

Русское искусствознание среди европейских школ: интеллектуальная история и миграция идей



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Государственный институт искусствознания

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За 200 лет своей истории наука об искусстве в России переживала разные этапы и по-разному взаимодействовала с европейским искусствознанием. Сборник, подготовленный по итогам Четвертого международного конгресса имени Д.В. Сарабьянова, отчасти носит ревизионистский характер и призван переосмыслить природу и плоды этого сосуществования, развивавшегося в диапазоне от параллельного движения до опосредованных и прямых взаимных влияний в различные периоды. Глобальная задача систематизации наследия одной из важнейших отечественных гуманитарных дисциплин рассматривается здесь сквозь призму исследования проблемы миграции идей, создававших на протяжении XX века методологическую базу для осмысления истории искусства на евразийском континенте. Специфика и важнейшие достижения отечественного искусствознания анализируются на примерах конкретного взаимодействия различных научных школ: иконографическая школа Н.П. Кондакова и ее роль в становлении византистики и европейской иконологии; русский формализм и Венская школа; русская и европейская социологические школы искусствознания; Пражский лингвистический кружок и его русские участники, Тартуская школа и семиотический подход к исследованиям искусства; вклад русских теоретиков и практиков в создание психоаналитических подходов к искусству; деятельность ГАХН / ГИНХУК / ИНХУК в контексте европейских исследований искусства, школа позднесоветского искусствознания (1960–1980-е) и др.

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Matteo Bertelé

**«EXHIBITION MAKING» AS A COLLECTIVE PRACTICE.
ENRICO CRISPOLTI ON LEV NUSBERG AND THE ARTISTS’
COLLECTIVE «DVIZHENIE»**

Throughout his long career, Italian art historian Enrico Crispolti was active in several overlapping disciplines and contexts, from the educational and academic fields to the exhibitionary practice, prominently as a critic and curator of contemporary art. Within the broad spectrum of his interests and fields of expertise, a peculiar position is occupied by his commitment to promote contemporary artists from the Eastern Bloc. A fellow traveller of the Communist Party of Italy, Crispolti was eager to know more about the contemporary art scene under so-called “actually existing socialism”, starting from its epicentre, the Soviet Union. Back then, the only regular opportunity in Italy to encounter contemporary art from the USSR was represented by its national pavilion at the Venice Biennale, which had reopened to the public only in 1956, after twenty-two years of no-show under Stalin’s rule. On that occasion, the high expectations of Italian critics towards the artistic achievements under State sanctioned socialism were bitterly disappointed. Crispolti himself vehemently dismissed the art on show as a dreary showcase of a nineteenth-century naturalistic academy.¹ In the following years, under the impulse of the cultural Thaw, the Soviet pavilion in Venice progressively hosted innovative exhibitions, culminating in 1962 with a group show of young painters, the champions of institutional reforms and tenets of the so-called “severe style”. Unaware of such innovations, Crispolti could not discern the multiple voices and individual contributions within the exhibition, and eventually iterated his judgement of the pavilion as a showcase of “visual solutions bearing an illusionistic-mimetic character essentially borrowed <...> from the repertoire of late 19th-century West-European realism”.²

Now the horizon of expectation was dictated by the much-anticipated destalinization of Soviet culture which had already affected several arts, from literature to cinema and music. A buzzword within Western leftist intelligentsia since the early Sixties, destalinization was now accordingly to be applied to the

¹ E. Crispolti, “Venezia 1956: i padiglioni stranieri”, *Nuova repubblica*, vol. IV, n. 42, 28 October 1956, p. 7.

² E. Crispolti, “Disporci a un dialogo. Contro gli stalinismi altrui e nostri”, in *Destalinizzare la pittura dei paesi socialisti*, *L’Europa Letteraria*, vol. III, n. 17, October 1962, pp. 135–139, here p. 135.

Italian artistic debate. An example thereof is provided by a monographic issue of the cultural magazine «L'Europa letteraria» printed in October 1962 under the title *Destalinizing the painting of the socialist countries*. In his contribution *Opening a Dialogue. Against others' and our forms of Stalinism*, Crispolti acknowledged the need to approach Soviet contemporary art from an unbiased perspective, devoid of any ideological instrumentalization.¹ In his opinion, Stalinism was to be found also within Italian cultural circles as a “conformist formalism” induced by any form of “political dirigisme imposed in the field of free creative initiative”, be it by the State, like Socialist realism in the USSR, or by the market, such as abstract and informal tendencies in Italy.

Crispolti's mission in charting realities out of the accustomed art geography and history informed his exhibitionary practice. With the exhibition series *Alternative attuali* (Current Alternatives), held from 1962 to 1968 in L'Aquila, Crispolti launched the format of the “essay exhibition”, in response to the “award exhibition”, traditionally organized to showcase and reward the allegedly “best of” the contemporary art scene.² Rather than imposing a hierarchic structure, *Alternative attuali* aimed at positioning the invited artists in a dialogic interplay, opening up to new associations and drawing common trends throughout contemporary artists with different national backgrounds. As the title suggested, the main purpose of *Alternative attuali* consisted in shedding light on little-known artists and innovative alternatives to mainstream trends, such as *art informel*, which by then, in his opinion, had lost its driving force and was turning into a petrified mannerism.³

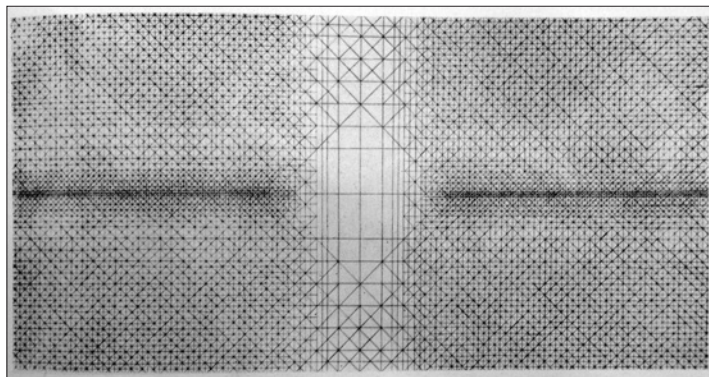
The second edition of *Alternative attuali* stands for the debut of contemporary unofficial Soviet art in Italy.⁴ The artists on show included Anatolii Brusilovskii, Vladimir Iankilevskii, Il'ia Kabakov, Ernst Neizvestnii, Iulii Sobolev, Julo Sooster and Boris Zhutovskii. Most of them were about to enter the Artists' Union of the USSR as children's book illustrators and to work closely together in Moscow, notably around Sretenskii Boulevard, even though they never formed a school nor shared a common manifesto. Together with them, Crispolti exhibited the works of three members of the kinetic group *Dvizhenie* (Movement): Francisco Infante-Arana, Iurii Lopakov and Lev Nusberg (Fig. 1). Founded in 1962 in Moscow by Nusberg, the Movement group was composed of a variable number of members who mostly worked in the official sphere as exhibition and stage designers. It is noteworthy that none of the ten Soviet exhibitors officially worked as visual artists nor belonged to the elder generation of non-conformist outsiders who, under the impulse of the first art shows of gesture painting

¹ E. Crispolti, “Disporci a un dialogo...”

