**THE WINDOWS TO MYASNITSKAYA**

**Territory of Nonsense or**

**the Encyclopedia of Literary Topoi**

Shines the star of nonsense

All alone and with no bottom

When Vvedensky wrote these lines, he saw nonsense as a distant and desired star, which one can admire or be horrified by only from afar. Now this star has approached us and turned into a paradoxical bottomless territory we are living in. Living in the bottomlessness of nonsense is inextricably linked with Malevich's call to "reject the sense of the practicality of the subject as a false authenticity," because now it is clearer than ever that any meaningfulness is a lie.

In practical life, the bottomlessness of nonsense declares itself in the abolition of the dominance of statements based on the principle of "specific topoi", or τοροι ιδοι, as Aristotle called them. Statements based on this principle endow objects and phenomena with a certain meaning and thus generate a world of “false authenticity”. Liberation from the world of "false authenticity" is brought about by statements based on the principle of "literary topoi", or τοροι κοινοι. Literary topoi are not just platitudes, worn-out metaphors or muddy turns of speech, they are statements with a weakened semantic fullness, but claiming the semantic completeness of statements based on the principle of "specific topoi", and thereby exposing their falsity. Literary topoi neutralize the obsessive desire to constantly grope the bottom of meaning with our feet, inherited by us from the Encyclopedists of the Enlightenment, who created the Encyclopedia of Specific Topoi and thus drove humanity into the territory of the concentration camp of meanings. The possibility of liberation from this territory is associated with the creation of a new encyclopedia - the Encyclopedia of Literary topoi, which is both a guarantee of this release and a guide to the Territory of Nonsense.

Nadja Brykina Gallery on Myasnitskaya street acts as an outpost, from which the development and settlement of the territory of nonsense begins. The starting points of this development are two art objects: "Window to Myasnitskaya No. 1" and "Window to Myasnitskaya No. 2". They become art objects not by themselves, but through interaction with art objects placed on the walls of the gallery.

The inaudible rhythm of Kaliyuga is the rhythm of the transformation of specific topoi (τοροι ιδοι) into literary topoi (τοροι κοινοι). This rhythm becomes audible due to the fact that the recording of Anton Webern’s Six Bagatelles for String Quartet, op. 9, played through the speaker, is interspersed with the live sounds of a grand piano played by the pianist present here and now.

However, even after becoming audible, the Kaliyuga rhythm is not yet a dance, for a dancer must appear for the dance to begin. Anyone who enters the audiovisual space of the gallery on Myasnitskaya becomes a dancer.

Any sequence of movements, interacting with any sequence of sounds, turns into a dance. Getting into the zone of acoustic pulsations, a moving person inevitably begins to dance, even if the rhythm of his movements does not coincide with the acoustic rhythm at all.