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[INTERVIEW](#)

[\(Non\) fiction](#)

[LETTERS](#)

[SPEAKERS](#)

"I spent some unimaginable amount of money on Scotch"



Journalist, leaving through old filing Interview room, went to the impressively conversation with almost free curator  
Cynthia Jordan, set Ural de stijl gallery in Brooklyn - and discussed the absence of cocaine in the city, honest patriotism and  
ability to engage in design activity in pools of mud.

To the reader feel a full participant in the debate, not Ulaem in the last years of his life with Abramovich, the conversation is  
accompanied by works from the exhibition Brural, c held February 26 to March 24 in Set gallery.

In turn, the work accompanied by extended commentary curator of the exhibition, which we have already presented to you.




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**At what point begins the story of your exhibition?**

The starting point is not one. When I was a sophomore, he came to Ekaterinburg Irina Danilova, an artist from New York. Irina was invited to do an exhibition "59" at the Faculty of Arts. Irina has a long lasting life story - it collects all that is associated with the number 59, and makes a huge number of projects dedicated to the number, including, for example, video festivals, where all video is 59 seconds. Then we met with Irina during the first Ural Biennale, where she did her project on the site worsted mill: every 59th brick wall in the allotted she painted with gold paint.

It is in the arrival of Irene came up with the idea of a project called Brural. The idea was that Brooklyn, as well as the Urals - is not the capital and industrial conglomerations. They are actively developing, discovering great opportunities ...

**I would prefer to Brooklyn.**

Vell ... What do we have ... So, Brooklyn and the Urals are very similar. Plus, here comes a fun play on words: "brutal", "Rural" respectively, the "cruel" and "rural" - Ed.) . Under this idea, she suggested me to make your own project. So it all started.

*Ideal Brooklyn landscape***And how much time did you have for the project?**

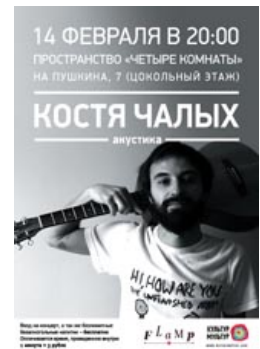
I started to work on the show in October of 2011, six months later, the work was finished.

It is important to clarify that the project I took up the showdown between art and design. In Yekaterinburg, a lot of interesting, brilliant artists, but most of them do not have an art education. They often work either designers or finished UGAHA towards "design". This, of course, affects their work.

For me it was interesting to take from each of the artist / designer for two projects - one art, one design - and look at the differences / similarities of these manifestations of their visual language.

**During the exhibition, you wanted to find a visual identity of the region?**

Personally - not really. But knowing that the show will be in Brooklyn, and that's where I'll be "a guest from far away" from some obscure point on the map, I intuitively chose the work, which would see something or just Russian Urals. For example, the project by Ili Zovskoy with Plotinka or Natasha Pastukhova library in Kudymkar. As a result, the exhibition is partially turned pro Yekaterinburg and the Urals.







*Artist's Olya Zovskuyu touches the topic of perception of space and its "napravilnostey" anomalies. Her project "kurort.resort" is dedicated to the industrial Urals (in this regard it has become almost indispensable when trying to explain The New Yorker, what Ural and some inner feeling it stores)*

It seems to me that in this approach, there is a certain duplicity. Relatively speaking, I see a lot of pictures on flickr and umbler and understand how globalization is my visual consciousness; I understand that in exactly the same context immersed dude like me anywhere in Brooklyn or Beijing. It turns out that we will emerge in a visual way. And these fragments Plotinka or the library, getting into the frame, are rather simple details. Modern visually homogeneous.

It is homogeneous, but a local peculiarity manifests itself in art, because the vision is still personally. That is, of course, the artist can be global, absolutely not tied to a place, but it will always be interesting to work with what he feels and identifies as his own.

Do you think the audience noticed Brooklyn?

