

ART JUDGEMENTS
Art on trial in Russia after
perestroika

Sandra Frimmel

University of Zurich

Translated from the German

by Michael Turnbull

Series on the History of Art



VERNON PRESS

Copyright © 2022 Sandra Frimmel

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street, Suite 1200
Wilmington, Delaware, 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series on the History of Art

Library of Congress Control Number: 2021947252

ISBN: 978-1-62273-277-7

Originally published as *Kunsturteile. Gerichtsprozesse gegen Kunst, Künstler und Kuratoren in Russland nach der Perestroika*, © Böhlau Verlag GmbH, 2015.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover design by Vernon Press. Cover image by Victoria Lomasko, untitled, 2013.

The translation of this book was made possible by the support of the Center for Arts and Cultural Theory (ZKK) at the University of Zurich.



**Universität
Zürich**^{UZH}

Table of Contents

	Acknowledgements	v
	Introduction: Art, Society, and the Law	vii
	The Book's Structure	ix
	Case Studies	xi
	Art in the Law	xxii
	Material and Personnel in Court	xxx
	Part I: Speaking about Art in Court	1
Chapter 1	Prosecution and Defense Strategies	5
	Prosecution: Destruction of World View	5
	Defense: Positive Provocation	17
	Cult Image vs. Work of Art	30
	Public vs. Private: (Self-)Marginalization	70
	International Comparison	74
Chapter 2	Artistic Concepts	83
	Prosecution: Contemporary Art is Non-art	83
	Defense: Contemporary Art Continues Traditions	90
	No Taboos Whatsoever: The Art Concept of the Defense	101
	Cultivation of Spiritual Values: The Art Concept of the Prosecution	101
	Judging Art	117
	Part II: Stagings in Court	125
Chapter 3	Staging Strategies	129
	Prosecution Stagings: Theater in Court	129
	Defense Stagings: Artistic Reappropriation of the Court	143
	The Staging Intent	151

Chapter 4	Prosecution Witnesses	153
	Humiliated and Insulted Witnesses	154
	Trauma	157
	Justice: Witnesses in Court, Victims, Guarantors	161
	Morals: World View and Art Concept	164
	Law: From Trial to Example	168
Chapter 5	Trial Traditions	171
	Soviet Legal Practice	172
	Theatricality	179
	Media Stagings and Conventions of Speech	184
	Lines of Continuity	192
	Closing Remarks: Pussy Riot, Pyotr Pavlensky, and National Security	195
	Pussy Riot	196
	Pyotr Pavlensky	199
	Art and National Security	206
	Notes	211
	Bibliography	241
	Unpublished Sources	241
	Court Documents	241
	Literature	247
	Videos	264
	Illustrations	267
	Index	273

Acknowledgements

Many thanks, which can't be expressed in words, go to all those who helped in the realization of my dissertation, which is presented here in book form: Anna Stavitskaya and Xenia Kostromina for juristic documents, Maxim Krupsky and Chantal Bolzern for their professional legal advice; my colleague Matthias Meindl in the SNF project *Literature and Art in Court* for the fruitful exchange of materials, thoughts, and theories; my colleagues at the Slavic Seminar of the University of Zurich, Anne Krier and Gianna Frölicher, whose research has frequently enriched my own; my dear friend Renate Wöhrer, who accompanied the development of my study with continual lively discussion; my friends and colleagues Miriam Finkelstein and Thomas Skowronek for valuable stimuli. I thank my supervisor Susanne von Falkenhausen for her longstanding encouragement, her patience, and good will, and my deep gratitude goes to Sylvia Sasse, professor of Slavic Literature in Zurich, for the opportunity to prepare this work in a friendly, enriching, and always supportive research atmosphere.

Introduction: Art, Society, and the Law

Since the turn of the millennium, the relationship of Russian society to contemporary art has been characterized, in comparison with the 1990s, by both wider reception and increasing repression. While the decade directly following perestroika was distinguished by the “total isolation of contemporary Russian art from the official institutions”¹ and by modern Russian society’s lack of interest in current art, according to the art critic and curator Viktor Misanos, the change of government in the late 1990s ushered in a “principally new dimension of artistic activity,”² as the actionist Anatoly Osmolovsky put it. Osmolovsky’s expectations were confirmed: since the beginning of the new millennium, foundations for contemporary arts have been founded with their own galleries and exhibition spaces; private and state prizes have been instituted; Russian equity holders have increasingly begun to support contemporary art projects; and in 2005 the state-funded Moscow Biennial took place for the first time. Contemporary art became a status symbol.³ But this growing financial participation in the contemporary art scene was also accompanied by an increased ideological interest reflected in an unusually large number—in international comparison—of legal proceedings against artists and curators, primarily instigated by representatives of Orthodox organizations, since the late 1990s.

Until the mid-1990s—to be more exact 1995—an artist such as Anton Litvin was able, on Good Friday and unimpeded, to unfurl a widely visible banner on Nikolskaya Street in the center of Moscow bearing the title of his action, *Crucify Him! (Raspi Ego!)*.⁴ But in 1999, the first criminal proceedings in post-Soviet (art) history were initiated.⁵ The artist Avdei Ter-Oganyan was charged with inciting national, racial, and religious hatred and enmity under article 282 of the Criminal Code of the Russian Federation (*Ugolovnyi kodeks Rossyskoi Federatsii*, UK RF) in his performance *The Young Atheist (Yuny bezbozhnik)*. Ter-Oganyan had offered the desecration of icons to order and for payment at the Moscow art fair Art Manege. In 2000 similar criminal proceedings with the same charges were instigated against the artist and director Oleg Mavromatti for his performance *Don't Believe Your Eyes (Ne ver glazam)*, in which he was publicly nailed to a wooden cross. But appreciable international attention was first attracted by the trials of the organizers of the exhibition *Caution, Religion! (Ostorozhno, religiya!)* in 2003–05, and those of the exhibition *Forbidden Art 2006 (Zapretnoe iskusstvo – 2006)* in 2007–10, who like Ter-Oganyan and Mavromatti were charged with—and, unlike the two artists, convicted of—inciting national, racial, and religious hatred and enmity.

An intensification of juridical proceedings against artists occurred as a result of these trials. In 2010 two members of the group Voyna (war) were charged under article 213 UK RF with hooliganism (*khuliganstvo*) and inciting hatred out of enmity towards a social group (the police) and remanded in custody for their performance *Palace Revolution* (*Dvorcovy perevorot*). For a video-documented performance, they had turned a police car upside down. In 2011 the charges were dropped on the grounds of non-commission of the offense. Finally, in 2012, three members of the group Pussy Riot were also charged with hooliganism, this time motivated by religious and national hatred, and remanded in custody under article 213 UK RF. The reason was the group's video clip *Punk Prayer* (*Pank-moleben*), which the activists partly filmed in the Cathedral of Christ the Savior in Moscow. The trial received wide international attention—even Madonna declared her solidarity with Pussy riot—yet it nevertheless ended with the conviction of two of the three defendants to detention in a prison camp; the third defendant received a suspended sentence. Finally, the performance artist Pyotr Pavlensky, like Voyna, was charged in 2013 with hooliganism and inciting hatred out of enmity towards a social group, but the charge was dropped. During his action *Fixation* (*Fiksatsiya*), on November 10, 2013, Police Day, Pavlensky nailed his scrotum to the cobblestones of Red Square in Moscow. In 2015 he was charged with vandalism under article 214 for setting fire to the front door of the headquarters of the Federal Security Service of the Russian Federation (FSB). In the end, though, he was fined for willful damage to cultural heritage.

Two different kinds of trial against curators and artists in Russia after perestroika become apparent here: first, those in the realm of art and exhibitions, mainly involving the giving of religious offense (Ter-Oganyan, Mavromatti, *Caution, Religion!, Forbidden Art 2006*), and second those dealing with charges of vandalism or hooliganism, which have more to do with political activism. The actions by Voyna, Pussy Riot, and Pavlensky explicitly oppose a repressive state, while the other exhibitions, performances, and works of art on trial have no such activist agenda. Because mixing these two areas or charges—art and political activism—doesn't seem useful to me, in this study, I chiefly concentrate on the trials under article 282, primarily those against the organizers of the two exhibitions *Caution, Religion!* and *Forbidden Art 2006*, as the proceedings against Ter-Oganyan and Mavromatti didn't come to trial. But I will provide a short outline of the proceedings against Pussy Riot and Pavlensky in my concluding remarks.

Central to my study is not only the question of how art is debated in court by both prosecution and defense but also the means by which the prosecution seeks to determine a normative concept of art and to establish it permanently in law. I am interested in how the art that is deemed by society—or a defining

part of it—to be socially constitutive is sought to be brought discursively into being by the staging in court of a concept of what art is supposed to be. I am ultimately concerned with this specific conception of art. How is it determined in Russia today as to what art should, can, and may do? Where does the boundary of freedom of artistic expression lie? Also important in this examination, it seems to me, is the question of how the Russian art trials of the 2000s can be placed both in an international context and within the Soviet juridical tradition.

The starting point of my analyses is legal documents from the various court cases, such as expert opinions, statements from witnesses, experts, specialists, and the defendants themselves in the form of court records and private written notes. Because basic research is important to me, I develop all the arguments of my study from these documents. My method is first to bring out the competing positions and argumentations in the Russian art trials in order to make them comprehensible. Then I draw a line to similar international cases in the twentieth and twenty-first centuries so as to introduce an additional historical and comparative level into the study. My primary aim is to highlight artistic developments, and where necessary political and juridical changes, as well as the role of mediality (word, image, action) in the legal judgement of art.

The Book's Structure

This book is divided into two complementary blocks: first into an examination of speaking about art in court; second into observations on stagings in court. Although speaking about art in court is highly staged, this division enables connections to be made to international juridical debates about art and makes it possible to point out the special features of the Russian art trials. The first block begins with an analysis of the prosecution strategies of the conservative Orthodox community and the defense strategies of the artists and curators as a basic mode of speaking about art in court. To begin with, I distil the various strategies from the court records alone, categorize them, and juxtapose the different positions in contrastive pairs. Juxtaposition enables me, in a second step, to formulate the image concepts of the prosecution and defense. These concepts allow conclusions to be drawn about the impact and power of art assumed by the disputing parties. Then I link the prosecution and defense strategies (above all the latter) applied in the Russian art trials to an international context in order to be able to draw comparisons and to examine the extent to which such strategies from other national contexts can also be found in Russia, and the points at which, for whatever reason, they differ.

After the prosecution and defense strategies I illuminate the concepts of art adopted by prosecution and defense—that is, the antagonistic argumentation about what art should be, may do, and is and what it shouldn't do, may not do,

and isn't. I determine the art concepts of both parties purely from the court records. Then I look at the resulting question of "what is art?" against the background of other international cases in order to find out the extent to which the Russian discourse about art or non-art can be integrated into an international one.

In the second block of my study, I place the main emphasis on the court stagings, on the theatricality of the trials, as the concepts of art and image—above all of the prosecution—are not only defined but veritably staged. In the chapter on the staging strategies of prosecution and defense, I am interested firstly in the concrete staging strategies used, and secondly in the extent to which the criminal proceedings against *Caution, Religion!* and *Forbidden Art 2006* go beyond the regular "trial drama" to approach theatrical staging practices. For this examination, I make additional use of journalistic sources and (sometimes drawn) commentaries, and also on video documentations of artistic actions.

Continuing to observe the staging strategies, I then undertake a typology of the prosecution witnesses, as in my view their function determines the character of the trials of *Caution, Religion!* and *Forbidden Art 2006*. My aim, based on an analysis of the function of these witnesses, is to show how far the discussions in court are used to normalize the values and art concept of the prosecution in the form of newly drafted legislation.

In the concluding examination of trial traditions, I undertake a national-historical assessment of the Russian art trials of the 2000s in addition to my international survey. Here I'm interested in a comparison with the early Soviet mock trials,⁶ the show trials of the 1930s, and the prosecution of writers during the 1960s. My main focus is to find out where there are lines of historical continuity, meaning whether legal practices established during the first decades of the Soviet regime have a continuing influence today. Interesting points of comparison include the theatricality of the proceedings and the figure of the witness. In this final chapter, I also look at the role of the media and the media portrayal of the trials.

A few additional remarks on my approach: In my analysis of the trials, I don't consider their political background, legal inconsistencies, or procedural errors (or only in unavoidable exceptional circumstances). Nor do I consider the recent claim to power of the Russian Orthodox Church in Russian society,⁷ as my perspective is purely that of an art historian and cultural scholar. I'm primarily concerned with determining strategies of argumentation and staging, so as to be able to show which moral positions and world views come into conflict in the trials' discussion of art. Here I take both sides equally seriously. I also consider the various art trials from Ter-Oganyan to *Forbidden Art 2006* not as single phenomena but as a sequence whose individual parts are

interdependent and interrelated. For this reason, I don't make a sharp distinction between the trials, and proceed more from the patterns of argumentation that run through all the trials and criminal proceedings. In this way, I hope to shed light on the social function of the discussion of art in court.

Case Studies

Although the series of Russian art trials dealt with in this work begins with the proceedings against Ter-Oganyan in 1999, the impression shouldn't be given that artists didn't come into conflict with the law during the first post-Soviet decade. Along with the already mentioned action *Crucify Him!* by Anton Litvin in 1995, the first artistic action in an Orthodox Church took place, to my knowledge, in the same year:

During a service in the Epiphany Cathedral at Yelokhovo the poet Alexander Brener ran unexpectedly up to the altar and started shouting "Chechnya! Chechnya!" Later Brener stated that in this way he had wanted to offer himself to the churchgoers as Christ, as he was firstly a son of man, secondly 33 years old, and thirdly an Israeli citizen.⁸

In the words of his then gallerist, Marat Guelman, Brener was subsequently led out of the church and detained for a few hours in a police station. In a summary trial, he was fined 500 rubles (equivalent then to about 110 dollars) for hooliganism under article 213 UK RF. The fine was paid by his gallerist.⁹ In the same year, the artist Vladimir Salnikov flyposted the streets around the TV Gallery in Moscow prior to his exhibition *Rescuing Spaces (Spasenie prostranstv)*. He was fined approximately 200 dollars for not obtaining official permission.¹⁰ This brief list can probably be extended, but it shows that artists were merely fined for their actions during the 1990s, until the first post-Soviet criminal proceedings against Avdei Ter-Oganyan.

Avdei Ter-Oganyan, The Young Atheist

For his performance *The Young Atheist* in 1998, Avdei Ter-Oganyan was charged under article 282 paragraph 1 UK RF with inciting national, racial, and religious hatred and enmity. On December 4, 1998, at the Moscow art fair Art Manège, he had offered the desecration of icons to order and for payment. A sign in front of his booth read:

Dear connoisseurs of contemporary art, here you can acquire excellent source material for blasphemy—Christ Pantocrator, the Blessed Mother of Vladimir, the Image of Edessa. [...] The gallery offers you the following services: the desecration of icons by the young and atheist for 50 rubles,

PAGES MISSING
FROM THIS FREE SAMPLE

Bibliography

Unpublished Sources

- Frölicher, Gianna: “Die Rolle der ‘svideteli’ [Zeugen] in den Agitsud-Inszenierungen,” unpublished MA thesis, Zurich 2011.
- Meindl, Matthias: “‘Pornographie’ als (post-)sowjetische Anklage,” unpublished talk, Theaterhaus Gessnerallee, Zurich, March 15, 2013.
- , “Die Pornographie-Vorwürfe in der russischen Literatur Anfang der 2000er Jahre,” unpublished talk, Kulturzentrum bei den Minoriten, Graz, November 26, 2011 [Meindl 2011a].
- Nowak, Elena: “Alina Vituchnovskajas Selbstmarginalisierung,” unpublished talk, meeting of the Junges Forum Slavistische Literaturwissenschaft (JFSL), place and date unknown.
- Sasse, Sylvia: “Den Staat an seine Gesetze erinnern – Dissidenz als Wissen vom Recht,” unpublished talk, Cabaret Voltaire, Zurich, November 11, 2014 [Sasse 2014b].
- Senn, Mischa: “Expertise: Einführung in die rechtlichen Fragestellungen,” unpublished talk, Schweizerisches Institut für Kunstwissenschaft, Zurich, May 16–17, 2013.

Court Documents

Avdei Ter-Oganyan, The Young Atheist

- Bakshtein, Joseph: Zaklyuchenie eksperta (expert opinion), Moscow, April 16, 1999.
- Bazhanov, Leonid: Zayavlenie (petition), Moscow, n.d. [April 1999].
- Misiano, Viktor: Zaklyuchenie eksperta (expert opinion), Moscow, April 16, 1999.
- Nechiporenko, Yuri: Obyasnenie (representation), Moscow, December 7, 1998.
- Obvinitelnoe zaklyuchenie po ugovnomu delu no. 202275 (indictment in criminal case no. 202275), Moscow, March 25, 1999.
- Romanova, Elena: Pokazanie (statement), Moscow, n. d. [December 1998].
- Sanchuk, Victor: Pokazanie (statement), in *Obvinitelnoe zaklyuchenie po ugovnomu delu no. 202275*, 7f.
- Yerofeyev, Andrei: Zaklyuchenie eksperta (expert opinion), Moscow, April 15, 1999.

