

**UNIVERSITY OF PITTSBURGH**  
**Department of Slavic Languages and Literatures**  
**RUSS 2118: Outside Capital: Postmodernism as Second-World Practice**

Instructor: Nancy Condee  
 Classroom CL 444  
 Class time: Mondays 2.30-5.15

Office hours: Tues. 2.00-4.00; by appt. (CL 1417)  
 Telephone 412-363-7180  
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**COURSE DESCRIPTION**

The course takes as its research focus the distinct conditions of second-world postmodernity: among the foundational logics alien to Soviet society were Western property relations, a developed commodity culture, and the mythologies of the nation-state. How then do we understand the coordinates of Soviet postmodernist practices from (say) the 1960s onward? The course begins with a summary glance backward at formalist notions of textuality (Shklovskii, Eikhenbaum, Tynianov) and Tartu-Moscow structuralism (Lotman, Uspenskii) before turning to major theorists of Soviet and post-Soviet postmodernism (Groys, Epstein, Lipovetskii). Emphasis will be on Russo-Soviet texts, with one session dedicated to other second-world systems. Interdepartmental participation is welcome; primary texts will include selections from literature, film, and painting.

**ATTENDANCE**

Students are expected to attend all classes. More than two unexcused absences will affect the final grade. **More than three** will result in failure, regardless of the student's prior standing. Excused absences, such as illness or death in the immediate family, must be documented. *Absent students are responsible for acquiring relevant class notes and handouts from fellow students* (I will confirm this by a short written assignment). Work assigned in a student's absence is not to be given a later deadline without prior agreement with the instructor.

**EVALUATION**

Participants are graded on the basis of seminar contribution (50%) and written work (50%), which may include quizzes or in-class writing assignments, given without notice.

**Writing assignments.**

1. **Weekly essay.** Each Sunday by 6.00 pm (not 6.01 pm) students will electronically submit to [condee@pitt.edu](mailto:condee@pitt.edu) a one-page, single-spaced essay (400-500 words) with appropriate citations. You must submit a minimum of ten essays over the term (four "reprieves"); the essay assignment for 6 December is required. You may not submit essays retroactively: in other words, if you have not submitted your *first essay* by Sunday, 10 October, you cannot fulfill the essay assignments in time. Unfulfilled assignments receive a failing grade. The essays address one question: How does the reading implicitly connect with the larger inquiry of the course (the provenance of second-world postmodernism)?
2. **Final essay.** On Sunday, 12 December by 6.00 pm, participants will electronically submit to [condee@pitt.edu](mailto:condee@pitt.edu) a three-page, single-spaced final essay with appropriate citations. The essay forms the basis of the oral presentation, scheduled for that date.

**INTEGRITY POLICY**

Students are responsible for familiarizing themselves thoroughly with the university policy of academic integrity and for adhering to it. The rules can be found on the University's Academic Integrity *Policies* site (Policy 02-03-02, <http://www.bc.pitt.edu/policies/policy/02/02-03-02.html>). Academic dishonesty will result in course failure.

**COURSE METHODOLOGY**

During seminar time itself, the basis of the class time is devoted to the reading assignments, instructor's lecture, and anonymous participant essays, which will periodically be circulated in class. The course structure is organized around three stages. *Early in the semester*, seminar participants complete specific reading assignments, as designated in the syllabus. *In the middle of the semester* (mid-October), the required reading allows greater flexibility: participants are given a range of texts from which to choose; they will be given a "reference text" to which the theory and critical assignments refer (Sorokin, Pelevin, Prigov), which they may read if they have not already done so. *Towards the semester's end* (late November), participants will be encouraged to construct *in advance* their own reading agenda for the week. Finally, the penultimate seminar session ("Case studies") returns to a specific, required assignment. The final session consists of participant summaries of their work over the term.