Of course, I noticed. This was evident. You know, even the mere perception of winter scenes, winter clothing and snow it was interesting in itself for it. For example, in the collection of [DNK CULT | URAL](#) used Ural gems with which the residents of Brooklyn for the most part were poorly known. There were other distinctive details that people paid attention, asked, and I told them everything.

In America, there are quite a snowy states like Michigan and Wisconsin.

Yes, but there are people dressed like us. These are the best part.



*Design and art of our Natasha Pastukhova close to each other. Natasha - illustrator, and this is an area that lies entirely between disciplines. In fact, her T-shirt, which has long since not only the Ural Mountains, and street art work for the cinema "Komsomolets" (Kudymkar) - is drawing to illustrate a specific surface, the story interesting stories about interesting animals. In pictures.*

**It is clear on what basis you took away some of the local kids. Who was on the part of Brooklynites, and on what basis there elected artists?**

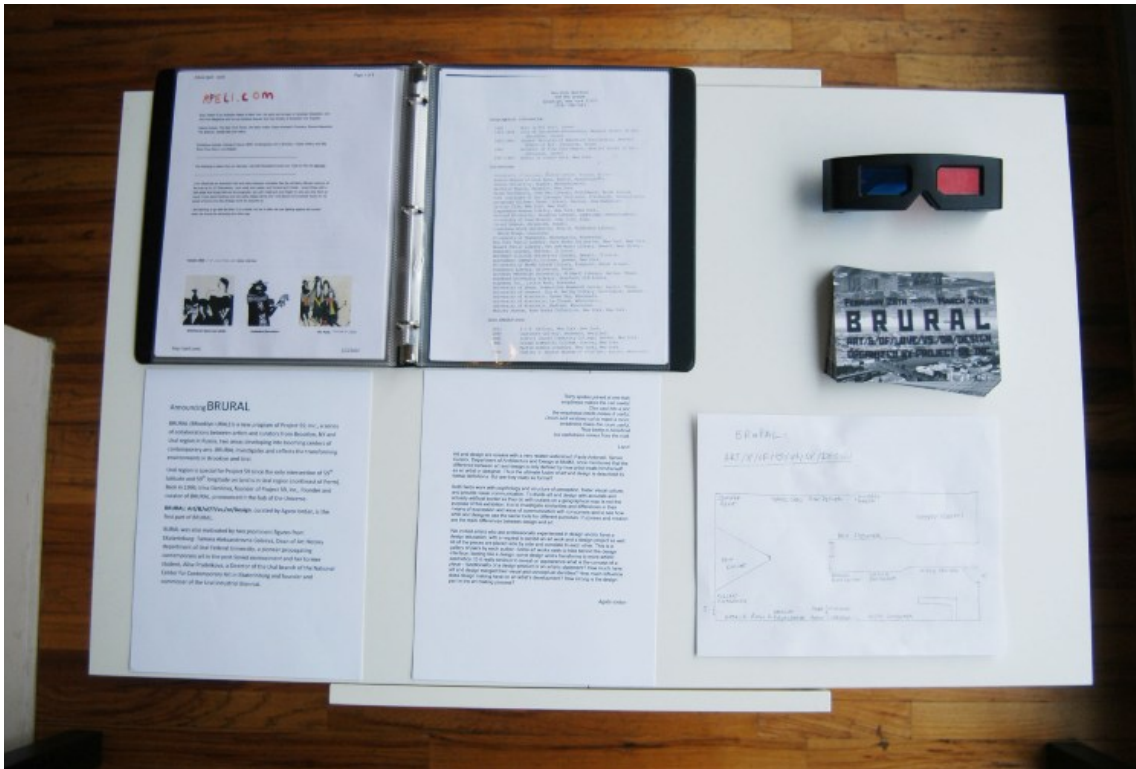
In Brooklyn was an open competition for artists. I do not like this approach, but in this case we have decided that this will be successful, were led to the principle of democracy, ha ha. And in general, the approach was justified, because those who applied, really wanted to get to the exhibition. In our reality is often a reaction to such a proposal is as follows: "in any case agree, but then I thought, if I need it," in the United States as the project was initially interested in the guys. When I arrived in Brooklyn, artists almost immediately began to come in gallery, to get acquainted, to bring some materials to mount the installation. Immediately they began discussing the concept. The guys did everything with great desire. All art dvizhuha in Brooklyn, of course, is not profitable, as in Manhattan, but everything is fun and interesting.

