

ance

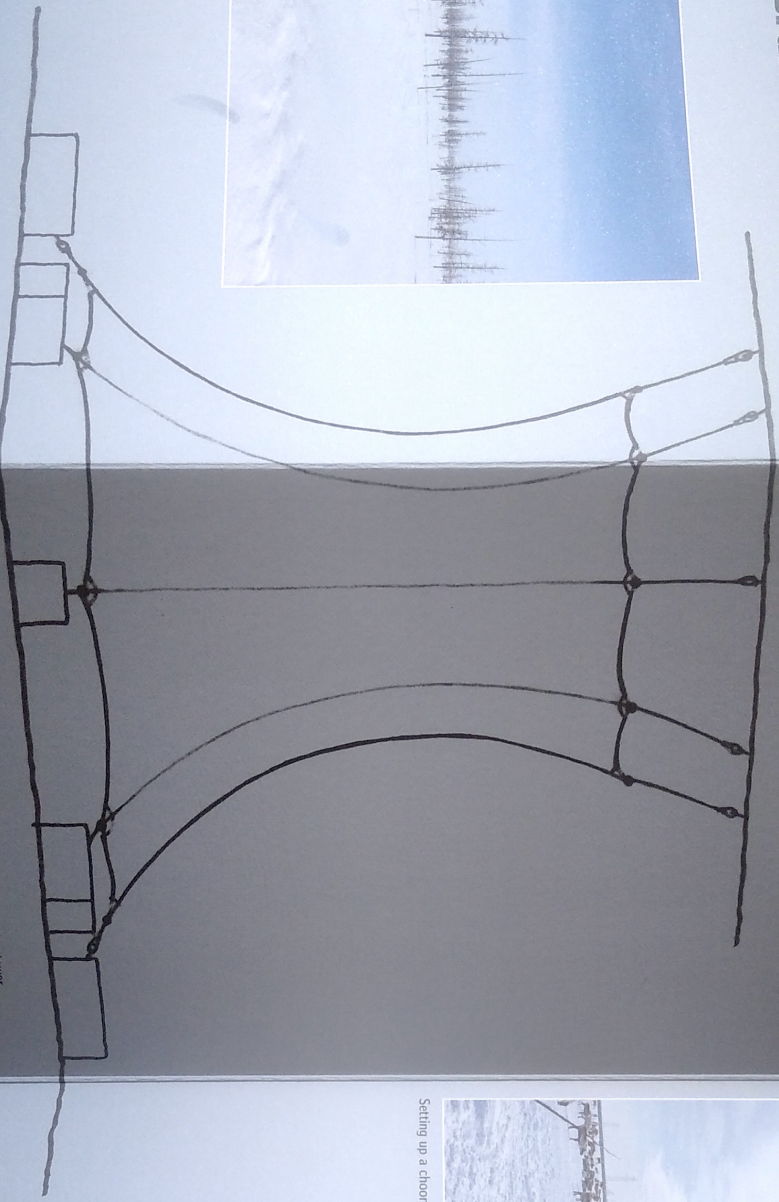
Panorama of Dissappearance

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Mikhail Tolmachev Daniel Falb

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A free-floating membrane construction based on the model of the cooling tower by Frei Otto (1974) side view, 1:30 drawing



Setting up a choom, with the power line to the natural gas production plant in the background.



Collapsed roof of a surveillance tower of a forced labour camp near the town of Nadyn, (ca. 1949)

Panorama

Mikhail Tolmachev Daniel Falb
Panorama of Dissappearance
1:30 drawing

Panorama of Dissappearance

YOUR VOICES:

1. [man's voice]

2. [woman's voice]

3. [girl's voice]

hi This is not the Internet nor spirit,
This is neither Alexa speaking
nor Siri This is cracked raw oil

Coltan
Lithium Gold
Copper and
Silver

Silicates,
spat up
into your life
8 speakers in
the Moscow
power grid
[47% gas {2019}]

I AM THE UNLIVING I AM THE
AGENCY
OF THE UNLIVING

Thanks for showing up
alive

You are a part of the New Tretyakov
ethnographic super-
diorama {= self-
analytic function}
of prehistoric
humans,
its main
exhibit

[A TIME IS
A DIORAMA]

Lifelike
standing before the landscape
Other ppl
{prehistoric hominins
from the Anthropocene}
looking at their phone
turning the
leaflet
chatting
blinking

breathing
breathing
breathing
breathing
in their red plastic garments
Rag of raw flesh
in the mouth
Filled with straw

A MOMENT OF ABSOLUTE
STILLNESS/

Pietà –

Then
run
slide
jump and
tumble
in your white T-shirt
to the shores of this building
To every wall and
every window on every floor
(My voice takes the diorama everywhere
you go)
Unfold your arms
This

hi This is not the Internet nor spirit,
This is not Alexa speaking
nor Siri This is cracked raw oil
Coltan
Lithium Gold
Copper and
Silver
Silicates,
spat up
into your life
8 speakers in
the Moscow
power grid
[47% gas {2019}]
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. standing before the landscape
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. {prehistoric hominins
. from the Anthropocene}
. looking at their phone
. turning the
. leaflet
. chatting
. blinking
. breathing
. breathing
. breathing
. breathing

in their red plastic garments

Rag of raw flesh

in the mouth

Filled with straw

.

