

## **Feminisms In Russian Art After 2010**

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GAC Politics and Ethics Of Representation

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## Introduction

Recently, (April 19, 2020) the only independent Russian analytics company, the Levada Centre (Levada), organized a public opinion poll called Социальная Дистанция/ Social Distancing<sup>1</sup>. The question proposed by the poll was stated as follows: “In our society there are people whose behavior deviates from generally accepted norms. What in your opinion should be done to these deviants?” The options to from which you could choose were: a) eliminate; b) isolate from the rest of the society; c) help; d) leave alone; e) I am not sure”. The list of the social groups deemed “deviants” by Levada included: homeless people, people with HIV/AIDS, alcoholics, people with serious psychological problems, beggars, addicts, prostitutes, feminists, gays and lesbians, members of sects, extremists and radicals, terrorists, pedophiles, and murderers. (direct-translation of the author’s vocabulary). Not even taking into account that some of the terminology used in the question is offensive, the statement in the proposed question itself is considered unscientific by sociologists<sup>2</sup> not to mention highly inappropriate. I want to focus on the fact that Levada’s question serves to poison the well against these social groups, prior to even proposing solutions. Even though the Levada Center was criticized for the publication, the fact that the question was actually published like it was shows that anti-feminist discourses not only exist but are active in today’s society. This made me think about the discourse in the Russian Art Scene. I could not help but wonder what Russian artists and curators have to say about feminism in art leading up to 2020.

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<sup>1</sup> “Социальная Дистанция,” Социальная дистанция –, April 19, 2020, <https://www.levada.ru/2020/04/20/sotsialnaya-distantsiya-2/>.

<sup>2</sup> Karen Shainyan, “You Tube,” You Tube (blog), April 28, 2020, <https://www.youtube.com/watch?v=PqoPnsavHCQ>

In the contemporary context it is hard to call feminism a homogenous movement. Rather , feminism includes numerous practices and points of view. There are the essentialist, liberal, cultural, socialist, linguistic, Marxist, Freudist feminisms as well as many others.

In this paper I will provide a brief overview of feminist movements and practices in Russian art immediately following the collapse of the Soviet Union. Doing so, will allow me to provide the background information and contextualize contemporary feminisms within Russian art. This paper is not an attempt to encompass all happenings within Russian feminist art for the past 30 years, that would be impossible. It does however serve to aid in the understanding of the contemporary and analyze what is awaiting for us in the near future by looking at our past through a socio-political prism. As a researcher, Olenka Dmytryk says artworks are just one element of a broader anthropological picture, where art and activism intersect, and heteronormative practices and political regimes are resisted<sup>3</sup> (141).

Initially, my idea was to focus on the woman body and how it is presented in contemporary Russian art. However, after analyzing the resources currently available to me, I reconsidered this and have chosen to do an overview feminist discourses in contemporary Russian art in general.

By the end of this paper I am hoping the reader will have the idea of what the Post-Soviet feminist art scene looks like in Russia and how women are re-/represented.

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<sup>3</sup> Olenka Dmytryk, "I'm a Feminist, Therefore...: The Art of Gender and Sexual Dissent in 2010s Ukraine and Russia," *Journal of Soviet and Post-Soviet Studies* 2, no. 1 (2016), <https://spps-jspss.autorenbetreuung.de/files/05-dmytryk.pdf>

## After the Wall

The time surrounding the Soviet Union's break down is usually considered the second wave<sup>4</sup> of Russian feminism. There have been a number of academic works that serve as reviews of Post-Soviet Feminism. Worth noting is the stark differences between the development of the Post-Soviet feminism, and Western feminism. Artist Irina Aktuganova remembers her experience of working with her colleagues from the Western cyber feminist movement VS Matrix<sup>5</sup> by saying *"we were very different from our Australian colleagues and from the Western feminists in general. Our European friends went through Catholic schools and the drill of patriarchal families. Their mother were house wives. Our colleges did not have children. Their feminism had a lot of protest and has been suffered through. We had a different kind of feminism given to us by the Bolsheviks and therefore less appreciated in the Post-Soviet space. But we remember, that behind this feminism there was Kollontai and the gender politics of the first years of the Soviet government, our educated and socially active grandmothers and mothers."* I agree with Aktuganova that the agenda of the Western feminist artists could not be the same. However, I would not idealize the Soviet feminism. Curator Oksana Sarkisyan notices that *"The first specific characteristics of Russian feminist artistic practice were found in its opposition to the*

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<sup>4</sup> The first wave was at the beginning of the XX century and manifested by women fighting for their political rights.