**What do you say about Brooklyn? It all really boils as much talk about it?**

Brooklyn is really boiling, especially the developing areas. Exhibit space was at the intersection of Park Slope neighborhoods and Gowanus. Park Slope - area, one of the first mastered and built in the late XIX century. Generally, Brooklyn - is that part of New York, which have occupied the local bourgeois, jaded closely Manhattan. They started to do there so stiff rayonchik with beautiful buildings, not worse, than on the Island. Gowanus - the exact opposite, the most-most industrial juice. This semi-abandoned land, here flows a river clogged Graffiti on the banks, just like in Yekaterinburg.

**How your exhibition fit in this atmosphere?**

It fits. At the opening there were about 70, and they all stayed until the end of the first day of the exhibition - all talking, discussing work, asked questions.



*in the gallery there were no labels, each spectator was held an exhibition with a plan in hand, which had been signed. Operedelit that is in front of him, art project or a design project, the Urals or from Brooklyn, he could intuitively, and then test yourself on the map*

#### What worked for the exhibition?

Month, three days a week. A few days a week I was sitting at the exhibition as an employee - met with visitors here and there to give any comments. Often Russian went, they attracted the native names on the posters. Local went on principle because something is happening.

The museum space was in a building on the ground floor. Already at the time of mounting the exhibition began to come to us inhabitants of the house, with the following remarks: "What are you doing here? We live right over you, it is very interesting! Can I help you need? And let the postcard." It was absolutely great interest, and it was very nice.

#### How would you summed fdbek obtained during the exhibition?

The was non-uniform. Some articulated views, it was not all turned into a funny story. I went to Brighton Beach, and accidentally met here with journalists from the Voice of America. They wondered, they came to us for performance, interest in the exhibition.

The Americans asked to talk longer about Yekaterinburg ...

In general, the audience really liked it, although the audience was with very different backgrounds. In many ways, probably because there were a lot of beautiful, design, interesting.

#### It is precisely the success of the exhibition, or just a certain atmosphere of Brooklyn?

Perhaps in part it's really positive charge of Brooklyn, but there was also something else. For example, these inexplicable moments when the American put on 3D-glasses to look at the portraits of Pushkin and the University ...



*Ekaterinburg a year living with "Eternal Flame", an honest civil living memory gesture that made Radya, Monobroww and others. Brooklyn "Fire" very much, but with one caveat - as it relates to the design?*

*(See the answer. In 2 comments)*

**Did you have some kind of super-curatorial task?**

Yes, of course, it was. The theme of this exhibition, art and design, - important to me. I'm even writing a thesis on the subject - as a background and education form the aesthetic consciousness. In general, we in Yekaterinburg there are so many designers and artists, who are known in Moscow and even abroad, but they are not known in the Urals. For example, [Ruslan Khasanov](#) - wonderful designer working with Moscow and overseas orders.

**And as far as he advanced with the help of your job?**

He has not moved. Probably, because it -. My age, and too early to write dissertations about it, ha ha originally planned work of Russian artists-emigrants, but because of my passion for design work smoothly slides in the direction of application. Now I write about a Russian artist Alexei Brodovych. About him a little-known in Russia, but in America it is - a superstar. (*Not so long ago in the "garage" was an exhibition devoted to Brodovitch - Ed.*). He lived a long time in Paris, fueled by the Parisian school environment, the local Russian bohemia, and then I went to the US, where he organized the advertising design department at the School of industrial Arts in Philadelphia and then went to the post of artistic director of Harper's Bazaar, virtually revolutionized the layout and general insanely famous.

**Is it possible to have a balance of boys who have become the heroes of your exhibition?**

Of course, it is possible, especially in the context of globalization. We also have the stars, at least the same [Radya](#), who know and live in many countries.

