

UPWARD! ART COMMUNITY

Selected Archive and Project Documentations (2010–2012)

ABOUT THE COMMUNITY

The **Upward! Community (Obedinenie Vverkh!)** was formed in the early spring of 2010 among young Moscow artists during their collaborative work on the ideas of Russian Cosmism. The community explores the functioning of various media and the idea of combining art, science, politics, and religion into a single cultural space named the *Temple of Cosmism*. The development of its potential layout is currently one of the primary directions of the group's activity.

Core themes and ideas: Cosmos and Earth, humanity in relation to the Cosmos, death and the death of media, resurrection, the concept of the Motherland, art as religion, etc. The community maintains an open format of participation; thus, its composition is dynamically shifting around a permanent core of several members who develop its theoretical and strategic direction. The group organizes exhibitions in non-institutional spaces (public spaces or outdoor natural environments), subsequently presenting documentary materials and artifacts within traditional art venues. Members also produce video films.

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UPWARD! (EXPERIMENTAL PARANORMAL) — COUNTRYSIDE EXHIBITION

Press Release / Exhibition date: April 30, 2010 | *Location:* Khlebnikovo settlement, Moscow Oblast

A country dacha exhibition featuring Tuvan artists—conceptualist Kho and actionist Kha—alongside donations from young artists. The dacha is conceptualized as a place of retreat for an artist to engage in free, thoughtful reflection. It provides a space steeped in earth and mud, therefore liberated from urban obscurantism of meanings, allowing a concentration on extra-discursive meanings and artistic plasticity.

The hard accessibility of this art liberates and incites the viewer. Artists seek new meanings and a metaphor for the renewal of art: an exit into reality through outer space. The exhibition features the premiere of a new album by the band "Stupid Mechanical Fucking" and a roundtable discussion on: *"The Role of Russian Cosmism in the Work of New Wave Young Artists."*

Participants: Daniil Zinchenko, Petr Zhukov, Sasha Auerbach, Mikhail Maksimov, Anton Kuryshchev, Ekaterina Lazareva, Dmitry Venkov, Natalya Ulyanova, Leonid Studenikin, Grigory Charushin, Evgeniya Demina, Kirill Preobrazhensky, Viktoriya Chupakhina, and others.

Project Background: Carried out in April 2010, this was the first official exhibition of the community. The artists traveled to the suburban settlement of Khlebnikovo, working continuously on-site for just over a week. The artworks were created in response to the specific psychogeography of the area and placed both on the private dacha plot and within the public spaces of the settlement. Khlebnikovo displays an immense social and spatial diversity, where the ruins of a destroyed migrant worker village sit next to luxury cottage estates, newly rising panel high-rises, a military town with a hospital, a beach, a pier, a railway bridge, expensive yachts, and swimming

holidaymakers. The project aimed to master new collective artistic practices, breaking out of the enclosed art-scene environment directly into ambient reality. The initial core group (Dergacheva, Zhukov, Zinchenko, Maksimov) invited friendly artists to join, establishing the group's open-ended format. A discussion on new artistic strategies was held on-site with Alexey Shulgin, Aristarkh Chernyshev, Igor Mukhin, and Roman Minaev. The documentary photos, videos, and the completed video film were later showcased as self-contained art pieces under the title *"Exhibition 'Upward!' Documentation"* at the Rodchenko Moscow School of Photography and Multimedia.

EXHIBITION "UPWARD!" DOCUMENTATION

This exhibition represents documentary photographic and video materials gathered during the countryside project. It explores the functioning of documentary media when confronting un-transferable, intense experiences, and tracks how documentary material transitions into a self-contained artistic artifact when uprooted from its original essence and relocated to a white-cube gallery space. The only object present at both the original site and inside the gallery hall is the video *"Russia Upward!"*, which serves as a manifesto and a metaphor for the experience lived through by the artists. The opening features an audio performance by Valentin Fetisov and a video performance by Kirill Preobrazhensky.

FIELD OF SILENCE — VIDEO EXHIBITION (2011)

Date: March 12, 2011 | Location: Frozen ice of the Moscow Canal, Khlebnikovo

"The capacity to live in the whole universe, enabling the human race to populate all worlds, will also give us the power to unite the worlds of the Universe into an artistic whole, into a work of art whose artist will be the entire human race."