² E. Crispolti, *Come studiare l'arte contemporanea*, Roma: Donzelli, 2005, p. 191; L.P. Nicoletti, “L'Aquila 1962. 'Alternative Attuali' e l'idea di 'mostra-saggio'”, *Ricerche di s/confini*, vol. VI, n. 1, 2015, pp. 105–119.

³ On this subject, see the collection of essays Enrico Crispolti, *Ricerche dopo l'informale*, Roma: Officina, 1968.

⁴ “Alternative attuali 2. Pittura – scultura – grafica”, in *Alternative attuali 2*, ed. E. Crispolti, exh. cat. (L'Aquila, Castello Spagnolo, 7 August – 30 September 1965), Milano: Lerici Editore, 1965.



Lev Nusberg
Kinetic show. 1963
 Drawing
 Collection Dušan
 Konečný

promoted in the Soviet Union in the wake of the cultural détente, began to practice imported techniques such as tachisme and dripping.

All Soviet exhibits on show in L'Aquila were loans from the Dušan Konečný collection. A Russophile art critic, Konečný was a key figure in circulating young Soviet art abroad, starting from his homeland Czechoslovakia, where the Movement group had its first international solo-show with the exhibition *Moscow Kinetic Art* held in the early summer in 1965 in the Gallery on Charles Square in Prague.¹ Crispolti could profit from the relatively good cultural ties established between Rome and Prague, being the latter a spot for East-West diplomatic encounters and an outpost for young and innovative art produced in Socialist Europe. Later, at the height of Prague Spring, Crispolti was able to exhibit works of several Czech and Slovak artists in the framework of the third and last exhibition of *Alternative attuali*, held in 1968 in L'Aquila.²

In 1965, in accordance with the format of his “essay exhibition”, Crispolti structured both the group show and the catalogue in thematic chapters which enabled him to classify artists upon common narrative plots and crosscutting readings (Fig. 2). The chapter *Futuristic hypothesis* featured, alongside *Dvizhenie*, affiliates of kinetic and programmed art, while ignoring members of established collectives such as German *Zero* and Italian groups *T* and *N*. Crispolti valued *Dvizhenie* for disregarding, unlike their Western peers, any “grammatical pedantry” and “scholastic repetition of the original experiments carried out in the Thirties”.³ In a later article, he sought to position *Dvizhenie* within an international context extended to overseas trends, including American Op Art, which in the same year was celebrated in the group show *The Responsive Eye* organized at the Museum of Modern Art in New York (but also at the third exhibition of the *New Tendencies* series held in Zagreb).⁴ In Crispolti's

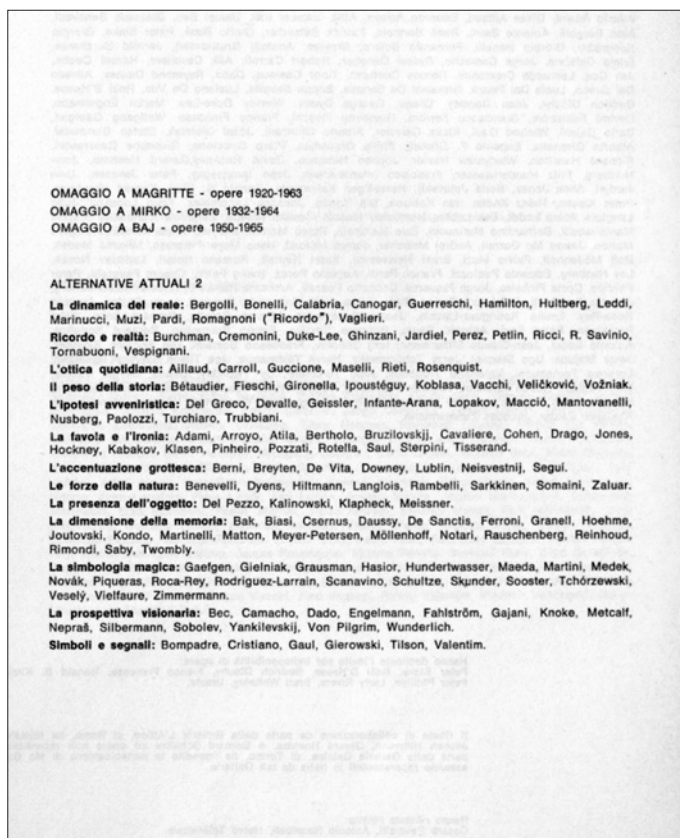
¹ *Moskevské kinetické umění*, exh. cat. (Prague, Galerie na Karlové Náměstí, 11 June – 9 July 1965).

² See *Alternative attuali 3*, ed. E. Crispolti, exh. cat. (L'Aquila, Castello Spagnolo, July – September 1968), Firenze: Centro Di, 1968.

³ E. Crispolti, “L'ipotesi avveniristica”, in *Alternative attuali 2*.

⁴ E. Crispolti, “I primi documenti sull'attuale avanguardia pittorica e plastica nell'URSS”, *Marcatré*, n. 19, 20, 21, 22, April 1966, pp. 418–421, here p. 421.