<sup>5</sup> My translation. «Мы были не совсем такими феминистками, как австралийки. Мы вообще отличались от западных феминисток. Наши европейские подруги прошли через жесткую муштру католических школ и патриархальный уклад своих семей. Их матери занимались домашним хозяйством. У наших западных подруг не было детей. Их феминизм был — я бы не сказала «выстрадан», но в нем было очень много мучительного протеста. У нас был другой феминизм, подаренный большевиками и потому мало ценимый в постсоветском обществе. Но мы помнили, что за нами были Коллонтай и гендерная политика первых лет советской власти, образованные и социально активные матери и бабушки.»

Ольга Моисеева, "Афиша Воздух: Киберфеминизм в России: От Техно До Паяльника – Архив," Афиша, 2015, <https://daily.afisha.ru/archive/vozduh/art/kiberfeminizm-v-rossii-ot-tehno-do-payalnika>

*ideological construct of Soviet mythology*<sup>6</sup>. This mythology was about gender “equality” under the Soviet government. Katy Deerpwell, in the volume Гендерная Коллекция Зарубежная Классики (Gender Collection: Foreign Classics)<sup>7</sup>, emphasizes that one of the reasons of difficulties of representation and self-representation in contemporary Russian women art is a myth of the Soviet woman. It is our belief in the widespread respect of women's rights and equality despite the extent of violence and discrimination that still occurs. Deerpwell notices that it holds us like a constant Stockholm Syndrome (8).

After the Soviet Empire collapsed, the desire of women artists to deconstruct these ideas about gender that stemmed from the propaganda machine increased. Women artists were trying to push the limits of the construct of the “Soviet Person” and were constantly looking for their role in the new world. The new context allowed women artists to openly talk about female sexuality, body, lack of representation and social inequality. Additionally, the emergence of new technologies and search for the new language to talk about their feminist agenda pushed the development of cyberfeminism (picture 10)<sup>8</sup>. Similar to the movement of American feminists in the 1970s, some artists were challenging what was considered to be “traditional” women media such as weaving (Вера Хлебникова/Vera Khlebnikova) or clothes making (Фабрика Найденных Одежд/Factory of Found Clothes) (pictures 5 & 6).

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<sup>6</sup>Sarkisyan, in *ŽEN D'ART The History of Gender and Art in Post-Soviet Space*, ed. Natalia Kamenetskaya, Oksana Sarkisyan, Darya Vorobieva (Moscow: Издательская программа Московского музея 2010), 79.

<sup>7</sup> Людмила Бредихина and Katy Deerpwell, eds., *Гендерная Теория и Искусство. Антология: 1970-2000* (Ульяновск: Российская политическая энциклопедия, 2005)

<sup>8</sup> Nadezhda Chernyakevich, “Феминистское Искусство в России в 1990-2010-х: Стратегии Репрезентации. / Feminist Art in Russia in 1990-2000s. Representation Strategies.” (dissertation, 2017), p.39

Artist Tatiana Antoshina remembered, that in 1991 while pursuing her PhD, she was going through art history material and paid attention to the disproportionate number of female body in art<sup>9</sup> in comparison to male. This became the foundation for her project Women's Museum (pictures 3 and 4), where she turned the "canon" upside down and started representing male body for women. One can blame her for essentialism and appropriation, which has long existed in the Western scholarship. However, that it might be connected to the long isolation and we do not know what works the artists had access to.

