

## »Sturm auf den Winterpalast«: Geschichte als Theater

## Ausstellung, kuratiert von Inke Arns & Sylvia Sasse

24 September – 25 Oktober 2017 / Nordflügel / Gessnerallee Zürich

2017 jährt sich die Oktoberrevolution zum 100. Mal. Aus diesem Anlass widmet sich die Ausstellung »Sturm auf den Winterpalast«: Geschichte als Theater« je-ner Fotografie, die wie keine andere zum Symbolbild dieser Revolution geworden ist: dem Sturm auf den Winterpalast. Allerdings stammt das Foto nicht vom histo-rischen Ereignis selbst, sondern von einem Massenspektakel, das 1920 vom Theaterregisseur Nikolaj Evreinov inszeniert worden ist. Aus der Fotografie eines Theaterereignisses wurde ein »historisches Dokument«. Die Ausstellung präsentiert Filmaufnahmen und Fotografien des Massenschauspiels von 1920 sowie die Dokumentierung des Fotos in der sowjetischen Ge-schichtsschreibung, in Bildbänden, Schulbüchern und auf Plakaten. Zudem wer-den Arbeiten zeitgenössischer Künstler\_innen gezeigt, die den Sturm auf den Winterpalast kommentieren.

On the occasion of the 100th anniversary of the October Revolution, the exhibition "Storming of the Winter Palace: History as Theater" is dedicated to the photograph, which more than any other, has become the symbol of this revolution: the storming of the Winter Palace. However, the photograph does not stem from the historic event itself, but rather from a mass spectacle, staged by the theater director Nikolai Evreinov in 1920.

The exhibition presents film footage and photographs of the mass spectacle of 1920, as well as the photo’s journey to becoming a document in the writing of Soviet history, in picture books, school books, and on posters. In addition, works by contemporary artists comment on the storming of the Winter Palace.

Kuratiert von Inke Arns &amp; Sylvia Sasse – eine Ausstellung mit Arbeiten von Nikolai Evreinov, Chto delat?, Orange Alternative &amp; Gesprächen mit Oxana Timofeeva, Waldemar Fydrych und Milo Rau, Szenografie Anton Lukas

Zur Ausstellung erscheint auf Deutsch und Englisch:

Evreinov & andere, »Sturm auf den Winterpalast«, hg. von Inke Arns, Igor Chubarov und Sylvia Sasse (diaphanes, Zürich 2017); Evreinov & others, »The Storming of the Winter Palace«, ed. by Inke Arns, Igor Chubarov and Sylvia Sasse (diaphanes, Zurich 2017).

### Öffnungszeiten

Montag geschlossen

Dienstag bis Freitag: 16.00 bis 20.00

Samstag und Sonntag: 15.00 bis 20.00

### Sonderöffnungszeiten

Vernissage: Samstag, 23 September 2017, um 18.00

Samstag, 21 Oktober 2017: 15.00 bis 22.00

Sonntag, 22 Oktober 2017: geschlossen

Finissage: Mittwoch, 25 Oktober 2017 um 18.00

### Führungen durch die Ausstellung

Donnerstag, 18.00 und Sonntag 15.00

### Nikolaj Evreinov & andere

## Sturm auf den Winterpalast, Petrograd 1920

Fotos, Skizzen, Film:

*Vzjatje Zimnego dvorca* (*Einnahme des Winterpalasts*), 15:06 Min.

In den späten Abendstunden des 7. November 1920, zum dritten Jahrestag der Oktoberrevolution, wurde in Petrograd das bis heute größte Massenspektakel der Theatergeschichte veranstaltet – *der Sturm auf den Winterpalast*. 10.000 Laien-schauspieler – darunter Matrosen, Kavalleristen, »echte« Zeitzeugen – und pro-fessionelle Schauspieler sowie – je nach Berichterstattung – zwischen 60.000 und 150.000 Zuschauer sollen bei schlechtem Wetter daran teilgenommen ha-ben.