The sections
of the exhibition
Alternative attuali 2
L'Aquila, Castello
Spagnolo, 7 August –
30 September 1965

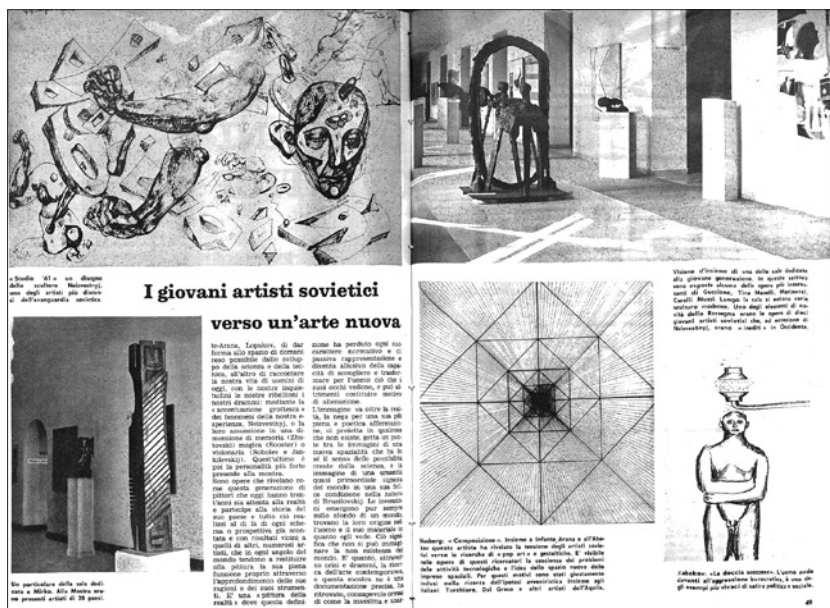


words, Western kinetic artists strove to mesmerize the public by means of serial reproduction and optical devices, while their Soviet counterparts aspired to social purposes by transferring their radical ideas and visionary projects into experimental architecture and urban planning for the cities of the future. He opposed *Dvizhenie*'s utopian approach to the Western ongoing process of commodification of the arts, where artists merely conformed to existing technical solutions addressed at mass consumers. He credited originality and autonomy to *Dvizhenie*, whose members could compete with coeval artists from what he dubbed the "so-called Western world", hence questioning relations of power produced by geo-political boundaries and ideological categories.¹

Following the gradual disclosure of primary sources and opening of museum vaults in the Soviet Union, Western art historians began to show an increasing interest in the Russian and early Soviet avant-garde, which for decades had been removed from public display. Camilla Gray's pioneering reference book *The Great Experiment. Russian Art (1863–1922)* was soon translated into the main West-European languages, including Italian, just two years after its

¹ E. Crispolti, "I primi documenti sull'attuale avanguardia pittorica e plastica nell'URSS", p. 421.

publication.¹ In the wake of such interest, «Rassegna sovietica», the cultural magazine printed by the Italian Association for cultural ties with the USSR, released a special issue entirely devoted to a collection of texts and memories written by early affiliates of the Russian avant-garde. As a launching event, the Roman branch of the Italy – URSS Society hosted the round table *Russian avant-gardes and contemporary art* attended by influential Communist art historians such as Giulio Carlo Argan, Mario de Micheli and Antonello Trombadori, all particularly interested in the socio-political overtones of the Russian and early Soviet avant-garde.² Among the participants was also younger Enrico Crispolti, who avoided to automatically inscribe contemporary Soviet artists within the tradition of a newly branded pre-Stalinist Russian modernism.



Elio Mercuri,
*Alla mostra dell'Aquila
le esperienze dei giovani
sovietici*
«Realtà sovietica»,
October 1965,
pp. 48–49
On the left, below,
Nusberg's *Composition*
(exhibited
as *The Symbol*
of a Common Idea,
drawing, Collection
Dušan Konečný)

Crispolti's framing of *Dvizhenie* echoed in the critical response of *Alternative attuali 2*, even if mostly limited to the Italian communist press. «Realtà sovietica», the monthly cultural magazine issued by the Italy – USSR Society, avoided any affiliation to the historical Russian avant-garde while positioning *Dvizhenie*'s work within Soviet contemporary space culture but also with reference to Western trends, such as “Pop Art and Gestalt art”³ (Fig. 3). «Rinascita», the political and cultural magazine founded in 1944 by Palmiro

¹ C. Gray, *The Great Experiment. Russian Art (1863–1922)*, London: Thames & Hudson, 1962 (Italian translation: *Pionieri dell'arte in Russia (1863–1922)*, Milano: Il saggiatore, 1964).

² See “Tavola rotonda a Italia – URSS. Avanguardie russe e arte contemporanea”, *L'Unità*, 29 January 1965.

³ E. Mercuri, “Alla mostra dell'Aquila le esperienze dei giovani sovietici”, *Realtà sovietica*, October 1965, pp. 46–51.

Antonio Del Guercio,
Mostra aquilana:
pittori socialisti,
«Rinascita», n. 41, 16
October 1965, p. 27

Uno sguardo su una situazione in movimento

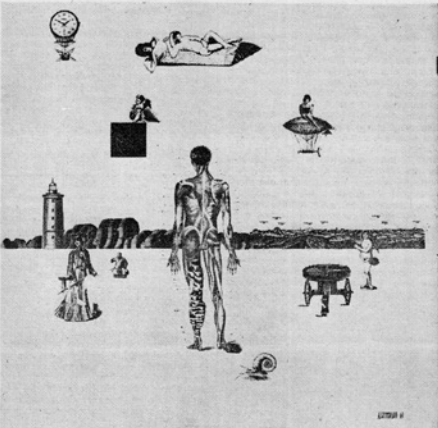
Mostra aquilana: pittori socialisti

I fili della tradizione si vanno riannodando e si innervano sulle ricerche attuali