Caution, Religion!

- Abramenkova, Vera: Socialno-psikhologicheskaya ekspertiza (socio-psychological expert opinion), in *Kompleksnaya sudebnaya ekspertiza po ugovnomu delu no. 4616* (complex expert opinion in criminal case no. 4616) 2003, 49–67.

- Bekeneva, Nadezhda / Kozlova, Yulia: *Iskusstvovedcheskaya ekspertiza* (art-historical expert opinion), in *Kompleksnaya sudebnaya ekspertiza po ugovnomu delu no. 4616* (complex expert opinion in criminal case no. 4616) 2003, 23–25.
- Dopros eksperta obvinenia Natali Eneyevoi (questioning of the prosecution expert Natalia Eneyeva), Moscow, February 9, 2005. [Eneyeva 2005]
- Dopros specialista obvinenia Victora Kalashnikova (questioning of the prosecution specialist Victor Kalashnikov), Moscow, February 10, 2005. [Kalashnikov 2005]
- Dopros specialista obvinenia Savvy Yamshchikova (questioning of the prosecution specialist Savva Yamshchikov), Moscow, February 9, 2005. [Yamshchikov 2005]
- Dopros svidetelya obvinenia Tatiy Antoshinoy (questioning of the prosecution witness Tatiana Antoshina), Moscow, November 18, 2004. [Antoshina 2004]
- Dopros svidetelya obvinenia Lidiy Bakumoy (questioning of the prosecution witness Lidia Bakuma), Moscow November 15, 2004. [Bakuma 2004]
- Dopros svidetelya obvinenia Grigoria Garbuzova (questioning of the prosecution witness Grigory Garbuzov), Moscow, November 3, 2004. [Garbuzov 2004]
- Dopros svidetelya obvinenia Natalii Kamenetskoy (questioning of the prosecution witness Nataliya Kamenetskaya), Moscow, November 18, 2004. [Kamenetskaya 2004]
- Dopros svidetelya obvinenia Olega Kulika (questioning of the prosecution witness Oleg Kulik), Moscow, December 8, 2004. [Kulik 2004]
- Dopros svidetelya obvinenia Olgi Logachinoy (questioning of the prosecution witness Olga Logachina), Moscow, November 4, 2004. [Logachina 2004]
- Dopros svidetelya obvinenia Mikhaila Lyukshina (questioning of the prosecution witness Mikhail Lyukshin). Moscow, November 10, 2004. [Lyukshin 2004]
- Dopros svidetelya obvinenia Mariny Obukhovoy (questioning of the prosecution witness Marina Obukhova), Moscow, November 18, 2004. [Obukhova 2004]
- Dopros svidetelya obvinenia Maxima Obukhova (questioning of the prosecution witness Maxim Obukhov), Moscow, February 14 2005. [Obukhov 2005]
- Dopros svidetelya obvinenia Valeriya Orlova (questioning of the prosecution witness Valery Orlov), Moscow, November 18, 2004. [Orlov 2004]
- Dopros svidetelya obvinenia Aleksandra Podosinova (questioning of the prosecution witness Alexander Podosinov), Moscow, November 26, 2004. [Podosinov 2004]
- Dopros svidetelya obvinenia Sergeya Ryakhovskogo (questioning of the prosecution witness Sergei Ryakhovsky), Moscow, February 10, 2005. [Ryakhovsky 2005]
- Dopros svidetelya obvinenia Oxany Sarkisyan (questioning of the prosecution witness Oxana Sarkisyan). Moscow, November 26, 2004. [Sarkisyan 2004]
- Dopros svidetelya obvinenia Vladimira Sergeyeva (questioning of the prosecution witness Vladimir Sergeyev), Moscow 10, 2004. [Sergeyev 2004]
- Dopros svidetelya obvinenia Valeriya Shechkina (questioning of the prosecution witness Valery Shechkin), Moscow, November 26, 2004. [Shechkin 2004]
- Dopros svidetelya obvinenia Aleksandra Sigutina (questioning of the prosecution witness Alexander Sigutin), Moscow, November 26, 2004. [Sigutin 2004]

- Dopros svidetelya obvinenia Nikolaya Smakhtina (questioning of the prosecution witness Nikolai Smakhtin), Moscow, November 15, 2004. [Smakhtin 2004]
- Dopros svidetelya zashchity Alisy Zrazhevskoi (questioning of the prosecution witness Alisa Zrazhevskaya), Moscow, December 8, 2004. [Zrazhevskaya 2004]
- Dopros svidetelya obvinenia Anatolia Zyakina (questioning of the prosecution witness Anatoly Zyakin), Moscow, November 3, 2004. [Zyakin 2004]
- Dopros specialista zashchity Natali Abalakovoi (questioning of the defense specialist Natalia Abalakova), Moscow, January 25, 2005. [Abalakova 2005]
- Dopros specialista zashchity Leonida Bazhanova (questioning of the defense specialist Leonid Bazhanov), Moscow, January 17, 2005. [Bazhanov 2005]
- Dopros specialista zashchity Ekateriny Degot (questioning of the defense specialist Ekaterina Degot), Moscow, January 25, 2005. [Degot 2005]
- Dopros specialista zashchity Evgenii Kikodze (questioning of the defense specialist Evgenia Kikodze), Moscow, January 25, 2005. [Kikodze 2005]
- Dopros specialista zashchity Lva Levinsona (questioning of the defense specialist Lev Levinson), Moscow, January 17, 2005. [Levinson 2005]
- Dopros specialista zashchity Andrey Pelipenko (questioning of the defense specialist Andrei Pelipenko), Moscow, January 25, 2005. [Pelipenko 2005]
- Dopros specialista zashchity Alekseya Pinusa (questioning of the defense specialist Alexei Pinus), Moscow, January 17, 2005. [Pinus 2005]
- Dopros specialista zashchity Andreia Yerofeyeva (questioning of the defense specialist Andrei Yerofeyev), Moscow, January 25, 2005. [Yerofeyev 2005]
- Dopros podsudimoi Anny Mikhailchuk (questioning of the defendant Anna Mikhailchuk), Moscow, February 1, 2005. [Mikhailchuk 2005]
- Dopros podsudimoi Yuriya Samodurova (questioning of the defendant Yuri Samodurov), Moscow, February 1, 2005. [Samodurov 2005a]
- Dopros podsudimoi Ludmily Vasilovskoi (questioning of the defendant Ludmila Vasilovskaya), Moscow, February 1, 2005. [Vasilovskaya 2005]
- Eneyeva, Natalia: Iskusstvovedcheskaya ekspertiza (art-historical expert opinion), in *Kompleksnaya sudebnaya ekspertiza po ugolovnomu delu no. 4616* (complex expert opinion in criminal case no. 4616) 2003, 2–23.
- Kompleksnaya sudebnaya ekspertiza po ugolovnomu delu no. 4616* (complex expert opinion in criminal case no. 4616), Moscow, November 23, 2003.
- Markova, Nataliya: Socialno-kulturnaya ekspertiza (socio-cultural expert opinion), in *ibid.*, 31–49.
- Mikhailchuk, Anna: Poslednee slovo podsudimoi (concluding remarks of the defendant), Moscow, March 2, 2005.
- Nasonov, Sergei: Vystuplenie v zashchitu Anny Mikhailchuk (speech in defense of Anna Mikhailchuk), Moscow, March 2, 2005.
- Obvinitelnoe zaklyuchenie po ugolovnomu delu no. 4616 (indictment in criminal case no. 4616), Moscow, April 20, 2004.
- Samodurov, Yuri: Poslednee slovo podsudimogo (concluding remarks of the defendant), Moscow, March 2, 2005. [Samodurov 2005b]
- Schmidt, Yuri: Vystuplenie v zashchitu Yuriya Samodurova (speech in defense of Yuri Samodurov), Moscow, March 2, 2005.

Stavitskaya, Anna: Vystuplenie v zashchitu Ludmily Vasilovskoi (speech in defense of Ludmila Vasilovskaya), Moscow, March 2, 2005.

Tsekhanskaya, Kira: Etnografo-religovedcheskaya ekspertiza (ethnographical-theological expert Opinion), in Kompleksnaya sudebnaya ekspertiza po ugovornomu delu no. 4616 (complex expert opinion in criminal case no. 4616) 2003, 25–31.

Forbidden Art 2006

Anon.: Zayavlenia grazhdan (requests from citizens), Moscow, June 28, 2008, <http://exil-archiv.de/ru/Russe/www.aerofeev.ru/content/view/210/158/index.html> (April 8, 2013). [Exil-archiv.de 2013]

Eneyeva, Natalia: Iskusstvedcheskaya ekspertiza po ugovornomu delu no. 402588 (art-historical expert opinion in criminal case no. 402588), Moscow, April 20, 2008.

Kostromina, Xenia: Preniya advokata zashchity (closing statement of the defense lawyer), Moscow, June 21, 2010.

Kurepin, Dmitri: Preniya advokata zashchity (closing statement of the defense lawyer), Moscow, June 21, 2010.

Nalimov, Mikhail / Moscow Association of Orthodox Youth: Pismo blagodarnosti (letter of thanks), Moscow, July 5, 2007.

Nikiforov, Alexander: Rech gosudarstvennogo obvinitelya (speech by the prosecutor), Moscow, June 21, 2010.

Obvinenie Andreyu Yerofeyevu po ugovornomu delu no. 402588 (indictment of Andrei Yerofeyev in criminal case no. 402588), Moscow, July 8, 2008.

Protokol doprosa svidetelya Evgenii Alimovoi (minutes of the questioning of the witness Evgenia Alimova), Moscow, November 26, 2007. [Alimova 2007]

Protokol doprosa svidetelya Tatyany Areshkevich (minutes of the questioning of the witness Tatyana Areshkevich), Moscow, December 7, 2007. [Areshkevich 2007]

Protokol doprosa svidetelya Georgia Borovikova (minutes of the questioning of the witness Georgy Borovikov). Moscow, July 9, 2007. [Borovikov 2007]

Protokol doprosa svidetelya Eleny Cherepanovoi (minutes of the questioning of the witness Elena Cherepanova), Moscow, November 30, 2007. [Cherepanova 2007]

Protokol doprosa svidetelya Vadima Ignatova (minutes of the questioning of the witness Vadim Ignatov), Moscow, July 11, 2007. [Ignatov 2007]

Protokol doprosa svidetelya Olega Kassina (minutes of the questioning of the witness Oleg Kassin), Moscow, July 20, 2007. [Kassin 2007]

Protokol doprosa svidetelya Vladimira Kovalika (minutes of the questioning of the witness Vladimir Kovalik), Moscow, October 24, 2007. [Kovalik 2007]

Protokol doprosa svidetelya Mikhaila Lyukshina (minutes of the questioning of the witness Mikhail Lyukshin), Moscow, November 26, 2007. [Lyukshin 2007]

Protokol doprosa svidetelya Mikhaila Nalimova (minutes of the questioning of the witness Mickail Nalimov), Moscow, July 5, 2007. [Nalimov 2007]

- Protokol doprosa svidetelya Yuria Pavlenkova (minutes of the questioning of the witness Yuri Pavlenkov), Moscow, July 6, 2007. [Pavlenkov 2007]
- Protokol doprosa svidetelya Vladimira Sergeyeva (minutes of the questioning of the witness Vladimir Sergeev). Moscow, November 15, 2007. [Sergeev 2007]
- Protokol doprosa svidetelya Mikhaila Trofimtsa (minutes of the questioning of the witness Mikhail Trofimets), Moscow, October 23, 2009. [Trofimets 2009]
- Protokol doprosa svidetelya Pavla Zavgorodnego (minutes of the questioning of the witness Pavel Zavgorodny), Moscow, November 23, 2007. [Zavgorodny 2007]
- Protokol sudebnogo zasedaniya. Dopros podsudimogo Andreya Yerofeyeva (court minutes of the questioning of the Defendant Andrei Yerofeyev), Moscow, May 25, 2010. [Yerofeyev 2010]
- Protokol sudebnogo zasedaniya. Dopros specialista zashchity Kirilla Svetlyakova (court minutes of the questioning of the defense specialist Kirill Svetlyakov), Moscow, May 25, 2010. [Svetlyakov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Aleksandra Alisova (court minutes of the questioning of the prosecution witness Alexander Alisov), Moscow, September 11, 2009. [Alisov 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Sergeya Charitonova (court minutes of the questioning of the prosecution witness Sergey Charitonov), Moscow, December 8, 2009. [Charitonov 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Eleny Cherepanovoi (court minutes of the questioning of the prosecution witness Elena Cherepanova), Moscow, September 18, 2009. [Cherepanova 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Vladimira Golyandrina (court minutes of the questioning of the prosecution witness Vladimir Golyandrin), Moscow, October 16, 2009. [Golyandrin 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Vladimira Khomyakova (court minutes of the questioning of the prosecution witness Vladimir Khomyakov), Moscow, June 2, 2010. [Khomyakov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Olega Kassina (court minutes of the questioning of the prosecution witness Oleg Kassin), Moscow, September 17, 2009. [Kassin 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Iriny Kokotovoi (court minutes of the questioning of the prosecution witness Irina Kokotova), Moscow, November 27, 2009. [Kokotova 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Vadima Pokrovskogo (court minutes of the questioning of the prosecution witness Vadim Pokrovsky), Moscow, September 28, 2009. [Pokrovsky 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Sofi Sokolovoi (court minutes of the questioning of the prosecution witness Sofia Sokolova), Moscow, September 11, 2009. [Sokolova 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Tatyany Stachovich (court minutes of the questioning of the prosecution witness Tatyana Stachovich), Moscow, November 27, 2009. [Stachovich 2009]

- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Aleksandra Trubina (court minutes of the questioning of the prosecution witness Alexander Trubin), Moscow, October 23, 2009. [Trubin 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Iriny Vorobyovoi (court minutes of the questioning of the prosecution witness Irina Vorobyova), Moscow, November 27, 2009. [Vorobyova 2009]
- Protokol sudebnogo zasedaniya. Dopros svidetelya obvineniya Maksima Yakovleva (court minutes of the questioning of the prosecution witness Maxim Yakovlev), Moscow, October 2, 2009. [Yakovlev 2009]
- Protokol sudebnogo zasedaniya. Dopros specialista zashchity Mikhaila Buseva (court minutes of the questioning of the defense specialist Mikhail Busev), Moscow, April 30, 2010. [Busev 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Leonida Bazhanova (court minutes of the questioning of the defense witness Leonid Bazhanov), Moscow, May 7, 2010. [Bazhanov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Valentina Dyakonova (court minutes of the questioning of the defense witness Valentin Dyakonov), Moscow, April 9, 2010. [Dyakonov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Semyona Faibisovicha (court minutes of the questioning of the defense witness Semyon Faibisovich), Moscow, March 31, 2010. [Faibisovich 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Marata Guelmana (court minutes of the questioning of the defense witness Marat Guelman), Moscow, May 25, 2010. [Guelman 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Dmitriya Gutova (court minutes of the questioning of the defense witness Dmitry Gutov), Moscow, March 1, 2010. [Gutov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Gariya Kasparova (court minutes of the questioning of the defense witness Garry Kasparov), Moscow, May 14, 2010. [Kasparov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Aleksandra Kosolapova (court minutes of the questioning of the defense witness Alexander Kosolapov), Moscow, March 30, 2010. [Kosolapov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Vladimira Mironenko (court minutes of the questioning of the defense witness Vladimir Mironenko), Moscow, March 31, 2010. [Mironenko 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Vyacheslava Mizina (court minutes of the questioning of the defense witness Vyacheslav Mizin), Moscow, March 12, 2010. [Mizin 2010]
- Protokol sudebnogo zasedaniya. Dopros specialista zashchity Vitaliya Patsyukova (court minutes of the questioning of the defense specialist Vitaly Patsyukov), Moscow, May 21, 2010. [Patsyukov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Alekseya Pinusa (court minutes of the questioning of the defense witness Alexei Pinus), Moscow, May 25, 2010. [Pinus 2010]

- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Aleksandra Shaburova (court minutes of the questioning of the defense witness Alexander Shaburov), Moscow, March 12, 2010. [Shaburov 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Vasiliya Tsereteli (court minutes of the questioning of the defense witness Vasily Tsereteli), Moscow, May 12, 2010. [Tsereteli 2010]
- Protokol sudebnogo zasedaniya. Dopros svidetelya zashchity Dmitriya Vrubelya (court minutes of the questioning of the defense witness Dmitry Vrubel), Moscow, March 31, 2010. [Vrubel 2010]
- Samodurov, Yuri: Zaklyuchitelnoe slovo podsudimogo (concluding remarks of the defendant), Moscow, June 21, 2010.
- Slobodchikov, Victor: Psichologicheskaya ekspertiza po ugovnomu delu no. 402588 (psychological expert opinion in criminal case no. 402588), Moscow, May 5, 2008.
- Stavitskaya, Anna: Prenie storony zashchity (closing statement of the defense), Moscow, June 21, 2010.
- Vdovichenko, Andrei: Filologicheskaya ekspertiza po ugovnomu delu no. 402588 (philological expert opinion in criminal case no. 402588), Moscow, March 10, 2008.