**DISABILITY POLICY**

If a student has a disability that requires special teaching, testing accommodations, or other classroom modifications, he or she is encouraged to notify the instructor and Disability Resources and Services, 140 William Pitt Union, 412-648-7890 or 412-383-7355 (TTY) as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

**TEXTS**

**Reserve list** (on 2-hour and overnight reserve, except as noted by the symbol ➔, at Hillman Library):

- Balina, Marina, Nancy Condee, and Evgeny Dobrenko, eds. *Endquote: Sots-Art Literature and Soviet Grand Style*. Evanston, IL: Northwestern UP, 2000. [PG3026.P67 E53 2000](#)
- Bann, S. and J. E. Bowlit, eds. *Russian Formalism: A Collection of articles and Texts in Translation*. New York: Barnes and Noble, 1973. [PG3026.F6 B3 GREENSBURG CAMPUS](#)
- Berry, Ellen E. and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture*. Ann Arbor: University of Michigan Press, 1995. [DK510.32 R4 1995](#)
- Clark, Katerina: *The Soviet Novel: History as Ritual*. Chicago: University of Chicago Press, 1981. [PG3098.4.C4](#)
- Condee, Nancy and Vladimir Padunov. "Pair-a-Dice Lost: The Socialist Gamble, Market Determinism, and Compulsory Postmodernism." *New Formations* 22 (Spring 1994). Special issue entitled *Postcommunism: Rethinking the Second World*. 72-94. (22). For Russian text, see "Kondi" in the section below "For consultation (*not on reserve*)."
- Connor, Steven, ed. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge University Press, 2004. [B831.2.C36 2004](#)
- Dobrenko, Evgeny. *The Making of the State Reader: Social and Aesthetic Contexts of the Reception of Soviet Literature*. Tr. Jess M. Savage. Stanford: Stanford University Press, 1997. [PG2986 D635 1997](#)
- Dobrenko, Evgeny and Eric Naiman, eds. *The Landscape of Stalinism: The Art and Ideology of Soviet Space*. Seattle: University of Washington Press, 2003. [HX523.J32 2003](#)
- Emerson, Caryl. "Literary Theory in the 1920s: Four Options and a Practicum." In Evgeny Dobrenko and Galin Tihanov, eds. *A History of Soviet Literary Theory and Criticism: The Soviet Era and Beyond*. Pittsburgh: University of Pittsburgh Press, 2011. ➔ [PDF](#)
- Epstein, Mikhail N., Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. New York: Berghahn, 1995. [PG3026.P67 E.67 1999](#)
- Erofeev, Venedikt. *Moscow to the End of the Line*. New York: Taplinger, 1980. [PG3479.7.R59 M613 1980](#)
- Ерофеев, ВЕНЕДИКТ. *Москва-Пемуку*. Moscow: Vagrius, 2000. [PG3479.7.R59 M6 2000](#)
- Erjavec, Aleš, ed. *Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism*. Berkeley: University of California Press, 2003. [Available online through Hillman's ebary.](#)
- Groys, Boris. *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond*. Tr. Charles Rougle. Princeton: Princeton University Press, 1992. [N6988 G7513 1992](#)
- Lambropoulos, Vassilis and David Neal Miller, eds. *Twentieth-Century Literary Theory: An Introductory Anthology*. Albany: State University of New York Press, 1987. [PN45 T94 1987](#)
- Lemon, Lee T. and Marion J. Reis, eds. *Russian Formalist Criticism: Four Essays*. Lincoln: U of Nebraska P, 1965. [PN501.R969 1965a](#)
- Lipovetsky, Mark. *Russian Postmodernist Fiction: Dialogue with Chaos*. Armonk: M. E. Sharpe, 1999. [PG3098.4.J475 1999](#)
- Lotman, Ju. M. and B. A. Uspenskij. *The Semiotics of Russian Culture*. Ann Arbor: University of Michigan, 1984. [PG2986.S45 1985](#) (call number refers to a different volume)
- Lucid, Daniel P., ed. *Soviet Semiotics: An Anthology*. Baltimore: Johns Hopkins University Press, 1977. [P99.S6](#)
- Malpas, Simon. *The Postmodern*. New York: Routledge, 2005. [B831.2.M35 2005](#)
- Matejka, Ladislav and Krystyna Pomorska, eds. *Readings in Russian Poetics: Formalist and Structuralist Views*. Cambridge: MIT Press, 1971. [PN441.M34](#)
- ➔ Пелевин, Виктор/Pelevin, Viktor. *Omon Ra*. [PG3485 E38O4613 1996](#) (call number refers to a different edition) [or choice of text.](#)
- Pike, Chris, ed. *The Futurists, the Formalists, and the Marxist Critique*. Tr. Christopher Pike and Joe Andrew. London: Ink Links, 1979. [PG3026.F6 F5713](#)
- ➔ Пригов, Дмитрий/Prigov, Dmitrii. [Choice of text.](#)
- Propp, Vladimir. *Morphology of the Folk Tale*. 2<sup>nd</sup> revised edition by Louis A. Wagner. Austin: University of Austin Press, 1975. [GR550 P76 1968a](#)
- Ross, David A., ed. *Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism*. Boston: MIT Press, 1990. [N6494 C63B3 1990](#)
- ➔ Сорокин, Владимир/Sorokin, Vladimir. [Choice of text.](#)
- Smith, Terry, Okwui Enwezor, and Nancy Condee. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*.

