

Title: The Politics of OBERIU

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Abstract:

The members of the OBERIU were not apolitical and they were not victims. The selection of the name of the proto-OBERIU group Radix was not a childish provocation, nor was the mention to “left art” in the OBERIU manifesto a playful hint at some of their older contemporaries. In this paper, I am arguing that the OBERIU fully subscribed to the avant-garde politics of collective action. The politics of OBERIU was that of radical (hence Radix) artistic left. The OBERIU were the direct extension of anarchist idea of Russian art and politics, which was deeply embedded in the work of their mentor Kazimir Malevich. Through their collaborative work, the OBERIU offered an alternative form of sociality that carried the ideals of free association into the period of an increasingly compulsive collectivity. The vitality of this sociality was affirmed in the politics of friendship that permeated the post-OBERIU group of Chinari.

Title: Reading the Oberiuty with Andrei Platonov: Philosophical Anarchism and the Absurd