Literature

- Abrams, Floyd: *Speaking freely. Trials of the First Amendment*, New York 2005.
- AfD: *Manifesto for Germany. The Political Programme of the Alternative for Germany*, Berlin 2016, <https://www.afd.de/grundsatzprogramm/#englisch> (October 7, 2020).
- Afiani, Vitaly: "Boris Pasternak i vlast. 1956 – 1960 gg," in the online almanac *Rossija. XX vek*, 2001–2016, <http://www.alexanderyakovlev.org/almanah/inside/almanah-intro/15> (December 12, 2020).
- All-Russian Association of Peasant Writers (ed.): *Sud nad pornografiiej v literature*, Moscow 1926.
- All-Russian Central Executive Committee (VCIK) RSFSR (ed.): "Dekret o sude no. 1," 1917, in *Dekrety Sovetskoi vlasti*, vol. 1, Institute for Marxism-Leninism, Moscow 1957, 124–126.
- All-Russian Central Executive Committee (VCIK) RSFSR: "Dekret o sude no. 2," 1918, in *Dekrety Sovetskoi vlasti*, vol. 1, Institute for Marxism-Leninism, Moscow 1957, 466–474.
- All-Moscow Writers' Union (ed.): "Stenogramma obshchemoskovskogo sobraniya pisatelei", October 31, 1958, in *Gorizont. Obshchestvenno-politichesky ezheemesyachnik*. 9(454)/1988, <http://antology.igrunov.ru/50-s/esse/1084533076.html> (August 25, 2021).
- Alpatova, Irina (ed.): *Drugoe iskusstvo. Moskva 1956–1988*, Moscow 2005.
- Alpatow, Michael / Danilowa, Irina / Sarabjanow, Dmitri (eds.): *Geschichte der russischen Kunst von den Anfängen bis zur Gegenwart*, Dresden 1975.
- Ammann, Jean-Christophe (ed.): *Visualisierte Denkprozesse*, exhib. cat. Kunstmuseum Luzern, Lucerne 1970.
- Amnesty International: *ČSSR 1976 – Junge Kultur unter Anklage*, Bonn 1977.

- : “Russia: Feminist activist Yulia Tsvetkova’s absurd ‘pornography’ trial starts,” *amnesty.org*, April 9, 2021, <https://www.amnesty.org/en/latest/news/2021/04/russia-feminist-activist-yulia-tsvetkovas-absurd-pornography-trial-starts/> (July 5, 2021).
- Anon.: “Blagotvoritelny auktsion dlya organizatorov ‘Zapretnogo iskusstva,’” *hro.org*, November 24, 2010, <http://www.hro.org/node/9621> (December 12, 2020). [Hro.org 2010]
- Anon.: “Blanch v. Koons,” <https://cyber.harvard.edu/people/tfisher/IP/2006BlanchAbridged.pdf> (December 12, 2020). [Blanch v. Koons 2006]
- Anon.: “Direktor centra imeni Sakharova ushyol v otstavku,” *lenta.ru*, August 19, 2008, <http://lenta.ru/news/2008/08/19/samodurov/> (December 12, 2020). [Lenta.ru 2008a]
- Anon.: Free Alex Wolodarski, 2010, freealexandr.wordpress.com/case/ (August 28, 2021). [Free Alex Wolodarski 2010]
- Anon.: “Khudozhnik Pyotr Pavlenski otrezal sebe mochku ukha,” in *interfax.ru* October 19, 2014, <https://www.interfax.ru/culture/402668> (December 12, 2020). [Interfax.ru 2014]
- Anon.: “‘Nagornuju propoved’ Mikki-Mausa snova priznali ekstremistskoi,” *openspace.ru*, December 21, 2011, <http://os.colta.ru/news/details/32989/> (December 12, 2020). [Openspace.ru 2011]
- Anon.: “Nagornaya propoved Mikki-Mausa priznana ugrozoi natsionalnoi bezopasnosti,” *kontury.info*, February 15, 2012, http://kontury.info/news/nagornaja_propoved_mikki_mausa_priznana_ugrozoy_nacionalnoj_bezopasnosti/2012-02-15-533 (December 12, 2020). [Kontury.info 2012]
- Anon.: “Na Loskutova zaveli novoe delo ob oskorblenie chuvst veruyushchikh,” *gazeta.ru*, June 4, 2013, https://www.gazeta.ru/social/news/2013/06/04/n_2951701.shtml (December 12, 2020). [Gazeta.ru 2013]
- Anon.: “Patriarkhiya RPC prosit privilech k ugovolnoi otvetstvennosti zhurnalistov, osveshchavshikh pank-moleben gruppy Pussy Riot v Khrame Khrista Spasitelya,” *novayagazeta.ru*, March 18, 2012, https://echo.msk.ru/blog/novaya_gazeta/869751-echo/ (December 12, 2020). [Novayagazeta.ru 2012]
- Anon.: “Patriarkh osudil Yerofeyeva i Samodurova za otsutstvie lyubvi k lyudyam,” *lenta.ru*, July 22, 2010, <http://lenta.ru/news/2010/07/22/condemn/> (December 12, 2020). [Lenta.ru 2010]
- Anon.: “Shkola avantgardizma,” <http://www.guelman.ru/avdei/shkola.htm> (May 1, 2012). [Guelman.ru 2012]
- Anon.: “Sichtbare Scham,” in *Der Spiegel* 31/1980, 110f. [*Der Spiegel* 1980]
- Anon.: “Skandalnyj khudozhnik Pavlenski ustroil Maidan v tsentre Peterburga,” *mr-7.ru* February 23, 2014, <https://mr-7.ru/articles/99023/> (December 12, 2020). [Mr-7.ru 2014]
- Anon.: “Soyuz pravoslavnykh grazhdan predlagaet provesti psikiatricheskuyu ekspertizu avtorov vystavki v centre Sakharova v Moskve,” *evangelie.ru*, March 16, 2007, <http://www.evangelie.ru/forum/t32363.html> (December 12, 2020). [Evangelie.ru 2007]
- Anon.: “Sud otkazalsya vyzvat Pussy Riot na protsess po grazhdanskomu isku,” *rapsinews.ru*, September 7, 2012, http://rapsinews.ru/moscourts_news/20120907/264605374.html (December 12, 2020). [Rapsinews.ru 2012]

- Anon.: "Tretyakovka pomozhet uvolennomu kuratoru 'Zapretnogo iskusstva,'" *lenta.ru*, July 4, 2008, <http://lenta.ru/news/2008/07/04/rodionov/> (December 12, 2020). [Lenta.ru 2008b]
- Anon.: "Uchastniki kruglogo stola, organizovannogo obedineniem pravoslavnoi molodyozhi, svjazali 'Zapretnoe iskusstvo' s 'destabilizatsiey pered vyborami,'" *blagovest-info.ru*, April 10, 2007, <http://www.blagovest-info.ru/index.php?ss=2&s=3&id=12935> (December 12, 2020). [Blagovest-info.ru 2007]
- Arendt, Hannah: "Truth and Politics," in *ibid.*, *Between Past and Future* (1968), New York 2006, 223–258.
- : *Eichmann in Jerusalem. A Report on the Banality of Evil*, New York, 1963.
- Assmann, Aleida: "Vier Grundtypen von Zeugenschaft," in Elm, Michael / Kössler, Gottfried (eds.), *Zeugenschaft des Holocaust. Zwischen Trauma, Tradierung und Ermittlung*, Frankfurt am Main, New York 2007, 33–51.
- Association for the Revival of Fatherland Tradition: "Informatsionny bespredel – ugroza natsionalnoi bezopasnosti Rossii," *moral.ru*, March 6, 2004, http://www.moral.ru/Sakh_Putin_040306.htm (December 12, 2020).
- Austin, John Langshaw: *How to Do Things with Words*, Oxford 1975.
- Azar, Ilya: "Durnoy urok nashey molodyozhi," in *Meduza*, April 27, 2016, <https://meduza.io/feature/2016/04/27/durnoy-urok-nashey-molodezhi> (December 12, 2020).
- Babasyan, Nataliya: "Prokuratura krasit yayca," *artprotest.org*, March 31, 1999, <http://artprotest.org/cgi-bin/news.pl?id=662> (April 8, 2020).
- Baer, Ulrich (ed.): *Niemand zeugt für den Zeugen*, *Erinnerungskultur nach der Shoah*, Frankfurt am Main 2000.
- Bähr, Matthias: "Der Zeuge wird politisch. Zeugenverhöre in 'Bauernprozessen' vor dem Reichskammergericht," in Schmidt / Krämer / Voges 2011, 287–309.
- Bakhtin, Mikhail: *Rabelais and his World*, Bloomington, IN 1984.
- Bal, Mieke / Bryson, Norman: "Semiotics and Art History," in *Art Bulletin* 73:2/June 1991, 174–208.
- Baldaev, Danzig / Vasiliev, Sergei: *Russian Criminal Tattoo Encyclopaedia*, vols. I, II, and III, London 2006, 2008, and 2009.
- Bann, Stephen / Bowlt, John E. (eds.): *Russian Formalism: A Collection of Articles and Texts in Translation*, London 1973.
- Barabanow, Jewgenij: "Die ästhetische Provokation der Soz-Art," in Strauss, Thomas, ed. *Westkunst – Ostkunst. Absonderung oder Integration*, Munich 1991, 175–184.
- Baranowski, Günther: *Russische Rechtsgeschichte. Texte und Erläuterungen*, part 1, *Von den Anfängen bis 1612/13*, Frankfurt 2012.
- Barck, Karlheinz et al. (eds.): *Ästhetische Grundbegriffe (ÄGB). Historisches Wörterbuch in sieben Bänden*, vol. 3, Stuttgart, Weimar 2001.
- Basic Law for the Federal Republic of Germany (GG BRD 1949), Deutscher Bundestag 2019.
- Belting, Hans: *Likeness and Presence. A History of the Image before the Era of Art*, trans. Edmund Jephcott, Chicago and London 1994.

- Benjamin, Walter: *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, trans. Edmund Jephcott et al., Cambridge MA 2008, 1–55.
- BGE 86 IV (Swiss Federal Supreme Court decision) 1960.
- BGE 131 IV 64 (Swiss Federal Supreme Court decision) 2005.
- Blochel, Iris: *Aleksandr Ivanov (1806–1858). Vom “Meisterwerk” zum Bilderzyklus*, Berlin 2004.
- Bollen, Christopher: “Sketchy Characters. Christopher Bollen on Courtroom Drawings,” in *Artforum* 04/2005, 63, 68.
- Bonner, Yelena: “Ne veriu.Doc,” grani.ru, April 8, 2005, <http://grani.ru/Politics/Russia/m.87497.html> (December 12, 2020).
- Borenstein, Eliot: “Stripping the Nation Bare: Russian Pornography and the Insistence on Meaning,” in Sigel, Liza, *International Exposure. Perspectives on Modern European Pornography 1800–2000*, New Jersey 2005, 232–254.
- Bown, Matthew Cullerne: *Art under Stalin*, London 1991.
- Brang, Peter: “Der russische Formalismus,” in *Neue Zürcher Zeitung*, February 12, 1966.
- Breitinger, Johann Jakob: “Vorrede,” in Bodmer, Johann Jakob, *Critische Betrachtungen über die poetischen Gemälde der Dichter*, Zurich 1741.
- Bucharin, Nicolai: *Das letzte Wort des Verurteilten am 12. März 1938*, with an essay by Stefan Reinecke, Hamburg 1996.
- Buchloh, Benjamin H. D.: “Allegorische Verfahren. Über Appropriation und Montage in der Gegenwartskunst” (1982), in Alberro, Alexander / Buchmann, Sabeth (eds.), *Art After Conceptual Art*, Vienna 2006, 31–57.
- BV CH, see Federal Constitution of the Swiss Confederation.
- BVerfG 30, 173 (Federal Constitutional Court decision) 1971. English translation at <https://germanlawarchive.iuscomp.org/?p=56>.
- Cassiday, Julie A.: *The Enemy on Trial. Early Soviet Courts on Stage and Screen*, Illinois 2000.
- Central Committee of the VKP(B): “On Restructuring Literary-Artistic Organizations,” April 23, 1932, <http://soviethistory.msu.edu/on-restructuring-literary-artistic-organizations> (August 6, 2020).
- Chaplin, Vsevolod: “Gospod otkryl mne, chto on osuzhdaet Pussy Riot,” top.rbc.ru, June 25, 2012, <https://www.rbc.ru/society/25/06/2012/5703f9769a7947ac81a6952e> (December 12, 2020).
- Chuyev, Alexander: “Obrashchenie Gosudarstvennoi Dumy,” Moscow, March 2, 2003, http://old.sakharov-center.ru/museum/exhibitionhall/religion_nota_bene/obrasheniogosdumi030203.htm (December 12, 2020).
- Claessens, Bob / Rousseau, Jeanne: *Unser Bruegel*, Antwerp 1969.
- Code of Administrative Offences of the Russian Federation (KoAP RF 2001) 2012. Official English translation at <https://www.wipo.int/edocs/lexdocs/laws/en/ru/ru073en.pdf> (July 30, 2020).
- Cole, Michael W.: “Akademie,” in Pfister 2009, 6–9.
- Committee for the Moral Rebirth of the Fatherland: “Trebuyte privilek k ugolovnoi otvetstvennosti organizatorov vystavki ‘Ostorozhno, religia!’” Moscow 2003, http://www.moral.ru/news03_0122_Musei_protest.htm (December 12, 2020).

- Constitution (Fundamental Law) of the Union of Soviet Socialist Republics (K SSSR) 1977. Official English translation at <https://archive.org/details/constitutionussr1977/mode/2up> (May 30, 2020).
- Constitution of the Russian Federation (K RF 1993) 2014. Official English translation at https://www.constituteproject.org/constitution/Russia_2014?lang=en (May 31, 2020).
- Cook, Ebenezer Wake: *Retgression in Art and the Suicide of the Royal Academy*, London 1924, quoted from Glaves-Smith, J. R.: "Cartoons and the Popular Image of Modern Art," in *ibid.* / Melly, George (ed.), *A Child of Six Could Do It. Cartoons About Modern Art*, exhib. cat. Tate Gallery (1973), London 1977, 97–101.
- Criminal Code of the Russian Federation (UK RF) 1996. Official English translation at https://www.legislationline.org/download/id/4247/file/RF_CC_1996_am03.2012_en.pdf (May 30, 2020).
- Criminal Procedure Code of the Russian Federation (UPK RF) 2002. Official English translation at https://www.legislationline.org/download/id/4248/file/RF_CPC_2001_am03.2012_en.pdf (May 30, 2020).
- Culler, Jonathan: *Dekonstruktion. Derrida und die poststrukturalistische Literaturtheorie*, Reinbek 1988.
- Daniels, Dieter: *Duchamp und die anderen. Der Modellfall einer künstlerischen Wirkungsgeschichte in der Moderne*, Cologne 1992.
- Danto, Arthur C.: *After the End of Art*, Princeton 1997.
- Degot, Ekaterina: "Die Kollektivierung der Moderne," in Groys, Boris / Hollein, Max (eds.), *Traumfabrik Kommunismus. Die visuelle Kultur der Stalinzeit*, exhib. cat. Schirn Kunsthalle Frankfurt, Ostfildern 2003, 85–105.
- Demichev, Pyotr: "Lenin und die Parteilichkeit von Literatur und Kunst," Moscow, December 1969, in Kretzschmar, Dirk, *Sowjetische Kulturpolitik, 1970–1985: Von der verwalteten zur selbstverwalteten Kultur*, Bochum 1993, 422–436.
- Department of Public Prosecution: "Gosudarstvo dolzhno zashchitit nashikh detey ot rastleniya, a nashikh svyatyni – ot poruganiya," *drevo-info.ru*, February 2, 2006.
- Derrida, Jacques: *Grammatologie*, Frankfurt am Main 1983.
- Diehl, Paula / Grunwald, Henning / Scheffer, Thomas / Wulf, Christoph: "Einleitung," in *Paragrana* 15:1/2006, 9–21.
- Dreher, Thomas: *Performance Art nach 1945. Aktionstheater und Intermedia*, Munich 2001, 163–298.
- Drengenberg, Hans-Jürgen: "Die Politik gegenüber den bildenden Künsten," in Anweiler, Oskar / Ruffmann, Karl-Heinz (eds.), *Kulturpolitik der Sowjetunion*, Stuttgart 1973.
- : *Die sowjetische Politik auf dem Gebiet der bildenden Kunst von 1917 bis 1934*, Berlin 1972.
- Dubin, Steve C.: *Controversy in the American Museum from the Enola Gay to Sensation!*, New York 2011.
- Dvořák, Max: *Kunstgeschichte als Geistesgeschichte: Studien zur abendländischen Kunstentwicklung*, Munich, 1924.

