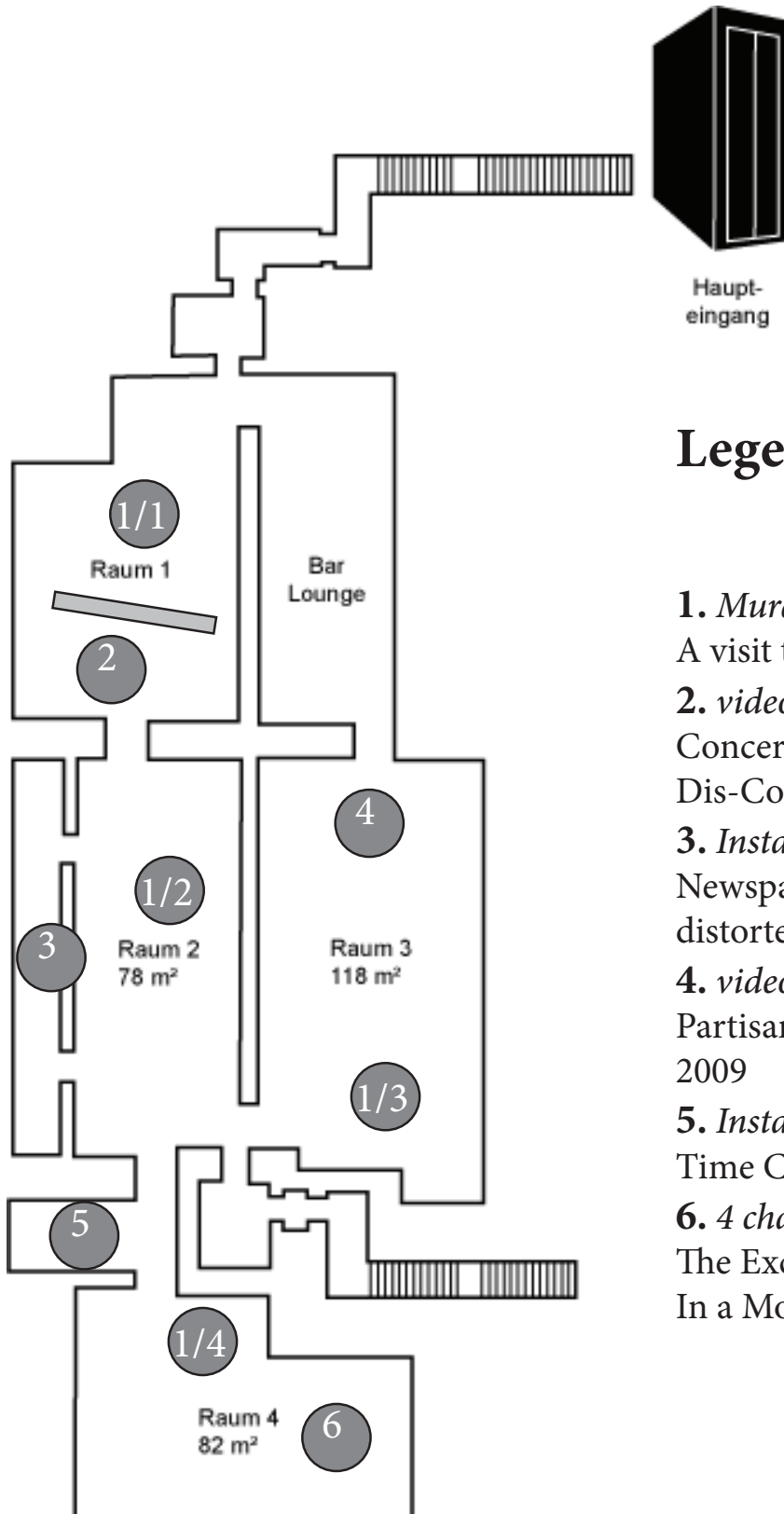


# Chto Delat

## Die Ausgeschlossenen. In einem Moment der Gefahr



### Legend:

#### 1. Murals

A visit to Minotaur

#### 2. video film

Concert: The Baden-Baden Lesson of Dis-Consent, 2011

#### 3. Installation

Newspaper history - Endlessly distorted narcissism

#### 4. video film

Partisan Songspiel. A Belgrade Story, 2009

#### 5. Installation

Time Capsule Installation, 2014

#### 6. 4 chanel video installation

The Excluded.