Per la presenza di dieci giovani sovietici (Infante-Arena, Lapakov, Nusberg, Brusilovski, Kabakov, Neisvestny, Jutovski, Sosor, Yanakievsky, Sobolev) inediti in Occidente (ad eccezione d'una recente mostra inglese di Neisvestny), sei cecoslovacchi (Koblasa, Vozniak, Medek, Novak, Vesely, Nepesna), un ungherese (Csornus), quattro polacchi (Giechinski, Hassor, Tchorzewski, Gierowski), la rassegna aquilana consente una certa prosecuzione del discorso (ancora discontinuo e parziale) sulle nuove ricerche artistiche nei paesi socialisti: le ricerche, dico, che sino ad oggi non sono state esibite — ad esempio — nei padiglioni nazionali di questi paesi alla Biennale di Venezia, se non sporadicamente (e solo da parte ungherese, cecoslovacca e polacca). È evidente che il gruppo d'artisti qui presenti non ha un valore di esemplificazione organica del grosso argomento che essi pur introducono nella rassegna; ma resta una presenza notevole, che stranamente la maggior parte della critica ha trascurato. Bisogna dire innanzitutto che c'è una differenza notevole nella possibilità nostra di valutare il grado di rappresentatività dei dieci giovani sovietici e il grado di rappresentatività degli artisti degli altri paesi socialisti. Si comincia a saperne abbastanza, sulle nuove vicende artistiche polacche, cecoslovacche e ungheresi negli ultimi dieci anni, per poter affermare che, in questi casi, siamo di fronte ad esempi indicativi delle correnti di fondo. La linea visionaria (che ha forti surrealistiche, ma anche radici più antiche in tutta la cosiddetta arte fantastica tra la disgregazione del mondo medievale e il Rinascimento) sappiamo com'essa si ponga tra le più fertili (e in ogni caso tipiche) linee di sviluppo dell'arte in Cecoslovacchia; e si vedano qui Medek, Vozniak, Novak, Vesely; mentre negli scultori Koblasa e Nepesna possiamo riconoscere — variamente svolto — un elemento etnologico, pur esso filtrato da sensi surreali, che sappiamo attivo non solo tra Boemi e Slovacchi ma in tutta l'area slava. Così, nei polacchi riconosciamo qui — nel segno febbrile e prezioso dello straordinario Giechinski, nell'allucinato felicismo di Hassor, nel fervido sermo di natura di Tchorzewski — esempi persuasivi del peso avuto dal surrealismo da una parte e, dall'altra, da certa pittura informale (assunta a volte come ultimo naturalismo, in un modo non dissi-

mile da alcune diramazioni italiane dell'informale) sugli sviluppi artistici in Polonia; mentre in Gierowski è chiara la traccia della linea di ricerca visuale già presente in Polonia sin dall'avanguardia storica con l'attività di Malevich nel paese, o con fenomeni come l'asimmetria. Un discorso analogo potrebbe essere fatto per l'ungherese Csornus, nel quale (come in diversi altri artisti d'Europa orientale) la linea surreale, appiattita al tema degli oggetti pulviscolari nello spazio e come brulicanti nel loro disfarsi, trova un nuovo esempio (vorrei dire, per inciso, che molto spesso si trova in Europa orientale una forte consonanza con un pittore americano come Albright).

Nel caso dei sovietici, invece, lo stato dell'informazione è così depresso (e fortunoso, e casuale) che riesce difficile dire, ad esempio, in che misura le direzioni del loro lavoro riflettano le ricerche sulle quali con maggiore insistenza batte oggi la ricerca nuova dei giovani. A stare alle indicazioni ricevute da artisti e critici polacchi (i quali, unanimi, sottolineano il fervore notevolissimo dei giovani sovietici, e prevedono nei prossimi anni una situazione artistica sovietica di prima importanza), sembrerebbe di sì. Ad ogni



Un'opera del pittore sovietico Brusilovski esposta all'Aquila

Togliatti, followed the line (Fig. 4). In an article devoted to the exhibitors from Socialist Europe, militant art critic Antonio Del Guercio highlighted the continuity of *Dvizhenie* with historical constructivism yet added: "Their discourse on geometric-mechanical forms is grafted onto a symbolist-iconic trunk, which tends to provide formal abstraction with an allegorical value".¹ Serial abstraction practiced by the Soviet kinetic artists was hence to be meant not as a revitalized practice from the past, but rather as down-to-earth language endowed with lyrical tones.

At the same time Crispolti refused to frame the Soviet artists on show as opponents of State-sanctioned culture. He even regarded as possible a group show to be held soon in the Soviet pavilion with the participation of unofficial artists, including some of the exhibitors he had first shown in L'Aquila.²

¹ A. Del Guercio, "Mostra aquilana: pittori socialisti", *Rinascita*, n. 41, 16 October 1965, pp. 27–28, here p. 27.

² E. Crispolti, *I primi documenti*, p. 421.

This belief was rooted in a general outer perception of the Soviet art world as a whole: differences from socialist realism were indeed acknowledged, but more in terms of generational clash rather than ideological or aesthetical confrontation. This approach was reflected in the first exhibitions of contemporary non-aligned Soviet artists organized in Italy in the Sixties, which presented them as “young” or “new”, rather than “anti”, “unofficial”, or even “dissident”, as it will be the case in the following decade.¹ Moreover, Crispolti opposed the ongoing campaign of victimization of Soviet artists launched by the Italian conservative press after the notorious case of the Manege exhibition, held in Moscow in late 1962.² He rejected any political instrumentalization of the episode as an argument for anti-Soviet, hence anti-communist, campaigns. On the contrary, he acknowledged that the Manege affair represented nothing new in art history nor specific to the Soviet context. In a later interview, he recalled: “The avant-garde has historically always been marginalized. Avant-gardists are repelled, and it is safe to say that they are persecuted, but this is the case always and everywhere”.³