- Dzhanpoladova, Natalia: "Posyagnul na Košceevu iglu," Radio Svoboda, April 26, 2016, <https://www.svoboda.org/a/27701949.html> (December 12, 2020).
- ECHR: Mariya Alekhina and others v. Russia (Application no. 38004/12). Judgment, Strasbourg July 7, 2018, [https://hudoc.echr.coe.int/eng#{"itemid":\["001-184666"\]}](https://hudoc.echr.coe.int/eng#{) (July 2, 2021).
- Ehrlich, Victor: *Russian Formalism. History – Doctrine* (1955), The Hague 1965.
- Eidgenössische Zollverwaltung EZV: *Publ. 52.22. Einfuhrsteuer auf Kunstwerken*, Bern 2012.
- Eimermacher, Karl: "Die Formierung eines neuen Kulturbegriffs in der russischen Nachkriegskunst (1945–1963)," in *ibid.*, *Wie grell, wie bunt, wie ungeordnet. Modelltheoretisches Nachdenken über die russische Kultur*, Bochum 1995, 653–678.
- / Barabanov, Evgenij: "Die sowjetische bildende Kunst vor und während der Perestrojka," in Eimermacher, Karl / Kretzschmar, Dirk / Waschik, Klaus (eds.), *Russland, wohin eilst Du? Perestrojka und Kultur*, vol. 2, Dortmund 1996, 495–554.
- Eisenstein, Sergei: "Oshibki 'Bezhina luga,'" in *Sovetskoe Kino*, April 17 1937.
- Engelmann, Peter (ed.): *Ilya Kabakov. Die 60er und 70er Jahre. Aufzeichnungen über das inoffizielle Leben in Moskau*, Vienna 2011.
- Engelstein, Laura: *Slavophile Empire. Imperial Russia's Illiberal Path*, Ithaca 2009.
- Epshtein, Alek / Vasilyev, Oleg: *Policiya myslei. Vlast, eksperty i borba s ekstremizmom v sovremennoi Rossii*, Moscow 2011.
- Eryomin, Dmitry: "Perevyortyschi," in *Izvestia*, January 12, 1966, quoted from Ginsburg 1967, 74–81.
- European Commission (ed.): *Official Journal of the European Union*, no. L 214, Brussels, August 14, 2010.
- Evans, David (ed.): *Appropriation*, London, Cambridge 2009.
- Fanailova, Elena: "Vrata ada," Radio Svoboda, December 15, 2015, <https://www.svoboda.org/a/27363860.html> (December 12, 2020).
- Federal Constitution of the Swiss Confederation (BV CH 1999) 2014. Official English translation at https://www.constituteproject.org/constitution/Switzerland_2014?lang=en (May 31, 2020)
- Federal law of the Russian Federation of December 30, 2020, no. 481-F3, "On Amendments to certain legislative acts of the Russian Federation with regard to the establishment of additional measures countering threats to National Security," <http://ips.pravo.gov.ru:8080/default.aspx?pn=0001202012300001> (July 7, 2021).
- Federal law of the Russian Federation of May 5, 2014, no. 101-F3 "On amendments to the Federal Law 'On the official language of the Russian Federation,'" <http://www.rg.ru/2014/05/07/rus-yazyk-dok.html> (December 12, 2020).
- Federal law of the Russian Federation of June 29, 2013, no. 135-F3 "On amendments to Article 5 of the Federal Law 'On the protection of children from information that impairs their health and development' and several legislative acts of the Russian Federation for the purpose of protecting

- children from information advocating a denial of traditional family values,” <http://www.rg.ru/2013/06/30/deti-site-dok.html> (December 12, 2020).
- Felman, Shoshana: “Im Zeitalter der Zeugenschaft: Claude Lanzmanns Shoah,” in Baer 2000, 173–193.
- Fischer-Lichte, Erika: “Theatralität und Inszenierung,” in *ibid.* / Horn, Christian / Pflug, Isabel / Warstat, Matthias (eds.), *Inszenierung von Authentizität*, Tübingen, Basel 2007, 9–28.
- : “Performance, Inszenierung, Ritual. Zur Klärung kulturwissenschaftlicher Schlüsselbegriffe,” in Martschukat, Jürgen / Patzold, Steffen (eds.): *Geschichtswissenschaft und “performative turn.” Ritual, Inszenierung und Performanz vom Mittelalter bis zur Neuzeit*, Cologne, Weimar, Vienna 2003, 33–54.
- : *Semiotik des Theaters. Das System der theatralischen Zeichen*, Tübingen 1988.
- Fitzpatrick, Sheila: *Everyday Stalinism. Ordinary Life in Extraordinary Times. Soviet Russia in the 1930s*, Oxford 1999.
- Florensky, Pavel: *Iconostasis*, Crestwood 1996.
- Frai, Max: “Apt-Art,” in *ibid.* (ed.), *Art-Azbuka 2000–2007*, <http://azbuka.gif.ru/alfabet/a/apt-art/> (March 26 2012) [Fraï 2000–07a].
- : “Mukhomory. Dosye,” in *ibid.* (ed.): *Art-Azbuka 2000–2007*, <http://azbuka.gif.ru/dossier/muhomory/> (December 12, 2020) [Fraï 2000–07b].
- Frimmel, Sandra: “Wie wird man zum ‘ausländischen Agenten’? Grotesken und Gefahren eines russischen Gesetzes,” in *Geschichte der Gegenwart*, January 27, 2021, <https://geschichtedergewegent.ch/wie-wird-man-zum-auslaendischen-agenten-gefahr-und-groteske-eines-russischen-gesetzes/> (July 5, 2021).
- : “Beurteilen oder Verurteilen? Vom Richten über Kunst und Künstler im sowjetischen Kunstbetrieb,” in *Zeitschrift für Kunstgeschichte* vol. 82, 2019, 554–575.
- : “Die Rückkehr der sowjetischen Deckanklagen,” in *WOZ* 45, November 8, 2018, 21 [Frimmel 2018a].
- : “Ein ‘Meister des Pornogeschäft’ oder ein ‘Kämpfer für die Freiheit’? Der Fall Vyachslav Sysoev,” in Frimmel / Traumane 2018, 351–357 [Frimmel 2018b].
- : “Kunst oder Krempel? Peggy Guggenheim und das britische Zollgesetz,” in Frimmel / Traumane 2018, 267–273 [Frimmel 2018c].
- (guest ed.): *How Free are the Arts in Russia Today?* *kultura. Russland-Kulturanalysen* 4/2007.
- (guest ed.): *New Forms of Dialogue between Art and Society*, *kultura. Russland-Kulturanalysen* 4/2006.
- Traumane, Mara (eds.): *Kunst vor Gericht. Ästhetische Debatten im Gerichtssaal*, Berlin 2018.
- Gabowitsch, Mischa: “*Putin kaputt!? Russlands neue Protestkultur*,” Frankfurt am Main 2013.
- Galyamina, Yulia / Sashina, Olga: “Predstavili sud,” in [kasparov.ru](http://www.kasparov.ru/material.php?id=4A1F90AA1F049&subject_) May 29, 2009, http://www.kasparov.ru/material.php?id=4A1F90AA1F049&subject_ (December 12, 2020).

- Gassner, Hubertus / Gillen, Eckhart: "Vom utopischen Ordnungsentwurf zur Versöhnungsideologie im ästhetischen Schein," in Gassner, Hubertus / Ljubimova, Alisa (eds), *Agitation zum Glück. Sowjetische Kunst der Stalinzeit*, exhib. cat. State Russian Museum Saint Petersburg, documenta-Halle Kassel, Bremen 1994, 27–59.
- Geller, Leonid / Boden, Antuan: "Institutsionalny kompleks sotsrealizma," in Gyunter / Dobrenko 2000, 289–319.
- German Code of Criminal Procedure (StPO BRD 1987) 2014. Official English translation at https://www.legislationline.org/download/id/6117/file/Germany_CPC_1950_am_2014_en.pdf (July 30, 2020).
- German Criminal Code (StGB BRD 1998) 2019. Official English translation at http://www.gesetze-im-internet.de/englisch_stgb/index.html (May 30, 2020).
- Gershon, Nina: "Complete Text of the Federal Court Ruling," in *New York Times*, November 22, 1999.
- GG BRD, see Basic Law for the Federal Republic of Germany.
- Ginsburg, Alexander (ed.): *Weissbuch in Sachen Sinjawschij – Daniel*, Frankfurt am Main 1967.
- Glezer, Alexander: *Chelovek s dvoynym dnom*, Moscow 1994, 214–235.
- : *Kunst gegen Bulldozer. Memoiren eines russischen Sammlers*, Frankfurt am Main 1982.
- Golomshtok, Igor: "Sotsrealizm i izobrazitelnoe iskusstvo," in Gyunter / Dobrenko 2000, 134–145.
- Goodman, Michael B.: *Contemporary Literary Censorship: The Case History of Burroughs' Naked Lunch*, Metuchen, NJ 1981.
- Gor, Gennady / Petrov, Vsevolod: *Zhizn zamechatelnykh lyudei: Vasily Ivanovich Surikov 1848–1916*, Moscow 1955.
- Gordin, Jakov: "Delo Brodskogo," in *Neva* 2/1989, <http://lib.ru/BRODSKIJ/gordin.txt> (December 12, 2020).
- Grasskamp, Walter / Krützen, Michaela / Schmitt, Stephan (eds.): *Was ist Pop? Zehn Versuche*, Frankfurt am Main 2004.
- Greenberg, Clement: "Collage," (1959), in *ibid.*, *Art and Culture*, Boston 1961, 70–83.
- Gregor, Joseph / Fülöp-Miller, René: *Das russische Theater. Sein Wesen und seine Geschichte mit besonderer Berücksichtigung der Revolutionsperiode*, Zurich 1927.
- Grenier, Elizabeth: "'Riot Days' sind noch nicht vorüber: ein Treffen mit der Pussy Riot-Aktivistin Maria Alyochina," in *Deutsche Welle* November 18, 2019, <https://www.dw.com/de/riot-days-sind-noch-nicht-vorueber-ein-treffen-mit-der-pussy-riot-aktivistin-maria-alyochina/a-51284767> (July 2, 2021).
- Gronau, Barbara: "Aktion," in Fischer-Lichte, Erika / Kolesch, Doris / Warstat, Matthias (eds.), *Metzler Lexikon Theatertheorie*, Stuttgart, Weimar 2005, 1–4.
- Groys, Boris (ed.): *Empty Zones. Andrei Monastyrski and Collective Actions*, exhib. cat. Biennale di Venezia, London 2011.
- : *On the New*, trans. G. M. Goshgarian, London, New York 2014.

- : *The Total Art of Stalinism. Avant-Garde, Aesthetic, Dictatorship, and Beyond*, trans. Charles Rougle, Princeton 1992.
- / Hollein, Max / Fontán del Junco, Manuel (eds.): *Die totale Aufklärung. Moskauer Konzeptkunst 1960–1990*, exhib. cat. Schirn Kunsthalle Frankfurt, Ostfildern 2008.
- Guggenheim, Peggy: *Confessions of an Art Addict*, Hopewell 2010.
- Gundlach, Sven / Kamenski, Alexei / Mironenko, Vladimir / Mironenko, Sergei / Zvezdochetov, Konstantin (eds.): *Mukhomor*, Moscow 2011.
- Gusarova, Maria / Tunilovich, Irina: “Na sud po delu o vystavke ‘Zapretnoe iskusstvo’ pronesli tarakanov,” RIA Novosti, July 12, 2010, <https://ria.ru/20100712/253903604.html> (December 12, 2030).
- Gyunter, Khans / Dobrenko, Evgeny (eds.): *Sotsrealisticheskyy kanon*, Saint Petersburg 2000.
- Hansen-Löve, Aage: *Der russische Formalismus. Methodologische Rekonstruktion seiner Entwicklung aus dem Prinzip der Verfremdung*, Vienna 1978.
- Hedeler, Wladislaw: “Ezhov’s Scenario for the Great Terror and the Falsified Record of the Third Moscow Show Trial,” in McLoughlin, Barry / McDermott, Kevin (eds.), *Stain’s Terror. High Politics and Mass Repression in the Soviet Union*, Basingstoke, New York 2003, 34–55 [Hedeler 2003a].
- : *Chronik der Moskauer Schauprozesse 1936, 1937 und 1938. Planung, Inszenierung und Wirkung*, with an essay by Steffen Dietzsch, Berlin 2003 [Hedeler 2003b].
- Herszenhorn, David M.: “Giuliani’s Threats Make Exhibition a Hot Topic,” in *New York Times*, September 27, 1999.
- Hoffmann, Klaus: *Kunst-im-Kopf. Aspekte der Realkunst*, Cologne 1972.
- Hofmann, Werner: *Neue Realisten und Pop Art*, exhib. cat. Akademie der Künste, Berlin 1964.
- Hunter, James Davison: *Culture Wars. The Struggle to Define America*, New York 1991.
- Hütt, Wolfgang (ed.): *Hintergrund: mit den Unzüchtigkeits- und Gotteslästerungsparagrafen des Strafgesetzbuches gegen Kunst und Künstler*, Berlin 1990.
- Huttenlauch, Anna Blume: “Appropriation Art – Kunst an den Grenzen des Urheberrechts,” diss., Baden-Baden 2010.
- Ingulov, Sergei: *Samokritika v deystvii*, Moscow/Leningrad 1930.
- Jikhareva, Anna: “Keine Gnade für den Künstler,” in *WOZ* 45, November 8, 2018, 20.
- Julius, Anthony: *Transgression. The Offences of Art*, London 2002.
- Kara-Murza, Vladimir: “Pochemu vmesto borby s neterpimostyu, rossiyskie vlasti presleduyut deyateley kultury, ishchushchikh novye formy dialoga?” Radio Svoboda, November 7, 2009, <https://www.svoboda.org/a/1871664.html> (December 12, 2020).
- Kassin, Oleg: “Socialnye opyty gnoynoi chirurgii,” in *pravaya.ru*, March 20, 2007.
- Katashinskaya, Zoya: “Zerstörung der Kunst im Namen der Kunst. Die Stadt Amsterdam gegen Aleksandr Brener,” in *Frimmel / Traumane* 2018, 395–402.
- Kauffmann, Hans (ed.): *Rechtswörterbuch*, 12th ed., Munich 1994.

- Kemenov, Vladimir: *Vassili Surikov 1848–1916*, Bournemouth 1997.
- Kharchenko, Alya: “Provokatsiya tyazhelobolnykh lyudei,” *kommersant.ru*, February 2, 2005, <http://www.kommersant.ru/doc/543430> (December 12, 2020).
- Kirschbaum, Engelbert et al. (eds.): *Lexikon der christlichen Ikonographie*, vol. 1, Freiburg 1968.
- Klocker, Hubert: “Viennese Waltz: Viennese Actionism and the Law,” in McClean 2007, 273–286.
- : *Der zertrümmerte Spiegel. Wiener Aktionismus 1960–1973*, Klagenfurt 1988.
- KoAP RF, see Code of Administrative Offences of the Russian Federation.
- Kossmann, Stephan: *Die Stimme des Souveräns und die Schrift des Gesetzes. Zur Medialität dezisionistischer Gestimmtheit in Literatur, Recht und Theater*, Munich 2012.
- Kovalyov, Andrej: “Rossiyski Aktsionizm 1990 – 2000,” *WAM – World Art Muzej* no. 28–29, Moscow 2007.
- Kowaljow, Andrej: “Moskauer Kunstchronik. Von der Auktion Sotheby’s bis zu den Barrikaden,” in *Osteuropa* 1/1993, 73–82.
- Krämer, Sybille: “Vertrauen schenken. Über Ambivalenzen der Zeugenschaft,” in Schmidt / Krämer / Voges 2011, 117–139.
- : *Medium, Bote, Übertragung. Kleine Metaphysik der Medialität*, Frankfurt am Main 2008.
- Kretzschmar, Dirk: *Sowjetische Kulturpolitik, 1970–1985: Von der verwalteten zur selbstverwalteten Kultur*, Bochum 1993.
- K RF, see Constitution of the Russian Federation.
- Krizhevsky, Alexei: “Protsess silno napominal inkvizitsiyu,” *gazeta.ru*, December 21, 2011, http://www.gazeta.ru/culture/2011/12/21/a_3936198.shtml (December 12, 2020).
- K SSSR, see Constitution (Fundamental Law) of the Union of Soviet Socialist Republics.
- Kulberg, N.: “Besnovanie v Manezhe,” *Slavjanskij mir*, October 18, 1998, http://closed.narod.ru/rus/pub_manezh.htm (December 12, 2020).
- Kulik, Irina: “‘KhV 1999.’ Aktsia,” in *Moscow Art Magazine* 25/1999, 94.
- Lafuente, Pablo: “Thomas Hirschhorn,” in *Frieze* 90/April 2005, <https://www.frieze.com/article/thomas-hirschhorn> (December 12, 2020).
- Lastovka, Tatiana: *Arbeitsverweigerung (tunejadstvo) in der Sowjetunion 1961–1991: juristische Theorie, soziale Praxis und kulturelle Repräsentation*, St. Gallen 2012, <https://www.e-helvetica.nb.admin.ch/api/download/urn%3Anbn%3Ach%3Aabel-253168%3Aadis4058.pdf/dis4058.pdf> (December 12, 2020).
- Lass, Karen: *Vom Tauwetter zur Perestrojka. Kulturpolitik in der Sowjetunion (1953–1991)*, Cologne 2002.
- Laub, Dori: “Zeugnis ablegen oder die Schwierigkeiten des Zuhörens,” in Baer 2000, 68–83.
- Law of the Russian Federation on the Export and Import of Cultural Goods 1993. Official English translation at <http://eng.customsportal.ru/advinformation/cultural-values/> (May 21, 2020).

