

# **everyone is moving out**

## **Chto delat**

### Soundtrack of Derive Documentation

#### **Let's go**

- 2** And besides, we have maps. Did you think of bringing any pens? We've got some – we've got maps and pens. We'll have to study this carefully...
- 3** Your heroic example lives on and is victorious in the battle for the triumph of communism. Yes, actually, you can find plenty of heroic examples all over the place here.
- 4** Debord made an urban analysis, because the situation there was changing. It's no accident that it all started in Paris, because several times throughout its history Paris underwent serious restructuring with definite post-traumatic effects – as if the city had been layered into different ages...
- 5** At a short distance from here there used to be an excellent place – a kebab-house, where some very special people used to sit – Ossetians, Azerbaijanis... They made great kebabs... We were there on their opening day – we were met like guests of honour... This Russian guy was the owner and he said that all of them were his friends – such an ethnic world. "It was hard to start, he said, but we have overcome everything". We were there literally a week later, and there was nothing, not a trace...
- 6** The school is still burning. A fire has been spotted in the gym where the hostages were being kept. Local people are making stretchers from any material that comes to hand. Ambulances are continuing to take the wounded away.
- 7** Have you ever experienced situation of return, when you come back to Petersburg and see the city in a different light?  
Of course, I've even thought that this city is worth leaving and then coming back to. It's only then that you understand that this is where you lived, and this where you were born...
- 8** And this where the outskirts begin, even so it was important for the government to separate the central and the industrial districts, so that people without passports could not get into the city – that's why they've put up an outpost – where the Narva Gates are now they used to check passports there and didn't allow any undesirables in.
- 9** The hostages were led to secure places. At that time there were more than 300 victims, mainly children, in Beslan's hospitals and the mobile field hospital. There are also dead – it is still not clear exactly how many. According to the latest reports from Beslan in the school, which had already been cleared of mines, a fire broke out. Some terrorists were hiding in a nearby house, a group of terrorists have also been found in the southern part of the city, in the streets you can hear shots and explosions.
- 10** I just happened to be in a bar in Riga on September 11th. We also knew nothing. Suddenly everybody is watching the TV, we weren't paying attention, but when everybody

started to watch, we were surprised - what sort of action movie was this, and only when the sound on CNN was turned on ...later on it became clear...

**11** What kind of book is it?

It's about Prospect Stachek

Who is this?

Gaza. Ivan Ivanovich Gaza.

**12** I believe we have to understand that, perhaps, we also had exaggerated expectations. And that the resentment, which has arisen right now in this very reaction – that Kirill said, an hour after we had started moving... There was a moment, when, it was as if, well, we are setting off on a journey, which has proved to be so closely linked with our everyday living experience, that it was hard to get away from that experience and suddenly believe, that well, something must happen – nothing like this, simply a feeling of idleness ...

**13** About two years ago I came up with this project – to set up a bar, with eighty monitors standing in front of each other showing shootings – that have been cut out of various movies, like short clips creating this techno-rhythm – an aggressive sound environment, but at the same time in this bar you can sit and drink cognac, have a chat with your friends if you want – and it will be the sort of atmosphere that simply reconstructs what is going on in real life. Everybody is sitting watching TV – and they are showing hostages, routine train explosions, routine terrorist attacks...

**14** The blue globe spins round and round...

It spins round and round above my head...

It spins round and round and wants to fall down...

**15** One in three trucks here are a kind of relic.

You can literally catalogue the whole of the automobile fleet according to Petersburg's streets. In this district it's much more diverse

**16** ...movement itself that does not bring you anything. You come face to face with the same poverty and the same misery, which you essentially already know about... In the drift it's as if you have to see it all over again. But in fact you already know it, and the awful thing is that you just see this as something that's just a matter of fact, and this matter of factness just increases incrementally...

**17** This district should have been moved out way back in the Soviet times, but for various reasons it still hasn't been settled apart to this day. Now people are moving out without any official sanction – for instance, this house was burned down – and people were moved away to other accommodation. Here, there's still a very striking contrast – one was burned down, and there are people living in the neighboring house. Here, there are lots of spaces that have been taken over. When the house fell down, it was clear that there were only three families that were officially registered in it, but when it was checked it turned out that the house had been fully occupied – they showed a full yard of inhabitants living there, but the administration says, that there's no particular problem – we only have to find accommodation for three families.