In a Moment of Danger

# 1.

## A visit to Minotaur

in 4 parts. Graphics on the wooden panels.  
Realised by Nikolay Oleynikov  
(text in collaboration with Oxana  
Timopheeva)

*Fall, 2014. We are in WWII bunker now.  
Fragile truce between Palestine and Israel. War  
between Ukraine and Russia. German Nazi  
Past...  
We are under ground, where it's usually dark.  
We are in bunker, wartime dorm, catacombs,  
underground casemates, in the grave, in  
labyrinth. Who lives in this underground cave,  
who slips here, that we can't see it in the dark?  
Cave, underground is not exclusively a dwelling  
for cadavers, but also spirits, or shadows: like  
Plato's cave, inhabited with shadows of dead  
soldiers, poets, mothers and sisters. But who's  
that, keeping the gate to the 7th hell? It's a weird  
creature, one of three, the soldier, the woman  
and the beast. We call it Minotaur.  
And there are metamorphoses of this Minotaur  
we observe in this darkness. Sometimes trio  
turns solo and we see Theseus, the warrior,  
alone, headless. Sometimes it's a duo: a soldier  
and his bride, who happen to be a sister of his  
enemy. Senseless macabre and violent dance  
strokes the darkness. It is only our collective  
imaginary. Based on reality.*

### Part 1

#### The monstrous cast

### Part 2

#### The registration

### Part 3

#### Time gone mad

### Part 4

#### Cunt hear you

# 2.

## Concert: The Baden-Baden Lesson of Dis-Consent, 2011

A video by Chto Delat

Duration time: 18 min. 16 s.

Script, idea: Olga Egorova (Tsaplya), Dmitry Vilensky

Music: Mikhail Krutik

Director: Tsaplya

Costumes: Natalya Pershina (Gluklya), Nikolay  
Oleynikov

“The Lesson on Dis-Consent“ was recorded in Baden-Baden on October 28, 2011, during the opening of the exhibition Chto Delat at the Staatliche Kunsthalle Baden-Baden. This piece continues the series of musicals (Songspiels) written and produced by Chto Delat and composed by Mikhail Krutik over the past few years.

The occasion for this latest work was the Chto Delat solo show at the Staatliche Kunsthalle Baden-Baden. We could not pass up this opportunity to engage in dialogue with the legacy of Bertolt Brecht, who premiered two works, Mahagonny-Songspiel (1927) and The Baden-Baden Lesson on Consent (1929), at the new German chamber music festival in this same city. We wanted to produce a new piece in direct dialogue and debate with the work of this great master.

The piece is based on a critical reading of a number of texts produced by the anti-psychiatry movement, which emerged in the late sixties and early seventies in the Europe and US, especially those of the well-known Socialist Patients' Collective in Heidelberg. In our performance, a “chorus of patients” that has been invited to appear at the exhibition opening becomes engaged in dialogue with the audience.

It is also noteworthy that Baden-Baden is a city with deep historical ties to Russia, and even today it is frequented by members of the Russian elite, who go there to relax and seek medical treatment. We thought it important to critically reflect this state of affairs: thus, one of the characters in our performance is a “typical” Russian businessman, who argues with the chorus and voices the values of this new class. Our work critiques the modern concept of a healthy lifestyle and discusses how we might radicalize this concept and “turn illness into a weapon.”

### 3.

## **Newspaper history - Endlessly distorted narcissism**

Newspapers pasted on the wall, tiled mirror  
2014

### 4.

## **Partisan Songspiel. A Belgrade Story, 2009**

Duration: 29:15 min

Realised by: Vladan Jeremić, Rena Rädle, Dmitry Vilensky & Olga Egorova (Director); Music by Mikhail Krutik;  
Costume Design: Natalya Pershina (Gluklya); Choreography: Nina Gasteva

The film presents an analysis of a concrete situation: Partisan Songspiel begins with a representation of the political oppression (forced evictions) the government of the city of Belgrade visited on the Roma people inhabiting the settlement of Belleville, on the occasion of the summer Universiade Belgrade 2009. It also addresses a more universal political message about the existence of the oppressors and the oppressed: in this case, the city government, war profiteers and business tycoons versus groups of disadvantaged people – factory workers, NGO/minoritarian activists, disabled war veterans, and ethnic minorities. At the same time the film establishes something that we can call the “horizon of historical consciousness,” which is represented through the choir of “dead partisans” who comment on the political dialogue between the oppressors and the oppressed.

