktivizem je za neumne ljudi, ki ne sprevidijo, da takšno delovanje ne glede na politične in ideološke barve vedno vodi h krepitvi države in sistema, vsak sistem pa pomeni nadzor, nasilje in manipulacijo, ki preferira čredni nagon. Umetnost omogoča drugačno, individualno pozicijo, ki je za razmišljajočega človeka edina sprejemljiva. Sem anarhist, seveda v avtentičnem smislu tega termina, svoboden človek pa ne potrebuje države, njena edina naloga bi morala biti skrb za otroke, šibke, nemočne, invalide in psihopate.

Če bi vaš vzornik, anarhist Peter Kropotkin, pred sto leti deloval kot umetnik in ne kot kritični intelektualec ter politični tribun, njegovo delo verjetno ne bi imelo omembe vrednega učinka?

Zame je **Kropotkin** predvsem umetnik, zastavil je pomemben anarhistični okvir, ki se žal ni uveljavil. Rusija je postala država absolutnega kolektivizma in avantgarde na področju zatiranja individualnih karakteristik posameznika, tudi danes je na čelu države nekdo brez individualnih kvalitete. Glede na značaj ruskega naroda z izjemo prijateljev in sorodnikov mene nihče nima rad, Vladimirja Putina pa vsi. Celo jaz (*smeh*).

Rusija je v devetdesetih letih prejšnjega stoletja pod vodstvom Borisa Jelcina vendarle doživela anarhistično epizodo?

V nekaterih elementih res, vendar se je anarhizmu bolj približala v času **Mihaila Gorbačova**. KGB, policija in drugi represivni organi so bili v obdobju Gorbačova brez moči, Jelcin, ki je poskušal izriniti staro gardo birokracije in postaviti novo, pa jim je spet namenil neomejena pooblastila. Jelcin je bil

Despite his radical social and political engagement, Kulik is still genuinely enjoying his work.

Why would someone prioritizing social and political engagement decide on artistic actionism, rather than classical political activism?

Political activism is for foolish people, who don't see that such activity – regardless of political or ideological colours – always leads to the empowerment of state and system, whereby any system means control, violence, and manipulation promoting herd instinct. Art enables a different, an individual position – the only acceptable one to a thinker. I am an anarchist, in the most authentic sense of this term, of course; and a free man does not need a state – it should only have one task: to care for the children, the weak, the powerless, the disabled and the psychopaths.

If, a hundred years ago, your idol, the anarchist Peter Kropotkin, was an artist – rather than a critical intellectual and a political tribune – the impact of his work probably wouldn't be worth mentioning?

To me, **Kropotkin** is foremost an artist. He set an important anarchistic frame that unfortunately did not prevail. Russia has become a state of absolute collectivism and avant-garde suppressing the characteristics of the individual – even today, the head of state is someone lacking qualities of the individual. Based on the character of the Russian nation – except my friends and family, nobody loves me, but everyone loves Vladimir Putin. Even me (laugh).

Did Russia – in the 90-ties of the previous century, under the leadership of Boris Yeltsin – still experience an anarchistic episode?

By some elements it did, but Russia came closer to anarchism in times of Mikhail Gorbachev.

The KGB, the police and other repressive bodies were powerless in times



Mrk I. / *Eclipse I.*
1999
C-natis / C-print
470 x 340 cm

po svoje še hujši od **Stalina**, ta je manipuliral s KGB, **Jelcin** pa je to službo postavil na vrh oblastne piramide. Seveda zgolj zato, da bi zavaroval lastne interese in predvsem neizmerno bogastvo svoje družine, Putin pa je postal skrbnik njihovega premoženja.

Umetnost je lahko tudi nekakšen alibi. Ob morebitnem preganjanju se lahko umetnik vedno sklicuje na svoj status in dvoumnost sporočil?