**18** Horror is in the routine, routine is in the horror and it's as if nothing is happening to us – everything is great. This is the paradox and this is the paradox of the Drift: when who – a piece of ice is taking us away? Or we are trying to break this ice up.

...just consider an idle flaneur meets his perverted double in a tramp?

No, my friends, the flaneur is a figure from a different age. Flaneurs turn up in situations with shop windows, of temptation and luxury, and he just walks past, like an aristocrat of the poor, past these temptations and says no, no, no – I am the pure eye that reflects these temptations and gives them to you in an aesthetic form like a line from Baudelaire or a stroke of Puvis de Chauvin's pen. Here's your temptation, take it, eat it, go fuck yourself

That's what the flaneur is.

And the drifter?

The drifter understands, that there is a conflict here, there are antagonisms, that some sort of seismic shift is taking place, he comes to it – and he has a heart that is dead...

**19** - Look, there's another yard. What is astounding is the degree that everything is swept clean – look how unexpectedly clean it is here. Perhaps, it's the extent that no litter has been left behind? There is nobody to leave a single trace...

- Some women with string-bags, some school children coming back from school...

- What is it, an entrance?

- Look, there is some glass and plastic bags...

- What are they doing there...

**20** The stroller is trying to aesthetically transform experience, and the drifter says – I myself am soaked in it, I myself am it... ...in other words, a much more severe form of melancholia

**21** Be careful

**22** In other words, drifting is to move in a certain environment unlike flaneurism, which is about cutting through space – it's very important to understand how it differs from strolling...

Have you ever succeeded in cutting your way through?

There's still the problem of forcing space to resist... It's worst of all when space doesn't resist.

Here there is a sly detournement in Oksana's words – a Drift means that a ship is frozen into the ice and the ice is carrying it in an unknown direction...

**23** Here is where the tramps kip – they live here and really annoy the locals...  
...who are half-tramps themselves...

**24** ...it's not when the ice-breaker cuts through the ice, but when it's drifted and it's absolutely helpless. When we are absolutely helpless, and we rubbed by the ice of a context are carried off somewhere... but I thought that a Drift is when the boat cuts through ice, I made a terrible mistake but your efforts – violence over sense turned out to be very productive...

**25** Communities and industrial areas are combined here in a freakish manner. They overlap – that's why this knot is impossible to untangle or to cut. You have to demolish either one or the other, in other words you have to take a radical approach – it would take a

small bombing raid to level this whole district to the ground. After that it will be possible to begin anew...

**26** This discount sales center just discharges anguish and yearning.

The strangest thing is that the bit that's been re-decorated is much worse than the bit that hasn't been touched.

How did that happen?

It's as if it's the very same yearning and anguish, only all smoothed over and hidden away.

**27** ...and not far from here there are streets with nice two to three storey houses, built by German prisoners after the war, with small front gardens; apple-trees grow there, there are washing lines, where fresh linen dries, and nobody steals it; there are small children messing about and everything is very nice and looks like the outskirts of some town in East Germany ...only even cosier, German towns look much more unified, they are held in check by a set of strict angles; but here the architecture is more diverse. As if the Germans felt themselves more free here

**28** ... all Bernes's songs are about places like this:

"a small street on the Arbat with a passage through to our courtyard..."

I am sorry, but on the Arbat there are no houses, built by German prisoners of war...

Well yes, I'm sorry, it just means a kind of warm-heartedness, next to these factories...

**29** So in this area – which we've been calling proletarian – there are people with a predilection for psychedelic mushrooms? You can see them in this drawing here. That means mass consumption already

**30** This observation seems important – linen is drying in front of the public prosecutor's office. At first you think, why is it drying there? Or do people fear nothing at all?

**31** The kiosks were replaced with lightly constructed covered mini-markets and then for buildings made of concrete, glass and aluminum. So that's how it came to be that there are too many layers, beyond which you can't see this evolution, and nobody cares about it here, and it creates an atmosphere.

**31** \_0 – skidan

**32** This area at the Narva Gate ended up being between three different administrative districts – Kirovsky, Leninsky and Admiralteisky and became the frontier zone for each of these districts. Taken all together it's such a big area that has just fallen into this gap, this frontier. The bulk of these factories don't answer to the district authorities, but to the former Soviet authorities all these endless secret enterprises, that have still not been converted. Some sort of equipment for targeting nuclear missiles is still being designed in this building; it hasn't yet been converted to peaceful entertainment purposes...

