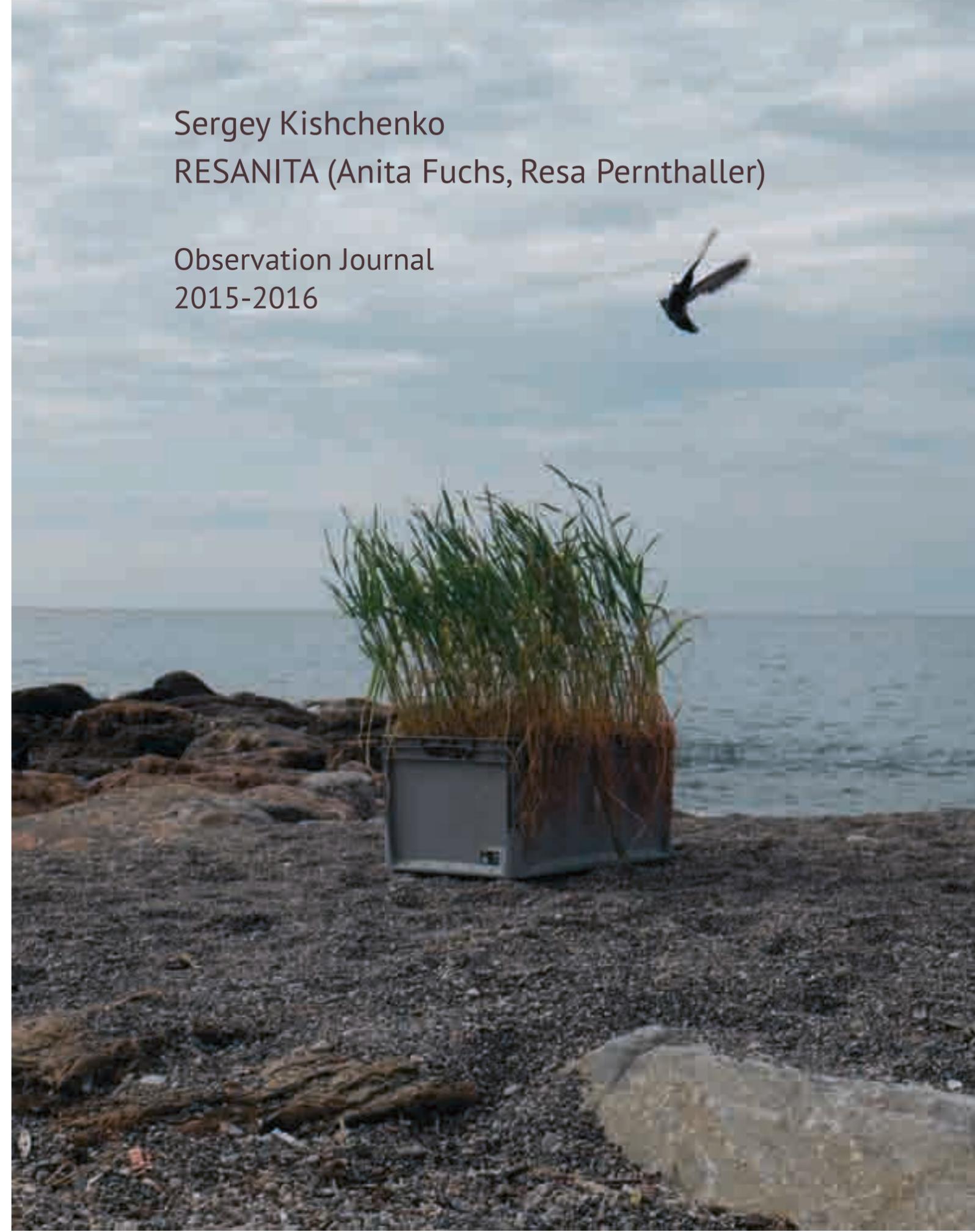


Sergey Kishchenko
RESANITA (Anita Fuchs, Resa Pernthaller)

Observation Journal
2015-2016



Daily Bread

The art project *Observation Journal* is a symbolic reconstruction of seventy-year-old events. It is based on the research of the seed collection of Nikolai I. Vavilov and the experts of the All-Union Plant Research Institute (USSR). The seeds, which were captured by the Nazis in the occupied Eastern territories, served as the founding collection for the sowings of the SS-Institute of Plant Genetics situated in Schloss Lannach by Graz in Austria at that time.

Observation Journal is a perception process of modernity based on empirical experiences of historical reconstruction. It is also the artistic response to the historical subjectivity and the hypersubjectivity of modern media reality.

In 1941 the employees of the All-Union Plant Research Institute in encircled Leningrad rescued at the expense of their lives the collection assembled by Academy Professor Nikolai I. Vavilov, who was arrested on false charges and sentenced to death by firing squad in 1941. The sentence was later changed to twenty years in jail, but Vavilov – a great scientist of his generation – died of hunger in prison in 1943. He was posthumously cleared of charges in 1955.

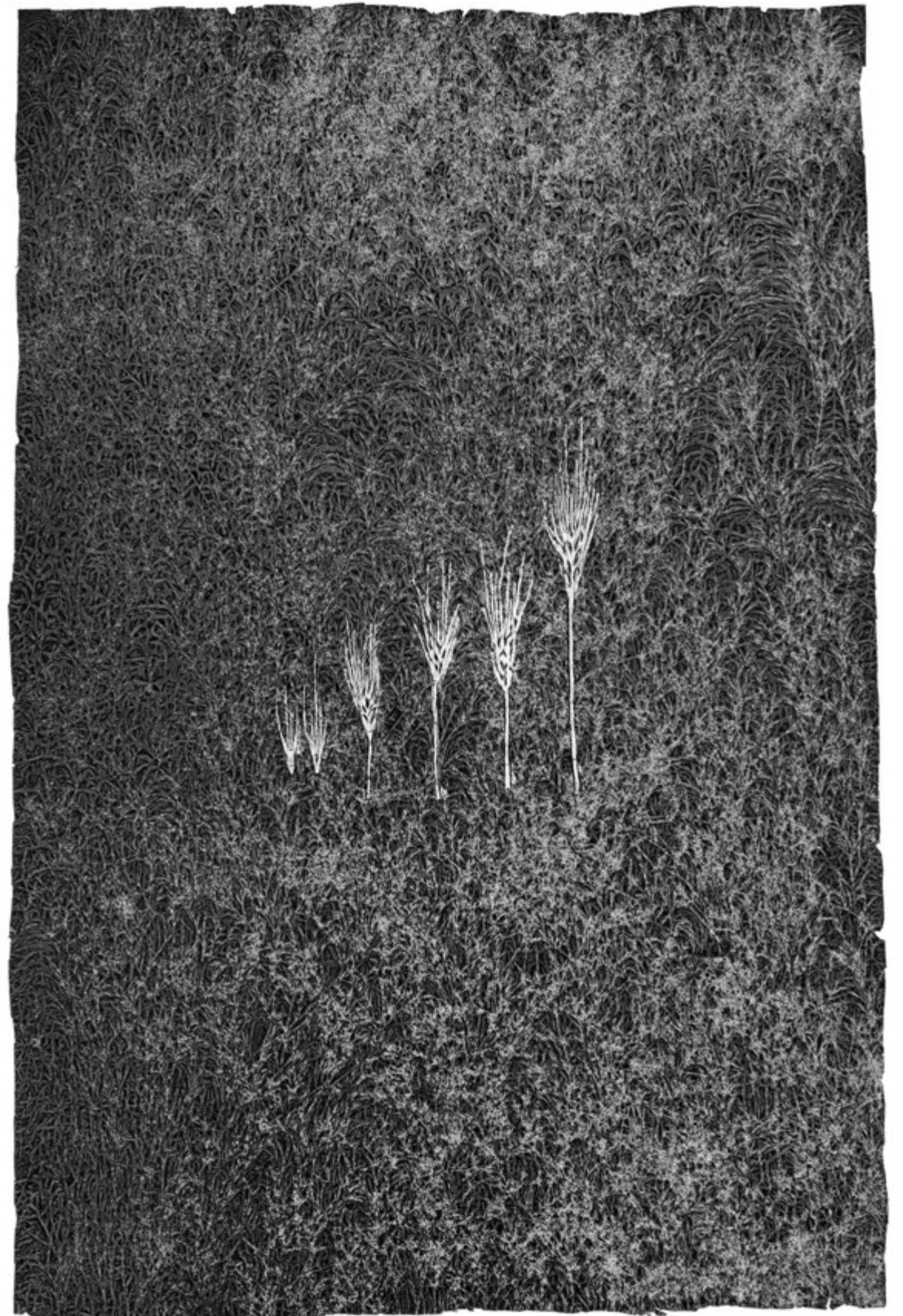
The remarkable botanist, geneticist and geographer, Nikolai I. Vavilov fell victim to the purges of the Stalin time.