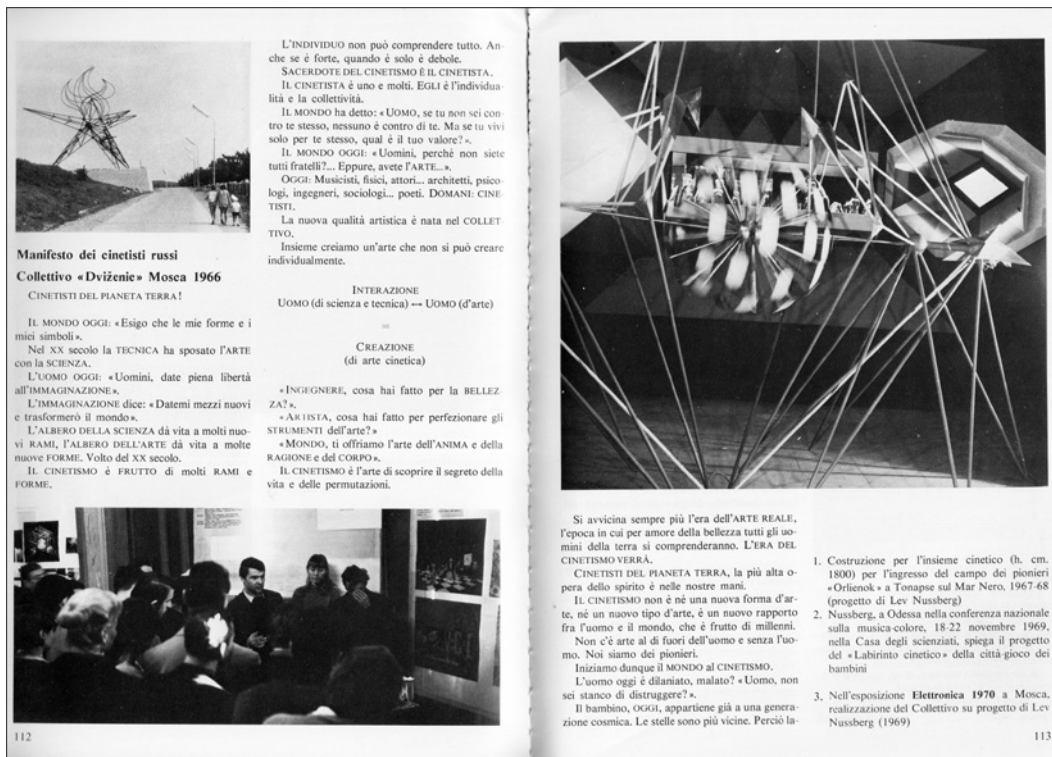
It's likely that through Crispolti's mediation, Nusberg had in 1966 his first text published in Italian in the art journal «Marcatré», where the art critic acted as a member of the editorial board and author of several articles and reviews. In *Some thoughts of mine*, Nusberg illustrated fundamentals of *Dvizhenie* such as MOVEMENT and SYMMETRY, always rendered in capital letters.⁴ The fluid transition from the first-person singular to the first plural was a recurrent practice in Nusberg's published and unpublished texts, where he generally spoke on behalf of the whole artists' group, even if generally conveying his personal views. This habit, regularly condemned by the other members of *Dvizhenie*, raised relevant issues about egalitarianism and authorship, but eventually proved to be functional to the reception of their art in Western-Europe, on the background of socially engaged art criticism of the late Sixties.

¹ Examples thereof include the group show organized by Angelica Savinio, daughter of artist Alberto Savinio and niece of Giorgio De Chirico: *Quindici giovani pittori moscoviti* (Rome, Galleria Il Segno, June 1967), and later held in Cremona (*Giovani artisti di Mosca*, Gruppo d'arte Renzo Botti, October 1967) and Trieste (*Quindici giovani pittori moscoviti*, Azienda autonoma di soggiorno e turismo della Riviera di Duino – Aurisina – Sistiana, 8 June – 7 July 1968). See also Nuova scuola di Mosca. 100 opere di artisti non ufficiali (Florence, Galleria Pananti, 4–16 January 1969) and *Nuove correnti a Mosca. Rassegna di 58 artisti della giovane avanguardia* (Lugano, Museo Belle Arti, 11 September – 1 November 1970).

² P. Pardo, “Hanno ragione o torto gli astrattisti moscoviti?”, *Paese sera*, 8 December 1962; R. Uboldi, “Liberi per quattro ore contro il parere di Krusciov”, *Il Giorno*, 12 December 1962; “Condanna dell'arte astratta in una riunione a Mosca. Pentito un gruppo d'avanguardia”, *Corriere della sera*, 30 December 1962; V. Roberti, “Condannati alla solitudine gli artisti russi indisciplinati”, *Corriere della sera*, 12 April 1963; V. Roberti, “Soltanto il realismo socialista può salvare gli artisti sovietici”, *Corriere della sera*, 11 April 1963.

³ Enrico Crispolti in Maria-Kristiina Soomre, “Biennale del dissenso '77. Interview with Enrico Crispolti,” in *Archives in Translation. Biennial of Dissent '77*, exh. cat. (Tallinn, Kumu Art Museum, 14 September – 11 November 2007), Tallinn: KUMU, 2007, pp. 11–14, here p. 12.

⁴ L. Nusberg, “Alcune mie riflessioni”, *Marcatré*, n. 23/25, 1966, pp. 205–208.



*Manifesto
 of the Russian
 Kineticists, Dvizhenie,
 Moscow 1966*
 From: *La nuova arte
 sovietica. Una prospettiva non
 ufficiale*, eds. Enrico
 Crispolti, Gabriella
 Moncada, Marsilio,
 Venezia 1977,
 pp. 112–113

Communication between Crispolti and Nusberg occurred in both directions, mostly relying on third parties. Those included Russian emigré artist Mikhail Koulakov, who in 1976 had settled down in Rome with his Italian wife, Marianna Molla, and ever since was in regular contact with Crispolti; and Konečny, who informed Nusberg about Crispolti's ongoing curatorial projects, including his appointment in 1976 as Director of the Visual Arts Programme at the Venice Biennale.¹ Among the activities carried out in Venice during his mandate, the most significant was the art show *La nuova arte sovietica. Una prospettiva non ufficiale* (The New Soviet Art. An Unofficial Perspective), held in late 1977 in the framework of the controversial Biennale del dissenso culturale (*Biennial of Cultural Dissent*) promoted by Biennale President Vittorio Ripa di Meana. In accordance with his “essay exhibition”, Crispolti divided the exhibitors into seven groups and accordingly structured the catalogue into seven chapters. The section about kinetic art was de facto entirely devoted to a retrospective show of the Movement group² (Fig. 5, 6).

¹ Lev Nusberg to Enrico Crispolti, Paris, 12 April 1977, Archive Enrico Crispolti, Rome, Serie arte russa contemporanea, busta A–G.