Den staatlichen Auftrag zur Inszenierung des theatralen Sturms auf den Winter-palast bekam Nikolaj Evreinov, ein Regisseur, der durch seine Theorien von der Theatralisierung des Lebens und vom theatralen Instinkt im vorrevolutionären Russland bekannt geworden war, mit der Revolution selbst aber nicht viel am Hut hatte. Evreinov sollte innerhalb von kurzer Zeit, er selbst spricht von drei Wochen Probenzeit, zusammen mit einem Regiekollektiv die Inszenierung konzipieren. Stattgefunden hat das eindreiviertelstündige Schauspiel am angeblichen Ori-ginalschauplatz des historischen Sturms auf den Winterpalast, auf dem Uric-kij-Platz, dem heutigen Palastplatz, der zwischen Generalstabsgebäude und Winterpalast liegt. Dort hat laut sowjetischer Geschichtsschreibung die Revolu-tion mit dem Sturm auf den Winterpalast und der Kapitulation der Provisorischen Regierung begonnen. Nicht erst heute weiss man, dass dieser Sturm kein grosser Sturm war. Schon John Reed hatte den Sturm in *10 Tage, die die Welt erschütterten* anders beschrieben, als man das später aus der sowjetischen Geschichtsschrei-bung kennt. Es war eher eine Übernahme des Amtssitzes der Provisorischen Re-gierung Kerenskij’s. Diese hatte bereits aufgegeben und leistete keinen Wider-stand mehr, und Kerenskij hatte Petrograd bereits am Morgen des 25. Oktober verlassen. Nikolai Subskij bemerkt in seinem Bericht über das drei Jahre später stattfindende Massenspektakel entsprechend: »1917 wurde weni-ger Munition verschossen als heute.«

Das Spektakel erzählt nicht nur die Geschichte der bolschewiki-schen Revolution, sondern zeugt auch von einer Theaterrevolu-tion, bei der der kollektive Schauspieler und auch der kollektive Regisseur den Einzelnen als Akteur ablösen sollte: »Die Zeit der Statisten ist vorbei. Denkt daran, Genossen, ihr seid keineswegs Statisten. Ihr seid Künstler« (Nikolaj Evreinov, 1920).

Nikolaj Evreinov (1879–1953) wurde im vorrevolutionären Russland durch seine Theatertheo-rien bekannt. Er schrieb Texte wie »Theater als solches« (1912), »Theater für sich« (1915–17), »Theatertherapie« (1921), »Theater unter Tieren« (1924), in denen er von einem natürlichen Theaterinstinkt des Menschen, von einem – frei nach Nietzsche – »Willen zum Theater« ausging. Auch interessierte er sich immer wieder für das Theater als Ort der Rekonstruk-tion von Geschichte, zunächst von Theatergeschichte, als er in dem von ihm mitbegründeten Altertümlichen Theater versuchte, historische Theateraufführungen zu rekonstruieren. Zum Sturm auf den Winterpalast wurde er wie die anderen Regisseure »abkommandiert« von der Militärverwaltung Petrograds. Später, bereits in der Pariser Emigration, blickte er schockiert auf die von ihm einst geforderte »Theatralisierung des Lebens« zurück, die nun in der Sta-linistischen Politik eine verhängnisvolle Wendung nahm. Als unmittelbare Reaktion auf das Theater Stalins schrieb er ein Stück über die Schauprozesse, das er aus dem Gerichtssaal ins Theater zurückversetzte.

Nikolai Evreinov &amp; others

The Storming of the Winter Palace, Petrograd 1920

Photographies, sketches, film: Vzjatje Zimnego dvorca (The Storming (Capture) of the Winter Palace), 15:06 min.

In the late night hours of November 7, 1920, the third anniversary of the October Revolution, the largest mass spectacle in the history of theater was staged in Petrograd: The Storming of the Winter Palace. Ten thousand actors and—depending on the report—between 60,000 and 150,000 spectators are said to have participated in the pouring rain.

The assignment to stage the theatrical Storming of the Winter Palace was given to Nikolai Evreinov, a direc-tor whose theories on the theatricalization of life and theatrical instinct made him famous in pre-revoluti-onary Russia, but who actually had little interest in the revolution himself. The performance was supposedly planned within six weeks by Evreinov in collaboration with a director collective.