The ideology of fascism was based on the search for exclusivity proof of German identity, and the scope of scientific interests of the Ahnenerbe – the institution created to ideologically support the state functionality of the Third Reich – was wide and included all humanities as well as several natural sciences, ranging from heraldry, philology, history, and ethnography to spine-chilling experiments on concentration camp prisoners. The Ahnenerbe supervised more than fifty research institutions and scientific centers including the SS-Institut für Pflanzengenetik (The SS-Institute of Plant Genetics), founded in 1943 in Schloss Lannach. The Institute performed studies on freezing tolerance of plants and actively used seeds from the Soviet Union. Beginning in June 1943 its researchers travelled occupied territories in the East and collected genetic material. Pursuing these activities they exploited the seed collections of Nikolai I. Vavilov and his colleagues from the All-Union Plant Research Institute (USSR), which had not been evacuated. As early as in the autumn of 1943 the following seeds from Russia were planted on the fields of the SS-Institute of Plant Genetics for experiments:

- winter wheat (Triticum)
- rye (Secale Cereale)
- barley (Hordeum Vulgare)
- bulbous barley (Hordeum Bulbosum)
- oat (Avena)
- goatgrass (Aegilops)



Sergey Kishchenko. From the series "Daily Bread", 2014-2015, photograph, mixed media, (100x70cm, each part)