### 5.

## **Time Capsule Installation, 2014**

breaks, cement, photo prints, text

An object made out of breaks which contains a letter - message of the collective which should be revealed to the public at the day of the end of the exhibition

## 6.

# The Excluded In a Moment of Danger

a 4 chanel video installation

In this video installation we are looking for a new language, adequate at least in part to the new situation in politics (and life in general), in which we suddenly find ourselves. When we began to work on this project, the situation in Russia was bad, but we knew what to expect from it and how to act. Now we stand on the threshold of a senseless and despicable war; what remains of public space is disappearing before our eyes; and we have no levers of political influence. The government brazenly declares a state of emergency, and society answers with full support. Meanwhile there are practically no forces capable of even reflecting upon this danger, let alone resisting it. The situation recalls a nightmare in which one's habitual reality begins unraveling at the seams. What we thought impossible yesterday is met with enthusiasm today. What kind of art is possible now? Or is it altogether impossible?

We understand that any clear and complete statement will sound false now. To construct such a statement would require at least an approximate understanding of the logic of what is taking place, but this logic is so absurd that it resists all analysis. And so we have taken a different path. We invited our friends and students (graduates of the School of Engaged Art) to participate in our project and try to describe the situation in which we find ourselves together. At first glance it could seem like we are trying to use collectivity as a powerful tool in the creation of art. But, unfortunately, this is not the case. We used to think that collectivity is necessary in order to be strong, but now we realize it is necessary simply to maintain one's sanity.

The starting point for our film was the fate of Ippolit Myshkin, a militant Russian narodnik and tragic figure of the Russian Revolution. All his undertakings invariably ended in failure, but it was precisely this man's speeches, pronounced while on trial, that changed the consciousness of Russian society. All his life was devoted to a total concatenation of strength and weakness, victory and defeat. He is an ideal Unlucky Hero, and his image is extraordinarily relevant today, when all of us, whatever our personal successes or joys of self-realization, feel like failures. We are dissidents (what in Russian today is called a national-traitor). We are the excluded. We are excluded from this society, in which 80% of the population supports the war. We are excluded from public life. Our voice is heard less and less, excluded and cut off from the chorus of voices as something harmful and unnecessary. But not so long ago everything seemed possible: the Russian protests of 2011-12 and the Ukrainian Maidan of 2013 gave us hope that all together (it was only necessary to rise up!) we could change the situation. We had only begun to rise when life went all to hell.

What can be done with this state of affairs? We must recognize our failure: here it is before us. We lost. But we are prepared to learn from our mistakes. Where were our mistakes? What were they? Where did we go wrong? This film tests these questions in a situation that has shown all our radiant, seemingly proven intellectual constructions to be inoperative. If we can accept the challenge of these questions, then we can hope at some point to find pathways to transform our weakness into strength, our defeat into victory.

# Abspann:

Der Film entstand in Zusammenarbeit mit Absolventen  
der Chto Delat School of Engaged Art

Film Konzept, Schnitt: Vilensky Dmitry & Tsaplya Olga Egorova

Regie: Tsaplya Olga Egorova

Choreographie: Nina Gasteva und Mikhail Ivanov

Durchführung von Szenen mit Stimmen: Mikhail Griboedov und Nikolai Oleynikov

Bühnenbild: Dmitry Vilensky

Kamera: Artyom Ignatov

Kameraassistent: Andrey Nesteruk

Strassenszene: Kamera von Dmitry Vilensky

Ton: Alexander Dudarev

Der Film enthält Texte, die von allen Mitwirkenden geschrieben wurden:

Lilu S. Deil / Jenya Shirjaeva / Olga Shirokostup / Anastasia Vepreva / Lia Guseyn-Zade / Olya Kurachyova  
/ Alexey Markin / Dani Dugum / Tim / Georgy Rafailov / Roman Osminkin / Anya Tereshkina/ Anya Isidis  
/ Marina Maraeva / Ilya Yakovenko / Sonya Akimova

Dieser Film wurde ermöglicht durch die Unterstützung der Secession  
(Vereinigung bildender KünstlerInnen Wiener Secession)  
und Kunstbunker / Forum für zeitgenössische Kunst, Nürnberg

Die internationale Premiere der ersten Version der Videoinstallation wurde von der Fundação Bienal de São Paulo in  
Auftrag gegeben und unterstützt.

Das im Film benutzte visuelle Material kommt aus frei zugänglichen Quellen. Im Falle von ungewollter  
Urheberrechtsverletzung bei einem Bild: Kontakt KOW Galerie, Berlin.

Mit freundlicher Genehmigung der Künstler und KOW Berlin