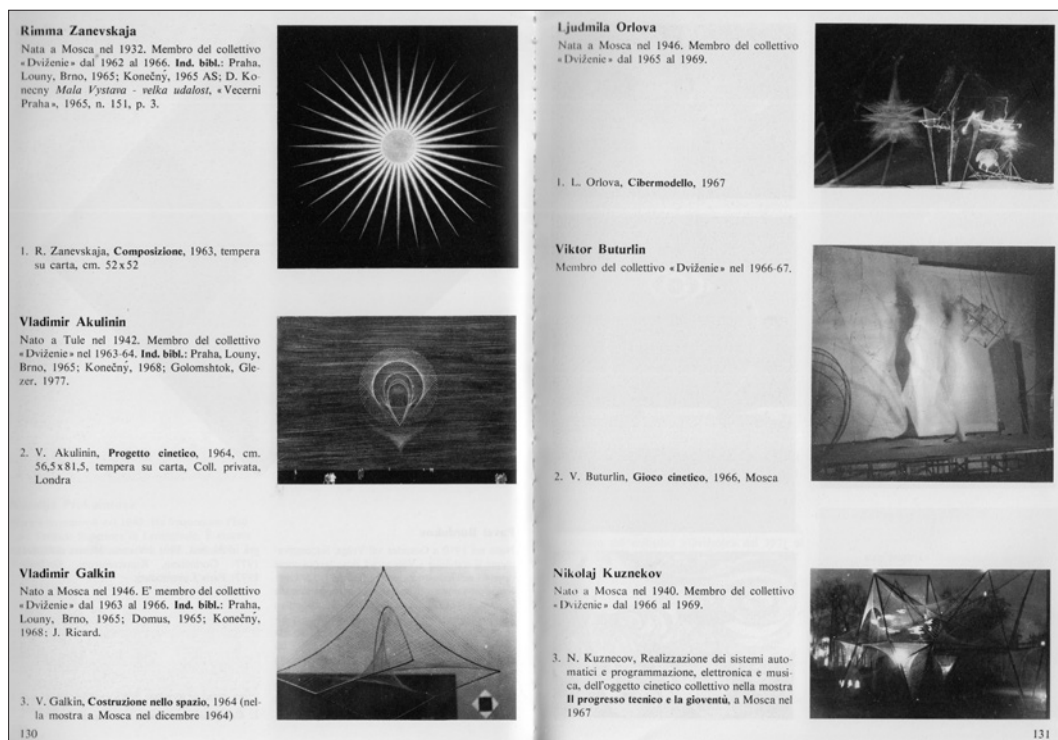
² See “Cinetismo. Collettivo ‘Dvizhenie’ (1962–1976, Mosca)”, in *La nuova arte sovietica. Una prospettiva non ufficiale*, eds. Enrico Crispolti, Gabriella Moncada, exh. cat. (Venice, La Biennale di Venezia – Palazzetto dello Sport, 15 November – 15 December 1977), Marsilio, Venezia 1977, pp. 103–106.



The assumption that kinetic art was exclusively represented in the USSR by *Dvizhenie* – or by what was left of it after Nusberg had definitively emigrated in 1976 – generated some disgruntlement. This, also considered that Crispolti, following Nusberg's suggestions, included former members of the group such as Francisco Infante and Viacheslav Kolehuk, who in the Sixties had already abandoned the collective to work independently.¹ Crispolti, however, intended precisely to show the collaborative nature of the group, where the individual contributions – presented in the catalogue with short biographies (Fig. 7) – finally merged into the overall oeuvre of *Dvizhenie*. The emphasis on collectivism, however, did not match with the exhibition, where only eight works out of more than one hundred – all from Nusberg's collection – were credited to the group, while the remaining exhibits consisted of forty works by fifteen different members and sixty works (all sketches on paper) by Nusberg alone (Fig. 8). The second curator of the exhibition, Gabriella Moncada, a scholar of Russian studies, devoted her catalogue contribution to artists that she considered more in line with international coeval tendencies. Among them, Nusberg was set in continuity with a Russian tradition of a

Kinetic games and performances, 1962–1978
From: *La nuova arte sovietica. Una prospettiva non ufficiale*, eds. Enrico Crispolti, Gabriella Moncada, Marsilio, Venezia 1977, pp. 116–117

¹ For an account of the “shared interests and rival histories” within the Movement group see J. Sharp, “The Personal Visions and Public Spaces of the Movement Group (*Dvizhenie*)”, in *Cold War Modern Design (1945–1970)*, eds. D. Crowley, J. Pavitt, exh. cat. (London, Victoria and Albert Museum, 25 September 2008 – 11 January 2009), London: V&A Publishing, 2008, pp. 233–241.



Short biographies and work descriptions of "Dvizhenie" members
From: *La nuova arte sovietica. Una prospettiva non ufficiale*, eds. Enrico Crispolti, Gabriella Moncada, Marsilio, Venezia 1977, pp. 130-131

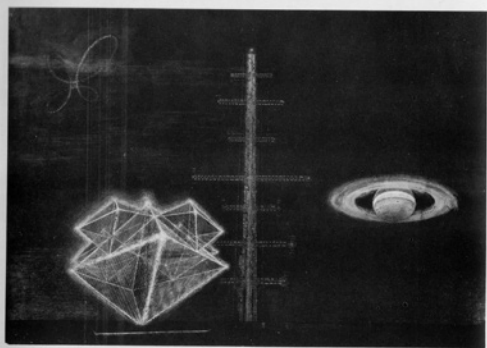
synthesis of the arts, predicated in the late 19th century by artist Mikhail Vrubel and composer Aleksandr Skriabin.¹ In her words, their synesthetic aspirations found a proper incarnation in Nusberg's ongoing projects such as the Artificial Bio-Kinetic Environment (IBKS in Russian), that he conceptually developed in different stages and versions.²

The inclusion of Nusberg in a show devoted to unofficial artists provoked widespread protests, starting from the conspicuous community of Russian *émigrés* in Paris. Poet and art collector Aleksandr Glezer, the founder of the *Musée d'art russe en exil* in Montgeron, just outside the French capital, vehemently protested against the inclusion of Nusberg in an exhibition intended to promote dissident art movements.³ Art critic Franco Miele, a frequent guest of the Soviet Union, acquainted with several underground artists, declared the involvement of *Dvizhenie* an unforgivable mistake,

¹ G. Moncada, "Note su Nussberg, Jankilevskij, Kabakov, Melamid e Komar, Rimma e Valerij Gerlovin", in *La nuova arte sovietica*. pp. 39-42, here pp. 39-40.

² L. Nusberg, "Un Ambiente Artificiale Bionico-Cinetico (IBKS)", in *La nuova arte sovietica*, pp. 135-137. The published text is a shortened version of a typed manuscript from 1977, now in the Archives of the Venice Biennale (Archivio Storico delle Arti Contemporanee, La Biennale di Venezia, Fondo storico, Serie Arti visive, 275, Nusberg).