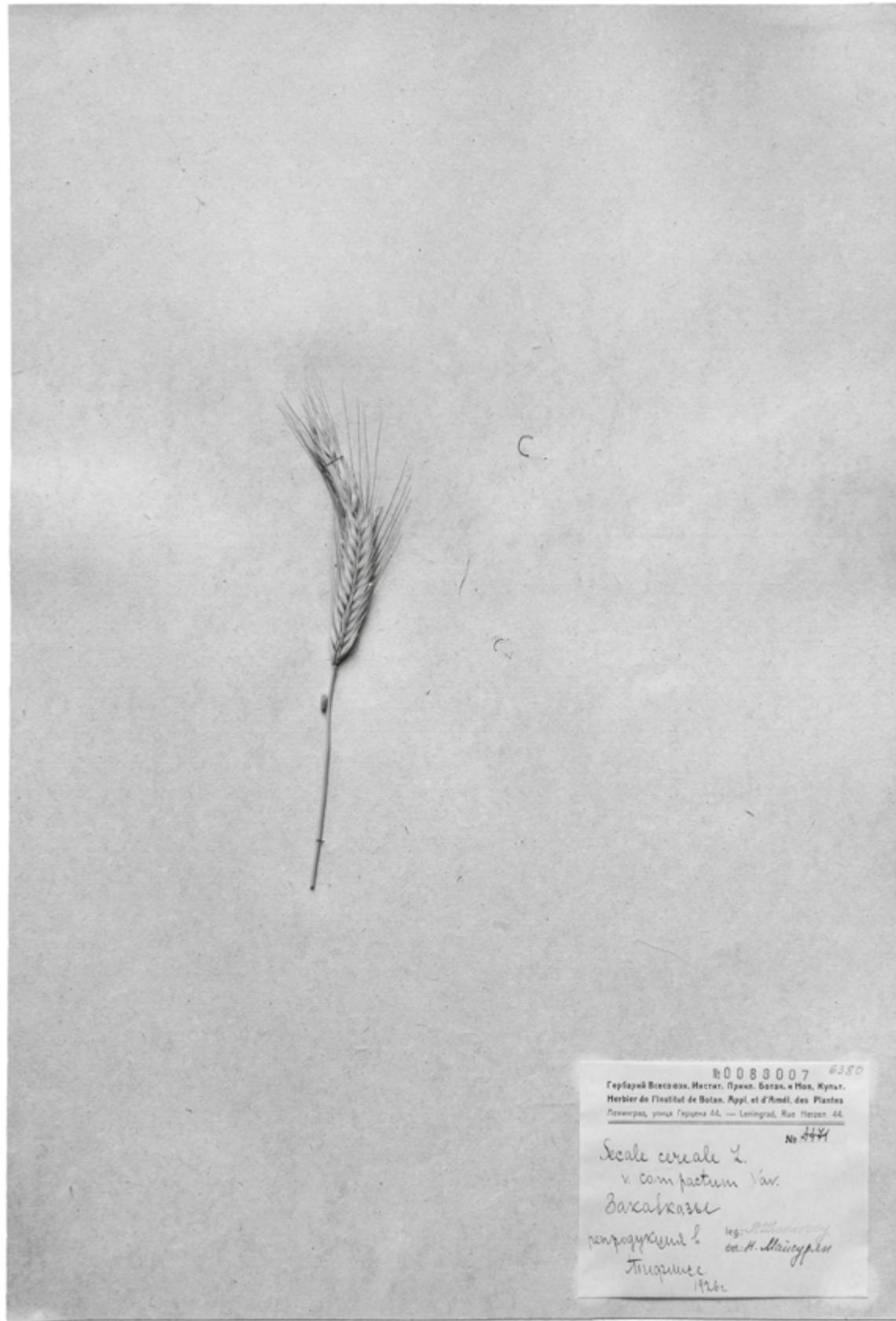
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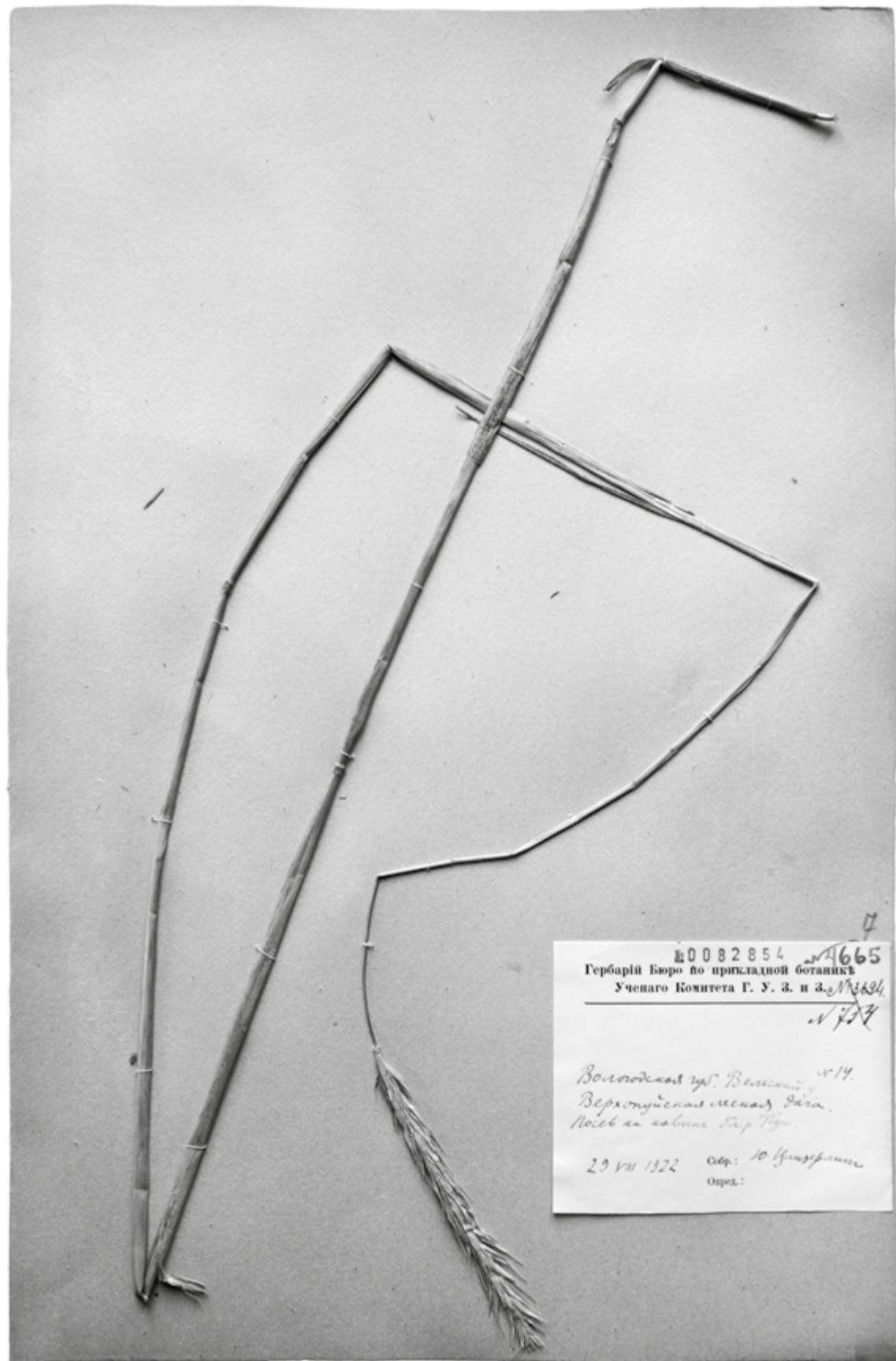
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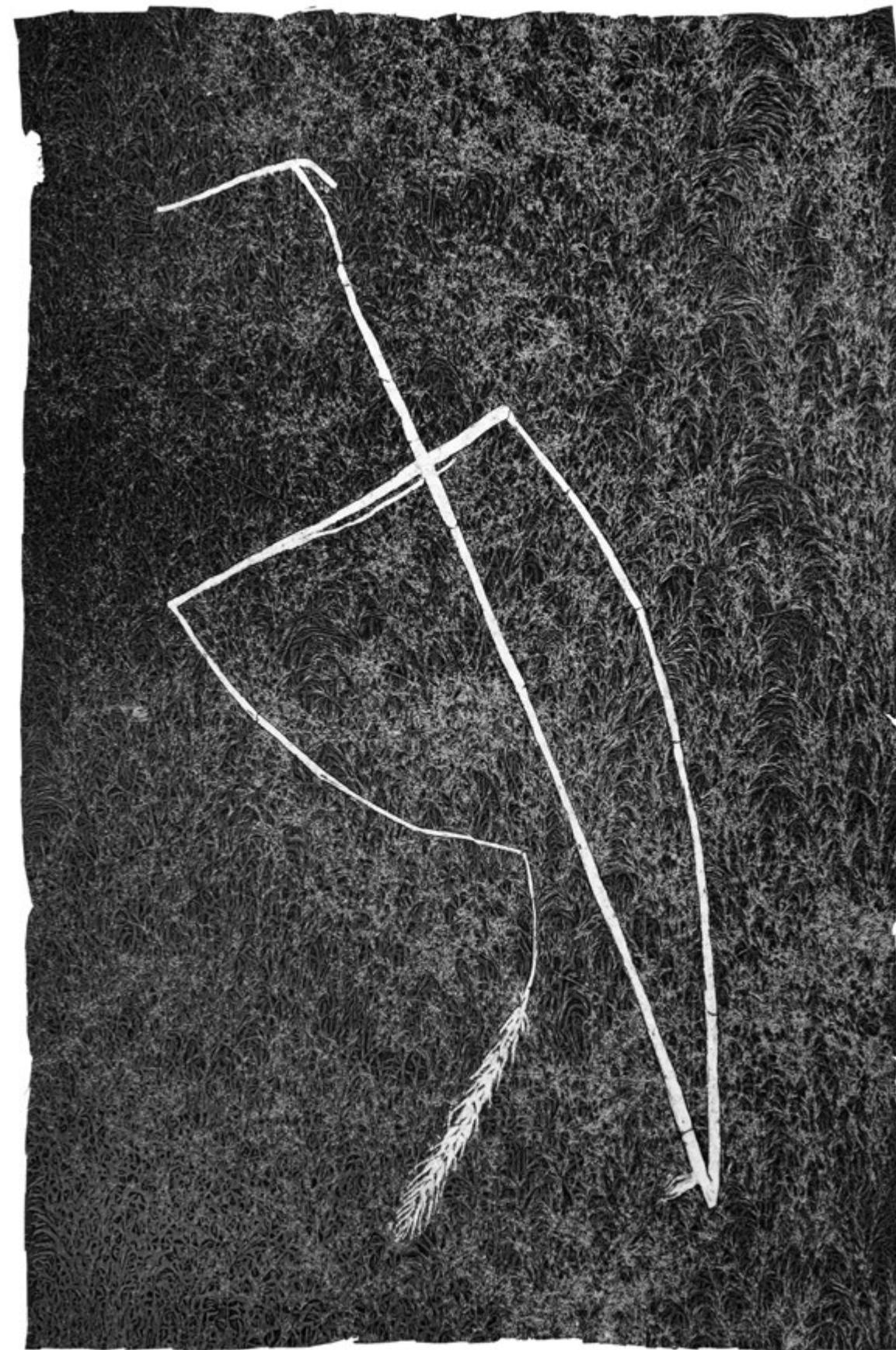
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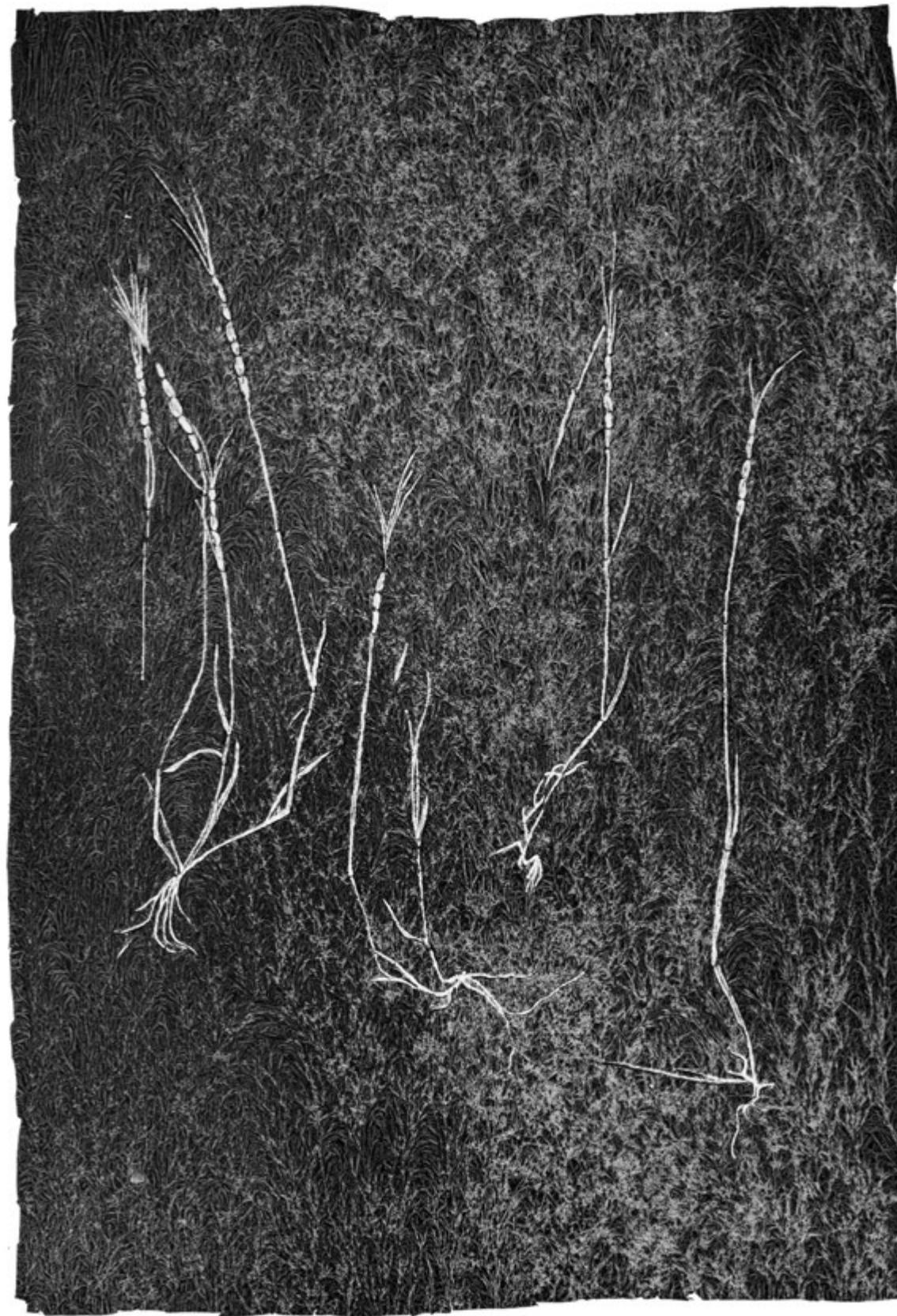
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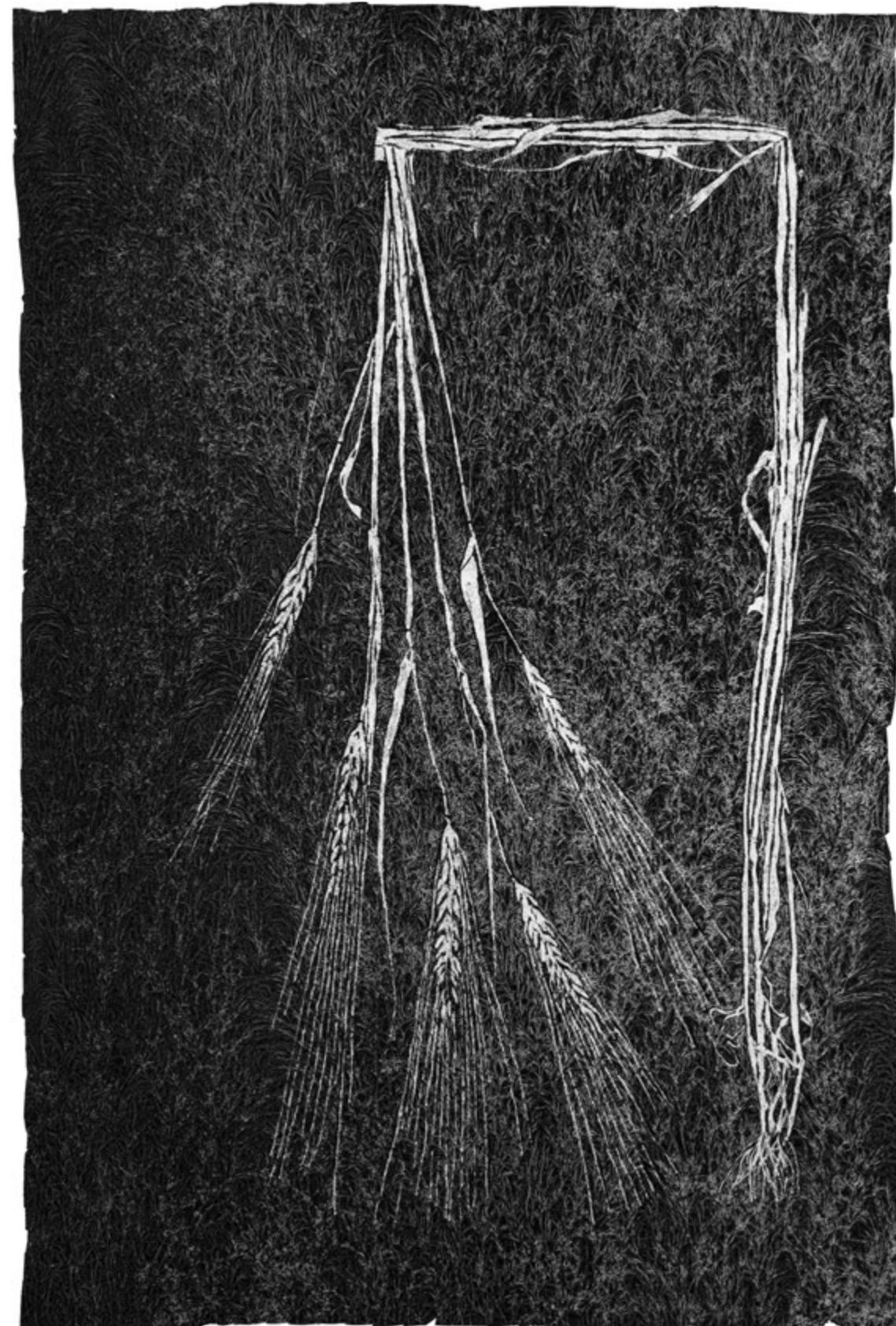
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Sergey Kishchenko. From the series "Daily Bread", 2014-2015, photograph, mixed media, (100x70cm, each part)

Institute

/Vavilov State Institute of Plant Genetic Industry (VIR)/

The International Plant Genetic Resources Institute (IPGRI) is an autonomous international scientific organization, supported by the Consultative Group on International Agricultural Research (CGIAR). IPGRI's mandate is to advance the conservation and use of plant genetic resources for the benefit of present and future generations. IPGRI's headquarters is based in Rome, Italy, with offices in another 15 countries worldwide. It operates through three programmes: (1) the Plant Genetic Resources Programme, (2) the CGIAR Genetic Resources Support Programme, and (3) the International Network for the Improvement of Banana and Plantain (INIBAP).

