

**NOT ENOUGH
TO REGRET**

**21.06 / 19:00
KINGDOMS**

**22.06 / 19:00
WESTERN UNION**

**23.06 / 19:00
1996-2001**

ALEKSEI TARUTS

**CURATED BY
KSENIA JAKOBSON**

KINGDOMS 2017

*Subwoofer, Dj Equipment, Mids/Highs Cut
Uplifting Trance Compilation, Bottles of Still Wa-
ter, 2 Performers with Extreme Vocal Techniques*

Performed by Costantino Toth and Nicolas Hue

WESTERN UNION 2019

*Gelandewagen Car Belts, 2 B Boys, 1 Freeze
Pose, Yellow Light, Grunts*

Performed by Maksim Piankov and Qazim Gashi

1996 2001 2019

*Violet Spray Paint, Wall Drilling, 2 Singers,
Melody from the Song «Better Off Alone» by
Alice Dee Jay*

Performed by Bryan Murray and Alexey Kokhanov

21.06 KINGDOMS

Libretto

“FROM THE ANIMAL KINGDOM
TO THE KINGDOM
OF WORKERS”

“FROM THE KINGDOM
OF WORKERS

TO THE ANIMAL
KINGDOM”

22.06

WESTERN UNION

Libretto

“UH” “OH”

23.06
1996 2001

Libretto

“DO YOU THINK YOU’RE
BETTER OFF ALONE ?”

“TALK TO ME”

EXCLUSIVE CONVERSATION BETWEEN ARMIN VAN BUUREN AND ALEKSEI TARUTS.

*Recorded in Samara during the FIFA World Cup
in the summer of 2018*

We meet in the early 00s russian style mansion situated meters away from the renovated promenade along the great Volga river. The first part of the mansion houses the Victoria Contemporary Art Gallery. We are sitting in the second half of the building which is the unofficial meeting place for the regional gas and oil tycoons. The interview was scheduled brutally early, right after Armin's historical performance at the freshly constructed arena for 3 mln. seats.

ALEKSEI TARUTS (AT)

ARMIN VAN BUUREN (AVB)

AT: You have just released a new smashing hit «Not enough to regret» which got over 3 mln views on youtube after only one week. Tell me whats behind this title?

AVB: First of all - congratulations to your soccer team on winning the World Cup.

AT: Thank you. Unbelievable. Its like a mass trance effect all over the country. Very similar to your music.

AVB: Sure, celebrating victory is never regretful and truly hypnotizing. Dreamlike.

AT: So when is it enough to regret then?

AVB: I believe in perfection, probably that is coming from my professional side. At the studio I have all the tools to reach the maximum quality at every single stage of production. I have to feel whats the best frequency for a kick drum to make stadiums go crazy, whats the top notch compression unit to master the track for it to sound euphoric

and so on. I have dozens of presets to compare. I just don't allow myself to regret anything. Nothing is ever close to regretting, everything is amazing.

AT: So you never lie to yourself?

AVB: I would put it in different words. What happens after you start regretting something ?

Suddenly the ground shakes, the electricity goes out immediately. Security guard named Ratmir runs out of the room to check what is going on and never returns. We stop talking for a couple of seconds to listen. I stand up to open the heavy red window blinds.

AVB: Its even better with the sun rising!

AT: So is it a matter of embracing or conforming? Do you think that regret should be visible for others?

AVB: Communicating visibility is a matter of survival. Imagine yourself deep in the woods as an animal - either you hide or show yourself. But does communication belong to you now? It is alienated on a daily basis and your are just part of the industry, willingly or unwillingly.

AT: I see, so its like being respawned constantly while falling into abyss?

AVB: Something like that. Have you ever thought

of yourself as an interface? Or becoming a reappearing portal that takes people to other dimensions.

AT: Exactly. Its funny how in russian the word «exactly» can be 3 different words: «экс зек ли», pronounced as «ex zek li»? I'm not sure if it can be translated word to word, but the phrase suggest doubt that somebody isn't convicted anymore, or that somebody is free. «Zek» can be translated as «con».

AVB: Like this empty crusader's armor on the nearby street. Have you seen it? That's crazy. It's literally installed into a wall. My producer told me it was put there decades ago, in the late 90s by a local energy CEO. A fucking crusader's knight armor!

AT: Yes, Zvyagin is the guy, from Gazprom. Actually some say he is a member of the Order of Malta, and he commissioned this knight to commemorate his deeds as the resource deposits discoverer back in the day. The colonizer of the new land and the agent of faith.

AVB: The agent of the west. (laughs).

AT: The armor was vandalized earlier this year.

AVB: What, did someone draw a violet penis on his shiny chest?

AT: Exactly, again! How did you know??

AVB: That's kinda obvious *laughs*. Actually, no. I was chilling before the set so I googled the story. I remember his right hand was torn off and the sword was stolen.

AT: I believe they fixed it. They had put his hand back.

AVB: What does the inscription say?

