

Helen Petrovsky

Institute of Philosophy
Russian Academy of Sciences
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CURRICULUM VITAE

PERSONAL

Born: Moscow, USSR, November 24, 1962
Address: 4 Maly Kozikhinsky per., Apt. 12, Moscow 123001, Russia
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EDUCATION \ DEGREES

Student of the Department of International Relations, Moscow State Institute of International Relations (1979–1984)
University diploma (MA) (1984)
Post-graduate student at the Institute of Philosophy, USSR Academy of Sciences (1984–1987)
PhD – “The Problem of War and Peace in Contemporary American Political Thinking (A Philosophical Inquiry into the Political Imaginary)”, Institute of Philosophy, USSR Academy of Sciences (1988)

MAJOR FIELD \ FIELDS OF INTEREST

contemporary philosophy, aesthetics, visual studies, American literature and culture

LANGUAGE SKILLS

English (quite fluent), French (good)

RESEARCH POSITION

Junior research associate, Laboratory for the Philosophy of Politics, Institute of Philosophy, USSR Academy of Sciences (1987–1990)
Junior research associate, Laboratory for Post-Classical Studies in Philosophy, Institute of Philosophy, USSR Academy of Sciences (1990–1991)
Research associate, Laboratory for Post-Classical Studies in Philosophy, Institute of Philosophy, Russian Academy of Sciences (1991–1997)
Senior research associate, Laboratory for Post-Classical Studies in Philosophy, currently Department of Analytical Anthropology, RAS Institute of Philosophy (1997–2011)
Acting Head of the Department of Aesthetics, RAS Institute of Philosophy (2011–2012)
Head of the Department of Aesthetics, RAS Institute of Philosophy (2012 – to the present)
Leading research associate, later on assistant professor at the “Russian Anthropological School” Institute, Russian State University for the Humanities (2003–2018)

Senior research associate, Department of Media Culture Studies, Russian Institute for Cultural Research (2005–2012)

Editor of the *Pushkin* magazine (1997–1998)

Editor-in-chief of the philosophical and theoretical journal *Sinii divan* (2002 – to the present)

TEACHING EXPERIENCE

“Aesthetics”, lecture course at the Russian Open University (September – December 1994)

“Philosophy of Literature”, course at the Russian State University for the Humanities (RGGU) (April – May 1995)

“Art as the Subject of Philosophy”, course at the RGGU (February – May 1997)

“The Problem of History in Poststructuralism and Postmodernism”, lecture course at the European Humanities University Summer School in Philosophy (Minsk, July 1998)

Courses on the philosophy and theory of art (initially as part of the Soros education program “New Artistic Strategies”) at the Institute of Contemporary Art, Moscow (January – May 1999, February – May 2000, February – May 2001, April 2004, March 2006, December 2007, March – April 2009, March – April 2012, March – May 2019, April – May 2021)

“Socialist Realism”, seminars at the Valand School of Fine Arts (Gothenburg, Sweden, January – February 2001)

Lectures on contemporary philosophy for post-graduate students at the Moscow State University of Psychology and Education (Spring 2001, Spring 2002)

“Translating the Untranslatable”, lecture course at Cornell University, USA (August – December 2004)

“Theory of the Image”, lecture course, RGGU (February – April 2006)

“Culture as Resource: Culture and Democracy in the Global System”, CEU Summer University (July 2007)

“Alternative Culture Beyond Borders: Past and Present of the Arts and Media in the Context of Globalization”, ReSET seminar project (August 2007 – August 2009)

“Theory and Political Economy of the Image”, lecture course, RGGU (October 2007 – January 2008, December 2008)

“Introduction to Contemporary Philosophy”, lecture course, RGGU (September – November 2008)

“The Philosophy of Photography: Image – History – Affect”, course at the Higher School of Economics (January – March 2009)

“Beyond Imagination. Contemporary Philosophy and Contemporary Art”, four public lectures at the National Centre for Contemporary Arts, Volga (Nizhny Novgorod, March – April 2009)