The international status of IPGRI is conferred under an Establishment Agreement which, by January 1998, had been signed and ratified by the Governments of Algeria, Australia, Belgium, Benin, Bolivia, Brazil, Burkina Faso, Cameroon, Chile, China, Congo, Costa Rica, Cote d'Ivoire, Cyprus, Czech Republic, Denmark, Ecuador, Egypt, Greece, Guinea, Hungary, India, Indonesia, Iran, Israel, Italy, Jordan, Kenya, Malaysia, Mauritania, Morocco, Norway, Pakistan, Panama, Peru, Poland, Portugal, Romania, Russia, Senegal, Slovakia, Sudan, Switzerland, Syria, Tunisia, Turkey, Uganda and Ukraine. Financial support for the Research Agenda of IPGRI is provided by the Governments of Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Cyprus, Czech Republic, Denmark, Estonia, P.R. Yugoslavia (Serbia and Montenegro), Finland, France, Germany, Greece, Hungary, Iceland, India, Ireland, Israel, Italy, Japan, Republic of Korea, Latvia, Lithuania, Luxembourg, Macedonia (F.Y.R.), Malta, Mexico, Monaco, the Netherlands, Norway, Pakistan, the Philippines, Poland, Portugal, Romania, Slovakia, Slovenia, South Africa, Spain, Sweden, Switzerland, Thailand, Turkey, the UK, the USA and by the Asian Development Bank, Common Fund for Commodities, Technical Centre for Agricultural and Rural Cooperation (CTA), European Union, Food and Agriculture Organization of the United Nations (FAO), International Development Research Centre (IDRC), International Fund for Agricultural Development (IFAD), International Association for the promotion of cooperation with scientists from the New Independent States of the former Soviet Union (INTAS), Interamerican Development Bank, United Nations Development Programme (UNDP), United Nations Environment Programme (UNEP) and the World Bank. The geographical designations employed and the presentation of material in this publication do not imply the expression of any opinion whatsoever on the part of IPGRI or the CGIAR concerning the legal status of any country, territory, city or area or its authorities, or concerning the delimitation of its frontiers or boundaries. Similarly, the views expressed are those of the authors and do not necessarily reflect the views of these participating organizations.

Citation: Loskutov, Igor G. 1999. Vavilov and his institute. A history of the world collection of plant genetic resources in Russia. International Plant Genetic Resources Institute, Rome, Italy.
ISBN 92-9043-412-0 IPGRI Via delle Sette Chiese 142 00145 Rome Italy © International Plant Genetic Resources Institute, 1999





Sergey Kishchenko. From the series "VIR". 2015-2016, photograph, dimensions vary

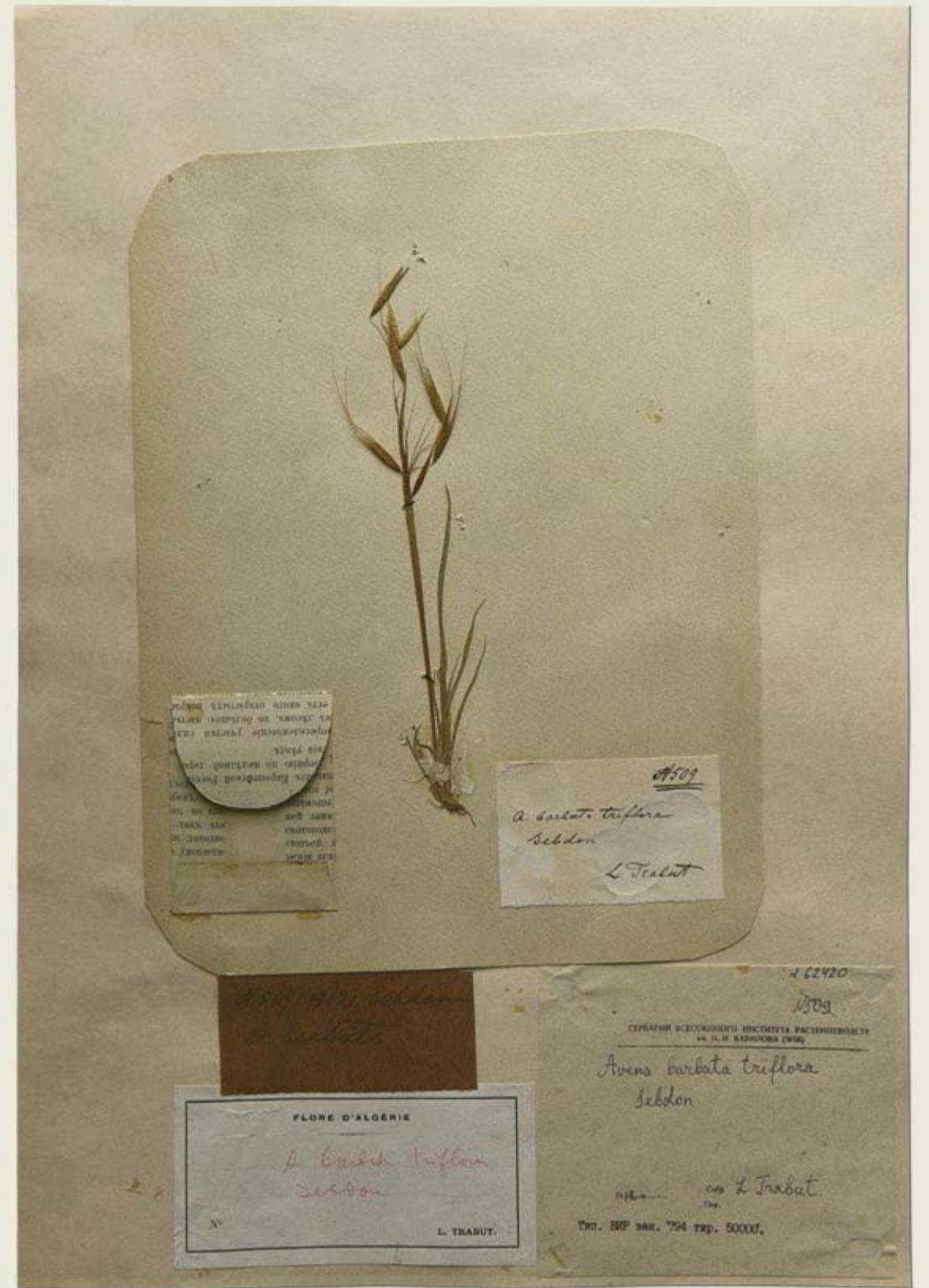
Herbarium

The history of a unique collection – VIR's herbarium – has been inseparably connected with the history of the Vavilov Institute of Plant Industry which stemmed out of the Bureau of Applied Botany founded on October 27, 1894 under the Scientific Committee of the Department of Agriculture.