³ See C. Kemp-Welch, *Networking the Bloc. Experimental Art in Eastern Europe (1965-1981)*, London; Cambridge MA: The MIT Press, 2019, pp. 388-389.



Lev Nussberg

Nato a Tascenta nel 1937. Si è diplomato all'Istituto di Belle Arti di Mosca nel 1958. Ha lavorato in uno studio cinematografico e in varie case editrici. È il fondatore, l'organizzatore e il teorico principale del gruppo di artisti cinetici «Dvizhenie» (Movimento). Emigrato nel 1976, vive attualmente a Parigi. *Mostre collettive*: 1963, Mosca, Casa centrale degli architetti; 1964: Mosca, Club di via Marijinskaya; 1965: Leningrado; 1965: Praha, Louny, Brno; 1965: L'Aquila; 1965: Praha, Vito; 1966: Mosca EC; 1966: Mosca CB; 1966: Zagreb, *Nuove tendenze*; 1966: Heidelberg, München; 1966: Leningrado, Casa della cultura; 1966: Leningrado, decorazioni e strutture cinetiche all'aperto; 1966-67: Mosca, Unione degli artisti di Mosca, *Settima mostra di giovani artisti moscoviti*; 1967: Kazan, Università di Kazan, *Primo seminario cinetico studentesco*; 1967: Mosca, creazione di un complesso cinetico chiamato *Galassia*; 1967: Leningrado, costruzione di un modello cinetico, il *Cibernetatru*; 1968: Kassel, Documenta; 1969: Kazan, Università di Kazan, *Secondo seminario cinetico studentesco*; 1969:

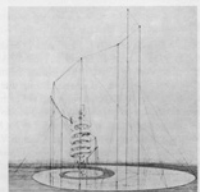
Nuremberg; 1969: Firenze; 1969: Bern, *Piani e progetti nel mondo dell'arte*; 1969: Odessa, *Terza conferenza sovietica sui problemi di sintesi di «colore, musica e luce»*; 1970: Londra, *Exposizione internazionale di arte cinetica*; 1974: Krefeld, Museo Hans Lange, *Gruppo «Movimento»*, Mosca 1962-72; 1976: Paris Congrès; 1977: London. *Ind. bibl.*: Konečný, 1964 D; L. Nussberg, *Programma*, «Domov», 1964, n. 4; Konečný, 1965 AS; Praha, Louny, Brno, 1965; L'Aquila, 1965; Mercuri, 1965; D. Konečný, *Pozoruhodný experiment*, «Svet sovětu», n. 28, 1965; D. Konečný, *Výstava mladého moskevského kinetického umění v Moskvě*, «Literární noviny», n. 7, 1965; P. Spielmann, *Mladí moskevští výtvarníci*, «Plamen», n. 5, 1965; J. Padra, *Zeme neznámá II*, «Kultúrni tvorba», n. 45, 1965, p. 16; Domus, 1965; L. Nussberg, (Impressioni dal proprio passato), «Acta Scaenographica», Praha, 1965-66; *Nuove Tendenze*, Zagreb, 1966; L. Nussberg, *Alcune mie fantasticherie*, «Marcatré», n. 23-25, Milano, 1966; L. Nussberg, (Avanti verso la percezione del mondo), «Integrazion», n. 7-8, 1966;

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Crispolti, 1966 gen. feb.; Crispolti, 1966 ag.; L. Nussberg, (Il ramo del cinetismo), «Acta Scaenographica», n. 4/VIII, Praha, 1966-67; J. Ajchenvald, *Zrelilše poka bezyinjonnoje*, «Teatr», n. 1, 1967; L. Nussberg, *What is Kinetism?*, «Form», n. 4, Oxford, 1967; I. Padra, *Nussberg: Lumière et mouvement*, «Opus International», n. 4, Paris, dicembre 1967; L. Nussberg, *Le manifeste des cinéistes russes*, «Opus International», n. 4, Paris, dicembre 1967; Konečný, 1968; Crispolti, 1968; L. Nussberg, *Cyberthéâtre*, «Opus International», n. 8, Paris, ottobre 1968; L. Nussberg, «Domus», n. 492, novembre 1970; P. Restany, *L'umanesimo tecnologico in URSS: Lev Nussberg e il gruppo «Dvizhenie»*, «Domus», n. 524, luglio 1973; L. Nussberg, (Frammenti cinetici sull'Elettro-70), «Interscena», n. 1/III, Praha, marzo 1973; Paris Congrès, 1976; Golomshok, Giezer, 1977; Dodge, Hilton, 1977; J. Ricard.



1. Progetto cinetico, 1962 c., tempera su carta
2. Struttura, 1961-62
3/4. Progetto del Museo dello sviluppo della civiltà umana, 1969



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given the precedents of most of its members as “collaborators of the ‘regime’”.¹

Crispolti was well-aware of the problematic, yet versatile and challenging, nature of Nusberg’s work. A few months before the opening of the exhibition in Venice, Nusberg had sent to Crispolti a selection of visual works and written texts documenting *Dvizhenie*’s oeuvre. The attached letter reads: “Hereby I am sending 10 colour slides (reproductions of my works and a few frames of our collective realizations, held both officially and unofficially)”.² Many of them feature the public installations and street decorations designed by the group in Leningrad in 1967 for the celebrations of the 50th anniversary of the October Revolution. Enclosed to the letter is a detailed type-written “List of the practical activities” carried out by *Dvizhenie* during their first decade of activity (1962–1972) and featuring “extra-artistic” projects realized under State sponsorship.³

Biography, exhibition history and bibliography of Lev Nussberg
From: *La nuova arte sovietica. Una prospettiva non ufficiale*, eds. Enrico Crispolti, Gabriella Moncada, Marsilio, Venezia 1977, pp. 118–119

¹ F. Miele, “Artisti russi d’oggi”, [post 1977], ed. S. Burini, *Samizdat*, vol. VI, n. 1, 2008, pp. 199–206, here p. 204.

² Lev Nusberg to Enrico Crispolti, Paris, 12 April 1977, Archive Enrico Crispolti, Rome, Serie arte russa contemporanea, busta A–G.