**33** The Narva Gate was taken as the basis for the development of a new socialist Leningrad in the 1920s. The Winter palace's cast iron gate was moved here – it was a purely symbolic gesture. They began to build large-scale constructivist buildings here, but if you look at the map, then you understand that the project was still-born from the very beginning.

Because this district is very secluded, and already in the 30s, when an absolutely different scale appeared, a different space was required – now this is especially clear if you look at the Kirovsky administration buildings, which were built by Trotsky in 1930-1934, then you understand, how small this space is...

**34** After these industrial ruins, it seems like a light bulb has been switched on... and suddenly there are some sort of reminiscences, some sort fragments from various films, some lines of poetry...you lose yourself, you go out on autopilot and everything starts to spin round... And this village and these green leaves suddenly carry you away to such toy-like paradise, as if you are surrounded by a crystal ball, these crossings from one space to another take only a few minutes...

- As a child I liked to come to see my aunt and uncle who lived in this very area – a feeling of unclouded happiness...

**35** Now all these tree stumps sets you thinking about that image of Lenin sitting on one out on the Gulf of Finland...

**36** All the same Stalin's project was still a project, which was all façade like Potemkin's fake villages for the local elite. Constructivism was never in any manifestation orientated towards the elite - this was a project dedicated to the masses, and which was announced openly and honestly – we cannot accommodate everybody in houses with three and a half metre high ceilings... All these modest and ideal buildings for the workers were very honest. They said that we will take you away from these dreadful capitalist slums, that you are having to live in, we will give you separate flats with a shared bathroom, and low ceilings, but we will do it on a grand scale and these are decent living conditions. “We are working for you”, and that's a democratic attitude towards architecture. With Stalinism there was no democratic attitude to architecture, it was there that this attitude was lost. It was exactly in this sense that it was just decoration for totalitarianism.

**37** The chronology of events according to Roman Melnik: Beslan. 1 p.m. Civil defense vehicles are approaching the school to take away the bodies of the victims. Suddenly there are two powerful explosions inside the building, random shooting starts...

**38** - There is a wasteland there overgrown with thistles and you enter into this German building...

- I am absolutely certain that this is a local community initiative

- It's still hard to imagine that some good men have come from the municipality.

Here they are – let's talk with this woman

- Excuse me, is this your own personal initiative?

- Which one?

- To grow such a beautiful garden?

- I've been growing it for several years... Why do you ask?

- We are just studying the Narva Gate area, and we are very much interested in the instances of people organising themselves.

- You just want to come out of your house and for it to be nice, not to see this horrible garbage everywhere.

- And what do you want to grow here?

- Only flowers to cheer up our children, the adults and anyone who happens to be passing by...

There are a lot of students here – they will sit by the fountain, and nearby there will be a beautiful garden.

**39** We have to put our experience to one side and try to understand, what Debord was dodging – he was trying to dissociate himself from the surrealists and position himself as an innovator, but you have to understand that from the beginning this concept contained a contradiction. Do you know how a polar station drifts on the ice? They just observe how the ice is carrying them. But Debord says that we are intervening and making a conscious attempt to create a definite situation, and at the same time he suggests something that contradicts this view in full.

**40** You have to remember how terrible it was back in the Tsar's time. How the workers lived? A dormitory with 50 beds, women separate, men separate, a dreadful dirty kitchen, there was no idea of communal services, they were fed terribly badly. And then the Great October Socialist Revolution happened. And architectural projects like Traktornaya street appeared, where we are now. Small cosy houses, very strictly lined up, minimalist, with fantastic planting of greenery – it was very important to create a green environment, with very modest balconies...

- Look, what an entrance!

- This is Nikolsky's – the brightest architect of the 20s...

- The whole complex is rather small with these odd arches...

I mean instead of these awful factory dormitories these projects for private housing appeared, and at the same time many elements of communality remained – shared kitchens, but a few steps away there is the factory canteen, which provided everyone with cheap hot meals...

**41** - Two years ago I was walking from Moscow

Prospect across the railways –

It's a very strange area around there, like a country village, or some sort of forest...