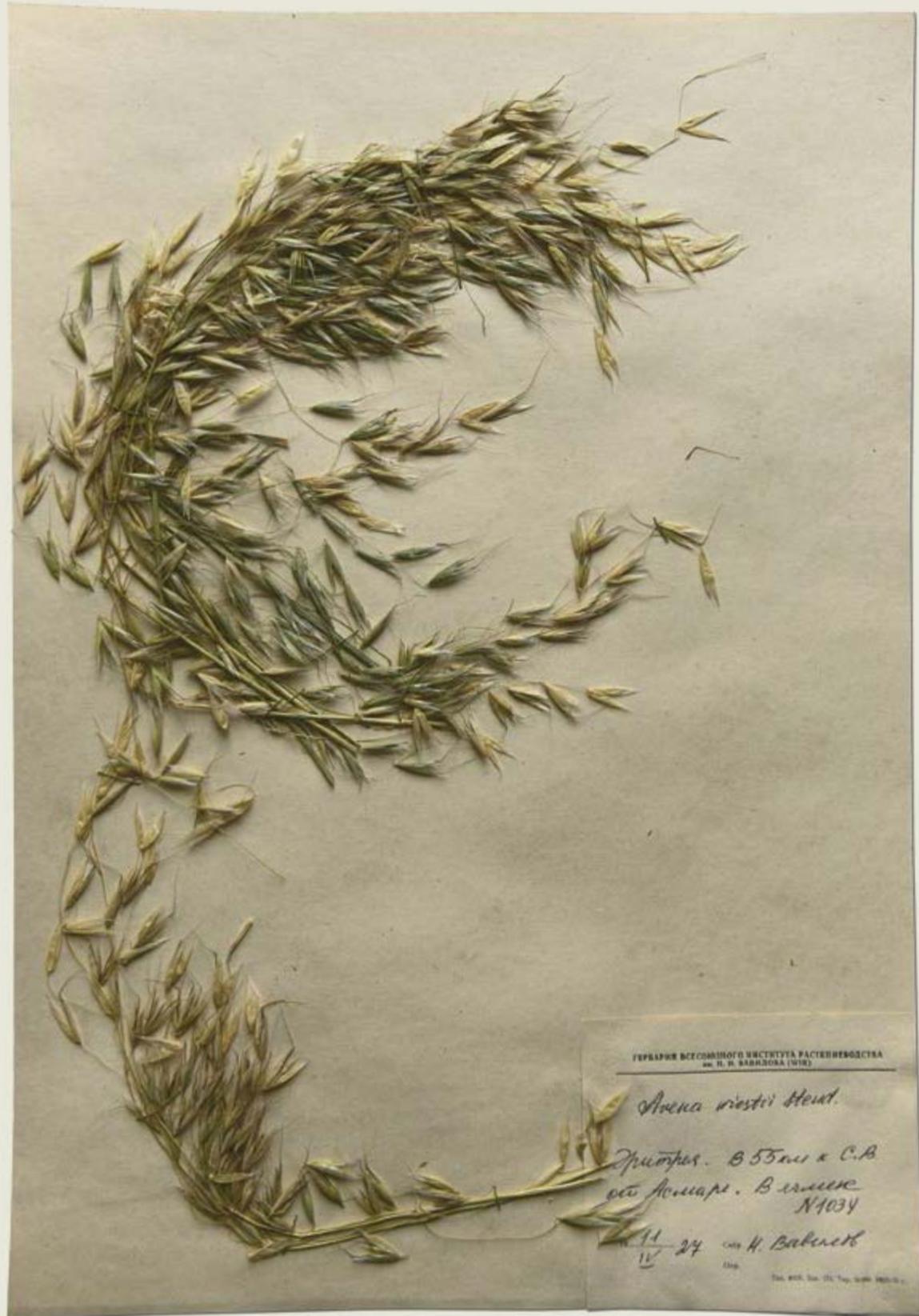
The Bureau's systematic research was started by the works of R.E. Regel, the pioneer of applied botany in Russia. All the specialists who worked at the Bureau were busy collecting herbarium specimens of cultivated crops, their wild relatives and weedy plants. Their earliest collecting efforts laid the foundation of the now world-known herbarium of cultivated plants, crop wild relatives and weeds.



Sergey Kishchenko. From the series "Herbarium". 2015-2016, photograph, dimensions vary



Sergey Kishchenko. From the series "Herbarium". 2015-2016, photograph, dimensions vary



Sergey Kishchenko. From the series "Herbarium". 2015-2016, photograph, dimensions vary



Sergey Kishchenko. From the series "Herbarium". 2015-2016, photograph, dimensions vary



Sergey Kishchenko. From the series "Herbarium". 2015-2016, photograph, dimensions vary



Sergey Kishchenko. From the series "Herbarium". 2015-2016, photograph, dimensions vary

Pavlovsk Experiment Station (VIR)

The Station was organized in 1926 near St. Petersburg. Being one of the major stations of VIR, it studies perennial grasses and cruciferous tubers cultivated in the Non-Black-Soil area. There are over 3000 accessions of fruit and berry plants maintained in vivo in its gardens. More than 40 of these fruit samples have been commercialized. This station operates an experiment farm, a quarantine nursery and greenhouses.

There are 12 Experiment Stations located all over Russian Federation are included into the VIR structure. For the *Observation Journal* project artists worked together with the specialists from Pavlovsk Experimental Station.











Sergey Kishchenko. Pavlovsk Experiment Station (VIR), 2016, documentation, photograph, dimensions vary









Sergey Kishchenko. Pavlovsk Experiment Station (VIR), 2016, documentation, photograph, dimensions vary



Sergey Kishchenko. Pavlovsk Experiment Station (VIR), 2016, documentation, photograph, dimensions vary



Field

/Observation Journal Field (April, May, June, July, August)/

Elisabeth Fiedler (The Head of Department of Art in Public Space / Styria Universalmuseum Joanneum)

What is public space, how is it used, who uses it and what for? These are some of the questions relevant not just for the Institute for Art in Public Space, but for every human being.

Of great importance within this context are the reappraisal of historical conditions, references to the present and the projecting of future scenarios. Examining and considering urban and rural, central and peripheral or real and virtual spaces form important parameters in this.

Warring states, nutritional problems or seed manipulation are always current issues, as are survival strategies, collaborations or peace efforts. As an integral part of life, art never stands apart in this respect - instead, it constantly raises questions on neuralgic issues.

























Observation Journal Experiment

The “*Observation Journal*” team is a self-organized group consisting of artists, scientists and multidisciplinary specialists – all of them being in an ongoing dialogue. We do believe that art is an area of science and that the entire value of an art piece may be measured by the amount of cultural, social, historical and scientific connections. Against this background we aim to understand how science and artists collaboration may be the term of simultaneous scientific and artistic research. We show how scientists participate in the process of art creation which could lead to mutual gaining of new experiences and knowledge for future inventions in science, art and society.

Repatriation of the Austrian pre war old local (landraces) grain crops. After the collections of the AGES and Vavilov Research Institute of Plant Industry (VIR) were compared we found out that some old local Austrian sorts exist only at the collection of VIR. Those samples were collected by specialists of Vavilov Research Institute of Plant Industry during the expeditions before World War II and within the scientific exchange after. In the framework of the *Observation Journal* project some reproductions of these crops were produced to fulfill the collection of the Austrian genetic bank.

Study and supervision of the special aspects of the evolution of the same grains allocated into the different regions (Austria, Italy, Sweden, Spain, Belgium, Russia) /work in progress/.

For this experiment the Nurnberg 1* seeds were taken. The displacement of the plants that were couched under the same conditions into the different climate zones (Austria, Italy, Sweden, Spain, Belgium, and Russia). Scientists and artists study its on-goings to make the comparative study in future.

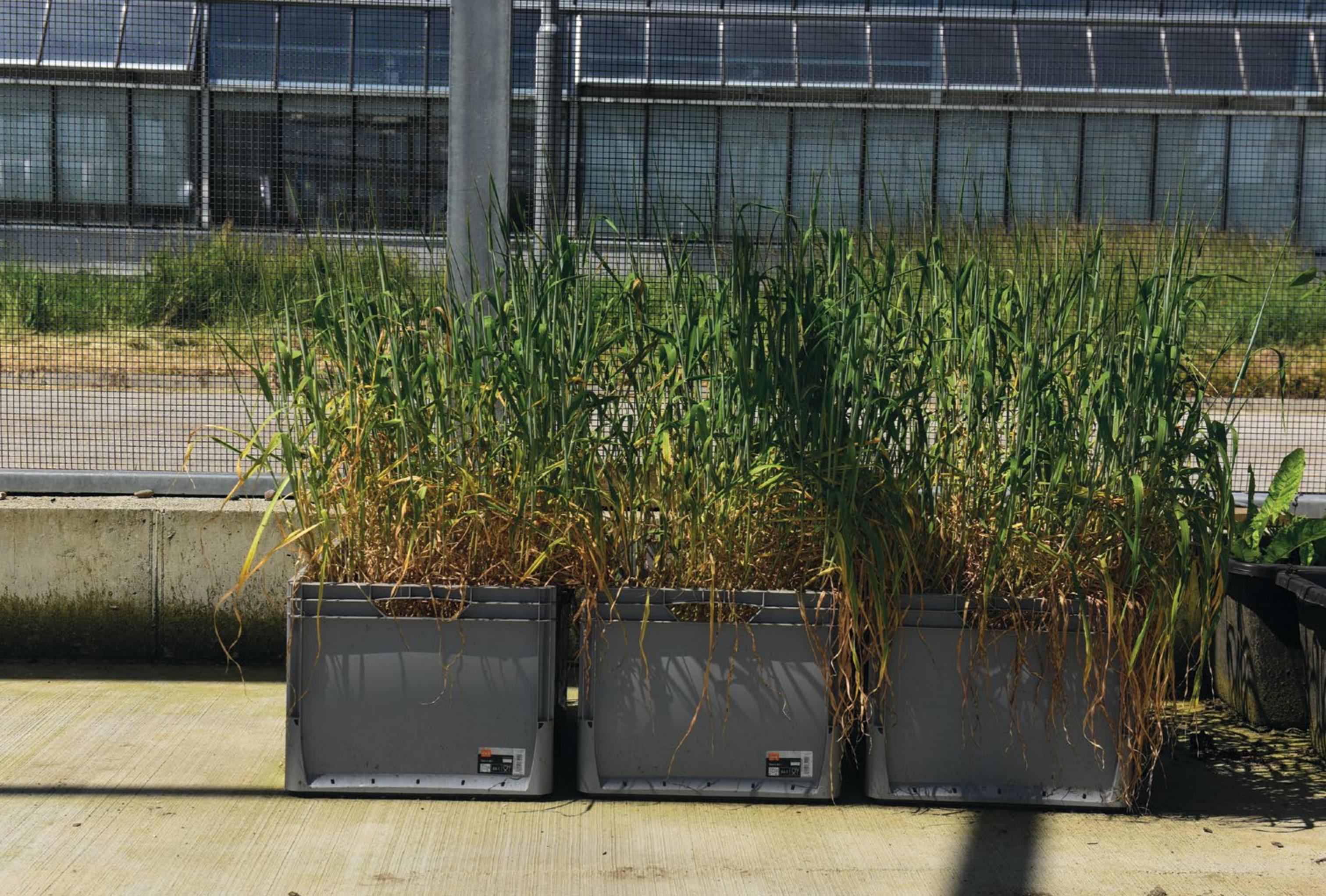
**In summer 1955 the foundation stone of the Nuremberg city theatre which was destroyed during World War II was opened. Therein eight vials with seeds of cereal and legume crops from the harvest of 1831 were deposited during the foundation ceremony of the theatre on April 30, 1832. Grains of barley (Hordeum vulgare L.) and oats (Avena sativa L.) of the 125 year old seeds were successfully germinated by Aufhammer & Simon (1957) and multiplied in the following years and finally stored in the germplasm collection of the Technical University Munich in Weihenstephan.*

Reference: Aufhammer G., Simon U. (1957) Die Samen landwirtschaftlicher Kulturpflanzen im Grundstein des ehemaligen Nürnberger Stadttheaters und ihre Keimfähigkeit. Zeitschrift für Acker- und Pflanzenbau 103: 454-472.