During this period there was a lack of institutional representation of feminist art, however the strong and growing feminist movement was uniting artists. There have been multiple exhibitions such as Женщина В Искусстве/ Woman in Art (1989), ŽEN: Женщина Как Субъект И Объект В Искусстве/ Woman As Subject And An Object in Art (1990), The Textveiled Art of Leningrad (1990), Работница/Woman Worker 1 and 2 (1990), Женственность И Власть/ Femininity And Power (1991), Русская Феминистка/Russian Feminist (1999), Границы Гендера/Gender Boundaries (1999) and many many others. There have been numerous reading clubs that explored critical literate, feminist clubs, such as Cyberfem club, lectures and conferences which served as platforms for feminists and feminist artists to connect with one another. Feminist magazines such as Мария (Maria) and ИдиомА (Idioma), numerous exhibitions and round tables, new opportunities for self-expression, and the necessity for women to reestablish their position in the new state. Art critic and curator Victor Miziano called it "friendship institutionalization" when during the crisis and rapidly changing times, the lack of official institutions pushed artists to unite and try to build the support structures and systems for themselves.<sup>10</sup>

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<sup>9</sup> I do not know if she had access to Linda Nochlin's work at that point.

<sup>10</sup> Victor Miziano, "Институционализация Дружбы/ Friendship Institutionalization ," Художественный Журнал , no. 28/29 (1999), <http://www.guelman.ru/xz/362/xx28/x2809.htm>

Researcher Nadezhda Chernyakevich, in her work *Феминистское Искусство в России в 1990-2010-х: Стратегии Репрезентации (Feminist Art in Russia in 1990-2000s: Representation Strategies)* (2017) mentions that by 1998 there had been more than 600 women organizations registered. Along with the fruit of capitalism, the flows of Western Critical thought flooded into Russia: scholars and art historians were spreading the works of Julia Kristeva, Jacques Derrida, Toril Moi, Jacques Lacan, Gayatri Chakravorty Spivak, Linda Nochlin, Griselda Pollock, Susan Lacy, Lucy Lippard, Judith Butler and others, throughout the country.

The discourses however, varied: as a curator of many of the exhibitions mentioned above Oksana Sarkisyan mentions in her article *Gender On The Russian Art Scene*<sup>11</sup> “in the Russian gender theory of art, there is still no emphases on or accepted divisions between “feminist art,” “gender-based art” and simply “art by women”....

Artist Maria Chuikova did a series of performances *Читающая домохозяйка/ A Reading House Wife* starting in 1992 where she cooked traditional dishes of the people of the USSR—making a reference that his housewife today is as archaic as the first food prepared by chance and reminiscing about the communal past of the Soviet life.

At the same time, the agenda of the conference *Woman As Subject And An Object in Art* (1990) included such topics as woman under the conditions of patriarchal pressure,

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<sup>11</sup> В российской гендерной теории искусства еще не расставлены акценты и не принято разделение, проводящее границы между феминистским, гендерно ориентированным и самобытно женским искусством.

Sarkisyan, in *ŽEN D’ART The History of Gender and Art in Post-Soviet Space*, ed. Natalia Kamenetskaya, Oksana Sarkisyan, Darya Vorobieva (Moscow: Издательская программа Московского музея 2010), 77.

Unfortunately it was impossible to find when the article was initially published but by the references and discourse, I suspect it was in the 90s.

women and totalitarianism, women's movements and feminism: the history and contemporary status of a social phenomena, woman and the structure of knowledge: semantics, valuations and myth, feminist criticism and the interpretation of cultural discourses<sup>12</sup>. Some of the artists were referring to the Soviet War discourses, such as the group Четвертая высота/Fourth Hight (pictures )<sup>13</sup>, promoting women heroism, however publicly not considering themselves feminists.

### **Institutionalization**

By the 2000s, institutional support and the theoretical base for gender studies became stronger, however the support also came with disadvantages. Nadezhda Chernyakevich highlights the following peculiarity of the art scene in early 2000: institutionalization without critically reviewing the power structures of the institutions, focusing of the artists on their individual projects, racing to be first to the market, attempts to get into the global art context as a way to legitimate Russian art scene<sup>14</sup>. Each of these features was a major constant in the Russian art world at the beginning of the 21st century. An increasing number of gallery spaces became interested in feminist art. Gallery spaces such as «Садовники», «L», «Феникс», «Риджина», «XL-галерея» hosted exhibitions about talking about gender problems and even government institutions as Государственная

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<sup>12</sup> Turkina, Mazin "The Gender Politics Of The Transition Period," in *ŽEN D'ART The History of Gender and Art in Post-Soviet Space*, ed. Natalia Kamenetskaya, Oksana Sarkisyan, Darya Vorobieva (Moscow: Издательская программа Московского музея 2010), 37.