**But it did not take you.**

Look. Accidentally left. Thanks Monobroww, and I'm glad of this chance. Formally, it is not suitable for the conditions, it has a different background is more intellectual-philosophical. Or rather, even more socio-political. His action "Eternal Flame" is directed, rather, at the peak of the state and its relation to the celebration of Victory Day. In the West, by the way, this action has caused interest as an expression of a certain protest. The fact that their protests in recent frankly exhausted. We've been on a few political demonstrations on the Occupy Wall Street ...

**Occupy-it still alive?**

Occupy Wall Street movement is quite weak. Now it looks too artificial. I think that is why pure and sincere action sees them for the sake of this, deep and open.





Note 2.

*Directly. Any intervention includes the design element, "vdizayniviya" project Wednesday. In particular, here for a gallery of portraits of soldiers, volunteers selected constructivist march abandoned hospital windows in the center: scorched texture large square portraits harmony with the texture of worn walls and opposed the architectural collapse, who is twisted in the heart of the city*

**'ou're going to collect an exhibition here in Yekaterinburg?**

Good question. I do not want to think and promise, but it would be a good gesture response. Brooklyn terribly wants to come. They are ready, they are interested, they want to.

Of course, the exhibition we will do differently. In general, I think about this project in a positive way, though ...

**Financing?**

Of course. It's funny, but when I became a supervisor, there is little thought about the financial side of things. Most of the projects was inexpensive and I get money from her purse without even thinking, because I just had to do it. For example, a project with Lomography on the fourth floor of the Ural State University, who did Pauline Kolesnikova and Lomography Urals in 2008. I spent some unimaginable amount of money for the tape, but it was still within reasonable limits. And now I've found the need for third-party significant financial injections.



Ryan Peltier, an illustrator from Brooklyn who loves Americana and draw the homeless. His stories are always strange and alluring.

often find myself on one thought: if I want to continue doing what I do, I have to learn how to be a manager.

Yes. On the other hand, I do not want to become a manager because, maybe, it's a stereotype, but as a manager, you are doing the work of a manager and being a curator, you do curatorial work. I worked as a manager on a variety of projects. This is quite different. You can not be a curator and manager at the same time.

Do you think? It seems to me that if we want to make your Brooklyn exhibition happened here to other interesting projects could exist, we must convince ourselves that, firstly, managerial work - it's fun, and secondly, that it is possible and necessary combined with creators' activities.

Just for me it is two threads, which I initially did not want to cross. When I was the manager, I'm sitting at the computer, sitting, answering emails, doing table, egged budgets. This is largely the work of the executive. As for the curatorial work, here I am drifting on myself, a lot of reading, walking, not sitting at a computer. In general, it is completely parallel existence for me. That is, they can be alternated, but do not combine.

Do you think the problem is that the city is not cocaine. In the Brooklyn project you were probably a curator, and managerial issues you not concerned?

Concerned, but in this moment, I choked. I am preparing an exhibition before the New Year, in correspondence with the artists, but at the same time, all these things have not given me to write a good curatorial text.

Where, we do not appear these managers from the outside, and if we are not going to these managers, the one they will not.

How managers have very little in the field of art, and each has its own specific work. For example, in the artistic management is important to know that it is necessary to insure the artwork during transportation on such-and-such the parameters. I believe that we need to do this occupation attractive. Too, was not cultural managers in Moscow. They appeared when the demand appeared.





*Alexander Saltanov plays with layers, whether the memory layers and invented stories, whether it is design to design development. The collages for exhibition Sasha used family photos, included personal memories and memorable image.*

#### **Observe whether the rules that you have voiced during the exhibition Brooklyn?**

With regard to insurance - no. The project was made just for fun, and it's probably my miscalculation, I could not reach it to its normal level. I mean, I was carrying the load works as a personal, literally in his bag. Therefore, the exhibition was rather for their own, for themselves.