Ekaterina Shkomova (researcher, philosopher, Moscow Lomonosov University professor)

The timeliness of the addressed topics, the methods and means used by Resa Pernthaller, Anita Fuchs, and Sergey Kishchenko in the project implementation, conform to the modern trends in both art and science, namely interdisciplinary approach and knowledge synthesis. Biology represents the foundational area of research for this development. Not by accident, the 20th and 21st centuries are considered the age of life sciences predominance. Indeed, in the second half of the 20th century several new areas of knowledge emerged, which were based on undoubted biological achievements. Among them are sociobiology, biopolitics, biological aesthetics. Bio-eco-art can be added to this list. It is a new art movement, which the *Observation Journal* belongs to.

The reference to Nikolai I.Vavilov and his colleagues is relevant today and not coincidental. He was at the origins of the first banks of plant genomes. This doubtless breakthrough gains new accents and importance in the modern world. One of the world trends today is development and implementation of projects to conserve biological materials. They have immense scientific relevance and wide application possibilities. Nikolai I.Vavilov and his colleagues were pioneers in this area and later, during the World War II, they sacrificed their lives to save the collections and the genetic flora diversity. The whole life and professional activity of Nikolai I.Vavilov were dedicated to the big good cause of “feeding the mankind”. The science is getting all the more powerful and the returning to these events of 70 years ago enables recalling and recollecting the genuine aims of science and the burden, the present-day researchers have to deal with.









Observation Journal documentation 2016, photograph, dimensions vary



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Observation Journal documentation 2016, photograph, dimensions vary



Observation Journal documentation 2016, photograph, dimensions vary





Observation Journal documentation 2016, photograph, dimensions vary

Observation Journal documentation 2016, photograph, dimensions vary



Smart Object

Grain plants from the seeds of Vavilov Institut, planted by the artists RESANITA in the trial field of BOKU/Tulln in April 2016.



RESANITA. Smart Object 1. 2016



RESANITA. Smart Object 2. 2016



RESANITA. Smart Object 3. 2016



RESANITA. Smart Object 4. 2016

Field Painting

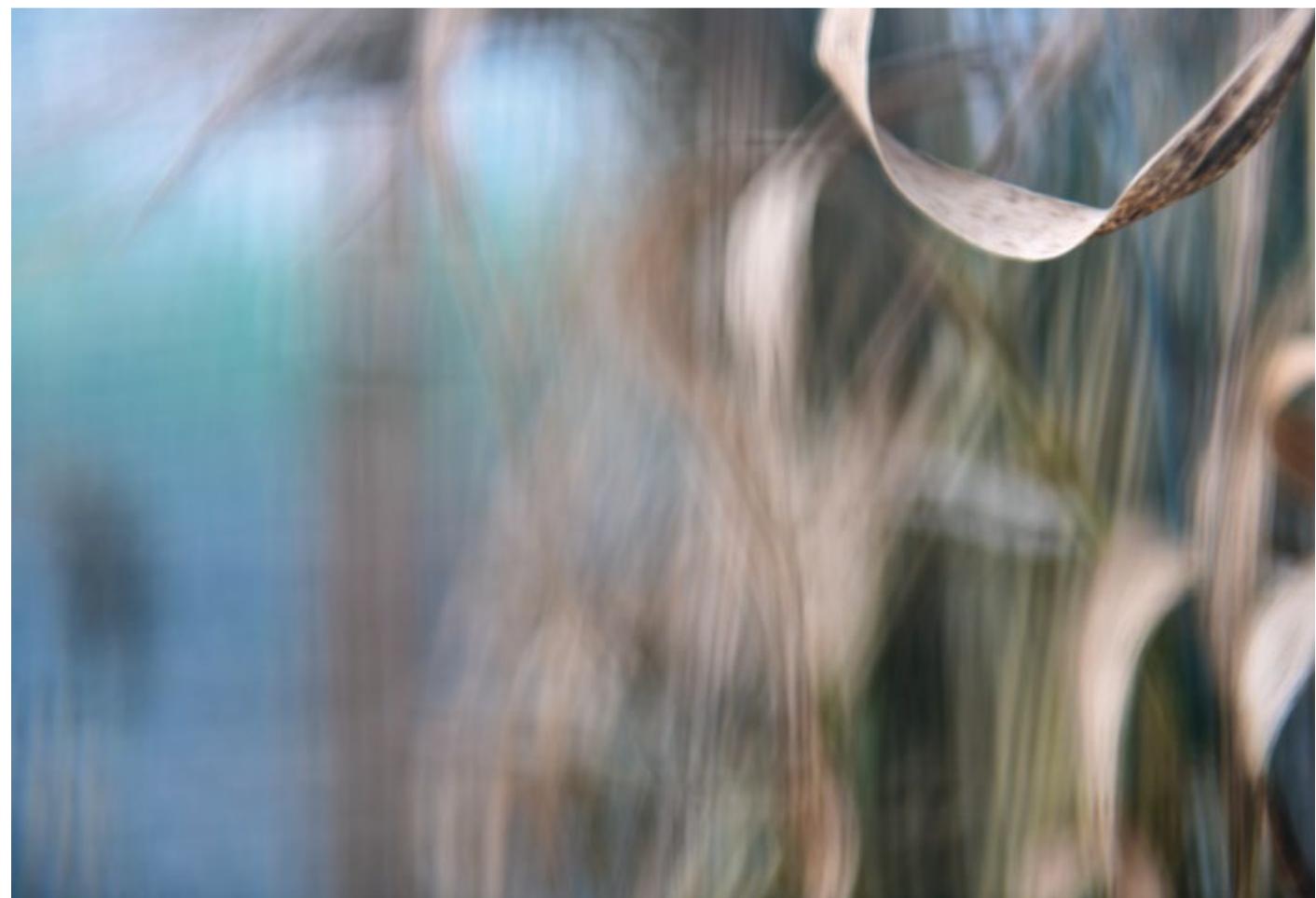
Sergey Kishchenko (artist) on the Observation Journal

In my opinion, the value of *Observation Journal* is in its conceptualization as one element of the global communication network, as well as in the area of history, art history, art theory, philosophy, etc. It is an attempt to introduce a touch of new knowledge into the global network. Moreover, we are engaged with ideas of empirical approach to understanding of history because of its subjectivity.

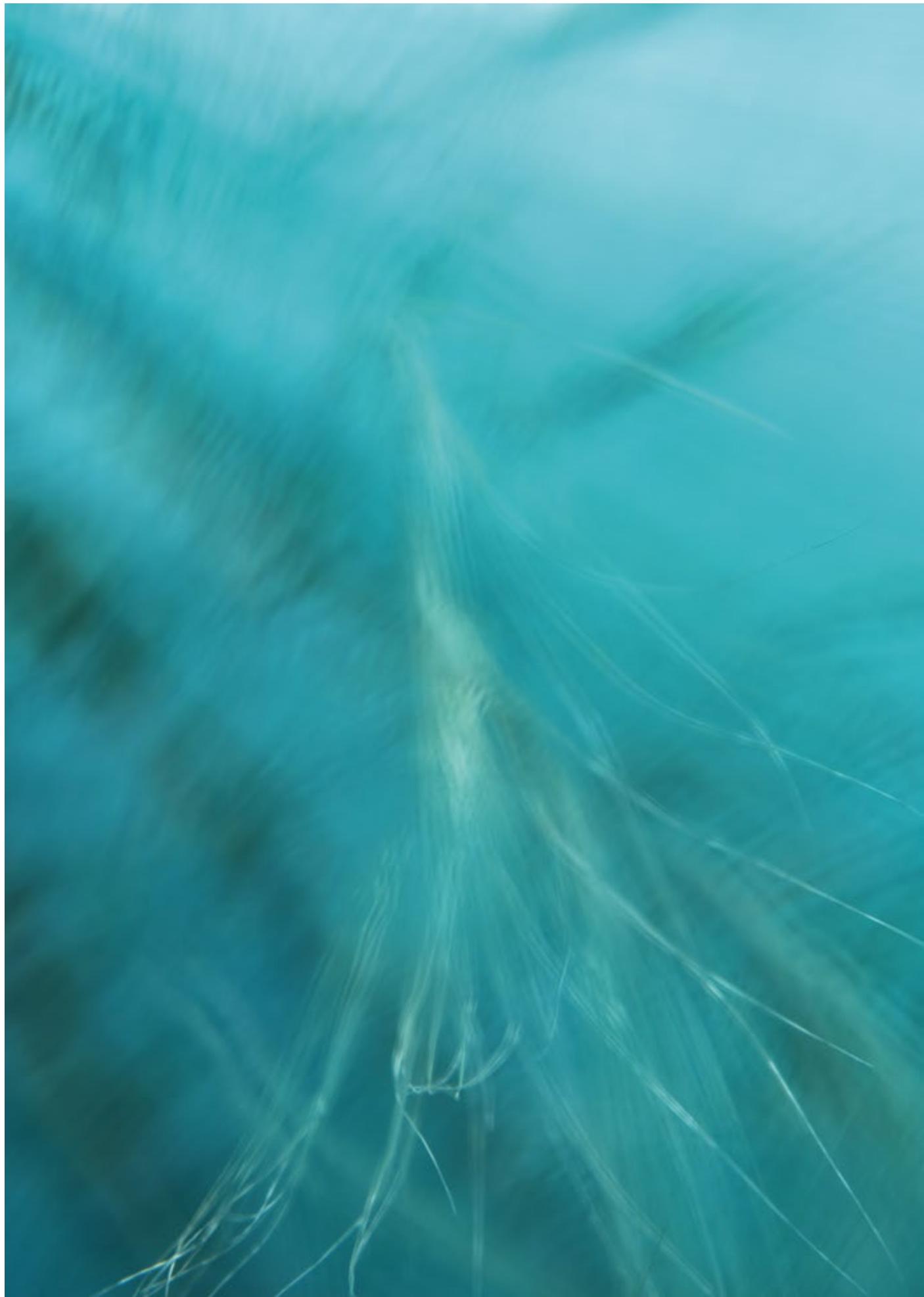
In a recent Ogoniok interview, the movie director Alexander Sokurov says that it is not the issue of death and disaster that interests him when he explores the topic of war, and he is not making films about people dying. He is rather interested in life and life stories of fight against death and victory over death. It seems to me that this is also what our project is about.