— N.F. Fedorov

The video exhibition took place on a snow-covered field between an old flooded cemetery and the Moscow Canal (built by GULAG prisoners), adjacent to a cemetery submerged during the creation of the Klyazma Reservoir. In their works, the participants explore the existential necessity of a cosmic utopia as a hope for Light within today's socio-cultural situation, asserting the futility of political games in the face of the Cosmos. To quote Fedorov: *"In the face of cosmic force, all personal, class, and national interests fall silent."*

The snowy field stands for the absolute Nothing, akin to the cosmic void that generates matter. It symbolizes a massive potential hidden in stillness and death, much like the entire territory of Russia—a potential that must be realized to forge true community and a skyward aspiration. Video was chosen as the primary medium because, paraphrasing Fedorov, in art, movement gains consciousness married to the concept of infinity. The exhibition design consisted of 9 video works displayed on 9 CRT televisions arranged in the snow, matching the number of planets in the Solar System (including Pluto) to mirror a planetary alignment. The screens flickering in the pitch-black cold mirrored the stars above, prompting the question: *Where is your place, human?*

List of video works shown: Motherland; Rockets; Culture and Recreation; Izvol; Deep Russian Soul; Dead Season and Crawling Over; When New Year Falls on Shabbat; Mama, Upward!; Gagarin and Mother.

Participants: Anna Antonova, Dmitry Venkov, Anastasia Dergacheva, Petr Zhukov, Daniil Zinchenko, Anton Kuryshev, Mikhail Maksimov, Nikita Pavlov, Leonid Studenikin.

NEMI (JUNE 2011)

Participants: Dmitry Venkov, Zhenya Demina, Petr Zhukov, Daniil Zinchenko, Polina Kanis, Anton Kuryshev, Ekaterina Lazareva, Mikhail Maksimov, Dmitry Moskvichev, Grigory Selsky, Leonid Studenikin, Valentin Fetisov, Viktoriya Chupakhina, and others.

An apartment gallery treated as ancient catacombs. The joint movement of authors and viewers constitutes the creation and experience of art, materializing through the quantum fact of observation. The works are distilled down to their pure existence, liberated from economic, institutional, and self-aggrandizing functions—not on a manifestative level, but as an act of comprehension and subtle stimulation of reality.

Explanatory Note to the "Nemi" Exhibition

Name: Nemi is a small crater lake in Italy, where in antiquity a sacred grove and sanctuary of the goddess Diana existed. A contender for the position of the Priest of Nemi could only attain office by plucking a Golden Bough and slaying his predecessor, holding the post until killed by a stronger competitor. The priesthood brought the title King of the Wood. Through analyzing this ritual, J.G. Frazer developed his landmark study on the evolution of magic, religion, and society.

Structure: The exhibition is a three-part journey through transformed spaces:

Part One: The Ritual took place in a closed room within the "catacomb" apartment gallery Brown Stripe. Performed by Daniil Zinchenko, Petr Zhukov, and Polina Kanis (as a priestess symbolizing cultural and information fertility), with artist Valentin Fetisov real-time mixing the audio and video streams. Viewers could not watch directly; they sat in the kitchen and viewed the ritual on a small TV screen mounted in the "beautiful corner" (Krasny Ugol). The visual feed used chroma-keying to blend the ritual footage with live video of the viewers themselves watching the screen. The audio merged text readings by Zhukov, live ISS space station radio transmissions, and ambient sounds from the viewers' room.

Part Two: The Forest Exhibition was hidden inside the Lianozovo Forest Park (a historical walking spot for the post-war Lianozovo school artists). Artworks were embedded seamlessly into the woods. The core element was the shared collective trek through the forest, which became a "sacred grove" for the initiated audience.

Part Three: The Altar was a dugout trench dug slightly below human height, forcing entrants to stoop, and wide enough for only one person. Inside, a tiny monitor played the unedited, raw video recording of the initial gallery ritual. This documentation functioned as a sacrifice: it was left permanently in the dugout and never shown elsewhere. The parts were separated by transitions: a descent down a dark 22-story fire escape, and wading in hip-high fisherman boots through a flooded concrete river culvert running directly beneath the Moscow Ring Road (MKAD) guided by a "stalker."

