



O C T O B E R P R O J E C T

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October 16th 2011
at Flutgraben e.V.

6 pm
Viktor Misiano
talk

8 pm
October Project
performance

Flutgraben e.V.
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October Project attempts to relate to and re-narrate moments from the recent history of contemporary art in Ukraine. Within a minimal staged setting we discuss a few situations and scenes from this history in a public performance structured by means of narration and commentary. Though these situations – from major events to

foremost singular occurrences, they contain in a condensed form

paradigmatic for the processes of contemporary art. An important element to appropriate, unfold and re-narrate these scenes consists in the negotiations amongst the participants themselves, diverging opinions, doubts, misunderstandings and questions.

Image: Leonid Vojtsechov.
Straight Speech. Odessa 1984.

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We are building all our discussions on the documents we can
things are left in the past, which were not documented.

happend. It is a question of re-narrating. We choose the
details. But we choose from the existing list of details.

narratives come in confrontation. When they start to narrate in one
space at same time, it is the turn towards real.

As far as the production goes, the idea of rehearsal and
repetition in theater, we are staging past events in the
present, in a sense repeating them in a new context but really
it points to our absence at the scene of the original event.

Maybe to some extent the documents are not just a representation
of that, what was explicitly or not chosen to be remembered and
inscribed in some kind of history, but they may as well bear in
them some sort of abyss to what has been forgotten, some trace
that opens up to another modality of documentation or else.

meaningful to us, because they can show something that has been
possible in art and that can be possible now. I wonder, if it is
some form of resurrection?

There is a practice of pointing, of playing, of developing lang-
uage and systems and jokes. Which, I wonder, are maybe still open?
Still available. I mean, it is also about the archive function of
art and exhibition making, if these gestures are still active, so,
if their performative acts are still ongoing.

Seriously, history resurrected after death will never return to
previous condition. And Ukrainian mid-2000 amnesia somehow was a

Let's look at the term of resurrection and amnesia and the return
of forms.

Why is there this break in continuity?

Y.L. wrote: *Right versions just don't exist, except only the
space between the presence of the viewer here and the presence of
the author or the event in a not recognisable elsewhere.*

Reality could be read – maybe this is as well a cipher for history
being a mean of interests, while at the same time we could wonder,
if there can be at all a telling of history that is not entangled
in particular interests.

Maybe we are also trying to write history just for us.

visible, but some details start to be crucial, how a small
thing can help to enfold an entire narration.

So, *reality could be read* would be a strong case of this
task of translation, I think, not just from one language to
another but from one interpretation to another.