Durham: Duke University Press, 2008. [N6497.A58 2008 Frick Fine Arts](#)

**For consultation (*not on reserve*):**

- Добренко, Евгений. *Формовка советского писателя*. Санкт Петербург: Академический проект, 1999. [PG3021.D627 1999](#)
- . *Формовка советского читателя*. Санкт Петербург: Академический проект, 1997. [PG2986 D63 1997](#)
- . *Метафора власти: литература сталинской эпохи в историческом освещении*. München: Otto Sagner Verlag, 1993. [PG3026 S58D63 1993](#)
- Dobrenko, Evgeny. *The Making of the State Writer: Social and Aesthetic Origins of Soviet Literary Culture*. Tr. Jess M. Savage. Stanford: Stanford University Press, 2001. [PG3021.D6213 2001](#)
- Эпштейн, Михаил. *Постмодерн в России: Литература и теория*. Москва: Р. Элинин, 2000. [PG3026.P67 E66 2000](#)
- Epshtein, Mikhail N. *After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture*. Tr. Anesa Miller-Pogacar. Amherst: University of Massachusetts Press, 1995. [DK510.32 E67 1995](#)
- Ильин, Илья. *Постмодернизм: от истоков до конца столетия*. Москва: Интрада, 1998. [PN98.P67 I44 1998](#)
- Kondi, Nensi i Vladimir Padunov. "Proigrannyi rai: Ruletka sotsializma, rynochnyi determinizm i postmodernizm po obiazatel'oi programme." *Iskusstvo kino* 9 (1992): 72-81.
- Lawton, Anna and Herbert Eagle, eds. *Russian Futurism through Its Manifestoes, 1912-1928*. Trans. Anna Lawton and Herbert Eagle. Ithaca: Cornell University Press, 1988. [PG3020.5 F8R87 1988](#)
- Липовецкий, М.Н. *Русский постмодернизм: очерки исторической поэтики*. Екатеринбург: Уральский государственный педагогический университет. 1997. [PG3026 P67L57 1997](#)
- Lotman, Yuri M. *Universe of the Mind: A Semiotic Theory of Culture*. London: I. B. Tauris, 1990. [P99 L68 1990](#)
- Lotman, Yu. M. and B. A. Uspensky. "On the Semiotic Mechanism of Culture." *New Literary History* Vol. 9, No. 2 (Winter 1978): 211-232.
- Полевой, Борис. *Повесть о настоящем человеке*. Moscow: Gos. Izd. Detskoi literatury, 1960. [PG3476.P578 P87](#)
- Polevoi, Boris. *Story about a Real Man*. Trans. Joe Finebert. Moscow: Progress, 1973. [PG3476 P578P873 1973](#)
- Пропп, Владимир. *Морфология сказки*. Москва: Наука, 1979. [GR550.P76](#)
- Propp, Vladimir. *Theory and History of Folklore*. Tr. Ariada Y. Martin and Richard P. Martin. Minneapolis: University of Minnesota, 1984. [Available in Hillman online](#).
- Ролл, Серафима. *Постмодернисты о посткультуре*. Москва: Р. Элинин, 1998. [PG3026 P67P67 1998](#)
- Terras, Victor. *A History of Russian Literature*. New Haven: Yale University Press, 1991. See esp. 411-49 and 539-62. [PG2950 T43 1991](#)