THE JOURNEY EXHIBITION (NOVEMBER 2012)

The final exhibition in the group's seasonal nature cycle (Upward! – spring, Field of Silence – winter, Nemi – summer, Journey – autumn). Organized in collaboration with the N.F. Fedorov Library-Museum. Guests gathered at the museum, where Anastasia Gacheva delivered an introductory lecture on Fedorov's philosophy. Audience members examined the first posthumous edition of his text *The Common Cause* and read passages aloud. A custom audio file was copied onto the personal players of the audience. The second part consisted of a trip through the

Moscow subway system while listening to this podcast, wherein the curators discussed the artworks ahead, read philosophical quotes, and played audio archives from the space race (Gagarin's launch, Armstrong's greeting), transforming the subterranean subway rides. The third part led the group via Cosmonauts Boulevard, the VvTs, and the Botanical Garden into a dense forest. There, using binoculars, viewers observed a video exhibition displayed on monitors hung high up in the trees around a small clearing.

Featured artists: Dmitry Venkov, Petr Zhukov, Daniil Zinchenko, Nikita Pavlov, Anna Khodorkovskaya, Viktoriya Chupakhina.

ALTAR OF COSMISM (INSTALLATION VERSION)

A physical reconstruction of the forest dugout built for an institutional museum hall, modeled after the museum display of the Pergamon Altar. It consists of an earthen mound covered in live moss, standing 2.5 meters tall with a 5-meter base diameter. The interior is extremely tight, forcing a visitor to crouch, referencing the inner architecture of the Edicule (Kuvuklia). Inside, cones packed with soil gathered from historic cemeteries rest alongside a dim monitor playing the blurred ritual video and a sound loop of electromagnetic stellar frequencies converted to audio. Surrounding the mound are 9 monitors (the planets, Pluto included) forming an outer courtyard resembling the Tabernacle. The screens display documentation of gathering soil from graves and historical actions of the group, exploring the spatial layout of a future Temple of Cosmism. The installation triggers the core tenets of Cosmism: the physical resurrection of ancestors and the subsequent settling of the cosmos. The mound mirrors both an ancient burial barrow (mass grave) and Tsiolkovsky's early rocket designs. It targets an intense sensory experience: the pungent scent of peat, deep silence, and a solitary communion with the ash of past generations contained in the soil.

FINAL (MEDIA PERFORMANCE, SUMMER 2010)

Staged at the Brown Stripe apartment gallery precisely during the final match of the FIFA World Cup. The project treats the World Cup as a simultaneous global event saturating the noosphere—a supreme vehicle for divine parables or a concentrated matrix of contemporary socio-cultural meaning. The real-time live match broadcast was algorithmically modified: using chroma-keying on the green field, the grass was made transparent, overlaying quarter-final and semi-final games underneath. The result was a pulsating, shifting abstract canvas hovering between pure visual abstraction and athletic narrative. This video was broadcast inside the gallery and fed via an RF transmitter into the building's shared TV antenna network. Alexander Evangeli, a prominent critic who had never previously watched football, acted as live commentator. Sitting in a separate room with an unmanipulated TV feed, his analytical commentary was transmitted to the gallery via radio signal, creating a metaphysical tension between a chaotic visual reality and a disembodied Voice possessing absolute information but decoding it through an entirely different conceptual framework.

THE CRYPT OF THE UPWARD! COMMUNITY

In the contemporary era, human life manifests primarily as labor converting energy into information. Information has become the bedrock of culture, superseding the basic struggle for food or individual social stature. Prior to universal resurrection, much work remains. Death halts an individual's information output, risking the loss of their entire creative output. Mirroring traditional crypts, this installation is a dark, dusty, winding corridor with stagnant air, drawing visitors inward via a distant faint light. The hallway resonates with "partisan whispers"—recorded

poem readings mixed with forest silence. A broken brick niche holds a television glowing with digital images. At the dead-end, a neon sign explains everything. It is split into three parts: the left reads *יהוה* (God in Hebrew); the right reads *ع* (Art in Arabic); separated by *∅* (Descartes' symbol of equality).

DANIIL ZINCHENKO: MOSSES (JULY 2011)

An exhibition by Zinchenko at the Brown Stripe gallery expanding the group's mythos, utilizing a text by Anatoly Tutov ("Notes of a Partisan"). The installation plunged the room into absolute darkness and silence. The entire gallery floor from wall to wall was covered in thick forest moss and rotting logs, emitting a heavy, damp woodland scent. A video showed a lone hand waving—not as a temporary goodbye, but a final "farewell"—functioning as a psychological response to infinity and the unknown. The project frames death as the sole exit from the darkness of the unknowable into an even vaster infinity. The format draws upon the spatial strategies of American minimalism infused with local soil-focused ("pochvennic") practices, reflecting on the thin line dividing war and life.