- Lebedeva, Ekaterina: *Russische Träume: die Slawophilen – ein Kulturphänomen*, Berlin 2008.
- Lippard, Lucy R.: *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Berkeley 1973.
- : *Pop Art*, New York 1966.
- Lomasko, Wiktorija / Nikolajew, Anton: *Verbotene Kunst. Eine Moskauer Ausstellung*, trans. and afterword Sandra Frimmel, Berlin 2013.
- Machulina, Diana: email to Sandra Frimmel, Moscow, February 13, 2013.
- Margalit, Avishai: *The Ethics of Memory*, Cambridge, London 2002.
- Marotti, William A.: “Simulacra and Subversion in the Everyday: Akasegawa Genpei’s 1000-Yen Copy, Critical Art, and the State,” in *Postcolonial Studies* 4:2/2001, 211–239.
- Martens, Michael: “Wie toll trieben es die alten Sultane?” in *Frankfurter Allgemeine Zeitung*, January 7, 2013, 3.
- Maurer, Urs: “Wirbel um ‘Swiss-Swiss Democracy,’” swissinfo.ch, December 7, 2004, <https://www.swissinfo.ch/ger/wirbel-um--swiss-swiss-democracy-/593666> (December 12, 2020).
- McClellan, Daniel (ed.): *The Trials of Art*, London 2007.
- / Avanesian, Armen: “Trials of the Title: The Trials of Brancusi and Veronese,” in McClellan 2007, 37–63.
- Meindl, Matthias: “Maschinengewehre und ein Wettbewerb der Revolutionsprojekte: Der Prozess gegen Édouard Limonov,” in *Slavica TerGestina* 13/2011, 42–80 [Meindl 2011b].
- Mendelevich, Vladimir: “Kazus khudozhnika-aktsionista Petra Pavlenskogo: psikhopatologiya ili sovremennoe iskusstvo?” zona.media, February 26, 2016, <http://zona.media/story/casus-pavlenskogo/> (March 20, 2020).
- Memorial: “O dele Yuriya Dmitrieva,” www.memo.ru, January 20, 2020, <https://www.memo.ru/ru-ru/memorial/departments/intememorial/news/342> (March 17, 2020).
- Merryman, John Henry / Elsen, Albert E. / Urice, Stephen K.: *Law, Ethics and the Visual Arts*, 5th ed., London, Den Haag, New York 2007.
- Mikhantjeva, Maria: “‘Kak eto vse stranno.’ Petr Pavlensky – o tom, pochemu on shchitaet obvinenie v seksualnykh domogatelstvach zagovorom spetssluzhb,” Colta, February 6, 2017, <https://www.colta.ru/articles/specials/13839-kak-to-eto-vse-stranno> (October 17, 2020).
- Misiano, Viktor, in conversation with Klaus Weschenfelder: “Mythen entstehen, wo Geschichte fehlt,” in *Kritische Berichte. Zeitschrift für Kunst und Kulturwissenschaft* 3/1996, 62–69.
- Missling, Sven: “Art 5 Abs. 3 Satz 1 GG als ein Grundrecht der Kunst,” diss., Cologne 2012.
- Mitrokhin, Nikolai: *Russkaya pravoslavnaya tserkov. Sovremennoe sostoyanie i aktualnye problemy*, Moscow 2006.
- Molyeva, Nina / Belyutin, Ely: *Russkaya khudozhestvennaya shkola vtoroi polovinoi XIX – nachala XX veka*, Moscow 1967.
- : *Pedagogicheskaya sistema Akademii khudozhestv XVIII veka*, Moscow 1956.

- Monastyrski, Andrei (ed.): *Kollektivnye deystviya. Poezdki za gorod*, Vologda 2011.
- (ed.): *Kollektivnye deystviya. Poezdki za gorod*, Moscow 1998.
- Moscow Artists' Union: artanum.ru/consalting, Moscow 2020 (August 24 2021).
- Moskvicheva, Maria: "Marginalnyi protsess," in *Moskovskiy komsomolec*, June 8, 2010, <http://www.mk.ru/print/articles/506031-marginalnyi-protsess.html> (April 10, 2013).
- Nesterova, Elena: *Die Wanderer. Die Meister des russischen Realismus. Zweite Hälfte des 19. bis Anfang des 20. Jahrhundert*, Bournemouth, Saint Petersburg 1996.
- Niehaus, Michael / Schmidt-Hannisa, Hans-Walter: "Textsorte Protokoll. Ein Aufriß," in *ibid.* (ed.), *Das Protokoll. Kulturelle Funktion einer Textsorte*, Frankfurt am Main 2005, 7–23.
- Olevsky, Timur / Davletgildeev, Renat: "Khudozhnik Pavlenski protiv Teatra.doc: vse versii sluchivshegosya," currenttime, January 16, 2017, <https://www.currenttime.tv/a/28237778.html> (March 24, 2020).
- Orthodox Youth: "Prizvyv 'pravoslavnoi obshchestvennosti': Piket protiv bogokhulnoi vystavki 'Zapretnoe iskusstvo-2006,'" rossija.info, March 27, 2007, <http://old.molrus.ru/forum/index.php?showtopic=4860> (December 20, 2020).
- Osmolovsky, Anatol: "Kak bylo i kak budet?" in *Moscow Art Magazine* 25/1999, 23–27.
- "Osnovy gosudarstvennoy kulturnoy politiki," December 24, 2014, <http://kremlin.ru/acts/bank/39208> (November 28, 2020).
- Ouspensky, Leonid: "The Meaning and Language of Icons," in *ibid.* / Losky, Vladimir, *The Meaning of Icons*, trans. G.E.H. Palmer and E. Kadloubovsky, New York 1999, 23–50.
- Paech, Joachim: *Das Theater der russischen Revolution. Theorie und Praxis des proletarisch-kulturrevolutionären Theaters in Russland 1917 bis 1924. Ein Beitrag zur politischen Geschichte des Theaters*, Kronberg 1974.
- Pawlenski, Pjotr: *Der bürokratische Krampf und die neue Ökonomie politischer Kunst*, trans. Maria Rajer, Berlin 2016.
- People's Commissariat of Justice of the U.S.S.R.: "Report of Court Proceedings. The Case of the Anti-Soviet Bloc of Rights and Trotskyites. Heard before the Military Collegium of the Supreme Court of the U.S.S.R.," verbatim report, Moscow 1938
- : "Report of Court Proceedings. The Case of the Anti-Soviet Trotskyite Centre. Heard before the Military Collegium of the Supreme Court of the U.S.S.R.," Moscow 1937
- : "Report of Court Proceedings. The Case of the Trotskyite-Zinovievite Terrorist Centre. Heard before the Military Collegium of the Supreme Court of the U.S.S.R.," Moscow 1936
- People's Council: "O privilechenii k ugolovnoi otvetstvennosti organisatorov vystavki 'Zapretnoe iskusstvo 2006,'" narodsobor.ru, March 20, 2007, <https://narodsobor.ru/2018/07/06/38401-o-privlechenii-k-ugolvoj-otvetstvennosti-organizatorov-vystavki-qzapretnoe-iskusstvo-2006q/> (December 12, 2020).

- Peris, Daniel: *Storming the Heavens. The Soviet League of the Militant Godless*, Ithaca, New York 1998.
- Petrov, Konstantin: "Bez eksperimenta iskusstvo nemyslino," *rosbalt.ru*, September 15, 2012, <http://www.rosbalt.ru/piter/2012/09/15/1034599.html> (March 20, 2020).
- Petrow, G.: "Urteil gegen die Verleumder," in *Pravda*, February 15, 1966, quoted from Ginsburg 1967, 336–340.
- Pevsner, Nikolaus: *Die Geschichte der Kunstakademien*, Munich 1986.
- Pfister, Ulrich (ed.): *Metzler Lexikon Kunstwissenschaft. Ideen, Methoden, Begriffe*, Stuttgart, Weimar 2009.
- Pirker, Theo (ed.): *Die Moskauer Schauprozesse 1936–1938*, Munich 1963.
- Polus, Ellen: "Ungarns neue Verfassung gefährdet die Freiheit der Kunst!" *nemma.noblogs.org*, <http://nemma.noblogs.org/2013/05/06/ungarns-neue-verfassung-gefaehrdet-die-freiheit-der-kunst/> (December 12, 2020).
- Posner, Roland et al.: *Semiotik. Ein Handbuch zu den zeichentheoretischen Grundlagen von Natur und Kultur*, vol. 1, Berlin 1997.
- Prokhorov, Alexander et al. (eds.): *Bolshaya Sovetskaya Entsiklopediya (BSE)*, vol. 24, Moscow 1976.
- (eds.): *Bolshaya Sovetskaya Entsiklopediya (BSE)*, vol.1, Moskva 1970.
- Raev, Ada: "Im Konflikt mit der öffentlichen Moral und der orthodoxen Kirche. Die Malerin Natal'ja Gončarova vor Gericht," in *Frimmel / Traumane* 2018, 237–244.
- Rapp, Christof: "Aristoteles und das Wesen und die Wirkung der Tragödie," in *Höffe, Otfried (ed.), Aristoteles. Poetik*, Berlin 2009, 87–104.
- Rebbelmund, Romana: *Appropriation Art. Die Kopie als Kunstform im 20. Jahrhundert*, Frankfurt am Main 1999.
- Rile, Evgenia: "Ya vystavku ne videla, no ya o nei slyshala. Delo o vystavke 'Zapretnoe iskusstvo – 2006,'" Moscow, October 8, 2009, <https://www.sakharov-center.ru/news/2009/091007-t.html> (December 12, 2020) [Rile 2009a].
- : "Ya chestno sluzhil, Vasha chest. Ya sluzhil tam, gde ochen tyazhelo sluzhit ...' Delo o vystvake 'Zapretnoe iskusstvo – 2006,'" Moscow. October 16, 2009, <http://old.sakharov-center.ru/news/2007/forbidden-pollice/?t=091016> (December 12, 2020) [Rile 2009b].
- Rivo, Natalia / Rubakhin, Konstantin: "Drawing Boundaries. Post-Soviet Controversies on Contemporary Art," in *Frimmel* 2007, 3–10.
- Rogowin, Wadim S.: *1937. Jahr des Terrors*, Essen 1998.
- Rosendahl, Lisa: "Lars Vilks and the Use of the Legal Process as Artistic Material," in *McClellan* 2007, 347–358.
- Rotzler, Willy: *Objekt-Kunst. Von Duchamp bis Kienholz*, Cologne 1972.
- Russian Orthodox Church (ed.): *Sobranie opredeleny i Deyaniya Svyashchennogo Sobora Pravoslavnoi Rossyskoi Cerkvi 1917 – 1918gg*, vol. 4, Moscow 1996, <https://bogoslav.ru/data/528/413/1234/Dejanija04.pdf> (August 28, 2021), 76–99.

- Rustamova, Farida: "Prekrashcheno delo protiv pribivshogo sebya k Krasnoi ploshchadi khudoznika," top.rbc.ru April 16, 2014, <https://www.rbc.ru/society/16/04/2014/57041b3b9a794761c0ce8f91> (December 13, 2020).
- Ryklin, Michail: *Mit dem Recht des Stärkeren. Russische Kultur in Zeiten der gelenkten Demokratie*, Frankfurt am Main 2006.
- Sakharov Center: "Ostorozhno, religiya," Moscow 2003, http://old.sakharov-center.ru/museum/exhibitionhall/religion_notabene/hall_exhibitions_religion_reliz.htm (July 22, 2021).
- Salman, Mufti Farid: "Religioznaya bezopasnost Rossii," stolica.narod.ru August 18, 2003, <http://www.stolica.narod.ru/vra/sah/001.HTM> (December 13, 2020).
- Salnikov, Vladimir: "Kultura ili kult?" in *Moscow Art Magazine* 32/2001, 75f.
- Sarabianov, Dmitri: *Russian Art. From Neoclassicism to the Avant-Garde. Painting, Sculpture, Architecture*, London 1990.
- Sasse, Sylvia: "Kunst vor Gericht, Kunst im Gericht und Kunst als Gericht. Künstlerische (Rück-)Aneignungen von Gerichtsprozessen," in *Frimmel / Traumane* 2018, 219–234
- : "Vorwort," in *ibid.* (ed.): *Das Lachen ist ein großer Revolutionär. Michail M. Bachtins Dissertationsverteidigung im Jahr 1946*, Zurich 2015.
- : "Kunst," in George, Martin / Herlth, Jens / Schmid, Ulrich / Münch, Christian (eds.), *Tolstoj als theologischer Denker und Kirchenkritiker*, Göttingen 2014, 462–474 [Sasse 2014a].
- : *Michail Bachtin zur Einführung*, Dresden 2010.
- : *Wortsünden. Beichten und Gestehen in der russischen Literatur*, Munich 2009.
- : "Moralische Infektion. Lev Tolstojs Theorie der Ansteckung und die Symptome der Leser," in Fischer-Lichte, Erika / Schaub, Mirjam / Suther, Nicola (eds.), *Ansteckung. Zur Körperlichkeit einer ästhetischen Disziplin*, Munich 2005, 274–293.
- Schmidt, Sibylle: *Zeugenschaft. Ethische und politische Dimensionen*, Frankfurt am Main 2009.
- / Voges, Ramon: "Einleitung," in Schmidt / Krämer / Voges 2011, 8–20.
- / Krämer, Sybille / Voges, Ramon (eds.): *Politik der Zeugenschaft. Zur Kritik einer Wissenspraxis*, Bielefeld 2011.
- Schneider, Norbert: *Geschichte der Kunsttheorie. Von der Antike bis zum 18. Jahrhundert*, Cologne, Weimar, Vienna 2011.
- Schnorr von Carolsfeld, Julius: *Die Bibel in Bildern*, Dortmund 1983.
- Scholder, Amy (ed.): *Pussy Riot! A Punk Prayer for Freedom*, New York 2013.
- Schrader, Fred E.: *Der Moskauer Prozess 1936. Zur Sozialgeschichte eines politischen Feindbildes*, Frankfurt am Main, New York 1995.
- Schwarte, Ludger: "Die Inszenierung von Recht. Der unbekannte Körper in der demokratischen Entscheidung," in *ibid.* / Wulf, Christoph, *Körper und Recht. Anthropologische Dimensionen der Rechtsphilosophie*, Munich 2003, 93–127.
- Schweinitz, Sabine: "Endstation Berlin," in *Das Blatt* 37/1990, 16–18.

- Schwerin von Krosigk, Lutz Graf: *“Gib mir das Recht zur Seite ...” Die großen Schauprozesse von der Antike bis zur Gegenwart*, Frankfurt am Main, Berlin 1991.
- Shaftesbury, Anthony Ashley Cooper: “Soliloquy: or, Advice to an Author” (1710), in *Characteristicks of Men, Manners, Opinions, Times*, vol. I, 1711.
- Shalygina, Oxana: *Po litsu on menya ne bil. Istorია o nasilii, abyuze i osvobozhdenii*, Moscow 2020.
- Shargunov, Alexander: “Pismo v komitet Gosdumy po bezopasnosti,” Moscow, March 4, 2003, http://old.sakharov-center.ru/museum/exhibitionhall/religion_notabene/hall_exhibitions_religion_pismoShargynova.htm (December 13, 2020).
- : “Merzavtsy,” in *Zavtra*, December 8, 1998, quoted from Kovalyov 2007, 338.
- Shibayev, Vladimir: “Otkrytoe pismo Generalnomy Prokurory M. A. Avdyukovu,” Moscow, February 3, 2003, http://old.sakharov-center.ru/museum/exhibitionhall/religion_notabene/letter2.jpg (December 13, 2020).
- Shklovsky, Victor: “Art as Device,” in *ibid.*, *Theory of Prose*, trans. Benjamin Sher (1990), Champaign, London 2009, 1–14.
- Shvedchenko, Sasha: “Fizicheskoe litso — inoagent. Kto im mozhet stat i chto emu za eto budet,” in *mbk-news*, December 30, 2020, <https://mbk-news.appspot.com/sences/fizicheskoe-litso-inoagent/> (July 5, 2021).
- Skowronek, Thomas: “Kunst, die Leiden schafft. Der Fall Dorota Nieznalska,” in *Frimmel / Traumane* 2018, 423–428.
- Slavisches Institut (ed.): *Malerhandbuch vom Berge Athos vom Mönch Dionysios*, Munich 1983.
- Sokolov-Mitrich, Dmitry: “Ubit postmodernista,” in *Izvestia*, March 3, 2003, <http://izvestia.ru/news/273824> (December 13, 2020).
- Soldatov, Alexander: “Religion und Staat. Die Russische Orthodoxe Kirche und der geistliche Raum Rußlands,” in *Osteuropa* 4/2004, 74–81.
- Solomon, Peter: *Soviet Criminal Justice under Stalin*, Toronto 1996.
- Spence, Michael: “Rogers vs. Koons, Copyright and the Problem of Artistic Appropriation,” in *McClellan* 2007, 213–234.
- Speransky, A. / Manevich, Y.: *Obshchestvennyi sud nad pravleniem kooperativa*, Moscow 1925.
- Stadler, Wolf et al. (eds.): *Lexikon der Kunst. Malerei, Architektur, Bildhauerkunst*, vols. 1, 3 and 9, Freiburg, Basel, Vienna 1987–1990.
- Stalin, Iosif: “Es gibt Fehler und Fehler,” in *ibid.*, *Werke*, vol. 9, Berlin 1954, 66.
- Statistisches Bundesamt: *Warenverzeichnis für die Außenhandelsstatistik*, Wiesbaden 2013.
- Sternin, Grigorij: *Das Kunstleben Rußlands an der Jahrhundertwende*, Dresden 1976.
- StGB BRD, see German Criminal Code.
- StGB CH, see Swiss Criminal Code.
- “Strategii nacionalnoy bezopasnosti Rossiyskoy Federacii,” <http://static.kremlin.ru/media/acts/files/0001201512310038.pdf> (October 17, 2020).
- StPO BRD, see German Code of Criminal Procedure.

