

Title: Archival Impulse in the Poetry of Protest: Pavel Arseniev  
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Abstract:

In 2014, at Manifesta 10 in St. Petersburg Pavel Arseniev, one of the major representatives of modern Russian poetry, presented *Orthography Preserved* and *Texts Found Underneath Wallpaper*. These two works consisted of the poet's reflections on the text as the ultimate preserver of the historical record and addressed the relationships between past and present, history and remembrance, and poetry and politics. In neither of these works were poems the exclusive or central medium. In the works by Pavel Arseniev the text is merely one part of his poems; the poetic form takes on additional visual, aural, and theoretical features without which poetry today seems impossible.

The bold crossing of the thin line between contemporary artistic visual practice and verbal practice has been noted in various stages of Russian modernism, including the artists of the Russian Realist School, the historical Avant-Garde, Moscow Conceptualism, etc. The contemporary Avant-Garde is no exception. Pavel Arseniev seems to destabilize our traditional understanding of poetry by employing other artistic media. How are we to define the role that these contemporary artistic media play in his poetic works? In this paper, I consider the poetic praxis of Arseniev as inspired by what Hal Foster in 2004 called the archival impulse, a concept which Charles Merewether in his introduction to the 2006 anthology *The Archive: Documents of Contemporary Art* called "one of the defining characteristics of the modern era" (See Hal Foster, "An Archival Impulse", *October* 110 (Fall 2004), 3-22 and Charles Merewether, "Introduction // Art and the Archive," *The Archive: Documents of Contemporary Art* (Cambridge: MIT Press, 2006), 10). All of the works presented by Arseniev at Manifesta 10, I argue, embrace many components of the archive, especially the notions of preservation, categorization, repetition, documentation, and the possibility of later reproduction.