The 105 minute spectacle took place at the supposed 'original location' of the storming of the Winter Palace, namely, Uritski Square, which lies between the Admiralty and the Winter Palace. According to Soviet histo-riography, this was where the revolution began with the storming of the Winter Palace and the capitulation of the Provisional Government. However, the fact that the storming was indeed not a major assault was not unknwn. In Ten Days That Shook the World (1919), John Reed had already described the storming differently from what would later be taught by Soviet historiography. It was in fact more of a takeover of the official seat of Kerenski's Provisional Government. The latter had already capitulated and no longer offered any re-sistance, and moreover, Kerenski had already left Petrograd on the morning of October 25. Reporting on the mass spectacle three years later, Shubski noted accordingly: "They fired less in 1917 than today!"

The mass spectacle not only narrates the history of the Bolshevik Revolution but also bears witness to a revolution in theater in which the collective actor and also the collective director were supposed to replace the individual: "The age of extras has passed. Remember, comrades, you are not extras. You are artists." (Nikolai Evreinov, 1920)

Nikolai Evreinov (1879–1953) became known in pre-revolutionary Russia thanks to his theories on theater. He wrote texts such as "Theater as Such" (1912), "Theater for Oneself" (1915–17), "Theater Therapy" (1921), and "Theater Among Animals" (1924), in which he proposed a natural theatrical instinct of man emanating from a "will to the theater" – freely based on Nietzsche. He was also interested in theater as a place for the reconstruction of history, initially of theater history, trying to reconstruct historical theatrical performances in the Starmy Theater ("Old-fashioned theater") he founded. He took over the direction of the Storming on the Winter Palace along with other directors as he was commanded by the military admin-istration of Petrograd to do so. Later, already in his Paris exile, he was shocked by the turn the "theatricalization of life" he had once called for was taking in Stalinist policy. As a direct reaction to Stalin's theater, he wrote a play about the show trials, taking them from the courtroom back into the theater.

## Waldemar Fydrych (Orange Alternative)

## Eve of October Revolution

(dt. *Am Vorabend der Oktoberrevolution*, Wrocław 1987)

Foto, Poster, Flugblatt

## Revolution Days. The Red March

(dt. *Revolutionstags. Der rote Marsch*, Wrocław 1988)

Fotos, Poster, Flugblatt, Film *Major or the Revolution of Dwarfs* by Maria Zmarz-Koczanowicz, 3:00 Min.

## October Revolution 2001

(dt. *Oktoberrevolution 2001*, Wrocław 2001)

Flugblatt

Foto

 Die Oktoberrevolution zu dadaisieren, war ein Tabu in den ehemaligen sozialistischen Ländern Osteuropas. Entsprechend brisant waren die wiederholten »Erstürmungen des Winterpalasts« der Orangen Alternative in Polen. 1987 wurde das Happening *Am Vorabend der Oktoberrevolution* veranstaltet. Bei diesem Happening bekam die polnische Miliz die Rolle der weißen Armee zugeschrieben, die Demonstranten waren die Bolschewiki, die daran gehindert worden sind, den »Winterpalast«, in Wrocław die Bar Barbara, zu zerstür-men. Das Happening gehört zu einer Serie von Arbeiten, in der sozialistische Feiertage verfreemdet reenacted wurden: Die Akteure des Staates erhalten, ohne es zu wissen, eine feste Rolle im Happening, die Forderungen auf den Lösungen werden dadaisiert, die ei-gene Erstürmung wird wiederholt und richtet sich immer wieder auf andere Gebäude, z.B. die Universität. Das einzige Dokument der Erstürmung von 1987 stammt aus dem polni-schen Geheimdienstarchiv: Nicht die Künstler, sondern ein Spitzel hat das Happening dokumentiert. Die Wiederholung der Feier von 1988 – Revolution Days – wurde von der Orangen Alternative selbst dokumentiert, die Feierlichkeiten im Jahr 2001 mit *Celebration of the Red Revolution in Wrocław* überließ man dem Publikum.

 Orange Alternative (pol.: Pomarańczowa Alternatywa) originated as a part of the student movement called the Movement for New Culture created in 1980 at the University of Wrocław. Also in 1980, Waldemar »Major« Fydrych, one of the movement's founders and a student of art history, proclaimed the Manifesto of Socialist Surrealism. In 1981 the journal *The Orange Alternative* was founded under the motto: »All Proletarians be beautiful!« (»Wszyscy proletariusze ładnie pięknie!«). The Orange Alternative criticized the rituals of the authoritarian state and the religious overtones of the protest rituals of Solidarność. During the occupation of the university building in Wrocław in 1981 the idea of the strike was reclaimed and given a new meaning: »strike as a possibility for new interpersonal contacts«. The Orange Alternative also dematerialized typical Socialist memorial days such as the Children's Day, Women's Day and the celebrations of GSOR (Great October Socialist Revolution).