- StPO CH, see Swiss Criminal Procedure Code.
- Striedter, Jurij: "Zur formalistischen Theorie der Prosa und der literarischen Evolution," in *ibid.*: *Russischer Formalismus. Texte zur allgemeinen Literaturtheorie und zur Theorie der Prosa* (1969), Munich 1994, IX–LXXXIII.
- Sulzer, Johann Georg: *Allgemeine Theorie der Schönen Künste*, vol. 2, Leipzig 1771/1774, 631–633.
- Swiss Criminal Code (StGB CH 1937) 2020, <https://www.admin.ch/opc/en/classified-compilation/19370083/index.html> (October 23, 2020).
- Swiss Criminal Procedure Code (StPO CH 2007) 2020. Official English translation at https://www.legislationline.org/download/id/8562/file/Swiss_CPC_2007_am2020_en.pdf (July 30, 2020).
- Sysoev, Vyacheslav: *Khodite tikho, govorite tikho* (walk quietly, talk quietly), Moscow 2004.
- Szeemann, Harald (ed.): *Live in Your Head. When Attitudes Become Form*, exhib. cat. Kunsthalle Bern, Bern 1969.
- Thomsen, Dirko: "'Techne' als Metapher und als Begriff der sittlichen Einsicht. Zum Verhältnis von Vernunft und Natur bei Platon und Aristoteles," *diss.*, Freiburg, Munich 1990.
- Tolokonnikova, Nadezhda: *Pussy Riot. Chto eto bylo?*, Moscow 2012.
- Tolstova, Anna: "'Nagornaya propoved' c Mikki-Mausom ostalas 'ekstremistskim materialom,'" *kommersant.ru*, February 15, 012, <https://www.kommersant.ru/doc/1874002> (December 13, 2020) [Tolstova 2012a].
- : "Tvorchestvo Pussy Riot zapreshcheno v Rossii khotya cenzury v Rossii net," *kommersant.ru*, November 30, 2012, <http://www.kommersant.ru/doc/2079093> (December 13, 2020) [Tolstova 2012b].
- Tolstoy, Leo: *What is Art?* trans. Aylmer Maude, New York 1904.
- Tomii, Reiko: "State v. (Anti-)Art: Model 1,000-Yen Note Incident by Akasegawa Genpei and Company," in *positions: east asia cultures critique* 10:1/2002, 141–172.
- Trini, Tommaso (ed.): *Concept and concept. An Anthology on Conceptual Art*, Milan 1971.
- Trommer, Vivien: "Die Gleichschaltung der Kunst in Ungarn," in *Frankfurter Allgemeine Zeitung*, July 24, 2013, 30.
- Truth, Cathy: "Trauma als historische Erfahrung," in Baer 2000, 84–89.
- Tschernischow, Michail: *Moskau 1961/67*, Institut für Auslandsbeziehungen ifa, Berlin 2002.
- Tumanov, Grigory: "Izobrazhenie Mikki-Mausa v vide Khrista priznano ekstremistskim," *gazeta.ru*, August 19, 2011, <https://www.gazeta.ru/social/2011/08/19/3739541.shtml> (December 13, 2020).
- Tynianov, Yuri: "Literary Fact," in *Permanent Evolution: Selected Essays on Literature, Theory and Film*, trans. Ainsley Morse and Philip Redko, Boston 2019, 153–172 [Tynianov 2019a].
- : "On Literary Evolution," in *ibid.*, 236–282 [Tynianov 2019b].
- Uffelmann, Dirk: *Die russische Kulturosoophie: Logik und Axiologie der Argumentation*, Frankfurt am Main 1999.
- UK RF, see Criminal Code of the Russian Federation.

- United States Bill of Rights, 1791.
- UPK RF, see Criminal Procedure Code of the Russian Federation.
- Ustav ugolovnoho sudoproizvodstva (Statutes of Criminal Law), Pushkin 1864, <http://constitution.garant.ru/history/act1600-1918/3137/> (December 13, 2020).
- van Dijk, Teun A.: *Discourse and Power*, Basingstoke, New York 2008.
- Varshavsky, Yuri: "Protokol vyezdnoho zasedaniya Dzerzhinskogo suda po delu I. A. Brodskogo, obvinyonnogo v tuneyadstve," in Gordin, Yakov (ed.), *Iosif Brodsky: tvorchestvo, lichnost, sudba. Itogi tryokh konferentsii*, Saint Petersburg 1998, 274–282.
- Vasileva, Vera: "Process Samodurova – Yerofeyeva: pokazaniya svideteley soppali doslovno," hro.org, November 6, 2009, <https://hro.org/node/6742> (December 13, 2020).
- Vasiltsev, Filipp: "Lyagushka v bolote," in *Literaturnaja gazeta* 131, November 1, 1958.
- Vigdorova, Frida: "Für Brodski ist kein Platz in Leningrad," in *Die Zeit* 27/1964, 24.
- Vismann, Cornelia: *Medien der Rechtsprechung*, Frankfurt am Main 2011.
- : "Bloß kein Theater! ... Im Gericht," in *Paragrana* 15:1/2006, 189–195.
- Vladykina, Elena: "'Khotyat menya zatknut.' Khudozhnitsa v reestre SMI-inoagentov Minyusta," sever.realii, December 29, 2020, <https://www.severreal.org/a/31023531.html> (July 5, 2021).
- Volchek, Dmitry: "V strastnyu pyatnitsu," svoboda.org, May 8, 2013, <https://www.svoboda.org/a/24978110.html> (March 20, 2020).
- Voloshina, Victoria: "V zdanii na Lubyanke 'soderzhalis pod arestom vydayushchiesya deyateli kul'tury,'" gazeta.ru, May 18, 2016, https://www.gazeta.ru/comments/2016/05/18_a_8251319.shtml (December 13, 2020).
- von Gall, Caroline: "Vorerst gescheitert: 'Pussy Riot' und der Rechtsstaat in Russland," in *Russland-Analysen* 246, November 2, 2012, 2–5, <https://www.laender-analysen.de/russland/pdf/Russlandanalysen246.pdf> (December 13, 2020).
- von Spesshardt, Henrike: "Licht an, Steuern hoch! EU hebt Mehrwertsteuersatz für Lichtkunst an," artnet.de, June 29, 2011.
- Walicki, Andrzej: *The Slavophile Controversy: History of a Conservative Utopia in Nineteenth-Century Russian Thought*, Oxford 1975.
- Weigel, Sigrid: "Zeugnis und Zeugenschaft, Klage und Anklage. Die Geste des Bezeugens in der Differenz von identity politics, juristischem und historiographischem Diskurs," in *Zeugnis und Zeugenschaft. Jahrbuch des Einstein Forums* 1999, Berlin 2000, 111–135.
- Weitin, Thomas: *Recht und Literatur*, Münster 2010.
- : *Zeugenschaft. Das Recht der Literatur*, Munich 2009.
- Weninger, Gerd (ed.): *Lexikon der Psychologie in fünf Bänden*, vol. 4, Heidelberg, Berlin 2000–02.
- Wescher, Herta: *Die Geschichte der Collage. Vom Kubismus bis zur Gegenwart*, Cologne 1974.
- Willems, Joachim: *Pussy Riots Punk-Gebet. Religion, Recht und Politik in Russland*, Berlin 2013.

- Wishnevsky, Julia: "The Case of Vyacheslav Sysoev," in Radio Liberty Research, May 16, 1983.
- Witte, Georg: "Kunst als Strafe für Kunst. Vom Eifer des Vollzugs im Moskauer Aktionismus," in Koch, Gertrud / Sasse, Sylvia / Schwarte, Ludger (eds.), *Kunst als Strafe. Zur Ästhetik der Disziplinierung*, Munich 2003, 171–188.
- Wolff, Hans: "Iwanoff, Alexander Andrejewitsch," in Vollmer, Hans (ed.), *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart, begründet von Ulrich Thieme und Felix Becker*, vol. 19, Leipzig 1926, 371–375.
- World Health Organization (ed.): *International Classification of Diseases (ICD 10), Classification of Mental and Behavioural Disorders*, 2019, <https://icd.who.int/browse10/2019/en#/F40-F48> (August 27, 2020).
- Wood, Elizabeth A.: *Performing Justice. Agitation Trials in Early Soviet Russia*, Ithaca 2005.
- Wulf, Christoph: "Ritual und Recht. Performatives Handeln und mimetisches Wissen," in Schwarte / Wulf 2003, 29–54.
- Würkner, Joachim: *Das Bundesverfassungsgericht und die Freiheit der Kunst*, Munich 1994.
- Wyschinskij, Andrej: *Theorie der gerichtlichen Beweise im sowjetischen Recht*, Berlin 1955 (Russian first ed. 1930).
- Yerofeyev, Andrei (ed.): *Sots-Art. Politicheskoe iskusstvo v Rossii*, exhib. cat. State Tretyakov Gallery, Moscow 2007.
- / Martin, Jean-Hubert (ed.): *Kunst im Verborgenen, Nonkonformisten. Rußland 1957–1995*, Munich 1995.
- Young, Alison: "Piss Christ in Trial: Disgust, Obscenity and Transgression," in McClean 2007, 307–324.
- : *Judging the Image: Art, Value, Law*, London 2005.
- Zalta, Edward N. (ed.): Stanford Encyclopedia of Philosophy, April 17, 2002/March 14, 2011, <https://plato.stanford.edu/entries/morality-definition/> (December 13, 2020).
- Zaslavsky, Grigori: "Zapretnoe iskusstvo: pro et contra," in Radio Mayak, March 20, 2007, <http://www.interfax-religion.ru/?act=radio&div=530> (August 20, 2021).
- Zima, Peter V.: *Die Dekonstruktion: Einführung und Kritik*, Tübingen 1994.
- Ziferstein, Isidore: "Psychotherapy in the USSR," in Corson S.A. / Corson E.O. (eds.), *Psychiatry and Psychology in the USSR*, Boston 1976 143–179.
- Zotov, Alexey: "Aleksandr Andreevich Ivanov 1806–1858," in Leonov, Aleksey (ed.), *Russkoe iskusstvo. Ocherki o zhizni i tvorchestve khudozhnikov. Pervaya polovina devyatnadsatogo veka*, Moscow 1954, 697–735.

Videos

- Kuzkin, Andrei: *Andrei Kuzkin o processe nad A. Yerofeyevym i Yu. Samodurovym*, 2011, color, sound, 3'56', <http://www.youtube.com/watch?v=5eq-9M7WZ1w> (December 11, 2020).
- Pussy Riot: Punk Prayer*, 2012, color, sound, 1'53", <https://vimeo.com/128055686> (December 11, 2020).

Cock in the Ass: Vse menty ublyudki, color, sound, 4'23', <http://www.youtube.com/watch?v=EUaJLNonytg> (December 11, 2020).

Voyna: Palace Revolution, 2010, color, sound, 2'10", <https://www.youtube.com/watch?v=XUOqpj0rNHU> (December 11, 2020).

Illustrations

Author and publisher have tried to obtain the necessary permission for all reproductions. In the case of copyright infringement, we ask copyright holders to contact the publisher.

- 0.1 Avdei Ter-Oganyan, *The Young Atheist (Yunyi bezbozhnik)*, 1998, performance
© Avdei Ter-Oganyan
- 0.2 Avdei Ter-Oganyan, icon from the performance *The Young Atheist*, 1998, felt pen on offset print on paper on hardboard, dimensions unknown
© Avdei Ter-Oganyan
- 0.3 Avdei Ter-Oganyan, icon from the performance *The Young Atheist*, 1998, felt pen on offset print on paper on hardboard, dimensions unknown
© Avdei Ter-Oganyan
- 0.4 Oleg Mavromatti, *Don't Believe Your Eyes (Ne ver glazam)*, 2000, video still
© Oleg Mavromatti, photo: Maxim Gorelik
- 0.5 *Caution, Religion!*, 2003, exhibition poster
© Sakharov Centre, Moscow
- 0.6 *Caution, Religion!*, 2003, exhibition view after destruction
© Sakharov Centre, Moscow
- 0.7 *Caution, Religion!*, 2003, exhibition view after destruction
© Sakharov Centre, Moscow
- 0.8 *Caution, Religion!*, 2003, exhibition view after destruction
© Sakharov Centre, Moscow
- 0.9 *Forbidden Art 2006*, exhibition view
© Andrei Yerofeyev
- 0.10 *Forbidden Art 2006*, exhibition view
© Andrei Yerofeyev
- 0.11 Constantin Brâncuși, *Bird in Space (Pasărea în văzduh)*, 1924, polished bronze, black marble, height 127.8 cm, pedestal height 16 cm, ø 45 cm, Philadelphia Museum of Art
Barré, François / Roell, Margit / Tempkin, Ann (eds.): *Constantin Brancusi, 1876–1957*, Paris 1995, 223
- 1.1 Oleg Kulik, *New Sermon*, 1994, color photograph, 30 x 23.5 cm
© Oleg Kulik
- 1.2 Kirill Ass, Alexei Dobrov, Daniil Lebedev, Oxana Sarkisyan, Xenia Vytuleva, *KhV!*, 1999, action, documentary photograph, 9 x 13 cm
© Kirill Ass, Alexei Dobrov, Daniil Lebedev, Oxana Sarkisyan, Xenia Vytuleva
- 1.3 Avdei Ter-Oganyan, *Untitled (Icons) (Bez nazvaniya [ikony])*, n. d., 8 parts, offset print on paper on hardboard, each 22 x 18 cm
© Avdei Ter-Oganyan

- 1.4 Alexander Kosolapov, *This is My Body*, 2002, silkscreen print on paper, 70 x 100 cm
© Alexander Kosolapov
- 1.5 Alexander Kosolapov, *This is My Blood*, 2002, silkscreen print on paper, 70 x 100 cm
© Alexander Kosolapov
- 1.6 Vagrigh Bakhchanyan, *Untitled (Crucifixion) (Bez nazvaniya [raspyatyel])*, 1975, photo-collage, 15.6 x 11 cm
© Irene Bakhchanyan
- 1.7 Alexander Savko, *The Sermon on the Mount (Nagornaya propoved)*, from the series *Mickey Mouse's Journey through Art History (Puteshestviye Mikki-Mausa po istorii iskusstva)*, 1994, silkscreen print on metal, dimensions unknown
© Alexander Savko
- 1.8 Alexander Kosolapov, *Caviar Icon (Ikona-ikra)*, from the series *Have You Eaten Caviar Lately?*, 1996, photographic print on canvas, 101.5 x 82.5 cm
© Alexander Kosolapov
- 1.9 Vagrigh Bakhchanyan, *Izvestia*, 1983, photo-collage, dimensions unknown
© Irene Bakhchanyan
- 1.10 Diego Velázquez, *Christ Crucified*, 1632, oil on canvas, 248 x 169 cm, Museo Nacional del Prado, Madrid
Checa Cremades, Fernando: *Velázquez: The Complete Paintings*, Antwerp 2008, 45
- 1.11 Marc Chagall, *White Crucifixion*, 1938, oil on canvas, 154.3 x 139.7 cm, Art Institute of Chicago
Sweeney, James Johnson (ed.): *Marc Chagall*, exhibit. cat. Museum of Modern Art, New York 1946, 62
- 1.12 Vyacheslav Sysoev, *Light against Darkness (Svet protiv tmy)*, 1985–86, gouache and ink on paper, dimensions unknown
© Larisa Sysoeva
- 1.13 PG, *Army*, from the series *Hail Russia!*, 2007, offset print on paper, dimensions unknown
© PG
- 1.14 Leonid Sokov, *Monument to the Most Important Russian Word (Pamyatnik glavnomu russkomu slovu) / Cock*, 2005, sheet metal, acrylic paint, 218 x 114 x 50 cm, courtesy of Galleria Mazzoli, Modena, Italy
Courtesy of Galleria Mazzoli, Modena, Italy
- 1.15 Tatiana Antoshina, *Untitled (Icon Mounting) (Bez nazvaniya [Oklad])*, n.d. [2003], brass, partially silvered, 30 x 25 cm
© Tatiana Antoshina
- 1.16 George Grosz, *Shut up and Serve*, 1927, drawing no. 10 from the folder *Background (Hintergrund)*, intaglio print, 15.2 x 18.1 cm
McClellan, Daniel (ed.): *The Trials of Art*. London 2007, 259
- 1.17 George Grosz, *The Distribution of the Holy Spirit*, 1927, drawing no. 9 from the folder *Background (Hintergrund)*, intaglio print, 17.6 x 13.9 cm
Busch, Werner (ed.), *Funkkolleg Kunst. Eine Geschichte der Kunst im Wandel ihrer Funktionen*, vol. 2. Munich 1987, 508