Tako kot povsod po svetu je res lahko umetnost tudi v Rusiji nekakšen alibi, čeprav praviloma zgolj umetniški status ni dovolj, velikokrat se zgodi, da ima oblast zelo veliko veselja s preganjanjem umetnikov. V Rusiji ni dovolj, da si umetnik, biti moraš nor umetnik. To ni težko, za čudaka te imajo, ne samo če grizeš ljudi ali se poljubljaš s konji, temveč že če se pojaviš v meditacijskem lotosovem položaju. Je pa zabavno spravljati sistem v zadrego. Ko so me recimo vlačili po sodiščih ob mojem performansu s konji, je tožilec priznal, da ne more sestaviti obtožnice, ne da bi njegove navedbe izpadle komično. Pri teh stvareh pravzaprav ne gre za umetnost, temveč za socialno psihologijo, kot jo poznamo že iz antičnih časov, tudi **Seneka** se je moral včasih narediti norega, da se je zaščitil pred preganjalci.

In vendar se zdi umetniški angažma v kaotičnem okolju Rusije veliko učinkovitejši kot na brezbržnem in blaziranem Zahodu, kjer se mora umetnik res potruditi, da še pritegne pozornost?

To so zlate besede, v Rusiji je položaj tako absurden, da pravzaprav ni mogoče živeti, če človek ni umetnik. Nujno je ustvariti svoj lastni svet, to je drugačna stvarnost, kot jo živi večina ljudi. Ker seveda nobena realnost ne obstaja, ta se zgolj kreira v naši domišljiji. Je pa treba razlikovati prave umetnike od lažnih, slednji so zgolj odsev splošno sprejete realnosti, ki se ji poskušajo z izumetničenostjo čim bolj približati. Temeljno vprašanje za današnjega ruskega umetnika je, ali je močnejši ali šibkejši od Putina.

of **Gorbachev**. Yeltsin, however, who was trying to drive out the old bureaucracy guard and implement a new one, gave them unlimited power, again. In a way, Yeltsin was even worse than **Stalin**, who used to manipulate through the KGB. **Yeltsin**, on the other hand, put this institution on top of the power pyramid. Indeed, only to protect his interests and above all the immense family wealth, and Putin became the guardian of their fortune.

Art, too, can be a kind of alibi. Facing possible prosecution, can artists always refer to their status and the ambiguity of their messages?

Like anywhere in the world, art can be a kind of alibi in Russia, although generally, the artist status alone is not sufficient. Authorities are often taking much pleasure in prosecuting artists. In Russia it isn't enough to be an artist, one must be a crazy artist. And this is not hard. You can be considered a weirdo – not only for biting people or kissing horses – but as soon as you appear, let's say, in the meditative lotus pose. Anyway, it's fun to embarrass the system. When I was dragged around courts due to my performance with horses, the prosecutor admitted that he was unable to draw up the written charge, without making his statements sound comical. It really isn't about art with those things, but social psychology as we have known it since classical antiquity. Sometimes **Seneca**, too, had to play dumb to protect himself from prosecutors.

Still, artistic engagement in the chaotic environment of Russia seems to be much more efficient than in the careless and surfeited West, where artists must try very hard to attract attention?

These are words of gold – the situation in Russia is as absurd that in fact, it's impossible to live there unless you're an artist. It is urgent to create an own world – that is another reality than the one that most people are living. For, no reality exists, of course. It is created in our imagination. Nevertheless,



Mrk II. / *Eclipse II.*
1999
C-natis / C-print
453 x 340 cm

Peter Pavlenski je z radikalnimi performansi, vključno s simboličnim požigom vhoda v sedež KGB v Moskvi, za Putina nedvomno izziv?