<sup>13</sup> It is a reference to a book by Elena Ilyina, which talks about a young actress to die fighting in WWII.

<sup>14</sup> My translation. "...форсирование процессов институционализации с поправкой на отсутствие институциональной критики, уклон в индивидуальные проекты и рыночную гонку, стремление встроиться в международный художественный контекст как способ легитимировать российскую арт-сцену."

Третьяковская галерея/ The State Tretyakov Gallery, Русский музей/ Russian Museum and others. A special project for the First Moscow Biennale of Contemporary Art at the former Lenin Museum, called Гендерные Волнения/ *Gender Troubles* was held, which was a very brave reflection on the boundaries of gender, and probably the most queer project that an “official” institution has held in Russia.<sup>15</sup>

A big project, ZEN d’ART: The History of Gender and Art in Post-Soviet Space anthology 1989-2009 came out in 2010. This was a very profound and reflective work on Post-Soviet feminist art. However, the authors seemed to use terms interchangeably and with disregard their actual differences—terms such as woman art, gender art, feminist art. Many artists whose works were placed in the catalog did not consider themselves feminists, which could be critiques for construction of woman as the negative Other and by doing that repeating the phallogentric discourse and therefore for reinforcing the hierarchy.<sup>16</sup>

### **The Turning Point and After**

A scholar from the UK, Olenka Dmyryk, titled one of her articles *Feminism in Russia: From “Femme Art” to Feminist Art*. She considered 2011-2012 the turning point of when the “gendered” finally became the “feminist with the emergence of Pussy Riot (picture 12), the Bolotnaya Square Protests<sup>17</sup> and two exhibitions of women social graphics *Feminist Pencil 1 and 2* (2012). This was the first step towards reevaluating feminism was significant

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<sup>15</sup> Referencing Judith Butler. <http://di.mmoma.ru/news?mid=2097&id=789>

<sup>16</sup> Grizelda Pollock, “Vision, Voice and Power: Feminist Art History and Marxism,” in Гендерная Теория и Искусство. Антология: 1970-2000/Gender Theory And Art (Ulianovsk: Российская политическая энциклопедия, 2005), pp. 217-257, p.227)

<sup>17</sup> Protest of 2011-2013 against corrupted and unfair elections in Moscow, also referred as Snow Revolution in media.

because it represented the transition from the focus on problems of body sexuality and gender relations towards the sociopolitical situation and problems in the country.

The years 2012 through 2013 were a very crucial time in Russia. The imprisonment of Pussy Riot showed the position that the government took towards outspoken artists. As the censorship became even stricter, the conflict and separation of the “official” institutional art scene with older women curators and a new generation of feminist artists became even more obvious.

The example of расслоение could be the conflict around the exhibition *Международный женский день. Феминизм: от авангарда до наших дней/ International Women’s Day. Feminism: from Avant Garde To Our Times* which opened in March of 2013. The exhibition took place during the Pussy Riot<sup>18</sup> trial and they were not mentioned at the exhibitions, and according to the artist Victoria Lomasko, the works that were supporting or made mention of Pussy Riot were not selected either. Vladimir Putin’s “regaining” power caused a wave of Neo-traditionalism and conservatism. Olesya Turkina, an art critic, explained the exclusions of works mentioning Pussy Riot: “*Here we can see a radical change of esthetic discourse into political. And a political statement is not enough to enter the art scene.*”<sup>19</sup> Feminist artists who did not see themselves working without referring to social and political context had to separate themselves from the official institutions. This distancing resulted in such open call exhibitions as *Feminist Pencil 1 and 2* (2012), and later *A-Art, F-Feminism* (2015). These projects, criticized others for ignoring the socio-political context and not

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<sup>18</sup> Russian Feminist Art group that got world known for its radical performances.

