

**Title:** Early Soviet Plasticity in the Sciences, Theater, and Dance  
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Soviet “plasticity” includes experiments by the biologist Trofim Lysenko and youth behavior psychologist Aron Zalkind that challenged the oversimplified dualism in Soviet science between the external world and the organization of the subject’s internal world. Profoundly absent from their structure of plasticity in the 1920s is any demarcation between the subject and its surroundings. Subjects in this experimental world are pliable and plastic, extending towards their surroundings, flourishing borderlessly. Evolving in tandem with plasticity in science was *plastika* on the theatrical stage. *Plastika* is choreography for actors that seeks somatic exchange in the flow from consciousness outwards via rhythmic gestures and movement steps. While plastic subjects in the different settings of science and theater appear to stand for strength, flexibility, and harmonious forms that fill the space, there is a case for distinction to be made between the function of the plastic subject in these two fields.

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