“Anthropology of the Image”, RGGU (October – December 2009, 2010, 2011, 2012, 2018)

“The Study of Culture in the Contemporary World (An Introduction to the Sciences of Culture)”, lecture course, RGGU (March – June 2011, October – December 2012, 2013, 2014, 2015, 2016–2017)

Course on critical theory at the Manezh/MediaArtLab Open School (April – June 2014)

“Theory of the Image”, lecture course at the Moscow School of New Cinema (April – May 2015)

Lecture course on art theory at the Contemporary Art School “Free Workshops” (March – April 2016)

“Anthropology of the Image. Contemporary Philosophy and 20th Century Art”, Higher School of Art Practices and Museum Technologies, RGGU (March – April 2017)

Course on contemporary art theory and art criticism, British Higher School of Art and Design, Moscow (January – March 2018, 2020, 2021).

FELLOWSHIPS

- Grant for Talented Young Scholars, Russian Academy of Sciences (Moscow, 1994–1996)
- Bourse Diderot, Maison des Sciences de l'Homme, France (Strasbourg, 1995–1996)
- Soros Open Society Institute publication grant (“Ilya Kabakov, Boris Groys, ‘Dialogues’”) (Moscow, 1997–1998)
- Russian Foundation for the Humanities publication grant (Moscow, 2001)
- Visiting professor at the École des Hautes Études en Sciences Sociales (EHESS) (Paris, 2001)
- Fulbright fellowship (visiting scholar at Cornell University, USA, 2002–2003)
- Fellow of the Society for the Humanities, Cornell University (2004–2005)
- Russian Academy of Sciences Presidium basic research program, head of the research project “Culture and Revolution: Fragments of Soviet Experience of the 1920s and ’30s” (2009–2011)

ACADEMIC AWARDS & HONORS

- 2012 “Innovation” State Prize in the field of contemporary visual art (“Art Theory and Criticism”)
- 2011 Andrei Bely Prize (theory category)

EDITORIAL BOARDS

- “View (Widok). Theories and Practices of Visual Culture”, international academic journal (Poland, www.widok.ibl.waw.pl)
- “KINORUSS Film Art Journal”, international academic journal (Brazil, <http://www.kinoruss.com.br/>)

INTERNATIONAL CONFERENCES

- Soviet-American Visits and Interaction conference “Dialogue of Philosophers for Peace”: “*Image of the Indian as Hostile Other in the History of US Culture*” (Moscow, August 1988)
- 18th World Congress of Philosophy: “*Defining the Political Imaginary*” (Brighton, August 1988)
- Inter-University course “The ‘Political Technology’ of Reforms under State Socialism”: “*Detotalization at Work on the Micro-Political Level*” (Dubrovnik, April 1989)
- “Partners, Opponents, But Not Enemies”: “*Otherness and Its Representations*” (Varna, May 1989)
- Inter-University course “Modern Problems of Power and Culture”: “*On the Event of War in Art*” (Dubrovnik, October 1990)
- International Workshop and Roundtable “Reflections on Modernism”: “*How One Starts to Think of the City*” (Ithaca, Cornell University, November 1992)
- 20th World Congress of Philosophy: Chairman of the “Philosophy of Culture” section (Boston, August 1998)
- International symposium “Russia and Europe: In Search of Identities”: “*Work of Art as a Model of Translation*” (Moscow, December 1998)
- Eighth East-West Philosophers’ Conference “Technology and Human Values on the Edge of the Third Millennium”: “*Technical Arts and Reality: Status of the Referent in Photography and Cinema*” (Honolulu, Hawaii, January 2000)
- Russian-American conference “The Artist and Mass Culture”: “*Photography and the End of History: The Studies of Boris Mikhailov*” (Moscow, The Pushkin State Museum of Fine Arts, May – June 2001)
- Fourth Potsdam Symposium (The German-Russian Forum for Culture): “*City and Memory*” (Moscow, September 2002)