Observation Journal is a project about the future without ideology, totalitarianism and death. Our sowing field is the exploring site for new meanings, exchange, discoveries and communications, it is the ground to foster mutual understanding and tolerance.











«By Way of the Grain»
/Historical/Political/Biological Essay⁽¹⁾/
Alexander Sokolov

*If wisdom teaches one thing, it is this refrain:
It falls to all who live to follow way of grain.
Vladislav Khodasevich By Way of the Grain 1917*

During the WWII a special SS unit led by biological scientist Heinz Brücher seized a collection of seeds of various cultivated plants collected by Russian scientist Nikolaj Vavilov, from experimental plants on occupied Soviet territories. The seeds were then brought for examination to Austria, to The SS-Institute of Plant Genetics in Schloss Lannach established by Ahnenerbe, the Study Society for Primordial Intellectual History, German Ancestral Heritage (*Studiengesellschaft für Geistesurgeschichte, Deutsches Ahnenerbe*).

This operation was performed as an enactment of the Reich's policy of food self-sufficiency (*Autarkiepolitik*) and independence from overseas food supply. Later on, after careful study and selection, these plants were to be reintroduced across the occupied territories in Eastern Europe and USSR: these territories were to become Third Reich's main agricultural site, granting it the food self-sufficiency. The history took another path.

Nowadays the artists of the *Observation Journal* project transfer seeds and plants between Russia and Austria as a fieldwork activity framed by artistic research focused on this particular story.

This small episode in the history of agricultural geopolitics - the story of the migrating seeds and wars, seen through the tragic personal stories of two geneticists, becomes the kernel that expands the horizon of this event way beyond its original chronotope.

A Tragic Coincidence

Nikolaj Vavilov, a renowned geneticist at the peak of his fame, is invited to participate in an international scientific conference. He does not attend. Arrested in 1940, he dies from starvation in Stalin's prison in Saratov in 1943. In the same year, 1943 (Sic!) an institute is established in Schloss Lannach under direction of Dr. Brücher for the study of Vavilov's seed bank retrieved from occupied Russian territories. Near the end of the war Brücher is ordered to destroy everything of possible interest for the enemy. Brücher ignores the order. Having taken a part of Vavilov's legacy from the institute, he escapes first to Sweden and from there to USA. In 1991 Brücher - a renowned scientist in his own right, his books translated into many languages - is murdered on his farm in Argentina. The murder is never solved.

Both killings are said to be connected to the victims' professional activities. It seems a bit strange, since a biological scientist is normally an occupation not contriving to violent deaths. Is it a mere coincidence or is there a certain common reasoning behind these two deaths?

There is only so much explanation that can be derived from the respective historical contexts. Vavilov's arrest and subsequent imprisonment are best interpreted in the context of his conflict with pseudo-scientist Lysenko, who won the support of Joseph Stalin. Brücher's murder is said to be linked to his struggle against cultivation of coca leaves in Argentinian Andes, where he promoted alternative means of agriculture, hoping to relieve the farmers of enforced coca-growing. At the time, Brücher was working on, *Virus Estrella*, a herbicidal virus especially harmful to coca plants, which might have become a nuisance to drug dealers.

However, Vavilov's and Brücher's stories, closely entwined with the first centres of origin of cultivated plants and their migrations (in their suitcases, in part), somewhat resemble a Sherlock Holmes mystery crossed with irrational logic of a mysterious autochthonous cult.

Cult of the seed. The Eucharist

Rusian Wikipedia on Nikolaj Vavilov's professional success: "Vavilov organized and took part in the large number of botanical expeditions all over the world (except Australia and Antarctic). ...best known for having identified the centres of origin of cultivated plants. He devoted his life to the study and improvement of wheat, corn, and other cereal crops that sustain the global population. ...he created the world's largest collection of plant seeds etc".

The oldest center of origin - a geographical area where cultivation of plants started - is the so-called Fertile Crescent. It spans over the modern-day territories of Iraq, Syria, Lebanon, Jordan, Israel, Palestine, Egypt, and parts of Turkey and Iran. In these places plants were cultivated as far as 10 thousand years ago.

The transition from a lifestyle of hunting and gathering to one of agriculture and settlement, including the domestication of plants, constituted the Neolithic Revolution. It was connected to the observation and exploration of natural cyclical processes, "embedded into the laws of celestial mechanics"; in other words, they needed an adequate calendar. "Such a calendar constituted the basis of the first religion of the Neolithic tradition, of which the majority of today's religious bodies are derivatives"⁽²⁾.

The same regions must be the places of origin of the oldest neolithic calendar cults, from where they started to spread across the Human Ecumene.

The Neolithic religion was based on the cult of the seed, on the process of cultivation of grain linked to a close following of the times and techniques predicted by a priest. It was then sacralised and formed into metaphorical symbolic myths and rituals.

In the heart of the cult we recognise a circular story of a mythical hero: a seed is planted, it grows, it ripens, producing a spike, it is reaped, then planted again... At the same time, a seed not planted but flailed and transformed, by application of grindstone and fire, into bread, becomes the food of life for humans, the bread of Holy Communion, transcending into a new dimension unattainable for a "normal" seed⁽³⁾.

The most archaic myths - about a god being turned into a seed and swallowed - an oral transduction - by the Mother Earth to be reborn as an almighty Child; the eternal death-and-resurrection of Adonis, - the archaic code of these myths shines in the Lenten sacrifice and the Eucharist as a core sacrament of Christian religion.

Some works in theology treat Eucharist as the kernel of the Western civilisation. For example, Hegel calls Eucharist "the concentrated question" of the Reformation. Protestant belief offers a spectrum of ideas more or less deviant from the original (Catholic) interpretation of the Eucharist as transubstantiation of bread and wine into flesh and blood of Jesus Christ. In some instances, the protestants interpret the Eucharist as a mere memorial ceremony.

The questions surrounding the Eucharist retain their meaning in European philosophy even now. The agnosticism of the "thing-in-itself" continues the protestant relation to the Eucharist, which - in the words of Immanuel Kant - must share the fate of "the fallen walls of the Bastille".

It is this sacrament that becomes central to the discussion at the moment when the death of God becomes the main source of inspiration for poets, composers and artists, and economists and sociologists as well, in the search for a new religion.

Quentin Meillassoux describes the Stéphane Mallarmé's critique of Richard Wagner: "Our true lost origin... is not Greek Antiquity, but the Latin Middle Ages". The Mass does not represent the Passions "as would a piece of theatre, but of which it claims to produce the true, effective Presence, to the point where the host is absorbed by the faithful."⁽⁴⁾

Meillassoux, following Mallarmé, also highlights the aspect of the Mass related to the assembly, to the sacred communion.

Alexander Schmemmann writes about this often overlooked side of the sacrament: "It should be obvious to what degree our contemporary 'individual' enters into the temple, at any moment during the service, violate the essence of the eucharist. One who maintains his 'individuality' and 'freedom' in such a manner does not know, has not discovered the mystery of the Church; he does not take part in the sacrament

of the assembly, in this miracle of the reunification of the splintered and sinful human nature in the divine-human unity of Jesus Christ"⁽⁵⁾. Schmemmann points out the "undoubted triunity of *the assembly, the eucharist* and *the Church*"⁽⁶⁾.

In Marx we find three operations conceptually linked to this triunity. First refers to the transubstantiation of an object into a commodity: "the materiality of the value [*Wertgegenständlichkeit*] of the commodities is distinct from Widow Quickly by that you do not know how to get it"⁽⁷⁾. Another concerns the idea of the transfiguration - by way of double Entäusserung - of the atomized society of the property law into a community of the common property via a shareholder company under the management of Government. The third aspect refers to the concept of 'general intelligence' - the immanentized version of Hegel's Spirit.

Also, according to Mallarmé, when he contemplates the new religion, the Eucharist as a religious sacrament is to be immanentised: "the occulted must be reinstated according to a new ceremony - a ceremony become a stranger to all transcendence."⁽⁸⁾

"One of the most fundamental insides of Hegel is a characterization of Geist or Spirit - a community of rational agents as the social model of the mind in terms of function", says Reza Negarestani. Despite the taboo of the Grand Narrative he reconstructs "the history of humanity as a project of collected general intelligence", studying it in the context of artificial general intelligence and the Hegelian Spirit, while rejecting its transcendence.⁽⁹⁾

Going back from the history of seed cults and the Eucharist to the questions of art and the *Observation Journal* project, let us point out a peculiar stance of the Catholic Church regarding bread of the Communion made of transgenic wheat. This question arose from some people being allergic to gluten and the possibility of making the sacramental bread from gluten-free transgenic grain.