**DATE**

**TOPIC**

**Monday, 30 August**

**Terms of the seminar**

Course rationale; comments on the modern, modernism, modernity

**Monday, 6 September**

**Labor Day**

During this week, students are expected to spend this week sorting out all logistical problems associated with the course (PDFs, photocopies, Russian and English variants of the assigned texts, etc.). If you ask for departmental support in scanning assignments, please do two things:

- Divide the labor equitably among yourselves;
- Give the department staff plenty of time, since it is the start of school; you do not need everything scanned at once. Start with the early assignments and move forward about two weeks ahead of the assignment.

**Monday, 13 September (71)**

**Modernism/Formalism I (1914-20; 1921-25)**

Shklovsky, Victor. **Works from 1914-19: listed chronologically**

- "The Resurrection of the Word." Bann and Bowlt 41-47. (6) **1914 (I)**
- "Art as Technique." Lemon 3-24. (21) **1917 (I)**
- "On the Connection between Devices of *Sinuzhet* Construction and General Stylistic Devices." Bann and Bowlt 48-72. (23) **1919**

Jakobson, Roman. "On Realism in Art." In Matejka and Pomorska 38-46. (8) **1921 (Czech, II)**

Eikhenbaum, Boris. "Concerning the Question of the 'Formalists.'" Pike 49-62. (13) **1924 (II)**

**Monday, 20 September (44)**

**Modernism/Formalism II (1921-25; 1925-29)**

Tynjanov, Jurij.

- "The Meaning of the Word in Verse" (*The Problem of Verse language*). Matejka and Pomorska 136-45. (9) **1924 (II)**
- "On Literary Evolution." Lambropoulos and Miller 152-62. (10) **1927 (III) *dominanta*** (cf. Broder Christensen, *Die Philosophie der Kunst* 1908)\*

Eikhenbaum, Boris.

- "Literature and Cinema." Bann and Bowlt 122-27. (5) **1926**
- "Literary Environment." Matejka and Pomorska 56-65. (9) **1929**

Jakobson, Roman and Jurij Tynjanov. "Problems in the Study of Literature and Language." Matejka and Pomorska 79-81 or Lambropoulos and Miller 32-34. (3) **1928**

\*Jakobson, Roman. "The Dominant." Matejka and Pomorska 82-90. (8) **1935**

**Shklovskii, Viktor. "Poetry and Prose in Cinema." Document 70. In Richard Taylor and Ian Christie, eds. *The Film Factory: Russian and Soviet Cinema in Documents*. London(?): Psychology Press, 1994. 176-78. (3) 1927**

#### Additional reading (useful summary)

Eikhenbaum, Boris.

- "The Theory of the 'Formal Method.'" Lemon 99-140. (39) **1927**

#### Monday, 27 September (about 80)

#### Modernism/Propp

Propp, Vladimir. *Morphology of the Folktale*. **1928**

Propp, Vladimir. "Fairy Tale Transformations." Matejka and Pomorska 94-114 (20) **1928**

#### Monday, 4 October (25)

#### Talk at Cambridge

Emerson, Caryl. "Literary Theory in the 1920s: Four Options and a Practicum." In Evgeny Dobrenko and Galin Tihanov, eds. *A History of Soviet Literary Theory and Criticism: The Soviet Era and Beyond*. Pittsburgh: University of Pittsburgh Press, 2011. (25) → PDF

→ Begin consulting texts on Western postmodernism for eventual selection (25 October class)

#### Monday, 11 October

#### No class (Tuesday > Monday)

#### Tuesday, 12 October (104 new writing + classics + Sorokin 61)

#### Late Modernism (1932-mid 1960s)

Clark, Katerina. "Socialist Realism and the Sacralizing of Space." In Evgeny Dobrenko and Eric Naiman, eds. *The Landscape of Stalinism*. 3-18. (15)

Dobrenko, Evgeny. "The Disaster of Mediocre Taste; or, Who 'Thought Up' Socialist Realism? The Reader as Critic." *The Making of the State Reader*. 82-145. (63)