- 1.18 Chris Ofili, *The Holy Virgin Mary*, 1996, paper, oil, glitter, polyester resin, pins on canvas, elephant dung, 243.84 x 182.88 cm
Sensation. Young British Artists from the Saatchi Collection, exhib. cat. Royal Academy of Arts, London 2000, 133
- 1.19 Oleg Kulik, *Deep into Russia (V glub Rossii)*, 1994, with Vladimir Sorokin, black-and-white photograph, dimensions variable
© Oleg Kulik, Vladimir Sorokin
- 1.20 Avdei Ter-Oganyan, *Explosion No. 5 (Vzryv No. 5)*, 2003, oil on canvas, 145 x 100 cm
© Avdei Ter-Oganyan
- 1.21 Ilya Kabakov, *Go To... (Poshyol ty ...)*, 1989, silkscreen print on paper, dimensions unknown
© Ilya Kabakov
- 1.22 Mikhail Roginsky, *Kitchen Conversation (Be Fuckful and Multiply) (Kukhonnyi razgovor [Ebites, razmnozhaite])*, 1966, oil on canvas, 75 x 72 cm
© Liana Roginskaya
- 1.23 Roy Lichtenstein, *Pop*, 1966, felt pen on paper, 72.4 x 55.9 cm
Newsweek, April 25, 1966
- 1.24 Vyacheslav Sysoev, *Untitled*, 1975, technique and dimensions unknown
© Larisa Sysoeva
- 1.25 Vyacheslav Sysoev, *Untitled*, 1975, technique and dimensions unknown
© Larisa Sysoeva
- 1.26 Vyacheslav Sysoev, *Untitled*, 1979, ink on paper, dimensions unknown
© Larisa Sysoeva
- 1.27 Vyacheslav Sysoev, *Untitled*, 1980, ink on paper, dimensions unknown
© Larisa Sysoeva
- 1.28 Natalia Goncharova, *Female Nude (against a Blue Background)*, 1909/10, oil on canvas, 111.5 x 87 cm
Liebe in Zeiten der Revolution. Künstlerpaare der russischen Avantgarde, ed. Ingrid Brugger, Heike Eipeldauer, Florian Steininger, exhib. cat. Bank Austria Kunstforum Wien, Heidelberg 2015, 64
- 1.29 Natalia Goncharova, *Deity of Fertility*, 1909/10, oil on canvas, 70.5 x 57.5 cm
Michail Larionov – Natalija Goncarova. Shedevry iz parizhskogo naslediya. Zhivopis, cat. State Tretyakov Gallery, Moscow 1999, 114
- 1.30 Natalia Goncharova, *The Evangelists (in Four Parts)*, 1911, 1) *In Blue*, 2) *In Red*, 3) *In Grey*, 4) *In Green*, oil on canvas, each 204 x 58 cm
Amazons of the Avant Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, Nadezhda Udaltsova, ed. John E. Bowl and Matthew Drutt, exhib. cat. Deutsche Guggenheim Berlin 1999, 172–173
- 1.31 Art Rogers, *Puppies*, 1985, black-and-white photograph, 10 x 15 cm
McClellan, Daniel (ed.): *The Trials of Art*. London 2007, 220
- 1.32 Jeff Koons, *String of Puppies*, 1988, stained wood, 106.68 x 157.48 x 93.98 cm
Julius, Anthony: *Transgressions. The Offences of Art*, London 2002, 97
- 1.33 Andrea Blanch, *Silk Sandals by Gucci*, color photograph, in *Allure*, August 2000

- Tehrani, John: *Infringement Nation: Copyright 2.0 and You*, Oxford 2011, 139
- 1.34 Jeff Koons, *Niagara*, from the series *Easyfun-Ethereal*, 2000, oil on canvas, 299.7 x 431.8 cm, Solomon R. Guggenheim Museum, New York (detail)
Tehrani, John: *Infringement Nation: Copyright 2.0 and You*, Oxford 2011, 139
- 1.35 Dorota Nieznalska, *Passion (Pasja)*, 2001, steel, color photograph, silent video, 5'3", sculpture 104 x 92 x 15 cm
© Dorota Nieznalska, photo: Wojciech Nieznalski
- 1.36 Thomas Hirschhorn, *Swiss-Swiss Democracy*, 2004, invitation card, offset print on paper, dimensions unknown
<http://www.ccsparis.com/V1/projets/04-2004/> (February 17, 2015, link expired)
- 1.37 Andres Serrano, *Immersion (Piss Christ)*, 1987, Cibachrome print, 152.4 x 96 cm
Baucheron, Eléa / Routex, Diane: *The Museum of Scandals. Art that shocked the World*, Munich 2013, 35
- 2.1 Raffael, *Sistine Madonna*, 1512/13, oil on canvas, 256 cm x 196 cm, Gemäldegalerie Dresden
Henning, Andreas (ed.): *Die Sixtinische Madonna. Raffaels Kultbild wird 500*, exhib. cat. Staatliche Kunstsammlungen Dresden, Munich, London, New York 2012, 25
- 2.2 Robert Indiana, *Love*, 1970, weathering steel, 366 x 366 x 183 (excluding pedestal)
Salama-Caro, Simon: *Robert Indiana*, New York 2006, 247
- 2.3 Andres Serrano, *Milk, Blood*, from the series *Bodily Fluids*, 1986, Cibachrome print, 101.6 x 152.4 cm, edition of 4
Julius, Anthony: *Transgressions. The Offences of Art*, London 2002, 138
- 2.4 Piet Mondrian, *Composition C (No. III) with Red, Yellow and Blue*, 1935, oil on canvas, 56 x 55.2 cm, Tate Britain, London
Bois, Yve-Alain (ed.): *Piet Mondrian, 1872–1944*, Bern 1995, 261
- 2.5 Alexander Ivanov, *The Appearance of Christ before the People (Yavlenie Khrista narodu)*, 1837–57, oil on canvas, 540 x 750 cm, State Tretyakov Gallery, Moscow
Anisov, Lev: *Aleksandr Ivanov*, Moscow 2004, unpaginated
- 2.6 Vasily Surikov, *The Boyarin Morozova*, 1887, oil on canvas, 304 x 587.5 cm, State Tretyakov Gallery, Moscow
Paramonov, Anatoly: *Peredvizhniki (Itinerant Painters)*, Moscow 1976, ill. 61, unpaginated
- 2.7 Kurt Fahrner, *Image of a Crucified Woman of Our Time (Bild einer gekreuzigten Frau unserer Zeit)*, 1959, mixed technique on fiberboard, 179.7 cm x 122 cm
Glaus, Bruno / Studer, Peter: *Kunstrecht. Ein Ratgeber für Künstler, Sammler, Galeristen, Kuratoren, Architekten, Designer, Medienschaffende und Juristen*, Zurich 2003, XII
- 3.1 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko

- 3.2 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.3 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.4 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.5 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.6 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.7 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.8 Victoria Lomasko, untitled, 2009, felt pen and ink on paper, dimensions variable
© Victoria Lomasko
- 3.9 Akasegawa Genpei, *Model 1,000-Yen Note (Green)*, 1963, invitation card, offset print on paper, 7.6 x 15 cm, front (above) and reverse (below)
Tomii, Reiko: "State v. (Anti-)Art: Model 1,000-Yen Note Incident by Akasegawa Genpei and Company," in *positions: east asia cultures critique* 10:1/2002, 143
- 3.10 Akasegawa Genpei, *One-Thousand-Yen Note Trial*, 1967, documentary photograph, dimensions unknown
Marotti, William A.: "Simulacra and Subversion in the Everyday: Akasegawa Genpei's 1000-Yen Copy, Critical Art, and the State," in *Postcolonial Studies* 4:2/2001, 219
- 3.11 Lars Vilks, *Nimis*, 1980, wood, dimensions extendable
© Lars Vilks
- 6.1 Pussy Riot, *Punk Prayer*, 2012, video still, video clip 1'52"
© Pussy Riot
- 6.2 Pyotr Pavlensky, *Threat*, 2015, performance
© Ilya Varlamov
- 6.3 Pyotr Pavlensky, *Freedom*, 2014, performance
© Itar Tass
- 6.4 Pyotr Pavlensky, *Separation*, 2014, performance
© Pyotr Pavlensky

Index

A

A Game for Young Atheists, 23
A Just Russia (Spravedlivaya Rossiya) (political party), xx, 79
Abalakova, Natalia, 39
Abramenkova, Vera, 89
Abrams, Floyd, 121
Aksakov, Ivan and Konstantin, 108
Alchuk, Anna, xviii, xix, 20, 29, 31, 130
Alexeev, Nikita, 72
Alimova, Evgenia, 57, 114, 156
Alisov, Alexander, 8, 155
All-Russian Theatrical Society (VTO), 57
Alternative for Germany (AfD) (political party), 240
Alyokhina, Maria, 196
American Association of Museums' Committee on Customs, xxvii
Aminazin, 204
Apakhonchich, Daria, 209
apartment exhibitions, 72
appropriation art, 66
Apt-Art (art movement), 221
Arendt, Hannah, 169
Areshkevich, Tatyana, 136
Aristotle, 114, 115, 116, 165
Army (from the series *Hail Russia!*), 26, 52
Arrest of Jesus, 11
Art Manege, vii, xi
Ass, Kirill, 10

Association of German Galleries and Fine Art Dealers (BVDG), xxix
Avanessian, Armen, xxxiii
Avvakum, protopope, 106

B

Babasyan, Natalya, 171
Background, 43
Bakhchanyan, Vagrich, 11, 22, 45, 92
Bakhtin, Mikhail, 16, 30
Bakshtein, Joseph, 30, 92, 93
Bal, Mieke, 38
Bazhanov, Leonid, 3, 23, 35, 37, 39, 40, 93
Bekeneva, Nadezhda, 8
Belting, Hans, 2, 32, 46, 47, 48
Benjamin, Walter, 37, 156
Beuys, Joseph, 2, 150
Bezbozhnik (journal), 212
Bezhin Meadow (*Bezhin lug*), 222
Bible in Pictures, 12
Bird in Space, xxv
Blanch, Andrea, 66
blasphemy, xi, xii, xxiii, 31, 43, 62, 70, 71, 188
Bleistein vs. Donaldson Lithographing Co., xxiv, 94
Blessed Mother of Vladimir, xi
Blochel, Iris, 102
Blocher, Christoph, 79
Blue Lard (*Goluboe salo*), 236
Blue Noses, xix, 23, 29, 78
Blue Soup Group, 10

Bogoraz, Larisa, 185
 Bombily (artists group), 144
 Bonner, Yelena, 171
 Borenstein, Eliot, 57, 62
 Borovikov, Georgy, 155
 Botticelli, Sandro, 90
Boyarin Morozova, 84, 106
 Brâncuși vs. United States, xxv, xxxiii
 Brâncuși, Constantin, xxv
 Brang, Peter, 100
 Breitinger, Johann Jacob, 118
 Brener, Alexander, xi
 Brodsky, Joseph, 171, 183, 185, 192, 221, 263
 Brooklyn Museum of Arts, 48, 75, 121, 122, 132
 Bruegel, Pieter, the Elder, 114, 115, 116
 Brus, Günter, 93
 Bryson, Norman, 38
 Bukharin, Nikolai, 181
 Bulldozer Exhibition, 82
 Burluk, Vladimir, 93
 Busev, Mikhail, 20
 Bychkov, Vasily, 78

C

Caravaggio, 45, 93
Carcass, 199, 203
 Cassidy, Julie, 179, 180
Caviar Icon, 21
 Center for the People's Defense, xix, 3, 5, 79, 131, 135, 141, 142, 152, 184
 Central Council of Muslims in Russia, 187
 Central House of the Artist, 78
 Central Ideological Committee, 57
 Centre Culturel Suisse de Paris, 79
 Cézanne, Paul, 88

Chagall, Marc, 22, 92, 93
 Chaplin, Vsevolod, xix, 188, 196
 Cherepanova, Elena, 85, 110, 113, 156, 160
 Chernyshevsky, Nikolai, 106
 Chernyshov, Mikhail, 205
 Christ Pantocrator, xi, 8, 35
 Chuyev, Alexander, xviii, xx, 78, 79, 82
 collage, 16, 88, 89, 121
 Collective Actions (artists group), 72
 Committee for Citizens' Rights, 14
 Committee for the Moral Rebirth of the Fatherland, 129, 152
 comrades' tribunal (*tovarishchesky sud*), 221
 conceptual art, 86
 Contemporary Arts Center Cincinnati, 76, 122
 Cook, Ebenezer Wake, 88
 criticism and self-criticism, 209
Crucify Him!, vii, xi
 cubism, 112
 Culler, Jonathan, 38

D

da Vinci, Leonardo, 90
 dadaism, 6, 86
 Dagin, Izrail, 180
 Daniel, Yuli, 171, 175, 183, 185, 190
 Danto, Arthur C., 2
 dedovshchina, 26
 Degot, Ekaterina, 18, 51, 72, 73, 93
Deity of Fertility, 63
 Demichev, Pyotr, 57
 DG307 (band), 235
 Diehl, Paula, 138
 Dmitriev, Yuri, 239
 Dobrov, Alexei, 10
Doctor Zhivago, 185

Döhl decision, xxiii, xxiv, 44
 Döhl, Reinhard, xxiii
Don't Believe Your Eyes, vii, xiv
 Dondero, George, 237
Donkey's Tail (exhibition), 63
 Dostoyevsky, Fyodor, 108
Druzya po Volge, 58
 Dubin, Steven C., 133
 Duchamp, Marcel, 2, 86, 94, 101, 213
 Dürer, Albrecht, 66
 Dvořák, Max, 114
 Dyakonov, Valentin, 23

E

E.T.I. (artists group), 211
 Eichmann, Adolf, 172
 Eimermacher, Karl, 111
 Eisenstein, Sergei, 222
 Eneyeva, Natalia, 3, 5, 7, 8, 9, 11, 16, 33, 34, 40, 41, 45, 50, 83, 84, 85, 86, 87, 89, 106, 107, 114, 187
 Erdogan, Recep Tayyip, 223
 Eryomin, Dmitry, 190
Evangelists, 63
Explosion No. 5, 52
 expressionism, 6

F

Fahrner, Herbert, 119
 Faibisovich, Semyon, 23, 38
 Fanailova, Elena, 143
Female Nude (against a Blue Background), 63
 First Amendment, xxii, 76
 Fischer-Lichte, Erika, 127, 141
Fixation, viii, 199, 203
 Flavin, Dan, xxix
 Florensky, Pavel, 32, 47
 foreign agent, 186, 208, 209

Fountain, 94
Freedom, 201
 Frölicher, Gianna, 174, 176, 179, 182
 FSB, viii, 199

G

Galeria Wyspa, 75
 Galyamina, Yulia, 144
 Garbuzov, Grigory, 89, 113, 134
 Gassner, Hubertus, 111
 Genpei, Akasegawa, 149
 Gershon, Nina, xxix
 Gillen, Eckhardt, 111
 Giuliani, Rudolph, 48, 121
Go to ..., 52
 Gogol Center, 208
 Golyandrin, Vladimir, 160
 Goncharova, Natalia, 63
 Gor, Gennady, 102
 Gorkom, 57, 72
 Goya, Francisco de, 94, 101
 Great Russia (political party), 87
 Gronski, Ivan, 111
 Grosz, George, 43, 75
 Groys, Boris, 47
 Gründgens, Gustav, xxii
 Grundwald, Henning, 138
 Guelman, Marat, xi, 30, 78, 147
 Guggenheim Jeune, 213
 Guggenheim, Peggy, 213
 Gusarova, Maria, 139
 Gutov, Dmitry, 21, 26, 38