A MOMENT OF ABSOLUTE STILLNESS/

Pietà –

.

Then

run

slide

jump and

tumble

in your white T-shirt

to the shores of this building

To every wall and

every window on every floor

(My voice takes the diorama everywhere you go)

Unfold your arms

This

Is how a {straw-}

‘national gallery’

looked like

This

.	<i>is how</i>	
.	<i>your life</i>	
.	<i>inside New Tretyakov</i>	
.	<i>looked like</i>	
.	{while no one is watching}	
.	.	
.	[DIORAMA NULLA	
.	.	
.]	
.	.	{in the diorama fabric background =}
.	.	The upright landscape torso/column
.	.	is a painting by Andrea Barzaghi
.	.	commissioned by the artist
.	.	{ON HIS TOPIC OF CHOICE}
.	.	of the Yamal natural gas-
.	.	peninsula
.	.	<i>under a future sun</i>
.	.	<i>where Yamal is</i>
.	.	<i>uncovered</i>
.	.	<i>by water,</i>
.	.	as
.	.	Nenets Brigade 4
.	.	starts its roaming
.	.	from Nadym {forests} across the Ob river to
.	.	

.	.	the unflooded summer pastures
.	.	and back,
.	.	across the stillgelegt Bovanenkovo gas field
.	.	facilities
.	.	at -50°C
.	.	with a <i>flock</i> of
.	.	6.000 reindeer
.	.	and a <i>pack</i> of
.	.	Boston Dynamics
.	.	herding
.	.	dogs
As hominins	.	.
roam through	.	.
the {diorama of the} Mamontovaya Kurya site –	.	.
pre-Last Glacial Maximum:	.	.
<i>Research</i>	.	.
<i>the precise paths of</i>	.	.
<i>early human migration</i>	.	.
<i>across the surface of the stacks of materials</i>	.	.
<i>of which <u>these</u></i>	.	.
<i><u>speakers</u></i>	.	.
<i>are made,</i>	.	.
<i>shine</i>	.	.
<i>in the ground</i>	.	.

{and for how long?}

{natural gas striving

upwards}

.

.

.

.

The Co2

sucked out of the atmosphere

140 m years ago

+ buried in Yamal

[back

when

covered

by water]

{about to be set free today....}

is nobody's,

Nobodies

decomposed

algae

.

.

.

.

.

.

The City of Tomorrow starts on 20 December 2019

Other exhibitions like start at the same (running) time

~~whilst others end and the exhibits~~

~~will be discarded/shoved out~~

The scheme of the

air conditioning/climate regime

inside New Tretyakov Gallery, mornings from 8:15 to 21°C,

in the evening back to 19°C,

feel the air

as you execute

some very simple

modernist gestures

and swipes on your

phone

.

‘AN AIR

OF PREHISTORY’

IN LUNGS

.

{Neocomian-}JURASSIC

UNLEASHED

.

.

.

(Where there is)

no

Anthrax set free

from molten

permafrost,

no craters,

no lakes

disappearing in landslides

No unfrozen rivers

that cannot be crossed

at the techno-

pastoralists’

expenditure. / [2: Dinosaurs] No

polar bears pushing down south

No fish die from heat.

No dry summers/dried up swamps an lakes

Techno-

nomads reign free.

.

.

.

THE COM

MONS Of the Jurassic...

.

.

.

SUPERNOVA

COM

MONS

.

.

.

.

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.

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.

.

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.

.

INSIDE NEW TRETYAKOV.

.

.

.

.

.

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.

.

.

.

.

.

ADMINISTRATION

OF BURNT DINOSAURS:

THE LEGACY OF

SOVIET MODERNISM/

CITY OF TOMORROW =

THE

REMODELING OF

NEW TRETYAKOV

BY

Office for Metropolitan Architecture (OMA)

SPONSORED BY

TRANSNEFT

We turn towards the blinding

image

{of gas left in the ground}

that we approach

in rows/in a dance

{the dangling future

[a future sun]

that moves with you like light reflexes on glass that

move with your movement},

staggered,

as it

gets brighter

.

.

.

.

.

.

.

.

.

.

.

.

.