#### **Who financed, if not secret?**

Project "59" and I personally. I like to be honest. Plane tickets to and bought back myself, I lived with Irina. We minimize the costs. But we had a gallery, had the means to pay, plus - was the buffet. It seems, on the one hand, as a whole was not enough, on the other - all went well. In addition, during this trip I could do so much more. For example, I went to the university at the Canadian border, dug in the archives.

#### **Why with such layouts do not go there?**

Not that I was a patriot, but I like that there is a place where you can do something, there is a space for creativity. At the same time, to leave, it is not forever. Maybe go there to learn, to get international experience. Dumps forever is not very desirable. I want to be here, and here. It is interesting to be a man from another place, a man about whom nobody knows anything. When I went to Salzburg to attend school for curators and said I was from Yekaterinburg, all wildly surprised that there is contemporary art.

#### **Listen, this is probably a really ambassadorial functions.**

Yes. It's just a pleasure - to tell people about the Urals.

#### **For myself, I know that I embellish reality around me in such cases.**

In such cases, I simply show the best.

#### **On the one hand, it is a pragmatic step, on the other - a manifestation of patriotism.**

Once, I was asked: "Agatha, and you're an independent curator" (a trendy issue), and I said, that is not so. Of course, I depend on

he context in which I exist, and I can not tear myself away from it.



*Monobrow made posters for the exhibition series "Mayakovsky". When the audience entered the gallery, his eyes plucked red Mayakovsky and combined them with blue Putin. On the poster they are not in place, not at the same time; they are opposed to each other, they have in common only the name, so the eye. My second favorite Mayakovsky in this series - fence: "What is good and what is bad." This design Monobroww pretends to be held under "art" (in general, there are precedents in the history of art - red / black-figure Greek vase painting is not considered in the section of arts and crafts)*

For us, there is a difference, with whom we communicate within zina: a local or foreign respondent. At the local level there are certain conventions. We have to be loyal to each other. Dismissal of criticism in our conditions is counterproductive, because we play along with each other, are working in the same field.

You know, I had a wonderful experience in the Moscow Design Week. I usually work remotely, via the Internet. This time I arrived at the venue of the Event. I began to communicate with everyone in a fairly personal way, focusing on our realities. After a while I realized that I was in a different cultural space, and here I will not respond in kind.

It seems to me that the position of "just an opinion, nothing personal", which adhere to certain critics (eg, Valentin Dyakonov recently spoke in a similar vein, [here](#)) - a more progressive.

For example, you. We think a hundred times before to smash one of your shows, though not so long been familiar.

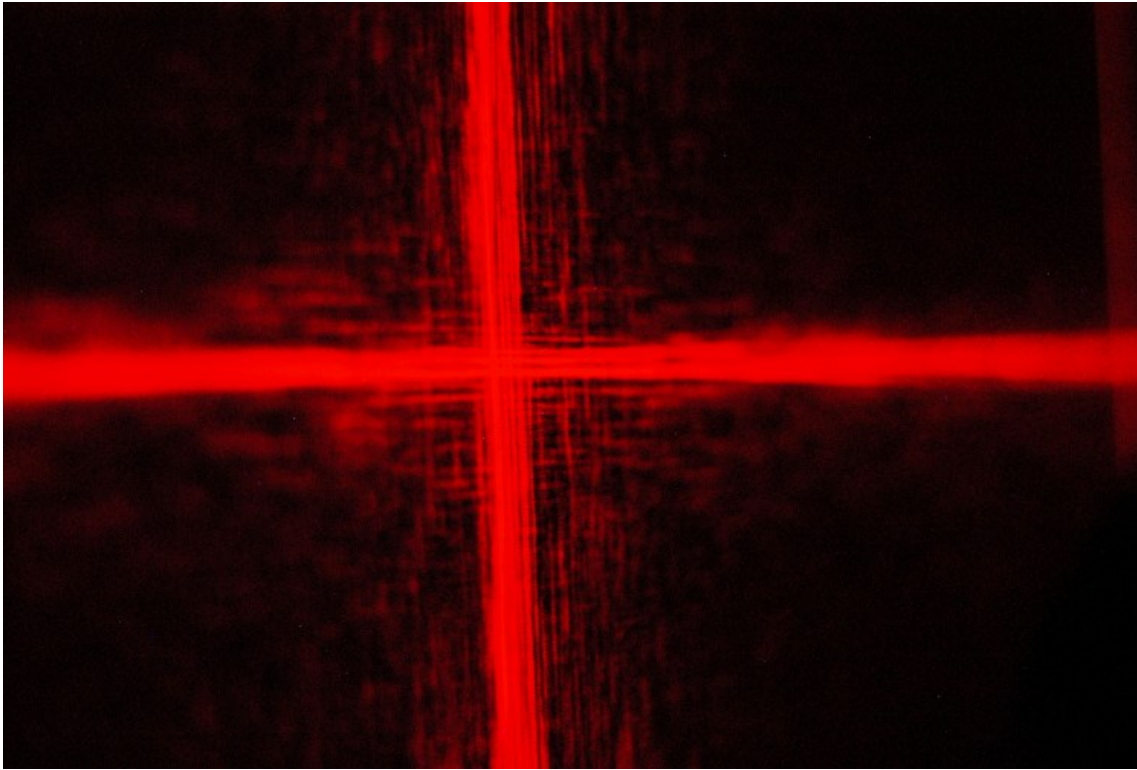
Probably, I sometimes want to criticism. In Brooklyn, I have not achieved, but there is just such a policy - there are always all right, fine, fine.