³ Lev Nusberg, *Perechen’ prakticheskoi deiatel’nosti kollektiva ‘Dvizhenie’*, 1973, Archive Enrico Crispolti, Rome, Serie arte russa contemporanea, busta A–G. The list was later updated and published in the catalogue as “Cronologia del Collettivo 1961–1976”, in *La nuova arte sovietica*, op. cit., pp. 107–111.

In framing the artists on show, Crispolti shifted the focus from the ambiguous, thus controversial, status of “dissent”, evoked in the umbrella name of the whole initiative, which he deemed as a “sensationalistic formula” lending itself to various forms of speculation. According to him, dissent was “not a cultural category”, but rather “a practical problem”, a ‘bureaucratic circumstance’.¹ He accordingly addressed their denied status as visual artists, independently from their involvement in State commissions, that he did not consider conflicting with the Venice exhibition. In a later interview he stated: “The main problem after all was that these artists were not members of the Artist’s Union. Therefore, they were not artists according to their social status, for instance, Nussberg, Infante Arana – kinetic artists. They were unable to publish their works in art magazines; they could do that only in architecture magazines. But this does not mean that they were persecuted. Some of them worked in the Soviet Union, some in the West. I was not that interested in the political side of it”.²

Later, starting from the early Seventies, the fame of the Movement group was progressively intertwined with the increasing commercial success of the Russian and early Soviet avant-garde, most notably in West Germany. As an example, Gmurzynska Gallery organized in 1973 in its main venue in Cologne a group show titled *Progressive Russian Art* divided into two sections: one presenting works realized until 1930, the other entirely devoted to Nusberg and the Movement group.³ Crispolti, in his turn, refused to conform to the ongoing characterization of *Dvizhenie* as a clique of devotees and executors of what was dubbed the “Second Russian Avant-garde”. The group, and most notably its leader, had drawn Crispolti’s attention for other reasons. The latter regarded Nusberg’s oeuvre – rather than as a historical legacy – as an ongoing work, as an “exhibition making”, in line with his own practice as an art historian, critic and curator. As it is well known, the label of “exhibition maker” was first applied to Swiss curator Harald Szeemann to highlight his manifold activity as a free-lance curator, working on commission on independent, self-conceived and developed projects.⁴ Similarly, but in a completely different context, Nusberg began his activity as a manager in planning, designing, staging and literally making exhibitions under public commissions as a compelling medium to convey the challenges and achievements of Soviet society and science. “Exhibition maker” can be finally related to Enrico Crispolti who regarded the exhibition as a permanent laboratory and a crucial critical survey intended to clarify and classify contemporary art phenomena upon aesthetical, cultural and social

¹ E. Crispolti, “Dissenso sul Dissenso?”, *Spazio Arte*, a. IV, n. 10–11, July–October 1977, pp. 28–29, here p. 28.

² Enrico Crispolti in Maria-Kristiina Soomre, *Biennale del dissenso* ‘77, p. 12.

³ See *Progressive Russische Kunst*, exh. cat. (Cologne, Galerie Gmurzynska, 29 March – 30 May 1973), Köln: Galerie Gmurzynska, 1973. This dualism was reflected in the catalogue cover, featuring on the front side a gouache by Rodchenko (1919) and on the back a detail from Nusberg’s *Spring* (collage and gouache, 1962).

⁴ See H.-J. Müller, *Harald Szeemann: Ausstellungsmacher*, Ostfildern-Ruit: Hatje Cantz, 2006.

criteria. Furthermore, their common practice was not limited to the making, but extended to the recording and filing of art projects, considered they were known as serial collectors of anything pertaining to their activities, including artistic ephemera and personal memorabilia. It follows that their private archives are primary repositories of initiatives and projects, be they realized or not. While keeping track of missed opportunities and unaccomplished projects, art archives preserve and show the artists' intentions. "Ur-curator" Szeemann understood and valorized the importance of artistic intentions in all stages of communication and reception of contemporary art. It follows that the exhibition maker has to "translate" them into the exhibitionary practice: "It is the done thing to be a 'curator in the service of the artists' these days, and every exhibitor does things accordingly. But this way of doing things – and here we follow the artists' intentions – isn't enough. The next stage is to be a curator in the service of artists' intentions".¹

Crispoli was known for his dialogical approach to the arts, driven by constant interaction with artists and students, alongside with peer colleagues from academia. Within his personal relation with artists, he understood his role as a "fellow traveller", rather than a connoisseur.² Throughout his career, he carried out field research on the artists and with the artists, collecting and disseminating the main results in works of encyclopaedic range, such as the catalogues raisonnés of the likes of Alberto Burri, Lucio Fontana and Renato Guttuso.

Finally, the fact that Crispolti had no specific knowledge of Russian culture, nor visited the Soviet Union, does not represent a shortcoming.³ On the contrary, this enabled him to position *Dvizhenie* in a synchronic perspective, suggesting associations with the works of contemporary international artists, rather than enclosing them within the precincts of a locally specific Russian, Soviet or even East-European tradition. Instead of immersing into Russian or Soviet particularism, he searched for aspects that could resound with coeval art tendencies. The convergence of interests and practices – between authorship and curatorship, individual and collective spheres – generated in both Crispolti and Nusberg a remote and reciprocal feeling of familiarity which, despite sporadic contacts and unavailability of first-hand sources, can be regarded as a relevant case of cross-border migration of ideas within Cold War divided Europe.

¹ H. Szeemann, "O Joyful, O Holy Thematic Exhibition", [1977], in H. Szeemann, *Selected Writings*, eds. D. Chon, G. Phillips, P. Rigolo, Los Angeles: The Getty Research Institute, 2018, pp. 14–18, here pp. 15–16.

² E. Crispolti, *Come studiare l'arte contemporanea*, pp. 179–187.

³ Crispolti had the chance to visit Russia for the first time only after the collapse of the Soviet Union: that happened in 2008, on the occasion of Mikhail Koulakov's retrospective show at the State Tretyakov Gallery in Moscow. Cf. *Potok mlechnykh putei. Il diluvio delle Vie Lattee. Opere dal 1960 al 2008*, exh. cat. (Moscow, State Tretyakov Gallery, 10 September – 5 October 2008; Rome, Museo Nazionale di Palazzo Venezia, 30 October – 30 November 2008), Artistic & Publishing Company, 2008.

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