Groys, Boris. "The Art of Totality." In Evgeny Dobrenko and Eric Naiman, eds. *The Landscape of Stalinism*. 96-122. (26)

#### Classics (please let me know if you choose to read one of these instead of the normal assignment):

Clark, Katerina. *The Soviet Novel*

Groys, Boris. *The Total Art of Stalinism*

Полевой, Борис. *Повесть о настоящем человеке*

#### Sorokin, Vladimir (61)

Genis, Alexander. "Postmodernism and *Sotsrealism*: From Andrei Sinyavsky to Vladimir Sorokin." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 197-211. (14)

Lipovetsky, Mark. "Vladimir Sorokin: Narrative Theatre of Cruelty." *Russian Postmodernist Fiction: Dialogue with Chaos*. 197-219. (22)

---. "Vladimir Sorokin's Theatre of Cruelty." In Marina Balina, Nancy Condee, and Evgeny Dobrenko. *Endquote*. 167-92 (25)

#### Additional reading (Sorokin):

Vladiv-Glover, Slobodanka. "Heterogeneity and the Russian Post-Avant-Garde: The Excremental Poetics of Vladimir Sorokin." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 269-98. (29)

**Monday, 18 October (71)****Neo-Modernism/Soviet semiotics**

Uspenskii, Boris.

- "Semiotics of Art." Lucid 171-73. (2) 1962
- "Historia sub specie semioticae." Lucid 107-16. (9) 1974
- "On the Origin of Russian Obscenities." Lotman and Uspenskij, *The Semiotics* 295-301. (6)

Lotman, Iurii.

- "Problems in the Typology of Culture." Lucid 213-22. (9) 1967
- "Two Models of Communication." Lucid 99-102. (3) 1970
- "The Structure of the Narrative Text." Lucid 193-98. (5) 1973
- "Myth-Name-Culture." Lucid 233-52. (19) 1973
- "Primary and Secondary Communication-Modeling Systems." Lucid 95-98. (3) 1974
- "'Agreement' and 'Self-Giving' as Archetypal Models of Culture." Lotman and Uspenskij, *The Semiotics* 125-40. (15)

**Monday, 25 October (103 + student choice of additional reading)****Postmodernism West/East****Required:**

Connor, Steven, ed. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge University Press, 2004.  
Introduction 1-19 (18); Literature 62-81 (19).

Epshtein, Mikhail. "The Origins and Meaning of Russian Postmodernism." In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture* 25-47. (22)

Malpas, Simon. *The Postmodern*. 1-55.

**Recommended (not on reserve):**

Baudrillard, Jean. *Simulations*. Trans. Paul Foss, Paul Patton, Philip Beitchman. New York: Semiotext(e), 1983.

Connor, Steven. *Postmodernist Culture: An Introduction to the Theories of the Contemporary*. 2<sup>nd</sup> ed. Oxford: Blackwell, 1997.

Eagleton, Terry. *The Illusions of Postmodernism*. Oxford: Blackwell, 1996.

Habermas, Jürgen. "Modernity: An Unfinished Project." In Maurizio Passerin d'Entrèves and Seyla Benhabib, *Habermas and the Unfinished Project of Modernity: Critical Essays on the Philosophical Discourse of Modernity*. Cambridge: Polity Press. 38-55.

Harvey, David. *The Condition of Postmodernity*. Oxford: Blackwell, 1990.

Hutcheon, Linda. *The Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge, 1988.

Jameson, Fredric. "Postmodernism and Consumer Society." In Hal Foster, ed., *Postmodern Culture*. London: Pluto Press. 111-25.

---. *Postmodernism, or, The Cultural Logic of Late Capitalism*. London: Verso, 1991.

Laclau, Ernesto. "Politics and the Limits of Modernity." In Andrew Ross, ed., *Universal Abandon? The Politics of Postmodernism*. Edinburgh: Edinburgh University Press, 1988. 63-82.

Liotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoffrey Bennington and Brian Massumi. Manchester: Manchester University Press, 1984.