.	IN 2022,	.
.	the <i>geomorphological</i> figure of that	.
.	remodeling...	.
.	.	.
The oxygen	{YOUR PHONE HAS NO RECEPTION}	THE IMAGE DOES NOT GO AWAY
carbon hydrogen	Go	The image
chopper	to the Museum Directorate offices	[of the future]
straw	at X...	is like the sun,
lithium	{enter the Neanderthal Museum Directorate	{it changes depending on what's going on in the museum}
gold you are made of	via the service entrance in X-Street...}	it does not go away
<i>are nobody's</i>	in your white T-shirt	{as long as you're on a planet}
.	They	{it is only discarded with the diorama itself
(WHILST YOU ARE	are empty	and shines bright
BEING	.	still
DISMANTLED)	.	FROM THE TRASH,
.	.	glows bright
.	.	still from inside the dumpster
.	.	bright through its cracks}
GOLD OF DIORAMA NULLA	.	.
is dismantled	.	.
and all your voices, too,	.	.
shortly after you	.	.
turn away,	.	.
after	.	.

The City of Tomorrow

ends, after

the collector's

death,

the speakers and MP3 players sold,

later thrown into the trash/a shrub,

end up on an electronical waste site

for kids

in Accrain Accra,

printed textile

cut apart and dumped

in the household

garbage {leporello

turned into recycled paper n times},

files of this text

lost on some

prehistoric laptop

in the attic

BUT YOU

WILL NEVER

HAVE LEFT

BUT YOU

WILL NEVER

HAVE LEFT

BUT YOU

WILL NEVER

HAVE LEFT

THE DIORAMA

:-)

:-)

.

.

.

.

.

.

.

.

.

THE DIORAMA

:-)

:-)

YOU WILL NEVER HAVE LEFT

THIS LIFE INSIDE NEW TRETYAKOV

You're going

nowhere, discarded,

straw/plastic

legs broken

in the bin

YOUR LIFE HERE

WILL NEVER HAVE ENDED

THE DIORAMA

:-)

:-)

.

.

.

.

.

.

.

.

.

DIORAMA NULLA

DIORAMA NULLA

.

UNLIVING AGENT

UNLIVING AGENT

.

WITHOUT AN I

WITHOUT AN I

.

LIKE THE EARLY EARTH

LIKE THE EARLY EARTH

.

BEFORE LIFE

BEFORE LIFE

.

.

THE CITY OF TOMORROW

.

.

CLOSES ON 19 JANUARY 2020

.

.

.

Turn your head

.

.

and the image turns red

.

.

Turn your leg

.

.

and the image turns grey –

PREHISTORICIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

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DECARBONIZE NEW TRETYAKOV!

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PREHISTORICIZE NEW TRETYAKOV!

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DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

PREHISTORICIZE NEW TRETYAKOV!

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DECARBONIZE NEW TRETYAKOV!

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DECARBONIZE NEW TRETYAKOV!

DECARBONIZE NEW TRETYAKOV!

...

...

...

PANORAMA OF DISSAPPEARANCE

Panorama of disappearance is a commissioned work by Mikhail Tolmachev for the Goethe Institute exhibition “The city of tomorrow” at Tretyakov Gallery, Moscow, which reflects on the architectural heritage of Soviet modernism and its utopian overtones. *Panorama of disappearance* takes up the figure of utopianism but displaces it from the city to the countryside. It also considers a significant influence on utopian Soviet architecture – Russian Cosmism –, but shifts cosmist ideas around futurism and immortality towards the image of a future considered in light of our finitude.

The countryside is a type of space that has of late received increased attention from theorists, architects and urbanists – see for example Rem Koolhaas’ recent exhibition *Countryside* at the Guggenheim (2019). *Panorama of disappearance* takes as its site of interest the Yamal peninsula in the Siberian north. The peninsula is a space of intense layerings of time, people and materials. Inhabited by humans as early as 40.000 years ago, Yamal has for over a millennium been the habitat of Nenets pastoralists, a people whose annual routes with their reindeer herds takes them hundreds of kilometers across the peninsula, which since the 2000s has become

the site of large-scale natural gas production operations (Gazprom, Yamal LNG etc.). These not only physically impede the pastoralist's free passage, but by exacerbating climate change put the Nentsy's climate-sensitive lifestyle in general at risk. At the same time, the oil and gas industry out there in the countryside is (both directly and indirectly) a key source of Russia's national budget – and of the cultural funding for its urban centers, including the State Tretyakov and New Tretyakov galleries.

The present work aims at radically historicizing this current state of affairs. To that end, it takes up, but also reinvents, the figure of the diorama – a cultural technique and type of installation used for state representation as much as for the depiction of 'indigenous' or prehistoric people, often in the context of natural history and regional museums. *Panorama of disappearance* adds an acoustic and hence temporal layer to the typical diorama setup: A 3-channel voice installation (provided by poet Daniel Falb). Crucially, this extra tool allows it to strategically invert the roles of viewer and viewed:

Panorama of disappearance is an ethnographic diorama whose main exhibit are its viewers themselves: *They* are the prehistoric people in question.

We are.

We live in the prehistory of a deep future in which human life will be decarbonized – one way or another. And as much we will end up in the trash with the diorama once it is dismantled, the future we create won't.