- Maybe we could go there?

- Is this Turbinnaya street? Let's go a bit further over there...

**42** The arches are a reminder that a human being is big, even if he lives with low ceilings, he nevertheless has this sense of scale...

**43** -This duality, this ambiguity of situation; it's been initially laid down – and here there is a group, unrestricted or restricted to drift within the framework of these rules.

- Who is having Zubrovka vodka?

- Skidan will have Zubrovka! We should use this. This is what's special about the national Drift.

**44** ...about the scales and perspectives –

Chekhov explained, that they will see the sky decked with diamonds, unlike those dacha dwellers that Gorky described.

- It's like the children of the workers should become scientists, and their children should become ideal citizens of the planet

- Like those "Androids", by Andreev

**45** - About the issue of school with the observatory. Now in this Stalinist building

we've got "Aero-bank".

Here is the observatory for the new generation –  
there you have astronomy, and here you just have astronomic  
numbers...

- In other words we are drifting inside the drift itself, and here we have to move these frames  
a bit or to remain inside them. To make a kind of jump, a detournemout, or not to...

**46** That's probably it – there where we were also drinking beer!

**47** - Hi there participants of the drift!

- Hi there participants of the drift! Hurray!

Here you are!

- Make a picture of my umbrella as a symbol of this meeting...

- Hi, congratulations

- How have you been drifting?

- We are fine, very beautiful...

**48** ...it does not even seem to me

Is it cold? Haven't you taken a coat with you?

No, which coat?

The second day, September 4th

**49** At Kirov factory in 1983 I made many useful things on my lathe

- Well, for example?

- There were these round components

- How did you find out that they were useful?

- I didn't, the Kirov factory is a secret factory, and I think, they were mainly used in tanks.

That's why there was no point in finding something out. We were paid some fucking big  
money. At 6 o'clock in the morning I went out of this metro station together with a stream of  
the working class that was rushing towards this entrance, changed my clothes in the locker  
room and started working – the machines, the smell of machine oil, it all made me high.

Then at 3 o'clock the shift was over and I always had a camera with me; and I would go to  
the centre of St. Petersburg to take pictures of these elegant landscapes – the St. Petersburg of  
Dostoyevsky, Dobuzhinsky...I mean I was in a state of total intellectual degeneracy. Instead  
of taking pictures at the factory, I was shooting some kind of aesthetic shit.

**50** Look, that way we are going exit at the Obvodnoi Canal. Or we can do it there

**51** - I think drifting people are somehow like drifting boats – it is a kind of effort,  
whereas strolling is just a type of leisure activity, linked with the consumerism of bourgeois  
society...

- Dima, look, there's some sort of grave over there!

**52** Why did you go there?

**53** - Generally speaking, when situationalists constantly talk about criticizing everyday  
life

- Life is not work, it's something different...

- What did they mean, what do you think?

- Of course, the work space differs from the hum drum, although on the surface it is very serialised and mechanised, etc. The everyday is not for working time – you can try asking a worker – if he feels whether work is a part of his life or something separate from it. Or perhaps, he lives his own life and sometimes goes to work.
- One can say that work is not everything in life
- And the highway was unambiguously built in this region by the factory – this is a clear context provided by the space itself
- As far as these Soviet factories are concerned – someone compared them to feudal castles. They created around themselves a sort of territory
- So-called city-forming enterprises
- A factory like a castle, this one is very much like one...
- There, there are simply towers and ditches...

**54** - My friends, it's the Zurupa Recreation center, where Sosnora organized his Literary Society

A journey from café to café, like our journey earlier remember? A drunk drift

- What was it called before?
- What?
- Walk around the city and go into the cafes...

**55** - I think, it's great, yes, Ksana?

- Let's stop here...

**55** - Friends, Golyenko has sent us a letter saying that he is feeling very ill...

- So that we come and pick up...
- That he wants to go back

**56** In fact it's not the workers who are in work, but those who were without jobs or unions that are radical – they are the ones who Italian autonomia worked with a lot – workers without work. What did the uprising in Argentina demonstrate? That the most radical group are those workers without work. These people have absolutely nothing to lose.

- And what did happen to these people here, when all these factories were closed?
- Well, you see...