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Orange Alternative (pol.: Pomarańczowa Alternatywa) ging aus der studentischen Bewegung für eine neue Kultur (Ruch Nowej Kultury) hervor, die 1980 an der Universität in Wrocław entstand. Ebenfalls 1980 schrieb Waldemar »Major« Fydrych, einer der Gründer der Gruppe und damals Kunststudent, sein Manifest mit dem Titel »Sozialistischer Surrealismus«, das er als Flugblatt verteilte. 1981 wurde die Zeitschrift *Orange Alternative* unter dem Motto: »Alle Proletarier seid schön!« (»Wszyscy proletariusze ładnie pięknie!«) gegründet. Die Orange Alternative richtete sich als dadastisch-surrealistische Protestbewegung gegen die Rit-uale des autoritären Staates und die religiös unterfütterten Protestrituale der Solidarność. So wurde 1981 bei der Besetzung des Universitätsgebäudes in Wrocław die Idee des Streikes uminterpretiert: »Streik als Möglichkeit zur Knüpfung zwischenmenschlicher Kontakte«. Ihre subversive Affirmation richtete sich auch auf typische sozialistische Gedenktage, den Kindertag, den Frauentag und die Fei-ern der GSOR (Großen Sozialistischen Oktoberrevolution).

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Flugblatt

Foto

 Die Oktoberrevolution zu dadaisieren, war ein Tabu in den ehemaligen sozialistischen Ländern Osteuropas. Entsprechend brisant waren die wiederholten »Erstürmungen des Winterpalasts« der Orangen Alternative in Polen. 1987 wurde das Happening *Am Vorabend der Oktoberrevolution* veranstaltet. Bei diesem Happening bekam die polnische Miliz die Rolle der weißen Armee zugeschrieben, die Demonstranten waren die Bolschewiki, die daran gehindert worden sind, den »Winterpalast«, in Wrocław die Bar Barbara, zu zerstür-men. Das Happening gehört zu einer Serie von Arbeiten, in der sozialistische Feiertage verfreemdet reenacted wurden: Die Akteure des Staates erhalten, ohne es zu wissen, eine feste Rolle im Happening, die Forderungen auf den Lösungen werden dadaisiert, die ei-gene Erstürmung wird wiederholt und richtet sich immer wieder auf andere Gebäude, z.B. die Universität. Das einzige Dokument der Erstürmung von 1987 stammt aus dem polni-schen Geheimdienstarchiv: Nicht die Künstler, sondern ein Spitzel hat das Happening dokumentiert. Die Wiederholung der Feier von 1988 – Revolution Days – wurde von der Orangen Alternative selbst dokumentiert, die Feierlichkeiten im Jahr 2001 mit *Celebration of the Red Revolution in Wrocław* überließ man dem Publikum.

 Orange Alternative (pol.: Pomarańczowa Alternatywa) originated as a part of the student movement called the Movement for New Culture created in 1980 at the University of Wrocław. Also in 1980, Waldemar »Major« Fydrych, one of the movement's founders and a student of art history, proclaimed the Manifesto of Socialist Surrealism. In 1981 the journal *The Orange Alternative* was founded under the motto: »All Proletarians be beautiful!« (»Wszyscy proletariusze ładnie pięknie!«). The Orange Alternative criticized the rituals of the authoritarian state and the religious overtones of the protest rituals of Solidarność. During the occupation of the university building in Wrocław in 1981 the idea of the strike was reclaimed and given a new meaning: »strike as a possibility for new interpersonal contacts«. The Orange Alternative also dematerialized typical Socialist memorial days such as the Children's Day, Women's Day and the celebrations of GSOR (Great October Socialist Revolution).