RUSSIA UPWARD! (VIDEO FILM, 2010)

A film tracing the internal experiences of a typical Russian intellectual during the muddy spring thaw. The protagonist wanders through a derelict peri-urban landscape where melting snow exposes garbage dumps, ruins, power lines, and riverbanks. Throughout his journey, he repeatedly shouts internal invocations: "*Russia upward!*" and "*Let us achieve levitation in the Russian Federation!*" He embodies the local intellectual trying to conquer the heavy inertia of surrounding reality through sheer spiritual willpower; lacking horizontal progress, his only option is to break gravitational pull and soar vertically into outer space, calling his country to follow. The film balances documentation and fiction, shot during an initial site scouting trip to Khlebnikovo.

KOSMOS (PARIS, NOVEMBER 2011)

Open Studio Exhibition at the Cité Internationale des Arts, Paris

The Way of Saint Denis #2: A simultaneous performance conducted by two groups in Paris and Moscow. It references the legend of Saint Denis, the first Bishop of Paris, who after being decapitated on Montmartre, picked up his own head and walked 10 kilometers while preaching to his final burial site. In Paris, an artist retraced this path holding a video camera at neck level as his "head." In Moscow, an artist walked blindly through a wild forest holding a netbook streaming the live Paris feed, aloud reciting poems by iconic Russian poets who suffered violent deaths (Pushkin, Kharms, Yesenin, Blok, Mandelstam). This acts as a cultural transplant of the collective head of Russian poetry onto a European saint, juxtaposing Western linear pilgrimage with Russian aimless wandering.

Workers Leaving the Museum: A video piece documenting workers exiting the Louvre, referencing the Lumière brothers' historic first film, *Workers Leaving the Lumière Factory*.

KOSMOS. La Défense: A massive photographic print measuring 2.8 x 3.7 meters assembled from individual A4 sheets. It documents an intervention carried out with Croatian artists Elvis Krstulović and Eva Kovač within the "Occupy Defense" protests in Paris. The artists stood with protestors holding cardboard signs reading *κόσμος* in Greek. The term links to the roots of Cosmism as a positive alternative to globalism, while in modern Greek it denotes "a gathering of people/the world." The print was compiled secretly from A4 pages because police had banned protestors from carrying large signs into the business district.

The Cosmists: A series of stenciled portraits executed in black paint over gold leaf depicting the artists of the Upward! community, positioned facing a portrait of Nikolai Fedorov executed in gold over black.

U165 (VIDEO DIPTYCH, LATE 2011)

A diptych of video films exploring the imagery of Russian Cosmism and its visual interpretation. Film "165" (dir. Daniil Zinchenko, 33 min) takes place inside the remote cabin of a reclusive writer who has spent years on a single novel. During a violent storm, a landscape painter who got lost in the woods knocks on his door. Their interaction turns mystical, forcing both to leave the cabin forever, contemplating death through textuality vs. visuality. Film "U" (dir. Petr Zhukov, 15 min) is an allegorical tapestry blending the biography of Yuri Gagarin with religious motifs, shot in the timeless landscapes of Israel. It shifts Gagarin's myth from Soviet political history into a timeless, sacral register of maternal love and historical destiny. The art piece exists within the conceptual friction generated between these two screens.

THE STUDIO VS. CINEMATIC PROCESS (NATIONAL CENTER FOR CONTEMPORARY ARTS, SUMMER 2012)

An exhibition by Zhukov, Zinchenko, and Venkov. Rejecting physical objects on museum walls, the artists filled the center of the hall with 6 CRT televisions and 3 projectors. The video flows projected directly onto bare museum walls, emphasizing their structural affinity to sacred frescoes and defining the gallery architecture purely through immaterial light streams.

NECROPHONIA (2009–2010)

The sonic research project directly preceding the formal creation of the Upward! group, conducted by Mikhail Maksimov, Daniil Zinchenko, and Nastya Dergacheva. Using a modified medical stethoscope attached to digital recorders, the artists recorded sonic vibrations directly from the ground above the graves of prominent Russian writers, scientists, and thinkers (including Vladimir Vernadsky and Andrei Platonov). The earth is treated as a storage medium retaining information. The project implements Fedorov's thesis regarding the microscopic molecular vibrations of ancestral remains that persist in the soil, which he believed could eventually be mapped to orchestrate universal material resurrection. In Platonov's literature, the soil possesses a therapeutic, restorative quality, a trait that links the topsoil directly to deep outer space.