But it's also certain local conspiracy.

Yes, and that is why it is important to hear: "I do not like it."

It's one thing when it is said to you personally, the other - when it pops up in the media.

This is also an occasion for dialogue, and I think that it is productive. Not that I'll urge to smash me anywhere, but it seems to me, it is well developed.



*Ben Knight typesets documentation in the six languages of the United Nations, virtually nothing is changing in the early 90's. For us, Ben made a simple light installation in a dark box. Laser beams passed through several filters, go to the wall pattern, resembling the texture of the canvas. This is an alternative light painting. The bonus is a remark about the fashionable "eco": the laser is charged by solar cells*

It seems to me that the Brooklyn and the Urals like exactly what make friends against someone. Ekaterinburg Wednesday, or example, against the friends of the capital of snobbery against Perm little friends, in Brooklyn, as you already voiced against Manhattan. It works!

Maybe, in Yekaterinburg and works in Brooklyn, but all a little bit different. There's one man in general as the Statue of Liberty, it stands on its own. The point here is simply to some friendliness.

You know, outside the circle rukopozhatnogo we meet is not a friendly social environment (and with what this guy is decided - Ed.) .

I agree with you. But my story is more about the streets, and their purity. Each time, after arriving from the West, Yekaterinburg releases me gray dirt, cigarette butts, gray houses suburbs. I think this is a certain way formats mind.

Well, I've got a replica of Yekaterinburg met that year and a half I have not heard: "Look, look. No polupoker dick! "So I sometimes think that we are trying to convince themselves that everything is cool and good.

Remember, last year we came Zyudus Max (an artist, a master class in the framework of the exhibition *the Space: the open* - Ed.) ? He was ecstatic from Yekaterinburg. Everything was covered with mud, it was the beginning of April. Probably, it was a play on the contrast.

By the way, he wants to come back.

Such moments are carefully tended, planted in the depressive skepticism.

I do not know, just a feeling that we are doing something because we are uncomfortable, and this generates a very special art.





*See. Comment on the sketch with umbrellas on a snowy embankment (or do not see.)*

#### Maybe we just want to be fat and happy?

And it's a beautiful drive! You know, it's like a starving artist. He must remain hungry, then it does cool stuff.  
Now in Yekaterinburg - a very productive state. After the experience of Moscow, for example, I do not want to do anything - you absorb the atmosphere, fills up. And here - a good working atmosphere. Yes, it is complicated, but it forces you to do better and better each time.

Just our most chastoupotrebyaemy editorial meme - "To hell, shut the magazine!" *(At intervals of a week, he sounds out of the mouth of each of the editors - Ed.)*.

haha, I have every exhibition - as the last. When people ask me: "Well, when the next project," I say, "All the latter was more I will not do anything." And then something - time, and makes me continue. Probably, the same atmosphere.