Nikolai Evreinov (1879–1953) became known in pre-revolutionary Russia thanks to his theories on theater. He wrote texts such as »Theater as Such« (1912), »Theater for Oneself« (1915–17), »Theater Therapy« (1921), and »Theater Among Animals« (1924), in which he proposed a natural theatrical instinct of man emanating from a »will to the theater« – freely based on Nietzsche. He was also interested in theater as a place for the reconstruction of history, initially of theater history, trying to reconstruct historical theatrical performances in the Starmy Theater ("Old-fashioned theater") he founded. He took over the direction of the Storming on the Winter Palace along with other directors as he was commanded by the military admin-istration of Petrograd to do so. Later, already in his Paris exile, he was shocked by the turn the "theatricalization of life" he had once called for was taking in Stalinist policy. As a direct reaction to Stalin's theater, he wrote a play about the show trials, taking them from the courtroom back into the theater.

Orange Alternative (pol.: Pomarańczowa Alternatywa) ging aus der studentischen Bewegung für eine neue Kultur (Ruch Nowej Kultury) hervor, die 1980 an der Universität in Wrocław entstand. Ebenfalls 1980 schrieb Waldemar »Major« Fydrych, einer der Gründer der Gruppe und damals Kunststudent, sein Manifest mit dem Titel »Sozialistischer Surrealismus«, das er als Flugblatt verteilte. 1981 wurde die Zeitschrift *Orange Alternative* unter dem Motto: »Alle Proletarier seid schön!« (»Wszyscy proletariusze ładnie pięknie!«) gegründet. Die Orange Alternative richtete sich als dadastisch-surrealistische Protestbewegung gegen die Rit-uale des autoritären Staates und die religiös unterfütterten Protestrituale der Solidarność. So wurde 1981 bei der Besetzung des Universitätsgebäudes in Wrocław die Idee des Streikes uminterpretiert: »Streik als Möglichkeit zur Knüpfung zwischenmenschlicher Kontakte«. Ihre subversive Affirmation richtete sich auch auf typische sozialistische Gedenktage, den Kindertag, den Frauentag und die Fei-ern der GSOR (Großen Sozialistischen Oktoberrevolution).

The Orange Alternative criticized the rituals of the authoritarian state and the religious overtones of the protest rituals of Solidarność. During the occupation of the university building in Wrocław in 1981 the idea of the strike was reclaimed and given a new meaning: »strike as a possibility for new interpersonal contacts«. The Orange Alternative also dematerialized typical Socialist memorial days such as the Children's Day, Women's Day and the celebrations of GSOR (Great October Socialist Revolution).

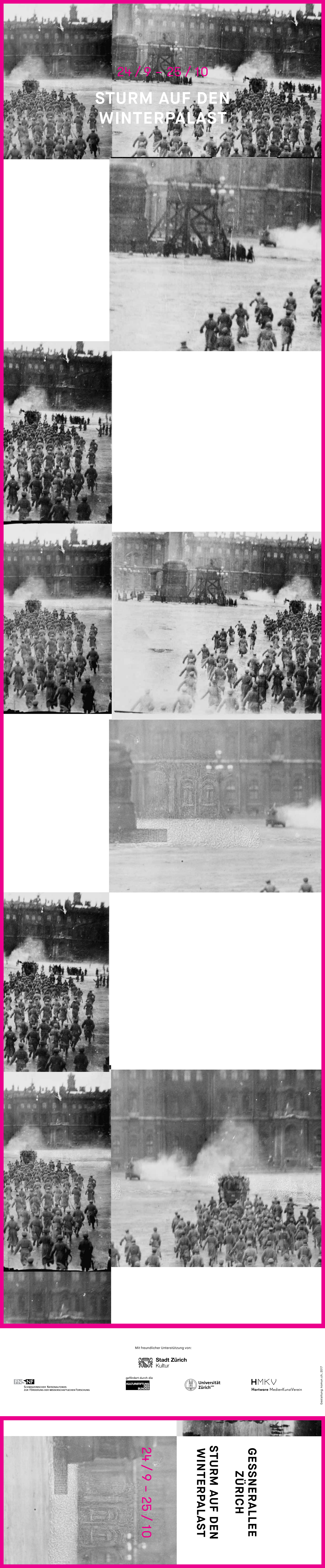
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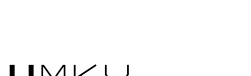
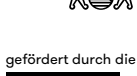




24 / 9 - 25 / 10

# STURM AUF DEN WINTERPALAST

Mit freundlicher Unterstützung von:



Gestaltung: Komün.ch, 2017

24 / 9 - 25 / 10

# GESSNERALLEE ZÜRICH STURM AUF DEN WINTERPALAST