SELECTED INTERVIEWS

Interview by Alina Gutkina with the Upward! Community (Spring 2011, Aroundart.ru)

ALINA GUTKINA: HOW DID THE UPWARD! COMMUNITY COME ABOUT? CAN YOU TRACE THE GROUP'S ORIGIN?

NASTYA DERGACHEVA:

"Upward!" is a direct conceptual subversion of the political slogan "Russia Forward!". The group arose among students and graduates of the Rodchenko School due to a mutual attraction and repulsion. Phrases, objects, and

ideas started floating around, opening up a dialogue. A concept would be proposed by one person and then heavily re-interpreted by the others during our long walks and shared shows. This started a year ago.

DANIIL ZINCHENKO:

We solidified during the dacha show in Khlebnikovo. The word "Upward" comes from the phrase "Russia — Upward!". This slogan was painted on a silver 4-meter arrow stuck into a giant trash heap at the dacha exhibition. There was also the slogan "Let us achieve levitation in the Russian Federation". Later we dropped "Russia" to leave just "Upward!", because the name of the state brought too many literal political associations, which we wanted to escape.

MIKHAIL MAKSIMOV:

The first feeling that our work shared a single vector pointing from the ground to deep space came during *Necrophonia*—listening to the graves of people who are spiritually close to us. Then the name crystallized, followed by an intuitive decision by Petr Zhukov to organize the country exhibition. Upward is not just a direction, it is a temporal state.

PETR ZHUKOV:

It started with their grave recordings. Then, at an opening, the phrase "Russia Upward!" popped up as a joke. But it stuck, because it perfectly captured the existential state of contemporary global culture, where the only logical path left is to move in a completely different, vertical axis, viewing outer space as the final valid utopia. On April 30, 2010, the dacha exhibition occurred, establishing the community as a reality. Although the core consists of four people, the composition remains completely dynamic and open.

AG: YOUR EXHIBITIONS ARE PRIMARILY HELD OUT OF TOWN. WHY?

NASTYA DERGACHEVA:

This escapism stems from a desire to build art directly out of the landscape. Khlebnikovo offers an absurd, stimulating psychogeography: a massive illegal dump right next to luxury yacht piers. On the first show, most works were built from objects salvaged from that dump and exhibited right on the piles of trash where people were living in shacks. Those residents reacted to us, becoming part of the experience for the visitors. A white-cube gallery cannot offer that. However, exceptions occur: *Final* was held in an apartment, and I initiated the monument 'The Motherland Calls' in Volgograd into our group via an outdoor ritual on the Mamayev Kurgan mass grave, treating her as a lightning rod between the dead in the ground and the cosmos.

AG: DOES AN EVACUATION OF CITY MEANINGS OCCUR OUT THERE?

PETR ZHUKOV:

Yes. Away from the city, urban institutional meanings recede, which allows subtler meanings to surface. In the city, art is co-opted by market strategies and careerism. To build fresh meanings, you must find vacant spaces where the viewer decodes everything from scratch.

AG: READING YOUR TEXTS, IT SEEMS THE FOCUS SHIFTS FROM THE FINAL ARTWORK TO THE PROCESS OF REACHING IT—THE CONCEPT OF HARD ACCESSIBILITY.

PETR ZHUKOV:

The hard journey to reach Khlebnikovo or Lianozovo is a necessary filter. It screens out casual consumers looking for quick visual consumption. A person who spends half a day on a suburban train to see art arrives with a completely different level of focus and temporal scale, making them receptive to deep immersion.