Pavlenski je danes najpomembnejša umetniška osebnost v Rusiji. S performansi je jasno pokazal, da je sistem šibek in da ga je mogoče sesuti, če je le človek dovolj pogumen. Je luč v temi oziroma dokaz, da teme sploh ni in da je strah pred sistemom odveč. Za Putina je bila to zelo neprijetna situacija, skoraj edina možnost za eliminacijo Pavlenskega je bila, da ga ubije. Vendar se je odločil, da ga ne bo obdržal v zaporu, po sedmih mesecih je bil izpuščen, s tem pa je Putin pravzaprav pokazal opoziciji, da je šibka, saj si v nasprotju s Pavlenskimi ne upa tvegati, zgolj čakajo, da bodo porazili Putina na političnem polju, kar jim ne bo uspelo.

Zato je Pavlenski danes pri opoziciji enako osovražen kot pri Putinu, je primer človeka in umetnika, ki ga ni mogoče podkupiti, kar je v današnji Rusiji velika redkost. Pravzaprav sta danes edina res svobodna človeka v Rusiji Putin in **Pavlenski**. Naredil sem dvojni portret obeh mož v bronu in pokazalo se je, da sta si v fiziognomiji vse bolj podobna, čeprav do Putina čutim predvsem usmiljenje, pri Pavlenskem pa spoštovanje in celo strah.

Njegova najbolj divja leta so minila, zdaj se posveča vizualnim medijem, provokativna vsebina pa ostaja.

Danes smo priča vzponu političnih osebnosti, ki s povprečnostjo vedno znova potrjujejo tezo Hannah Arendt o banalnosti zla.

Položaj je še veliko bolj komičen. Putin je tipični produkt sistema in nedvomno povprečnež, ki si v nobeni normalni državi ne bi mogel ustvariti

real artists need to be distinguished from the fake ones – the latter being just a reflection of the generally accepted reality, which they attempt to approximate to by artificiality. The fundamental question to ask Russian contemporary artists is, whether they are stronger or weaker than Putin.

With his radical performances, including the symbolic incineration of the KGB-headquarters entrance in Moscow, Peter Pavlenski undoubtedly represents a challenge for Putin?

Today, Pavlenski is the most important artistic personality in Russia. His performances have clearly shown that the system was weak and that it was possible to crush it – if only people had enough courage. He is the light in the dark or proof that there is no darkness at all, and that fear of the system is superfluous. For Putin, it was quite an unpleasant situation, his only chance of eliminating Pavlenski was to have him killed. However, he decided not to keep him in prison and Pavlenski was released seven months later. Indeed, Putin thereby showed the opposition that it was weak, for it wouldn't take a risk with the Pavlenski affair – they were just waiting to defeat Putin in the political field, which they would not succeed in.

Thus today, the opposition hates Pavlenski just the same as Putin – for being an example of an artist and a human, who just cannot be bought, which in today's Russia is somehow a rarity. As a matter of fact, Putin and **Pavlenski** are the only two truly free people in Russia today. I made a double-portrait of both men, in bronze, and it became apparent that there is more and more resemblance in their physiognomies. And although I feel primarily pity for

Stekli pes ali poslednji tabu, ki ga straži sam Alone Cerebrus / *The Mad Dog or Last Taboo Guarded by Alone Cerberus*
(z Aleksandrom Brenerjem / *with Alexander Brener*)
Ulica Bolshaya Yakimanka, Moskva / *Bolshaya Yakimanka Street, Moscow*,
23. novembra 1994 / *November 23, 1994*
črno-bela natasa / *black and white print*, 30 x 40 cm, 440 x 540 cm
video, 3'16"



kariere, je pa napačno sklepati, da je zloben človek. Putin ni zloben, njegovo edino poslanstvo je vzdrževanje sistema, ki njemu in njegovemu krogu zagotavlja koristi, in je mojster prilagajanja. Tako kot je bil ustrežljiv in je vsem kimal na začetku politične poti, je prilagodljiv tudi danes, saj sploh nima svoje osebnosti, ta je odvisna od dogodkov, situacij in ljudi, s katerimi se srečuje. Zato ima nešteto obrazov, kolikor je njegovih sogovornikov, toliko je Putinov, kar simbolizira tudi njegov portret, ki ga pravkar končujem.