**57** - Dima, look, a sea-gull, it's beautiful!

- Such a metaphor
  - Like in fucking Chekhov's prose, a monstrous Magun's play...
- Yesterday for some reason we went off after some sort of metaphorical plans, which is something I flatly do not like, there was no strict objectification of the process...
- Okay, forget about the seagulls...
  - Forget about Chekhov...

**58** I'm walking around this district and thinking, it's Africa as it is...In fact, I can see that this foreign girl Abi feels the same...In other words we see exotic things, but we do not intrude into the district's social problems, we do not understand its infrastructure, we do not know its history – the only thing we do know is that it's an interesting and poor district. In English it's called slumming. To go into slums and enjoy their style – it's so beautiful; black people are walking around ruins...

- In fact, the ruins in Detroit are more beautiful...

**59** - This is the creative work of the masses and water is dripping on to this grave...

It's not worth mentioning

- What's there? A railway.

- In fact, it's worth talking about the hum drum here.

This place has no relationship whatsoever with the hum drum, this place is more aesthetic or sacred, but it's not from the humdrum.

- I agree with you.

- There is no place like this in the hum drum and those people who come here – they come for autonomy or for a celebration

**60** It's funny that the young children of illegal immigrants play here all alone without any grown-ups...

**61** - Someone observed that in popular movies all the battles take place at factories

- I can't understand, what's dripping from the ceiling...

- Perhaps, it's condensate?

- Where is it from? Over there?

- As a matter of fact, what is lying over there?

- Some plants, I'm surprised as well...

- There should be the ghosts of the workers here, the phantom of the proletariat should come out and wave his arms...

- Yes! It is dripping!

**62** For me in the Drift it is not only analysis but "a new critical practice" that is important, sooner a kind of recognition of the environment – everything is obliterated, a phenomenological reduction is taking place and by contemplating you are trying to understand in the Drift the spirit of the place – perhaps, it does not exist, but we want it to exist. And so we were walking trying to forget ourselves and trying to find the spirit of the area around Narva.

Have we managed to do this? I think, we have, but the spirit turned out to be surprisingly empty and even devastating, I won't even mention the aesthetic moments...

- People are living up there upstairs.

**63** - Next time, they say you know how things are going on in the country...

- Don't worry, here are the investigators... everything's all right

**64** - The main thing is to break one's own ways –

it's necessary to go where you do not want to go ...

- That's right, but this place isn't saying anything to us: it doesn't matter, if I go there or not. If I had a kind of taboo, I would have gone there, but where it is forbidden to go?

- In other words, you need a taboo?

**65** Kolya!

**66** - People have forgotten how to enjoy a process...

But wait, you like writing letters...

- Show me a taboo, and I will break it now.

- Wait a minute, perhaps there are people sitting in the next yard..

- Show me the taboo and hold me back!
- Hold me, men, as I see the taboo...

**67** A person living here must feel relaxed.

He goes out of his house, sees a lot of disorderly green – not English lawns, but German romanticism, for an ordinary person it's a very good feeling, I think...

Here there are some well-looked after shrubs, i.e. there are well developed and badly developed areas, a change of landscapes, there aren't any of those endless multi-story buildings one after another, creating a well-ordered ornament of life, there isn't anything like that here and that's good for the people, who live here...ask the inhabitants of this community...

- Ah, here are some locals

**68** Look at that ball they've got it's like a spotted red toadstool

**69** Do you like the environment you live in?

Not very much...

Why not?

Here there are only tramps and factories...

Well yes, but these small, modest sized houses, they are meant for people, we are here for the first time and we like the fact that there is so much green space

- But in winter you're walking along, and there is no single street light, a grown-up might look behind him and a child - they will kill him and don't notice, and the houses are small, but all of them are falling to pieces

And the insects, the fleas, not to mention – the rats that scuttle around here...

**70** - What is a "churka"?

- That's what they call someone from the Caucasus...

- Me, for example

**71** Lyosha said that the organisation is feudal: on the one hand there is an industrial centre, around which not a town, but a farmstead is formed...

**72** ...in other words, isolation as an opportunity for the existence of a work of art.

That is to say in art except for a positive element – you are depicting something, at the same time there is a negative moment, the work of art lowers something down into reality, it takes something away from the framework of conceptions. It's related to Lakanovsky's theory.

- In other words it is not related to a critical position...

- It's absolutely not related to a critical position, it's a much more basic thing.