However, Canon 924 section 2 stipulates that "the bread must be wheaten only, and recently made, so that there is no danger of corruption. But genetically engineered wheat is not made solely from wheat"...⁽¹⁰⁾

The Catholic clerics are mostly congenial on the question of using gluten-free transgenic grain, in that it shouldn't be used for the bread in the Eucharist, but they consent for the low-gluten grains produced by traditional method of selection. But in general the opinion on the transgenic cultures is still split, and the main argument against it is the fear of falling into dependency from the corporations.

The nook of this conflict and its solution lies in prevention of the incestuous combination of two close relatives - the transcendent and the immanent transubstantiation, and in finding the splice zone between the past Passions and the horizon of future expectations: bio- and techno-evolutions, the Geist and the artificial common intellect, selection and transgenic engineering, human and transhuman.

Taboo on the incest, the instantiation of the splice between the inspiration by the past and the consumption of the future is localised today in the Middle East: Order 81⁽¹¹⁾ established on the territories of former Ancient Mesopotamia and the Fertile Crescent is an enactment of editing, or a non-trip (in terms of the artist Robert Smithson)⁽¹²⁾.

Here the panspermia theory - the theory of the original seed containing all the future generations - is blocked. This place marks a mutation of the future which is no more contained in the past and becomes contingent. The transgenic products, combinations of grain with tomato, bacteria and jellyfish cannot be produced by nature and are intellectual property of corporations.

Reconstructions of the history of art are also informed by the workings of the aforementioned splice, especially with regards to photography and post-photography. Peter Osborne describes photography as a technology which has been the ground of the history of art for the last 150 years: "Film, and chemically based photography more broadly, was the dominant artistic form of the twentieth century, in relation to which other art practices derived much of their specific contemporaneities. [...] Today, developments within photography, along with digitally based image production more generally, are driving the historical development of art."⁽¹³⁾

At the same time in the chapter 'The photograph: metonymic model of an imagined unity' Osborne interprets the "imagined unity" of photography in the following terms: "theological image - signification via participation in the real"⁽¹⁴⁾

Displacement – Non-Place – Metaphor

The proliferating multiplication of visualizations is not the only way in which digitalization affects art. Digital networks have had profound consequences for the character of social space, and thereby also for what we might call 'art space':
Peter Osborne⁽¹⁵⁾

A brief survey of the www.observationjournal.net website allows one to identify certain keywords shaping the space of the project:

Displacement
Seeds
Nikolaj Vavilov
Occupied territories
Genetics
Future

The authors of the project seem to explore some historical events seeing them, on one hand, in the context of the political history of the XXth Century guided by the notion of the spaces and territories of the nation-states, and on the other hand, in the context of the general history of agriculture shaped by time - the turning of the seasons and the epochs.

The borderline period addressed by the *Observation Journal* project can be characterised, first, by Peter Osborne's claim that "If print-capitalism was a cultural-economic condition of nationalism, photo-capitalism is a distinctively transnational and translinguistic cultural-economic form"⁽¹⁶⁾, and, second, by the idea that since early XXth Century in Germany, USSR and USA the horizon of expectations for genetics and eugenics - the transubstantiation of plants, animals and humans - has been shaping the face of the phantasmic future which is shaping our today.⁽¹⁷⁾

Displacement seems to be one of the key concepts of the *Observation Journal* project: the latter goes beyond research, actively continuing the tradition of displacement of the seed bank - today as well as in the future.

The contextual rooting of the *Observation Journal* project in historic art practices and the mapping of its key concepts in the space of the history of art invokes the concept of 'Displacement' by artist Robert Smithson of the Land-Art movement of the 60's-70's.

In his projects Smithson displaces various materials (soil, industrial by-products) from the 'Sites' he visited to the so-called 'Non-Sites'. A 'Non-Site', in his terms, is the 'absence of a site' as opposed to the geographical 'site' where the materials came from: a Non-Site is "a three-dimensional logical picture" and a "spatial metaphor" that allows one place to represent another place in such a way that "It is by this dimensional metaphor that one site can represent another site which does not resemble it - this The Non-Site".⁽¹⁸⁾

If Displacement is a process, then the Non-Site is its result that represents the site. Smiths's use of the term 'metaphor' may seem excessive, as it is a semantic double of the term Displacement - meaning 'movement', 'transition'. However, the use of this term is justified by the double meaning of metaphor: it is both a process (Displacement) and a result of this process (The Non-Site): "Between the actual site in the Pine Barrens and The Non-Site itself exists a space of metaphoric significance. It could be that "travel" in this space is a vast metaphor. Everything between the two sites could become physical metaphorical material devoid of natural meanings and realistic assumptions."⁽¹⁹⁾

This concept bears a close resemblance to the definition of metaphor by Ortega y Gasset: "the term 'metaphor' refers both to the process and to the result, i.e. a form of mental activity and the object resulting from such activity".⁽²⁰⁾

Smithson emphasises the materiality of metaphor, while Ortega speaks of mental activity; however, we can assume - in the spirit of (Osborne's) post-conceptual logic - the presence of both components, the material and the mental. "...[T]he physical and the mental, or rather their images, continually followed each other, running behind each other and referring back to each other around a point of indiscernibility".⁽²¹⁾

The existence of the Non-Site, according to Smithson, is based on such oppositions as gallery/landscape, indoor/outdoor. In such "non-sites", resembling Foucault's heterotopias, Smithson included, among other places, an airport. But the passengers and the staff perceive the airport differently, therefore its identification as a "site" or a "non-site" is relative. Thus, the transportation of (non-)organic materials from a "site" to a "non-site" turns the latter - for the next iteration of the journey - into a "site".

Robert Smithson's "A kind of dialectical thinking" allows him to include in his thinking of non-trips, sites, and non-sites the thoughts on geological time, entropy, the "sites of time", on what happened before the humanity, and what will happen after.

Robert Smithson and Land-Art are the reference points of the intervention of scattering and planting the seeds in different territories and countries. The artists of the *Observation Journal* project work in the fields of geopolitics and geonavigation, and simultaneously in the field the time - of production, consumption and circulation - which is the kernel itself.⁽²²⁾

Translated from Russian by Polina Khanova

1. This paper is based on the research courtesy of www.observationjournal.net
2. Wiedemann V. *A Voyage to Badrinath*. 2015 [Unpublished Manuscript].
3. Ibid.
4. Meillassoux, Quentin. *The Number and the Siren: A Decipherment of Mallarme's Coup De Des*. Trans. by Robin Mackay. Falmouth: Urbanomic /New York: Sequence Press, 2012. PP. 108-109.
5. Schmemmann, Alexander. *The Eucharist: Sacrament of the Kingdom*. Trans. Paul Kachur. New York: St Vladimir's Seminary Press, 1988. P. 24.
6. Ibid., p. 11.
7. Marx, Karl. *Capital*.
8. Meillassoux, Quentin. *The Number and the Siren: A Decipherment of Mallarme's Coup De Des*. Trans. by Robin Mackay. Falmouth: Urbanomic /New York: Sequence Press, 2012. P. 111.
9. <https://www.youtube.com/watch?v=REG6qlQbQpQ>. Retrieved on Sept. 14th, 2016.
10. <http://www.catholicireland.net/the-vatican-ge-food-and-the-eucharist/> Retrieved on Sept. 14th, 2016.
11. «Let us say that one goes on a fictitious trip if one decides to go to the site of the Non-Site. The "trip" becomes invented, devised, artificial; therefore, one might call it a non-trip to a site from a Non-site». www.robertsmithson.com/essays/provisional.htm Retrieved on Sept. 14th, 2016.
12. Order 81 was signed on April 26, 2004 to serve the interest of US companies by controlling IRAQ's agriculture. It prohibits farmers from reusing their traditional seeds and forces them to buy seeds from US corporation. See <http://www.foreignpolicyjournal.com/2012/07/07/biopiracy-at-its-most-blatant-bremers-order-81-is-the-ruin-of-iraqs-agriculture/> Retrieved on Sept. 14th, 2016.
13. Osborne, Peter. *Anywhere or Not At All: The Philosophy of Contemporary Art*. London: Verso, 2013. P. 117, 126.
14. Ibid., p. 123
15. Ibid., P. 131
16. Ibid., P. 118
17. See *Autarkie und Ostexpansion: Pflanzenzucht und Agrarforschung im Nationalsozialismus*. Hg. von Susanne Heim. Göttingen: Wallstein Verlag, 2002. S. 10.
18. <http://www.robertsmithson.com/essays/provisional.htm> Retrieved on Sept. 14th, 2016.
19. Ibid.
20. Ortega y Gasset, José. 'An Essay in Esthetics by Way of a Preface'. Trans. by Philip W. Silver. *In Phenomenology and Art*. By José Ortega y Gasset. New York: W. W. Norton and Company, 1975, pp. 127-150.
21. Deleuze, Gilles. *Cinema 2*. Trans. Hugh Tomlinson and Robert Galeta. Minneapolis: Uni. of Minnesota Press, 1989. P. 69.
22. "A distinction should be made between the time it takes the painter to paint a picture (the time of 'production'), the time required to look at and understand the work (the time of 'consumption'), the time to which the work refers (a moment, a scene, a situation, a sequence of events: the time of the diegetic referent, of the story told by the picture), the time it takes to reach the viewer once it has been 'created' (the time of circulation) and finally, perhaps, the time the painting is." Lyotard, Jean-Francois. 'Newman: The Instant' In *The Inhuman*. Cambridge: Polity Press, 1991. P. 78.

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