Ob vsem družbenem in političnem angažmaju so v vaših delih pomembne tudi interpretacije temeljnih človeških občutij, žalosti, osamljenosti, strahu ...

To je zagotovo pomembna komponenta mojih projektov, to je druga plat mojega dela, kjer pa je spet v ospredju pomen posebnosti in enkratnosti vsakega posameznika. Sem glasnik čistega humanizma, kar je za sistem motnja, saj izhajam iz maksim kinikov, da je predpogoj za življenje popolna svoboda. Je pa treba biti iznajdljiv, če hoče umetnik doseči svoje cilje, mora biti fleksibilen in izbirati najbolj nenavadne poti. Sicer pa si o poslanstvu ni treba delati utvar, edina naloga umetnika je spremeniti optiko in zorni kot opazovanja ter vzdrževati ravnotežje med kaosom in rigidnim sistemom.

Se pa zdi, da se kljub resnosti položaja ob svojem delu še vedno tudi neizmerno zabavate?

Seveda. Vsako jutro se peljem s kolesom po središču Moskve in srečujem same žalostne, sive in dolge obraze. Pravi klovni so praviloma žalostni in Moskovčani se mi zdijo kot žalostni klovni, kar me po svoje tudi zabava. Atmosfera je res morbidna, krona morbidnosti je mavzolej z Leninovim balzamiranim truplom na Rdečem trgu, ki ima zelo negativen vpliv, vendar ljudje zoper ta urok nimajo moči. Mislim, da je osrednja naloga sodobne

Putin, I feel respect and even fear for Pavlenski.

His wildest years have passed and now he is devoted to visual media while provocative content remains.

Today, we are witnessing the rising of political personalities confirming Hannah Arendt's thesis about the banality of evil over and over by their mediocracy.

The situation is even a lot more comical. Putin is a typical product of the system and undoubtedly a mediocre man that couldn't make a career in any normal state, but it would be wrong to conclude that he is an evil man. Putin is no evil man; his only mission is to maintain the system ensuring benefits for him and his circle and is a master of conversion. Today, he is just as obliging as he was at the beginning of his political career. Because he has no personality of his own. His personality depends on situations and the people he meets. Therefore, he is a man of countless faces – how many dialogue partners, as many Putins – which I've symbolically captured in his portrait that is just about to be finished.

Apart from social and political engagement, your works convey important interpretations of basic human emotions, like sadness, loneliness, fear...

This is indeed an important component of my projects, the other side of my work – promoting the meaning of the speciality and uniqueness of each individual. I am the herald of pure humanism representing a disturbance to the system because I am grounded in the cynics' maxims postulating that the preliminary condition of life is absolute freedom. Resourcefulness is needed, though – if artists want to reach their goals, they must be flexible and chose wildly unusual paths. However, there's no need for illusions about the



ruske umetnosti, da ta mavzolej razglasi za enega od najpomembnejših umetniških avantgardnih projektov 20. stoletja, tako bi se vsaj nekoliko razblinila njegova negativna avra.

mission – the artist's only task is to change the optics and the observation perspective maintaining the balance between chaos and systematic rigidity.

It seems that, despite the seriousness of the situation, you still have tremendous fun doing your work?

Of course. Each morning I ride my bike across the Moscow city centre passing largely sad, grey and long faces. Real clowns are sad by default and Moscow people seem to me like sad clowns, which I'm entertained by, in a way. The overall atmosphere is morbid and Lenin's Mausoleum on the Red Square with his embalmed corpse represents the crown of morbidity generating the most negative impact. The people, however, are powerless against that spell. I think that the central task of Russian contemporary art is to proclaim this mausoleum one of the most important avant-garde art projects of the 20th century. This might dissolve at least a bit of its negative aura.



Oleg Kulik

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