- In essence, it's about the fact that a picture has a frame.

- Ah, I see, now it's all clear, but why do you need to say it in such a complicated way...

**73** - Look, there is a bird in a golden cage!

- ...this district was designed for the people who work here in the factories, and back then everything was natural, but today when these conditions no longer exist, like the factory canteens, these conditions have been reduced to nothing and we again can see how everyday life depends on production

- Look, boarded up windows!

**74** - There are a lot of migrants here – that’s why there’s that inscription about “Churkas”. To be honest, it’s pretty gloomy – these districts, and mostly because of the people who live here; without them it’s got a certain beauty...  
- Well, yes...

**75** - Excuse me, do such water-melons grow in St. Petersburg  
Where are you from?  
- We are local...

**76** - ...one can make choices...  
- But one shouldn’t make plans...  
- Yesterday I was told that they are saying that you, David, are an anarcho-sindicalist

**78** - It seems to me that the difference between our Drift and Debord’s is like the difference between a happening and a performance – what you are offering us is more structured  
- And more collective  
- Debord’s was outrageous individualism: everybody could wander off, and come together, or go out of their minds – such a post-surrealist moment...but now we have a means of fixation, first of all, what the situationists did not have, and it’s very important, partly we are working in the categories of a society performance – a video fixation, etc. Debord repudiated the Drift, because the drift turned out to be a corrupting practice, which had fallen into the zone of being spectacular...  
Our Drift is not a Drift!

**79** The anarchists’ squat: “Enema”. They live there on the third floor. We can go to see them if you want, but usually they only receive guests on Wednesdays.  
- Who?  
- The anarchists

**80** I have always had some idea or other, that it would be nice for us all to go for a walk together, but as it is already becoming almost indecent, then it’s necessary to provide some sort of explanation – that we are doing some sort of artistic project. Besides we are promoting an institution, in order to get some money for it...  
- It’s our resistance against capitalist practices...  
Tourism killed the Drift.  
- For me there is one more very important element, I noticed that Debord does not mention such an important element anywhere as the forms of community building  
- It’s a very important conversation about differences, let’s not say that we are doing something in the same way as Debord...  
- It will take us in absolutely the wrong direction, but for me, I’d like to repeat that in addition to the many visual elements it’s important to find the opportunity to do some commonplace things in a contemporary space – like taking a picture of a cat in the window; a meta construction is vital...

**81** - What is their anarchism about?  
- They say that a person becomes an anarchist if he has a feeling of freedom: at one moment you understand that you will not allow other people to pressurise you, and then

there is a feeling that you will not be able to pressurise others either. At that very moment when a person understands that he becomes an anarchist.

- In other words, anarchism is an ethical position?

- Yes

**82** - I think that it is a question of playing the system...they make you do something, you resist, and then in some unimaginable way you find an opportunity to do what you like: I have always liked to walk around the city, watching everyday life

**83** - Communities play a huge role in this...

- In other words, it is easier to overcome a prohibition together than to do it alone...

- But can the community not be a community of prohibition? Do we not provide superfluous frameworks? Do we not limit ourselves?

- No, we indulge ourselves...

- Let's sit down here

**84** Look, know-all – they want to tell us some common truths

- “With him Marina discovered that she is capable of having multiple orgasms”

- “Dad is such a rogue”- everything is clear...

- They were not allowed into the café...

**85** - In fact the situationists in many respects have anticipated many processes that are happening in contemporary art. If one were to reinterpret the situationists, then today one could say that this is a recipe for a successful PR-manager – creating situations, constantly turning everything inside out, reinterpreting everything...

- I understand the logic of the situationists and the logic of Debord's book “The Society of the Spectacle”, because the accent itself on the creation of artificial situations and proposes understanding that life is becoming more and more inauthentic, fake, that it is becoming a spectacle in essence and they...

- The chocolate has fallen down

**86** The gloomy threat of these alcoholics is that they can flare up in an instant, and it's completely unpredictable, it's scary – it's even scarier than real gangsters – they have codes of behaviour, rules, rituals, here the slightest word that might rub him up the wrong way is enough, and that's it. Children or no children...

