

Annotated Bibliography

1. Tupitsyn, Margarita. 2014. "BECOMING KABAKOV." *Art In America* 102, no. 1: 66. *MasterFILE Premier*, EBSCOhost (accessed March 28, 2014).

"Kabakov has decided to speak at last in first person." - Tupitsyn

Becoming Kabakov is an article that discusses a change in Kabakov's recent work, the professing of identity. Kabakov is notorious to his character driven "total installations." Using these characters Kabakov forms identities that are both imagined and based on real situations but always representative. On his 80th birthday he celebrated with an exhibition, "Utopia and Reality." It was during this exhibition that Kabakov presented work in his own character. Tupitsyn writes, "Kabakov has decided to speak at last in first person."

2. Murav, Harriet. 2011. "Ilya Kabakov and the (Traumatic) Void of Soviet History." *Slavonica* 17, no. 2: 123-133. *Humanities International Complete*, EBSCOhost (accessed March 28, 2014).

Kabakov was born into Soviet Russia when "political influence was like the weather"

Russian history during soviet times was lost to the new ideas ahead. "Historical amnesia and the destruction of memory characterize Soviet culture, not because the Soviet era lacked history, but because Soviet historiography dictated that the past was what socialism had overcome. The past had no value as the site of discontinuity with the present. The past only had value as a launch pad for the perfection that was always just about to be achieved." (Murav, 2014). Much of Kabakov's work characterizes the void in soviet history. When the Soviet Union collapsed the people were left to rewrite a history that had been written for them by a dictators imagination. What happened was an outpouring of "grotesque" and disturbing work documenting that actualized the horrible realities of the Soviet Union. The history that they were rewriting offers a space for truth and the collection of honest recall that had not yet been allowed to be present. Kabakov worked intensely and intimately trying to describe the social attitudes, oppression and fear experienced under Soviet rule, and the emotional aftermath thereof. He was disgusted with socialism and terrified that all history of the times would be lost. He wanted to show people the true history of the Soviet Union in order to keep anything like it from happening again.

Podoroga, Valery. "Notes on Ilya Kabakov's 'on the total installation'." *Third Text* 17, no. 4 (December 2003): 345-352. *Academic Search Complete*, EBSCOhost (accessed March 28, 2014).

This source is a note summary on a talk by Ilya Kabakov *Total Installations*. It was useful in interpreting the many theoretical approaches that Kabakov explores when creating an installation. He refers to himself, as God in trying to create an environment that is designed in its wholeness. These installations are not a part of something but total in their construction – and clearly established messages. The meaning in his work is not direct nor is it elusive. He is able to share the purpose of his work with many people because of the levels in which they can be read. "Kabakov describes his installations as 'total installations', he "believes...that today, traditional objects of art are in a situation where 'the time of their perception is gone' and installation is, as it were, a rejuvenating art that brings in or revives lost values." (Podoroga, 2003). Reviving loss is a true characteristic of Kabakov's work, the lost identity of his country is perhaps his largest influence within that obsession.

3. Strukov, Vlad. "Review of Boris Groys, 'Ilya Kabakov: 'The Man Who Flew into Space from His Apartment'." *Slavic And East European Journal* 51, no. 3 (September 1, 2007): 634-636. *American Bibliography of Slavic and East European Studies*, EBSCOhost (accessed March 28, 2014).

The Man Who Flew into Space from His Apartment is a piece about fear and reaction. The installation in its entirety is captivating, leaving the viewer with the feeling that this character has just erupted from a makeshift sling chair into outer space through the roof of his tiny apartment. The absent character has left his shoes and all the false promises of socialism. Posters hang on the wall with socialist ideals and Stalin's idea of community. The recent presence achieved through the use of objects is perhaps the most memorable aspect of his work, the visceral experience. Many people recall seeing this piece and remembering or feeling its residual effects long after. *The Man Who Flew into Space from His Apartment* is eerie, it gives the Russian people a sense of community, in that they are not alone in their fear, in their struggle deal with the terrors of humanity.

4. Haden-Guest, Anthony. "Ilya Kabakov." *Paris Review* 40, no. 149 (Winter 98 1998): 104-112. *Humanities International Complete*, EBSCOhost (accessed March 28, 2014).

An interview between Anthony Haden-Guest and Ilya describes Kabakov's approach to art making and the world. Ilya describes two different ways of life between the west and the east; the west is living, Russia is surviving. Kabakov is much more interested in creating work that converses between the viewer and the viewer's reaction, instead of a dialogue between him and the viewer.

5.Ilya Kabakov." *Art In America* 99, no. 10 (November 2011): 77. *MasterFILE Premier*, EBSCOhost (accessed March 28, 2014).

This sources tracks the progress of Kabakovs work as an underground artist in Moscow and how he was able to achieve global success. His work was preferred in the west; it was cinematic to the people. His installations are relatable in their setting, something there for everyone to have an association with (bedroom, hospital...).

6.Johnson, Oliver. "Alternative Histories of Soviet Visual Culture." *Kritika: Explorations In Russian And Eurasian History* 11, no. 3 (June 1, 2010): 581-608. *American Bibliography of Slavic and East European Studies*, EBSCOhost(accessed March 30, 2014).

Source investigates the discrepancies between the forced visual culture and the aftermath of created visual cultures. Artists in the Soviet were only allowed to paint certain things they could be exiled for depicting something that was even slightly offensive for the day. Everyone walked on eggshells in total fear and isolation of community. This book follows the symbolic influences on culture and how they were destroyed and created.

7.Reid, Susan E. "All Stalin's Women: Gender and Power in Soviet Art of the 1930s." *Slavic Review* 57, no. 1 (March 1, 1998): 133-173. *American Bibliography of Slavic and East European Studies*, EBSCOhost (accessed March 30, 2014).

Kabakov's relationship with his mother caused him a lot of guilt and shame over the years. She sacrificed her life, her little comforts and to some extent her dignity. She was treated awfully by her husband, who regarded her with very little respect and who used to beat Ilya. This source was helpful in understanding the larger role of women in Russian society, how women were represented in the masses. Women artists were just learning how to be women independent from the patriarchal society that they were oppressed by.

8.Mudrak, Myroslava M. "Russian Artistic Modernism and the West: Collectors, Collections, Exhibitions, and Artists." *Russian Review* 58, no. 3 (July 1, 1999): 467-481. *American Bibliography of Slavic and East European Studies*, EBSCOhost (accessed March 30, 2014).

Describes emerging documents recording artists progress during the 1910's and 1920's. The paper discusses the relevance of these artists and collectors alike while making note of comparable progress in the west.

Wyatt, E "In Sunny Southern California, a Sculpture Finds Its Place in the Shadows" *New York Times*, October 2, 2007, Art & Design

Ellsworth, Kirstin L. 2010. "Used and New: Artists' Engagement with Materials in Southern California in the Late 1950's and 1960s." *International Journal Of The Humanities* 8, no. 6:171-176. *Humanities International Complete*, EBSCOhost (accessed January 22, 2014).

McKenna, K "ART : Putting Things All Together : Edward Kienholz and Nancy Reddin Kienholz, talk (a bit reluctantly) about life, art, love and all those changes" *Los Angeles Times*, October 31, 1993, Entertainment

Wilson, W "Kienholz Legacy Reaches Past Art : An American original, the artist's life and work fueled the force of the Beat Generation." *Los Angeles Times*, June 13, 1994, Entertainment

Pincus, Robert. On A Scale That Competes with the World; The Art of Edward and Nancy Kienhoz. Los Angeles : University of California Press, 1990.