\*\*\*

*Learn more about the art of the Urals can be in the Urals branch of the NCCA or sites listed artists and designers. Proceed at your own risk.*

*Attack and defend.*

Я рекомендую 13 пользователей рекомендуют это. [Зарегистрируйтесь](#), чтобы посмотреть рекомендации друзей

This is interesting

7 Comments

tesnota

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Присоединиться к обсуждению...



Pipiskin • 4 года назад

Про менеджеров - это правда. Взять хоть местный ГЦСИ - мне кажется, они могли бы ебашить дай Боже. А, в итоге, даже свои помещения не полностью освоили... эх

2 ^ | ▾ • Reply • Share ▸



**tesnota** Mod → Pipiskin • 4 года назад

Процесс всегда зависит от множества факторов - и в данном случае не стоит забывать о том, что с определенного момента человек должен получать саппорт за свой упорный труд. И имеется ввиду не только и не столько финансовый гешефт, сколько хотя бы символическое приятие, знак вроде "мы понимаем, что вы делаете важное дело". ГЦСИ этого распознавания не имело в течение многих лет. Так что дайте им время. Спасибо.

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**Ira Kotyurgina** • 4 года назад

«Если мы не станем этими менеджерами, то никто ими не станет», — я чуть не заплакала в этом месте.

1 ^ | v • Reply • Share ›



**Agata Iordan** → Ira Kotyurgina • 4 года назад

а можно другу другу ассистировать. одно курируешь, а потом на проекте работаешь как исполнитель — чем не вариант. я к тому, что работать надо командой, пусть сменяя функции

1 ^ | v • Reply • Share ›



**Ira Kotyurgina** → Agata Iordan • 4 года назад

А это действительно может быть вариантом. При некоторых условиях

^ | v • Reply • Share ›



**tesnota** Mod → Ira Kotyurgina • 4 года назад

Давайте не будем плакать, а будем делать. Или делать вид, что будем делать - это тоже будет достаточно вдохновляющим примером. Хотя это призыв, направленный не к вам, а к коммьюнити в целом.

^ | v • Reply • Share ›



**Ilya Shipilovskikh** → tesnota • 4 года назад

Притворяйся до тех пор пока все не поверят. Это один из способов стать кем угодно)

1 ^ | v • Reply • Share ›



**tesnota** Mod → Ilya Shipilovskikh • 4 года назад

Кажется, мы вспоминаем фильм "Достопочтенный джентльмен" с Эдди Мерфи. Приняв во внимание комментарий Ирины, заключаем, что, видимо, стоит не только делать и притворяться, если что-то не выходит, но и делать грандиозные, трагичные и мощные sneak-пики в рабочий процесс.

^ | v • Reply • Share ›



**Ira Kotyurgina** → tesnota • 4 года назад

Мне кажется, не будет это примером, как не является примером сейчас, потому как люди из не рукопожатного круга смотрят в первую очередь на результат, а остальные и так догадываются, что уж там вид делать.

1 ^ | v • Reply • Share ›



**tesnota** Mod → Ira Kotyurgina • 4 года назад

А как нам стоит знакомить людей из нерукопожатного круга с рабочим процессом?

^ | v • Reply • Share ›



**катякатя** • 4 года назад

Вопрос про критику, поднятый Агатой, мне кажется, всегда будет краеугольным камнем. Все и всегда говорят, что мечтают услышать о критике, но при этом стоит только заговорить "мне не нравится" все начинают тебя убеждать, что это не так, что мне не понятен святой грааль искусства, или что-то из разряда "не нравится - не смотри". Я тот человек - который часто говорит "мне не нравится" и честное слово, не из-за вредности, просто мне правда не нравится, но меня считают плебеем и сукой. Поэтому я предпочитаю молчать, и боюсь я не одна такая. PS это не относится к освещенной выставке, она мне наоборот интерактивно нравится

^ | v • Reply • Share ›

**tesnota** Mod → катякатя • 4 года назад

Мы верим в то, что реплика Агаты была лишена этого провокативного кокетства, о котором вы говорите.