**87** - An important thing is also that the Drift destructs the habitual routing of the city, which is imposed by the rhythm of work – from home to work; to cross these lines, destroy them somehow, re-encode them somehow. In other words essentially we have many different cities in one place: there is no city like a certain unity, one has to constantly discover different cities that exist in the same place, unseen cities, and that's very important

**88** Ivan Chernykh Street?

**89** - It's possible to sink into some condition or other, and St. Petersburg is renowned for it. In St. Petersburg there are a wide range of people who have long proclaimed, that one of the major achievements is to refuse to make art.

- It's also a local thing, a part of St. Petersburg's system.

- For me as an artist it's interesting to work in a framework of some form or other.

- In other words to give chaos that has already been shaped a form, which these people do not see...
- Someone will interpret it as a betrayal...
- In essence it's a civilized project of yours –to give something that exists spontaneously a shape.
- Yesterday I was told that there is even a victim of the Drift – Vasya Kondratiev, who died...
- Died?!
- ...It was all very typical – people get drunk, and when they get drunk in St. Petersburg then they are very often like that – there is a tradition of a kind – looking for adventure – in winter they climb the roofs...

**90** - They live there, eat there, there are their shops there – you should see what is sold in them – only vodka and ravioli.  
 - Now you're talking! Vodka and ravioli?  
 - Yes, vodka and ravioli.

**91** - The only thing saving us from this – from getting caught in the system of magic taboos, is elusion. One cannot fight them directly. And there is special high in doing this.

**92** - These are simply rooms without bathrooms or other conveniences, and they used to wash themselves here in the communal sauna, which was demolished...  
 - Why are they building again...  
 - No, it will be an administrative building, many people complained to us...  
 - And somewhere around here, by the way, Dima Vilensky was born.  
 - In one of these hostels? And nobody knows any more?  
 - His grandmother worked at the "Red Triangle" and somewhere around here they gave her a room, and Dima's parents moved in, brought the baby... Let's go inside...

**93** - And those young people who emotionally responded to this movement in Yekaterinburg and in Nizhny Novgorod always thought that they were sitting on the roof at the same time and as happily as, perhaps, we were in Petersburg.

**94** - A drunk woman came, turned everybody out and lay down. That's it  
 - Pull her out and throw her beneath the tree.  
 - It's good I was standing with my back turned to her, otherwise she would have made me fall... I remember my boyfriend was lolling about twice, and I begged him: "honey, hold on", I was feeling pity for him, that he was lying on the ground, carried him to the bench...  
 But her – I would never have lifted a woman up...Like this

**95** - Let's go down?  
 Let's...

**96** - Interesting gender anti-solidarity  
 - It's a Russian classic...  
 - To lift up a man is all right, but a woman...  
 - My grandfather used to say that a drunk woman is a bit of a prostitute, that's complete disrespect – not a prostitute, but only a bit of a prostitute  
 - Who was your grandfather?

- He was of humble origin...

**97** - It's written there, simply on the wall: "you are the subject of history", and she is walking by, and, I think, notices it in her peripheral vision, then stops abruptly and turns back – a blissful smile on her face; I stop a bit to one side, the cars prevent me from seeing, but I cannot take my eyes away from her... It's so nice that people are happy that they are the subjects of history...

**98** This is Bumazhnaya street (Paper Street) – we have come right here, we can go there and then along the embankment.

**99** - Again we've come to see you! How is it at Kolyma? Is everything all right?

- Shall we move the tables together again?

- No, we are here for no particular reason...

- Again! Hi, you've come again! I beg your pardon... guys

- Most important, take care of the baby – it's yours precious...

- Look, who has come – aunty, uncles, look...

**99** - The weather is already autumnal.

- Yesterday it was much warmer mu-ch.

- It has changed overnight.

**100** - Some music plays – bloodcurdling.

- I had such expectations, that Kolyma is like Las Vegas with such huge luminescent letters and the figures of gangsters made out of marble.

**101** - Some sort of contemporary art here is going on in here all of a sudden, Gluklya! Look how Bratkov is earning money on the side!

**102** ...all in all we were coming to them for a week, and then we kidnapped the baby. Took it to the zoo, and then brought it home for the night... We brought it back after a couple of days, when they were still a bit shaky, but were over the worst of their drinking session as result of such an unconventional method. Later they were grateful to us, called us all the time, said perhaps we needed some help...

**103** - Gluklya, can you hear? They are beating the weak!

- It's a totally inappropriate response!