Nemec-Ignashev, Diane. "Soviet Russian and East European Post-Modernism." *The Slavic and East European Journal*, Vol. 31, Thirtieth Anniversary Issue (1987): 110-126.

Norris, Christopher. *What's Wrong with Postmodernism: Critical Theory and the Ends of Philosophy*. Hemel Hempstead: Harvester Wheatsheaf, 1990.

Owens, Craig. "The Allegorical Impulse: Toward a Theory of Postmodernism." *October* 12 (Spring 1980): 67-86.

Sim, Stuart. *Irony and Crisis: A Critical History of Postmodern Culture*. Cambridge: Icon, 2002.

White, Hayden. "Historical Pluralism." *Critical Inquiry* vol. 12, no. 3 (1986): 480-93.

**Monday, 1 November (107 + Erofeev) SHEFFIELD****Russian postmodernism: Erofeev**

**Reference text:** Erofeev, Venedikt. *Москва-Петушки*.

**On Erofeev:**

Epshtein, Mikhail. "Charms of Entropy and New Sentimentality: The Myth of Venedikt Erofeev." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 423-55. (32)

Lipovetsky, Mark. "From an Otherworldly Point of View: Venedikt Erofeev's *Moscow to the End of the Line*." *Russian*

*Postmodernist Fiction: Dialogue with Chaos*. 66-82. (16)

**More globally:**

Epshtein, Mikhail. "The Dialectics of *Hyper*: From Modernism to Postmodernism." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 3-30. (27)

Lipovetsky, Mark. "Chaos as a System." *Russian Postmodernist Fiction: Dialogue with Chaos*. 3-35. (32)

**Monday, 8 November (54 + Pelevin)**

**Russian postmodernism: Pelevin**

**Reference text:** Pelevin, Viktor. *Omon Ra* or student choice.

**On Pelevin:**

Genis, Alexander. "Borders and Metamorphoses: Viktor Pelevin in the Context of Post-Soviet Literature." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 212-24. (12)

McCausland, Gerald. "Viktor Pelevin and the End of Sots-Art." In Marina Balina, Nancy Condee, and Evgeny Dobrenko. *Endquote*. 225-38. (13)

**More globally:**

Condee, Nancy and Vladimir Padunov. "Pair-a-Dice Lost: The Socialist Gamble, Market Determinism, and Compulsory Postmodernism." *New Formations* 22 (Spring 1994): 72-94. (22) See also Конди, Нэнси и Владимир Падунов. "Проигранный рай: рулетка социализма, рыночный детерминизм и постмодернизм по обязательной программе." *Искусство кино* 9 (1992): 72-81.

Erofeev, Victor. "Soviet Literature: In Memoriam." In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture* 147-54. (7)

**➔ Prepare cinema selections for 23 November**

**Monday, 15 November (76 + Prigov)**

**Conceptualism, Sots-art: Prigov et al...**

**Reference text:** Пригов, Дмитрий (1940-2007)

«Апофеоз Милицанера» (1978)

<http://www.rvb.ru/np/publication/01text/33/03prigov.htm#cycle1>

«Образ Рейгана в советской литературе»

<http://max.mmlc.northwestern.edu/~mdenner/Demo/texts/reagan.htm>

**On Prigov:**

Dobrenko, Evgeny. "Socialist Realism, a Postscriptum: Dmitrii Prigov and the Aesthetic Limits of Sots-Art." In Marina Balina, Nancy Condee, and Evgeny Dobrenko. *Endquote*. 77-106. (29)

Epshtein, Mikhail. "A Catalogue of the New Poetries." In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture*. 208-11. (3)

Prigov, Dmitri. "Come in, If You Can." In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture* 216-18. (2)

**On Rubinstein:**

Epshtein, Mikhail. "On Olga Sedakova and Lev Rubinshtein" (1984). In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 113-17. (4)

Lipovetsky, Mark. "Lev Rubinshtein: The Creation of the Kaleidoscopic Self." *Russian Postmodernist Fiction: Dialogue with Chaos*. 146-53. (7)

Rubinshtein, Lev. "What Can One Say?" In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture* 212-15. (3)

**More globally:**

Bakshstein, Joseph. "On Conceptualism in Art." Tr. Clark Troy. In David A. Ross, ed. *Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism*. 73-82. (9)