"An Ordinary Case of Ritual Infraction" — Critic Sergey Gusev on the "Nemi" Exhibition

The exhibition took place on June 15 inside the Lianozovo Forest Park. It began at Petr Zhukov's apartment (the Brown Stripe gallery), featuring a cryptic ritual behind locked doors. Zhukov read texts, Polina Kanis drew symbols in the air with sparklers, and Daniil Zinchenko clapped his hands. Viewers watched this via a distorted, snowy black-and-white television feed in the kitchen. The work was typical of Upward!: over-saturated with layers, technical tricks, and hermetic cosmic symbols drawn from Nikolai Fedorov. Whether the outside artists invited share this obsession with Fedorov is unclear, but many have absorbed this vocabulary. Anton Kuryshev pasted prints of Soviet mosaics modified into tear-off flyers on forest light poles. Grigory Selsky hung a banner showing a bare ass juxtaposed with orthodox church domes—entitled "Rural Actionism". Leonid Studenikin carved the name "Ophelia" into a log blocking a creek. Mikhail Maksimov made a work about disappearance inside a swamp, which we couldn't find. Evgeniya Demina offered wine glasses topped with bread slices as a meditation on the death of curators. Casual park visitors walked by, walking dogs or strolling. The artists treated these casual onlookers as an uncoordinated, blind force of nature. The exhibition required wading through a flooded culvert under the highway to reach a hidden altar. I broke the ritual rules twice: I took the elevator instead of the dark stairs, and I left early to catch the last bus home instead of waiting for my turn to wear the limited rubber boots. As a traitorous viewer, I recommend utilizing this sacred right of the spectator: reject the artist's instructions, violate the manual, and invert their demands. Upward! mimics religious cults, but they lack the centuries of accumulated tradition required to back such complex semiotics, placing themselves in a vulnerable position: they just appeared, yet act like an ancient culture at the end of its life cycle.

"Another Final Exhibition" — Olga Danilkina Interviews the Group (Aroundart.ru, 2012)

Context: Project "Hawking's Dreams. How the Survivor Plans to Extricate Himself from the Situation" — featuring critic Alexander Evangeli acting as a fictional artist who undergoes a literal burning.

OLINA DANILKINA: THIS PROJECT FUNCTIONS SIMULTANEOUSLY AS AN EXHIBITION AND A FILM SET, LEAVING THINGS AMBIGUOUS. WHAT IS IT REALLY? DOES AN ARTWORK BY ALEXANDER EVANGELI EXIST, OR IS IT A CINEMATIC FICTION?

PETR ZHUKOV:

It is an artwork using the method of *enforced authorship*. The author is Alexander Evangeli, curated by Upward!. The physical piece—a wooden frame cube wrapped in thick tracing paper containing a monitor—was built by us. He provides the text, which he reads aloud inside. It is an exploration of the contemporary art structure, where an artist's signature is often detached from production, managed by curators and institutions. We brought the object and signed it for the author, reversing Marcel Duchamp's readymade gesture.

DANIIL ZINCHENKO:

The plot ties into my graduation film *Horizon*, which features a group of wandering partisans. In this prequel, the partisan commander is still alive. In the forest, the partisans emerge from a winter underground burrow, discover a sacred cone from which they receive a flame, and march onto this art party, burning down the translucent white cube with Evangeli inside it.

OD: WHY BURN IT?

PETR ZHUKOV:

The white cube represents both museum space and a symbolic heaven. The partisans are hostages of the landscape who have condemned themselves to death by searching for infinity. Encountering a bohemian art gathering, they destroy it with fire. The female character (played by Antonina Baever) immediately defects from the fragile intellectual artist to the brutal men of the forest. The artist realizes his fatalism: without his white gallery cube, he cannot exist in reality.

ALEXANDER EVANGELI:

Daniil originally wanted to actually burn me alive, which I loved—I genuinely wanted to burn. But due to film tricks and the cold weather, we settled for burning the structure while I stood calmly inside reading the text. The text conceptualizes the breakdown of causality. It deals with cognitive structures where the observer and the world do not exist without each other. The invitation text was intentionally unreadable, corrupted into strange symbols to break the dictatorship of descriptive language.

OD: WHY TITLE IT THE "LAST EXHIBITION OF ALEXANDER EVANGELI"?

ALEXANDER EVANGELI:

Look at the cultural landscape: final exhibitions are a mass trend (Anna Zhelud, Electrobyutik, Ilya Kabakov's 'Monument to a Vanished Civilization'). We exist inside a post-apocalyptic perception of time. The end has already occurred, time is spent, the Messiah is stuck in a traffic jam, yet the world awkwardly continues to spin. Therefore, every single event becomes the 'last' one, endlessly repeating. Burning the cube is an act to protect the artwork from being transformed into mere consumer spectacle. The partisans return the illuminated, bright world back into a field of hidden, invisible sense. They hunt down cultural lighthouses and burn them to preserve the pure darkness of the horizon.