- That's the official male point of view for you

- "Terrorists believe that they are stronger than us"

- Again this macho talk about who is stronger

- "Paralyze our lives and demoralize our society... we have a choice – to repulse or to agree with their claims... to allow them to destroy Russia and drag it apart, hoping that they will leave us in peace"

**104** - You come into a state of mind when all kinds of small things become important – drifting one can easily go out of one's mind...

I think it's also a means of practising meditation every detail on the landscape becomes important, every place acquires a subjective meaning. If one were to redesign one's life and drift all the time, then it wouldn't be clear what would become of it. Perhaps, there are ways

of preventing us from falling into the drift...

**105** - We have won...

- The war against terrorism is incompatible with the freedoms of democracy.
- Well that's a very simplified point of view.
- In fact how can one struggle against terrorists without infringing democratic freedoms?
- It's not democratic freedoms, it's liberal freedoms, and they have to be partially limited in this emergency situation

**106** And often having visited her I felt a pity for myself because I couldn't understand how she saw the world – to get behind her eyes and see how she sees the world; I was so eager to do it, though what is interesting in her life? Probably nothing...

It was the starting point of our dialogue with Natasha about people who live in that house with green wallpaper and a red carpet hanging...A dog!

- Don't be afraid...
- Right, right, it's necessary to guard
- ...and unintentionally trying someone else's model of life on, which always happens; and the understanding that you will never understand it...
- Does it horrify?...
- It provokes mixed feelings more like, like those Azerbaijani children that were on the second floor: that and a rejection, a wish to be closed up in a wall, which is anyway here – to say it's not mine, but at the same time you feel pity and horror and incomprehension, and a kind of pleasure because of this incomprehension; it's such a ball.

**107** - The cast-iron smelting house from Kronstadt was moved here, which later became the Putilov Works, and then it started – country-houses, country-houses and here there is a factory! More factories were built immediately.

Of course, the factories crowded out the country-houses...

**108** -... an aesthete, a flaneur, a radical person, he comes into contact with this everyday existence and finds himself in a state of shock. On the whole the impulse of left thinking arises out of the understanding of the fact that people should not live like this. On the other hand it's, first and foremost, a criticism of the society of the spectacle, where people no longer live in factory barracks, with 60 people to a room, but live surrounded by consumer goods – everything looks fine, but when he passes through this world, life seems very mean to him. We feel, and you are right, mixed feelings up to affection, like, remember, on the great painting by the Itinerants.

Life is everywhere. To say that life is everywhere means to be affectionate.

- At the same time it's a very serious critical painting. Taking into account all this affectionate, nearly Christian attitude to life in all its manifestations, it's a powerful critical manifesto...

- certainly because they show the prison.

- But then I cannot understand where this shock has come from, as if we do not know that there is such a life, we see it from our birth.

- But as a community of creative people, we are distanced...

- But you go shopping, you see your neighbours...

- But most of the time you simply do not see them, they represent the grey noise of the hum drum and when a situation arises in which we can suddenly appear documenting something, taking pictures, shooting videos, you suddenly see the situations that are not revealed and then with the help of some sort of aesthetic gesture – editing, a story board – you can reveal some internal tensions. But along with this problem there is an issue of aestheticisation – I mean for me the major problem is to make things that will not look like art at all, but at the same time they may continue to be, along with everything else, a piece of art.

- This is the search, it's in the feeling of truth from the artist's work...

- Here, such a category as truth appears. On the one hand we have to reckon with aesthetic rules or what has been done or what is not quite right; on the other hand the aesthetic language of the image system does not suit us, or we proceed from the search for a new message, that we want to implement. And it's a serious question what is there in the beginning, I ... Girls, let's go to the fair ground!

- I wonder, when were all these fair ground rides built?

- In the late 1970's...

- For a drift one needs an organic environment – it exactly implies the mastering of this urban chaos...

- You mean shifting between various centres of forces...

- It's about overcoming a hostile environment...

- You see, I wouldn't describe it as hostile

- Yes, it's like the external material with a plasticity with which one can work... When we look here... and then ask ourselves what we four-eyes are doing here, and how we must look against this background...

- Dima, were you hanging out right here?

- Hanging all out...

The most important thing is that it wasn't cynical happiness, but real happiness... That's the most difficult thing of all...

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