Condee, Nancy. "Sots-Art, Conceptualism, and Russian Postmodernism: An Introduction." In Marina Balina, Nancy Condee, and Evgeny Dobrenko. *Endquote*. vii-xii. (5)

Epshtein, Mikhail. "Theses on Metarealism and Conceptualism" (1983). In Mikhail Epstein, Alexander A. Genis and

Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 105-112. (7)  
 Kabakov, Ilya. "On Emptiness." In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture* 91-98. (7)

#### Additional reading:

Epshtein, Mikhail. "Emptiness as a Technique: Word and Image in Ilya Kabakov." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 299-342. (43)

#### Monday, 23 November

Вырыпаев, Иван. *Кислород*. 2009.  
 Дыховичный, Иван. *Прорва*. 1992.  
 Зельдович, Александр. *Москва*. 1999.  
 Качанов, Роман. *Даун-Хаус*. 2000  
 Ливнев, Сергей. *Серп и молот*. 1994.  
 Муратова, Кира. *Астенический синдром*. 1990.  
 ---. *Чеховские мотивы*. 2002.  
 ---. *Чувствительный милиционер*. 1992.

#### Postmodernist cinema

Серебренников. *Изображая жертву*. 2006.  
 Сокуров, Александр. *Дни затмения*. 1988.  
 ---. *Круг второй*. 1990.  
 Соловьев, Сергей. *АССА*. 1987  
 Хржановский, Илья. *4*. 2004.  
 Цукерман, Слава. *Жидкое небо*. 1982.  
 Шахназаров, Карен. *Город Зеро*. 1988.

Assignment: Of these 15 Russo-Soviet films (1982-2009), choose 2-3 and formulate a research question that contrasts either two different critical interpretations of the postmodernist text *or* two different articulations of artistic postmodernism.

#### Monday, 30 November (student choice)

#### Other socialist postmodernisms

Erjavec, Aleš, ed. *Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism*. See, for example:

- Erjavec, Aleš. "Neue Slowenische Kunst—New Slovenian Art: Slovenia, Yugoslavia, Self-Management and the 1980s." 135-74. (39)
- Gao, Minglu. "Post-Utopian Avant-Garde Art in China." 247-83. (36)

Smith, Terry, Okwui Enwezor, and Nancy Condee. *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*. See, for example:

- Gao, Minglu. "'Particular Time, Specific Space, My Truth': Total Modernity in Chinese Contemporary Art." 133-64. (31)
- Wu, Hung. "A Case of Being 'Contemporary': Conditions, Spheres, and Narratives of Contemporary Chinese Art." 290-308. (18)

#### Monday, 6 December (71)

#### Case studies: Russian postmodernisms

Epshtein, Mikhail. "On the Place of Postmodernism in Postmodernity." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 456-68. (22)  
 Genis, Alexander. "*Perestroika* as a Shift in Literary Paradigm." In Mikhail Epstein, Alexander A. Genis and Slobodanko M. Vladiv-Glover, eds. *Russian Postmodernism: New Perspectives on Post-Soviet Culture*. 87-102. (13)  
 Kuritsyn, Viacheslav. "Postmodernism: The New Primitive Culture." In Ellen E. Berry and Anesa Miller-Pogacar, eds. *Re-Entering the Sign: Articulating New Russian Culture* 48-61. (13)  
 Lipovetsky, Mark. "Famous Last Words." *Russian Postmodernist Fiction: Dialogue with Chaos*. 220-29. (9)  
 ---. "On the Nature of Russian Postmodernism." *Russian Postmodernist Fiction: Dialogue with Chaos*. 233-47. (14)

**Sunday, 12 December: three-page essay due at 6.00 pm to [condee@pitt.edu](mailto:condee@pitt.edu) (see below for research questions)**

#### Monday, 13 December

#### Summary

Each student will give a talk (with a one-page handout) of three minutes, addressing the following three questions:

- Can the coordinates of postmodernism be understood as a broad (trans-regional and trans-ideological) concept?
- What, if anything, could be said about the specifics of second-world postmodernism?
- How does its history shape the concept?