H

Hail Russia!, 26
 Haloperidol, 204
 Haunch of Venison, xxix
 Hedeler, Wladislaw, 180, 186, 188
 Helms Amendment, 79, 123

Herzfelde, Wieland, 43
 Hi-Red Center, 149
 Hirschhorn, Thomas, 79
 Hogarth, William, 66
 Holmes, Oliver Wendell, 94, 100
 Holy Synod, 63
 hooliganism, viii, xi, xiv, 131, 196,
 197
 Hungarian Academy of Arts, 233
 Hunter, James Davison, 121, 122

I

icon, vii, xi, xii, xxiv, 17, 31, 32, 33,
 34, 35, 37, 39, 45, 46, 50, 82, 96,
 143, 165
 icon starosta, 51, 212
 ideynost, 111
 Ignatov, Vadim, 83
*Image of a Crucified Woman of
 Our Time*, 119
 Image of Edessa, xi
Immersion (Piss Christ), 76, 79, 94,
 122, 124
In the Depths of Russia, 50
 Indiana, Robert, 92, 93
 Itinerants, 88, 93, 104, 105, 106,
 107, 111, 117
 Ivanov, Alexander, 84, 102, 103,
 104, 107, 109, 115, 116
 Izmaylovo Park, 82
Izvestia (artwork), 22, 92
Izvestia (newspaper), 16, 189, 190

J

Julius, Anthony, 76, 94, 99, 100

K

Kabakov, Ilya, xix, 52, 58, 72

Kalashnikov, Victor, 16, 33, 37, 40,
 41, 70, 84, 109, 113, 187
 Kamenetskaya, Natalia, 90
 Kasparov, Garry, 20, 26
 Kassin, Oleg, xix, 152, 160, 162,
 184, 187
 KGB, 72, 183
 KGB (Committee for State
 Security), 221
 Kharitonov, Sergei, 160
 Khomyakov, Alexei, 108
 Khomyakov, Vladimir, 71, 152
 Khrushchev, Nikita, 57, 71, 171,
 193, 236
KhV!, 10
 Kikodze, Evgenia, 18, 37, 83
*Kitchen Conversation (Be Fuckful
 and Multiply)*, 52
 klassovost, 111
 Kleist, Heinrich von, 169
 Kokotova, Irina, 52
 Komar, Vitaly, 225
 Koons, Jeff, 66
 Korobkov, Evgeny, 131
 Kosolapov, Alexander, xix, 3, 11,
 21, 35, 133
 Kotel, Nina, xiv
 Kovalik, Vladimir, 87
 Kovtuneneko, Ludmila, 131, 136
 Krämer, Sybille, 166
 Kretschmar, Dirk, 72, 252
 Kulik, Oleg, xiv, 10, 39, 47, 50, 78,
 90, 96
 Kurepin, Dmitry, 23
 Kuzkin, Andrei, 146
 Kvitkovskaya, Tamara, 14

L

Lass, Karen, 63, 112
 Lebedev, Valentin, xix, 10
 Lenin, 16, 33, 37, 41, 45, 51, 111

Leontev, Konstantin, 108
 Lessing, Gotthold Ephraim, 116
 Levinson, Lev, 21, 30, 35, 101, 140
 Lhota, Joseph, 121
 Lichtenstein, Roy, 52
Light against Darkness, 23
 Limonov, Eduard, 194
Literaturnaya gazeta, 185
 Litvin, Anton, vii, xi
 Logachina, Olga, xiii, 7, 132, 134,
 142, 157
 Lomasko, Victoria, 135, 136, 139,
 143, 146, 191, 210
LOVE, 92
 Lyukshin, Mikhail, 30, 131, 142,
 158

M

Machulina, Diana, 141, 144, 147
 Malevich, Kazimir, 211
 Mamyshev-Monroe, Vladislav, 52
 Manege Affair, 72, 98
 Manet, Édouard, 76, 94, 101
 Manevich, Y., 174
 MANI Folders (*papki MANI*), 222
 Mann, Klaus, xxiii
 Mapplethorpe, Robert, 76, 97, 122
 Margalit, Avishai, 166
 Markova, Nataliya, 16, 17, 34
 mat, 26, 52, 56, 57, 207
 Mavromatti, Oleg, vii, xiv
 Mayakovsky, Vladimir, 93
 McClean, Daniel, xxxiii
 McDonald's, 11, 16, 21
 Medinsky, Vladimir, 207
 Meindl, Matthias, 58
 Melamid, Alexander, 225
 Memorial, 239
Mephisto decision, xxii, xxiv, xxix
 Michelangelo, 46, 90, 94, 114, 115,
 116
 Mickey Mouse, 11, 14, 16, 21
Milk, Blood, 94
 Milonov, Vitaly, 203
 Mironenko, Vladimir, 30, 39, 92
 Misiano, Viktor, vii, xiv, 19, 77, 93
Missa profana, xxiii
 Mitlyanskaya, Alexandra, 50
 Mizin, Vyacheslav, 22
 mock trial, 128, 171, 173, 174, 176,
 178, 179, 182, 191, 192, 211
 Modigliani, Amedeo, 93
 Mondrian, Piet, 94
*Monument to the Most Important
 Russian Word / Cock*, 26, 52, 92
 Moscow Actionism, 93
 Moscow Archive of New Art
 (*Moskovsky Archiv Novogo
 Iskustvo*), 222
 Moscow Artists' Union, 72, 78, 85,
 110, 113, 221
 Moscow Association of Free
 Aesthetics, 63
 Moscow Association of Orthodox
 Youth, 83, 184
 Moscow Biennial of
 Contemporary Art, vii, 78
 Moscow Institute of
 Contemporary Art (ICA), 30
 Moscow Museum of
 Contemporary Art (MMoMA),
 26
 Moscow Trials, 128, 176, 177, 178,
 180, 182, 186, 189, 190, 191, 192
 Moscow Writers' Committee, 58
Moskovsky khudozhnik (journal),
 98
 Moskvicheva, Maria, 136
Muhtesem Yüzyıl (the magnificent
 century), 223
 Mukhomor (artists group), 72

N

Nalimov, Mikhail, 7, 79, 84, 131, 136, 184
 narodnost, 108
 National Catholic League, 133
 National Center for Contemporary Arts (NCCA), xviii, xxi, 23, 29
 National Endowment for the Arts (NEA), 79
 Natskommorali (National Expert Commission of Ukraine on the Protection of Public Morality), 79
 Nazarene artists, 12
 Nechiporenko, Yuri, 71
 Nedbaylo, Nikolai, 221
New Sermon, 10, 90
Nezavisimaya gazeta (newspaper), 133
Niagara, 67
 Nieznalska, Dorota, 75, 143, 162
 Nikiforov, Alexander, 125
 Nikolaev, Anatoly, 185
 Nikolaev, Anton, 135, 143
Nimis, 150
 Nitsch, Hermann, 93
 NKVD, 180, 181

O

O'Connor, John Cardinal, 132
 Obukhov, Maxim, 34, 134, 154, 184, 185
 Obukhova, Marina, 73, 90, 96
 Ofili, Chris, 48, 121
 Orlov, Valery, 50
 Osmolovsky, Anatoly, vii
Our Cock in Your Ass, 144
 Ouspensky, Leonid, 32, 46, 48, 155

P

Palace Revolution, viii
 partiynost, 111
Passion, 75
 Pasternak, Boris, 185
 Patriarchate of Moscow, xix, 188
 Patsyukov, Vitaly, 29
 Pavlensky, Pyotr, viii, 195, 196, 199, 200, 201, 202, 203, 205, 206
 Pelipenko, Andrei, 29, 37, 39, 73, 94
 People's Council, xix, 5, 71, 125, 130, 133, 139, 142, 152, 160, 184
Persona (We're Exceeding the Coal Target!), 23
 Peter the Great, 2, 50
 Petrov, Vsevolod, 102
 PG (artists group), 26, 52, 57, 58
 Pinus, Alexei, 19, 20, 29, 38, 83
 Pirker, Theo, 177
 Pivovarov, Victor, 72
 Plato, 115
 pochvennichestvo, 108
 Pokrovsky, Vadim, 42
 Ponomaryov, Lev, 145
 pop art, 2, 30, 37, 92
 poslukh, 163
Pravda (newspaper), 180, 181, 183, 186, 189, 190, 191
 Pro Helvetia, 79
 Prokofiev, Sergei, 171
 Proletkult, 173
 Pskovskaya Sudnaya Gramota, 163
Punk Prayer, viii, 196, 197
Puppies, 66
 Pussy Riot, viii, 82, 195, 196, 198, 202, 203, 250

R

Rabelais, François, 17

- Rabin, Oskar, 82
 Radio Svoboda, 143
 Raphael, 90, 93, 96, 101
 Rembrandt, 111
 Repin, Ilya, 111
Rescuing Spaces, xi
 Rile, Evgenia, 136
 Rodionov, Vyacheslav, 131
 Rogers, Art, 66
 Roginsky, Mikhail, 52
 Rogovin, Vadim, 177
 Roshal-Fyodorov, Mikhail, 23
 Roskomnadzor (Federal Service for the Supervision of Communications, Information Technology, and Mass Media), 207
 Rozanova-Kruglikova, Maya, 175
 Rubens, Peter Paul, 111
Russia 2 (exhibition), 78, 121, 147, 148, 198
 Russian Academy of Arts (RAKh), 20, 111
 Russian Associated Union of Christians of Evangelical Faith, 41
 Russian Community of Crimea, 200
 Russian Formalism, 99, 100
 Russian Institute for Cultural Research (RIK), 29
 Russian National Unity (political party), 160
 Russian Orthodox Church, xvii, xviii, 31
 Russkaya Pravda, 163
 Ryakhovsky, Sergei, 41, 70, 85, 154, 187
- S**
- Safronov, Nikas, xiv
 Sakharov Center, xix, 7, 70, 73, 130
 Salnikov, Vladimir, xi, xiv
 samobytnost, 108
 Samodurov, Yuri, xviii, xix, 3, 19, 42, 94, 130, 131, 139, 143, 145, 176
 Samutsevich, Ekaterina, 196
 Sarabianov, Dmitri, 102, 106, 107, 108
 Sarkisyan, Oxana, 10, 70, 73, 96
 Sashina, Olga, 144
 Sasse, Sylvia, 165, 178, 179, 180, 183, 193, 200, 202
 Savko, Alexander, 11, 21
 Scheffer, Thomas, 138
 Schmidt, Sibylle, 162, 163, 166, 169
 Schmidt, Yuri, 171
 Schnorr von Carolsfeld, Julius, 12
 School of the Avant-Garde, xii
 Schrader, Fred, 189
 Schwarte, Ludger, 126
 Schwarzkogler, Rudolf, 93
 Schwerin von Krosigk, Lutz Graf, 172
 Schwitters, Kurt, 89
Scream, 50
Seam, 199, 203
Second Open-air Fall Exhibition, 82
Sensation! Young British Artists from the Saatchi Collection, xxix, 48, 122, 132
 Sentsov, Oleg, 200
Separation, 199, 203, 205
 Serbsky Center for Social and Forensic Psychiatry, 204
 Serebrennikov, Kirill, 208
 Sergeyev, Vladimir, 3, 5, 52, 131, 142, 152, 157
 Sergeyeva, Anna, 131
 Serrano, Andres, 76, 79, 94, 96, 122
 Shaburov, Alexander, 29

Shaftesbury, Anthony Ashley Cooper, 117
 Shakhty Affair, 177, 180
 Shalygina, Oxana, 205
 Shargunov, Alexander, xviii
 Shechkin, Valery, 90
 Shevchenko, Maxim, xiv
 Shibayev, Vladimir, xviii
 Shiryanov, Bayan, 194
 Shklovsky, Viktor, 99
 Shostakovich, Dmitry, 171
 show trial, 128, 171, 175, 177, 178, 179, 182, 183, 188, 191, 192
 Sigutin, Alexander, 70, 73
Silk Skandals by Gucci, 67
 Sinyavsky, Andrei, 171, 175, 183, 185, 190
Sistine Madonna, 90, 96
 Slavophiles, 108, 109, 116, 117
 Slobodchikov, Victor, 15
 Smakhtin, Nikolai, 158
 sobornost, 108, 116
 Socialist Realism, 58, 63, 98, 110, 111, 112, 116, 171, 190
 Society of Independent Artists (SIA), 94
 Sofrino (ecclesiastical factory), 33
 Sokolova, Sofia, 136
 Sokov, Leonid, 26, 52, 92
 Sorokin, Vladimir, 50, 194
 Sotheby's, 87
 Sots Art, 40, 92
 Soviet Artists' Union, 87, 97, 112
 Speransky, A., 174
 Stakhovich, Tatyana, 161
 Stalin, 51, 72, 111, 112, 171, 180, 185, 186, 190, 236
 Stasov, Vladimir, 88, 107
 State Duma, xviii, xx, 78
 State Tretyakov Gallery, xix, 18
 Stavitskaya, Anna, 3, 18, 45, 50, 125, 139, 171

Stedelijk Museum Amsterdam, 211
 Steichen, Edward, xxv
 Sternin, Grigory, 105
 Striedter, Jurij, 99
String of Puppies, 66
 Sulzer, Johann Georg, 118
 Surikov, Vasily, 84, 102, 105, 106, 107, 109, 115, 116, 254
 surrealism, 6, 112
 Svetlyakov, Kirill, 92
Swiss-Swiss Democracy, 79
 Sysoev, Vyacheslav, 23, 58, 194, 206

T

television court, xiv
 Ter-Oganyan, Avdei, vii, xi, xii, xix, 3, 11, 19, 30, 33, 34, 35, 50, 71, 74, 76, 77, 86, 93, 121, 131, 133, 139, 142, 171, 176, 184, 193
 Thaw, 57, 171, 186, 193
The Appearance of Christ before the People, 102, 109
The Broken Jug, 169
The Holy Virgin Mary, 48, 121
The Perfect Moment (exhibition), 76
 The Plastic People of the Universe (band), 235
The Sermon on the Mount, 11, 14
The Young Atheist, vii, xi, 34, 37
 Theater.Doc, 205
This is My Blood, 11, 133
This is My Body, 11, 21, 215
Thou shalt not make thee any graven image (Cheap Photo), 8, 21, 35, 133
Threat, 199, 201, 202, 205
 tipichnost, 111
 Tolokonnikova, Nadezhda, 196, 198

Tolstoy, Leo, 165
 Tribunal on Pornography in
 Literature, 58
 Trofimets, Mikhail, 157
 Trubin, Alexander, 157
 Tsaryov, Mikhail, 57
 Tsekhanskaya, Kira, 10, 16, 31, 50,
 70, 85
 Tsereteli, Vasily, 26
 Tsvetkova, Yulia, 209
 Tunilovich, Irina, 139
 Turner, Victor, 127
 TV Gallery, xi
 Tynianov, Yuri, 99, 100
 Tyutchev, Fyodor, 108

U

Ulozhenie, 193
 Union of Atheists, 212
 Union of Orthodox Citizens, xix,
 188
 Union of Writers, 71, 185
 United Russia (political party), 203
Untitled (Crucifixion), 11, 22, 23,
 92
Untitled (Icons), 11, 34
 Ustinov, Vladimir, xviii

V

van Gogh, Vincent, 93, 204
 Vasileva, Vera, 136
 Vasilovskaya, Ludmila, xviii, xix,
 19, 20, 50, 130
 Vasil'tsev, Filipp, 185
 Vdovichenko, Andrei, 15
 Velázquez, Diego, 22, 37, 92, 93
 Verzilov, Pyotr, 147, 148
vidok, 163
 Vienna Actionists, 93, 119
 Vilks, Lars, 150

Viola, Bill, xxix
 Vismann, Cornelia, xxxi, 125, 127,
 129, 142, 168, 172
 Vituchnovskaya, Alina, 222
 Voges, Ramon, 162
 Volodarsky, Alexander, 223
 Volzhsky, A., 58
 Vorobyova, Irina, 89
 Voyna (artists group), viii, 144,
 145, 147, 148
 Vrubel, Dmitry, 23
 Vyshinsky, Andrei, 176, 178, 181,
 183, 186, 189, 191
 Vytuleva, Xenia, 10

W

Weigel, Sigrid, 164
White Cross on Grey, 211
White Crucifixion, 92
 Wolff, Hans, 104
 Wulf, Christoph, 126, 138

Y

Yamshchikov, Savva, 8, 108, 134
 Yerofeyev, Andrei, xix, 3, 18, 19, 29,
 31, 45, 73, 74, 77, 83, 92, 93, 131,
 139, 140, 145
 Yerofeyev, Victor, 194
 Yezhov, Nikolai, 180, 186
 yezhovshchina, 180
 Ystad Museum of Art, 150

Z

zapadniki, 108
 Ziferstein, Isidore, 205
 Zolyan, Narine, xvi
 Zotov, Alexei, 104
 Zrazhevskaya, Alisa, 8, 21, 133
 Zulumyan, Arutyun, xvi

Zverev Center of Contemporary
Art, 19

Zyakin, Anatoly, 134