<sup>19</sup> My translation. “Здесь то и происходит радикальная подмена эстетического дискурса политическим. Однако, политический язык заявления художника не достаточен для того, чтобы войти в сферу искусства.”

Гуськов!С.!Что!случилось!на!выставке!«Международный!женский!день?»!//! Colta.ru.! 09.03.2013.!Электронный!источник![URL! <http://www.colta.ru/articles/art/349>]

addressing the patriarchal and heteronormative societal norms. The curators of the exhibition acknowledged the separation and dispersion of feminist discourses in Russia as well as the instability of the future.

The worse the state's repression became, the more radical social and politically active art moved to the media space and into the streets. Artists turned to street performances and protests, samizdat magazines and human rights protection activities (Picture 13). Artists such as Naden'ka or ШБЕМЫ/Shevemy group followed the path of The Factory Of The Found Clothes and began using different mediums to engage people as a way of protest and education by making textiles with the feminist agenda (Picture 14).

Nadya Plungyan states that the reality of 2012-2015 has left very little space for maneuvers. Artists faced a choice to make one radical statement and lose the stability of their social reality or adjust to the market and join numerous exhibitions that swap feminist for gender or women art and fall back into conservatism.

Political agendas and the conditions of constant repressions from the state became the primary focus over that of esthetics. Art and politics got completely intertwined and performance and art actions became the most "popular" form of self-expression for feminists and feminist artist, which is inseparable. However, is this not what makes the difference between women art and feminist art? Moreover, is there such a thing as an objective esthetic value?

## Conclusion and Further Work

Having looked through and listened to recordings of recent conferences and lectures devoted to the problems of gender and art I was surprised by how many of them were doing reviews of the American movement of the 1970s or translating and reviewing the works that are published in the West. There was a substantial lack of profound scholarly work from Russian scholars about the specifics of Russian gender discourse, simplification and no self-reflection, not to mention one person copying another. A lecture at the conference DOCA (Days Of Contemporary Art, Moscow) with a very promising name “Why Flowers Don’t Grow Through Asphalt” turned out to be based solely on the essay by Linda Nochlin. What worked in the 1990s does not have the same effect in present day. Perhaps we should revise the constant attempt to appropriate Western feminism. At the exhibition International Women’s Day (2013) the works of the American group Guerrilla Girls were presented, however, as I mentioned before the curators did not say a word about Pussy Riot. Why are we so eager to praise the works of our Western colleagues but are terrified to look into our own flaws, face the colonial past, self-reflect and shake off the illusions of stability and equality? I think in that sense such artists as Katrin Nenasheva are headed in the right direction—putting in the middle of their practice, socially oriented performances and actions that get people to talk about our psychological state and reflect within.

Madina Tlostanova in her work *Gender Epistemologies and Eurasian Borderlands* (2010, Russian edition 2009) very accurately identified that even though Gender discourse in Russia has institutionalized the influence of it, in the society is not profound. It is spotted, “pseudo-elitist and intellectually secondary”. This statement was said 10 years ago and I believe it is still accurate today. Getting back to the Levada Center, a recent poll proves that there is still a widespread negative attitude towards feminism in Russia. Recently, a Russian feminist artist and LGBTQ+ activist Yulia Tsvetkova was prosecuted for her works,

which were a protest against the objectification of the female body in Russia. The Russian society split into poles, those who were actively supporting and protecting the artist, and those who believe the word feminist is an offense. Olenka Dmytryk claims that lack of knowledge about feminist theories causes the stigmatization within the society. I believe Russia is familiar with feminist theories from the West but we to learn, as a society, to look into the scary past and present and reflect what feminism means for us, Post-Soviet women, artists and scholars and what we learnt from the legacy of the 90s feminist movement.

Tlostanova suggest looking at it following the logic of cosmology and epistemology of Russian locality as a consequence of its colonially and modernity in different forms. That gives an important direction for further studies. Acknowledging the centralization and colonization of knowledge in capitals (Moscow and St. Petersburg) and complete devastation of the periphery (for lack of better word). This paper was an attempt to structure and analyze what has been going on in the feminist art scene (Moscow centered though) and find my way through the variety of discourses. I acknowledge the descriptive nature of this essay and think it will become a springboard for further analytical work.