Но проблема, безусловно, есть.

Она же работает в принципе в самой тусовке - бруклинские принципы "все хорошо, все классно" отыгрываются в каждом нежном уральском сообществе.

Нам, безусловно, не хватает нотки сталеварщины и заводской культуры, которая позволяет говорить "мужик, вот это вот получилось херово" с достаточной объективностью и без желания обидеть.

Катя, не будьте одиноки.

Мы делаем также. Хотя и не всякий раз.

^ | v • Reply • Share ›

**Timur Prosto** • 4 года назад

"В Бруклине был открытый конкурс для художников. Я не очень люблю подобный подход, но в данном случае мы решили, что это будет удачно, повелись на принцип демократичности, ха-ха."

"Вообще, у нас в Екатеринбурге есть очень много дизайнеров и художников, которых знают в Москве и даже за рубежом, но на Урале они неизвестны. Например, Руслан Хасанов — прекрасный дизайнер, работающий с московскими и зарубежными заказами... Сейчас я пишу про русского художника Алексея Бродовича. Про него мало знают в России, но в Америке он — суперзвезда."

Уверен, что эти два фрагмента обладают причинно-следственной связью.

^ | v • Reply • Share ›

**aenea\_b** • 4 года назад

Агата классная, люблю Агату. Но с интервью что-то неуловимо не то.

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**tesnota** Mod → aenea\_b • 4 года назад

Маша, объяснитесь. Репетативная реплика уничтожена - но осталась глобальная претензия?

^ | v • Reply • Share ›

**aenea\_b** → tesnota • 4 года назад

Глобальная претензия, да. Чтобы ее сформулировать, придется, наверно, перечитать текст еще разок. Или два.

\*\*\* (люблю комментарии с внутренней драматургией)

Хватило на пол-раза, так что может быть, не все истоки претензии будут найдены, но тем не менее есть три версии того, почему интервью меня фрустрирует. Две мелких и по форме, одна большая и по содержанию. Во-первых, я знаю, как разговаривает Агата и текст это не передает. Без ее очарования, которое придает любой реплике некую - я не знаю, мимимишечность что ли? - высказывание воспринимается иначе. Пытаюсь сказать мягко, но все наверно поняли о чем я?

Вторая претензия в общем-то связана с первой. (вроде как) Все тизеры к интервью взяты из реплик интервьюера, а это тоже говорит о чем-то таком...mmm...вежливость-вежливость, вечная беда моя...

ну и третий источник неудовлетворенности - я просто не люблю очень локальный подход (не уверена, что это называется так, однако), который в данном случае использовала Агата и который, например, применяла Катя Деготь на главной прощадке

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Пожалуй, начнем ответ с постпостскриптов.

ПППС - Ничего, мы одинокие люди, лишенные ласки, так что такое вариант обращения лишь только греет наши сердца.

ППС - Подсказка воспринята, бросаемся к реплике.

ПС - Ссылка на блог Агаты добавлена, спасибо за подсказку.



ПС - Зачем же вас банить? Текст когда-нибудь придет, но осмысленная беседа имеет, пожалуй, даже большую ценность.

Хотя тексту мы, конечно, будем рады.

Про искусство в локальном контексте мы говорим уже не первое интервью; скорее, нас интересует не то, как оно в нем проявляется, насколько оно от него зависит. Насчет того, насколько устарел ваш подход - ничего сказать не можем. Бруклин далек от снега, так что их реакцию вполне можно понять; тем более, выступая в роли обнулителя вкуса, снег позволял им с большей заинтересованностью рассматривать оставшиеся работы.

Что же до того, кто расшифровывал наши работы, его личность является загадкой и для нас самих.

Мы лишь умеем говорить с людьми; а публикуют и расшифровывают материалы совершенно другие люди, что и приводит к потере мимишности Агаты и повышению ублюдочности личности интервьюера.

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