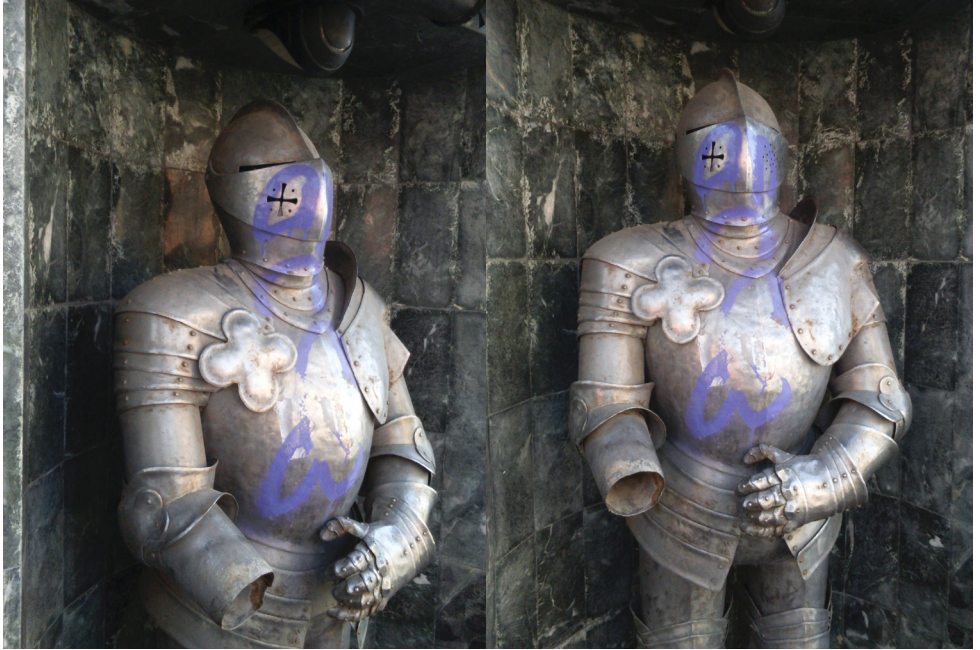
I am googling «zhivya zhivi».

AT: Google suggests «live as you live», as some sort of commandment.

AVB: My next show will last 3 days. I think this inscription is a sign for me!



Volga River. Photo by Grigory Fres





KSENIA JAKOBSON

HOW SOON IS NEVER

“In the dark times

Will there also be singing?

Yes, there will also be singing.

About the dark times.”

B. Brecht

What are we gonna be singing about, if there is no time anymore, only the quiet yet overwhelming sound of EDM blasting in the distance? On the one hand it lures you with the vague promise of something you are anxious to miss out on, on the other it gives you the creeps. It doesn't sound futuristic and stimulating like EDM is supposed to, it sounds eerie.

In the moment when post-media technology continuously collapses space and time, when the time has been *out of joint* for quite a while, once again, we are reminded of the spectres that haunt us. Following the Cold War and collapse of the Soviet Empire the end of history was proclaimed. Real

socialism had disappeared and suspicion that there is no alternative to capitalism grows stronger and stronger. So we are haunted not by the *spectre of communism*, but by its absence¹.

In *Specters of Marx* Derrida talks of the dominant discourse of today's world, that has a manic, jubilatory and incantatory form that Freud related to the *triumphant phase of the mourning work*.

*The incantation tends to repeat and ritualises itself, like any animalistic magic. To the rhythm of a cadenced march, it proclaims: Marx is dead, communism is dead, very dead, and along with it its hopes, its discourse, its theories, and its practices. It says: long live capitalism, long live the market, here's to the survival of economic and political liberalism!*²

Specters exist in a hauntological paradigm of the *no longer / not yet*.³ No longer refers to that, which in actuality is no longer, but is effective in the virtuality; the not yet hasn't yet happened, but is already effective in the virtual - an anticipation shaping the current behaviour. That is the 'no longer' that triggers a traumatic compulsion to repeat. Repetition is an integral part in both the processes of mourning and trauma. In both, the subject obsesses over the traumatic events of the past (either lived or passed over through genera-

tions), that turns into painful memories contaminating the present. Freud suggests only an impulse to remember can overcome the compulsion to repeat. But that could be tricky, as Freud elaborates, *the greater the resistance, the more extensively will repetition replace remembering*.⁴

Humour could be a tool of productive mourning, *the pure joke is essential to the inner working of mourning, that occasionally reveals itself*.⁵ And if the inner part of mourning is humour, could the exterior part take the form of the monument? Monuments could take on the function of the divider between the past and the present, the act and the reenactment.⁶ But if a nation fails to produce such place of memory and mourning, the collective unconscious manifests uncanny ghostly monuments in unusual places.

The counterpart of mourning is melancholia⁷, and it shows. To complete the process of mourning the dead must be conjured away, but if what haunts us is not the dead, but the lost future? $\neg_(\smile)_/_$

1 Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, John Hunt Publishing, 2014

2 Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, Routledge London, 1994

3 Martin Hägglund, *Radical Atheism: Derrida and the Time of Life*, Stanford University Press, 2008

4 Sigmund Freud, *Remembering, Repeating and Working-through*, Vol. 12 of Standard Edition, originally published 1914

5 Walter Benjamin, *Origin of German tragic drama*, Verso, reprint edition, 2009

6 Alexander Etkind, *Warped Mourning: Stories of the Undead in the Land of Unburied*, Stanford University Press, 2013

7 Sigmund Freud, *Mourning and melancholia*, Vol. 14 of Standard Edition, originally published 1917

DISPLAY

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