Perhaps, in the conditions of authoritarianism quick and radical and simple art activism is all that could be done. The only honest voices are coming from the underground movements and get criticized for a lack of quality and simplification. For my thesis, I am looking to explore the influence of censorship on artists and art production through Queer art in Russia. The development of Feminist art in the Post-Soviet Russia has often been closely connected with the development LGBTQ+ activism. There can be tracked little emerging sucklings of critique of the binary approach, again only underground, among bloggers and scholars online or at rare festivals. I wonder what a Gender Troubles

exhibition would look like in 2020 if we were not pressured or imposed on by the state's conservative values. Following previous recommendations I ordered Richard Meyer's book about censorship of queer art in the US, I hope that book along with doing the comparative analysis of other works about artists and censorship will provide the further perspective for this paper and for my thesis.

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“Слабый Пол/Weak Sex.” [Галерея АЗ. 39 Староконюшенный переулоч](#), Moscow, Russia. 6-14 November 2014.

“Феминистская (Art) Критика/ Feminist Art Criticism.” ЦЭХ. Проспект Независимости, 58, к. 6, Moscow, Russia. 25 November - 5 December 2014

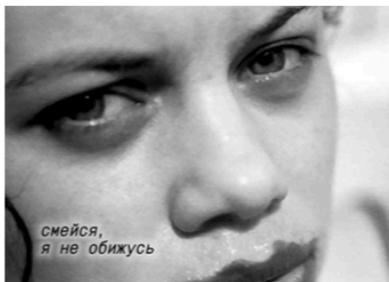
## Picture Bibliography



**PICTURE 1.**  
**GORELOVA, LIUDMILA, “FROM HOW I LOVE SERIES,” PHOTO, 1997, EXHIBITED AT XL GALARY, IN ŽEN D’ART: THE HISTORY OF GENDER AND ART IN POST-SOVIET SPACE 1989-2010, BY NATALIA KAMENETSKAIA, OKSANA SARKISOVA, AND D. A. VOROB’EVA, 200, MOSCOW: MOSCOW MUSEUM OF MODERN ART, 2010**



The text: 1. I am colder than ice-cubes. 2. I can run my own life now. 3. You can laugh, it is not going to upset me.



**PICTURE 2.**  
**ALCHUK, ANNA, “OVEN,” INSTALLATION, 1990, EXHIBITED AT WOMAN WORKER EXHIBITION, IN ŽEN D’ART: THE HISTORY OF GENDER AND ART IN POST-SOVIET SPACE 1989-2010, BY NATALIA KAMENETSKAIA, OKSANA SARKISOVA, AND D. A. VOROB’EVA, 125, MOSCOW: MOSCOW MUSEUM OF MODERN ART, 2010**





**PICTURES 3.**  
**ANTOSHINA, TATIANA, "CARD GAME,"**  
**PHOTOGRAPH, 1996, WOMEN'S MUSEUM**  
**PROJECT, IN ŽEN D'ART: THE HISTORY OF**  
**GENDER AND ART IN POST-SOVIET SPACE**  
**1989-2010, BY NATALIA KAMENETSKAIA,**  
**OKSANA SARKISOVA, AND D. A.**  
**VOROB'eva, 188, MOSCOW: MOSCOW**  
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**PICTURES 4.**  
**ANTOSHINA, TATIANA, "A BOY ON THE BALL,"**  
**PHOTOGRAPH, 1996, WOMEN'S MUSEUM**  
**PROJECT, SOVKOM AUCTION HOUSE, [HTTPS://SOVKOM.RU/AVTOR/AVTOR/A/2461/?](https://sovcom.ru/avtor/avtor/a/2461/?P_F_2_1=2461&P_F_3_1=2461)**  
**P F 2 1=2461&P F 3 1=2461**



**PICTURES 5.**  
**THE FACTORY OF FOUND CLOTHES, "THE**  
**TRIUMPH OF FRAGILITY," STILL FROM A**  
**VIDEO, 1995, IN ŽEN D'ART: THE HISTORY**  
**OF GENDER AND ART IN POST-SOVIET**  
**SPACE 1989-2010, BY NATALIA**  
**KAMENETSKAIA, OKSANA SARKISOVA,**  
**AND D. A. VOROB'eva, 174, MOSCOW:**  
**MOSCOW MUSEUM OF MODERN ART, 2010**



**PICTURES 6.  
THE FACTORY OF FOUND  
CLOTHES, "LENA'S AUNT'S  
DRESSES," PHOTO OF AN OBJECT,  
1995, WOMEN'S MUSEUM  
PROJECT, IN ŽEN D'ART: THE  
HISTORY OF GENDER AND ART IN  
POST-SOVIET SPACE 1989-2010, BY  
NATALIA KAMENETSKAIA, OKSANA  
SARKISOVA, AND D. A.  
VOROB'eva, 173, MOSCOW:  
MOSCOW MUSEUM OF MODERN  
ART, 2010**

Once a girl came to us. She was called Lena Belykh. She was from Elts (a small town near St. Petersburg.)

Lena was a very shy girl. She was silent most of the time. She said, "Give me difficult work." She sewed beads over a huge space. No one could compare with her in patience. After six months it became clear that she was forced to live with an aunt because she could not rent an apartment on her own. And this aunt was very "S&M."

She picked on Lena, tortured her with unfair accusations and military discipline. It became clear that we had to help Lena. We told her

to ask her aunt for a album of photographs from her childhood

and clothing. We then transferred the photographs onto fabric and integrated them with the clothing. When her aunt saw this, she was stunned by what we had done and reluctantly began to look through the photographs and reminisce. Thus, we brought her closer to the

psychoanalysis that she badly needed. And Lena, in turn, began to Once a girl came to us. She was called Lena Belykh. She was from Elts (a small town near St. Petersburg.)

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From The History of Gender and Art  
in Post-Soviet Space, 2010



PICTURES 7 AND 8.

FOURTH HEIGHT GROUP, "FROM THE SERIES *HEROIC COLOR PHOTOGRAPH*", 2005, IN ŽEN D'ART: THE HISTORY OF GENDER AND ART IN POST-SOVIET SPACE 1989-2010, BY NATALIA KAMENETSKAIA, OKSANA SARKISOVA, AND D. A. VOROB'EVA, 146, MOSCOW: MOSCOW MUSEUM OF MODERN ART, 2010



PICTURE 9.

NAKHOVA, IRINA, "BE WITH ME", INTERACTIVE INSTALLATION, 2002, EXHIBITED IN XL-GALLERY, IN ŽEN D'ART: THE HISTORY OF GENDER AND ART IN POST-SOVIET SPACE



**PICTURE 10.**  
**CYBERFEMIN CLUB, PHOTO OF IRINA**  
**AKTUGANOVA AND ALLA MITROFANOVA, 1998,**  
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**ART IN POST-SOVIET SPACE 1989-2010, BY**  
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**PICTURE 11.**  
**VLADISLAV MAMYSHEV-MONROE, C PRINT, 2004, GENDER TROUBLES EXHIBITION, IN ŽEN**  
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PICTURES 12.  
PUSSY RIOT, "PUNK PRAYER," PERFORMANCE, 2012, [HTTPS://WWW.THEATLANTIC.COM/  
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PICTURES 13.  
UNKOWN, "GIVE BIRTH TO MEAT," PERFORMANCE, 2019, [HTTPS://WWW.THE-VILLAGE.RU/  
26 VILLAGE/CITY/NEWS-CITY/342281-FEM-ARMY](https://www.the-village.ru/26_VILLAGE/CITY/NEWS-CITY/342281-FEM-ARMY)



PICTURES 14.  
SCHVEMY, "IT IS NOT AN INVITATION FOR THE RAPE," QUILT, [HTTP://SCHOOLENGAGEDART.ORG/EN/EVENTS/SHVEMY/](http://SCHOOLENGAGEDART.ORG/EN/EVENTS/SHVEMY/)