New Literary Review (NLO) conference “Soviet Experience and the Shaping of a New Intellectual Canon”: “*The Soviet: Images of Experience*” (Moscow, April 2004)

“Post-Soviet Theory + Culture”: “*The Anonymous Community*” (Durham, Duke University, February 2005)

“Tasking the Translator: On the Practice and Theory of Translation in/for Our Times”: roundtable on critical theory (Ithaca, Cornell University, March 2005)

“Ruins of Modernity”: “*Lost in Time: Boris Mikhailov and His Study of the Soviet*” (Ann Arbor, University of Michigan, March 2005)

“Culture of the Difference in Eurasia: Azerbaijan – Past and Present in the Dialogue of Civilizations”, 13th International Conference, Académie de la Latinité: “*The Anonymous Community*” (Baku, April 2006)

International conference “Contemporary Media: Theory, History, Practice”: “*Image and Visuality*” (Moscow, May 2006)

“Desarrollo e Interculturalidad: Diferencias e Imaginarios de la Nación en el Mundo Andino”, 14^a Conferencia Internacional: “*Depersonalization(s)*” (Quito, September 2006)

International Symposium “Interface: Fotografie zwischen Dokument und Konzept”: “*Document: Fact and Fiction*” (Fotostiftung Schweiz, Fotomuseum Winterthur, May 2008)

Russian-French conference “‘Crise du cadre’: The Avant-Garde and Contemporary Art”: “*Nostalgia for the Avant-Garde*” (Moscow, NCCA, October 2008)

Russian-British Workshop “Ethics and Civil Society”: “*The Ethics of Anonymity*” (RAS Institute of Philosophy, January 2009)

“The Intellectual Language of Our Time: History of Ideas, History of Words”: “*Community: Idea without History*” (RGGU, February 2009)

International conference “Critical Thought in the 21st Century”: “*Contemporary Art: Capital or Critique?*” (RAS Institute of Philosophy, NCCA, June 2009)

“SLOWAR: Dictionary of War (Moscow)”, Second International Session: “*Withdrawal from War (The Aestheticization of Event)*” (September 2010)

“Merab Mamardashvili’s Contribution to the Development of Philosophy and Culture”: “*The Ethics of Law (Mamardashvili – Derrida)*” (RAS Institute of Philosophy, December 2010)

Colloque international “Les artistes et l’avant-garde: transformations historiques et contemporaines”: “*The Avant-Garde and Aniconism (Realism of the Avant-Garde)*” (Paris, March – April 2011)

“The Archive as Project – the ‘Poetics’ and ‘Politics’ of the (Photo)Archive”, interdisciplinary conference: “*Matter and Memory in Photography*” (Warsaw, May 2011)

Russian film symposium “Camp Cinema: Russian Style” (University of Pittsburgh, April – May 2012)

The Zurich Seminar on Global Culture “Which Culture Are We Living In?”: “*Politics and Culture Seen From a Russian Perspective*” (Zurich University of the Arts, June 2012)

International philosophical conference “Judgment Day, or the Problem of Aesthetic Judgment”: “*Judgment as Action*” (Moscow, ICA, September 2012)

Fourth International Prigov Readings: “*Body of the People: Resistance, Intrusion, Dissent*” (St. Petersburg, The State Hermitage Museum, November 2012)

“Utopia III: Contemporary Russian Art and the Ruins of Utopia”: “*Art of the Passing Moment: The Anti-Projective Nature of Prigov’s Utopia*” (London, Courtauld Institute, February 2013)

International NLO conference “The Unofficial Memorialization of Traumatic Experience”: “*The Pain of Everyday Living*” (Moscow, April 2013)

II International Academic Conference “The Phenomenon of Andrei Tarkovsky in Intellectual and Artistic Culture – ‘Zerkalo 2013’”: “*Nonsilver Beauty (Intersections Between Film and Photography)*” (Ivanovo, June 2013)

Theoretical platform of Boris Mikhailov’s retrospective “Unrespectable”: “*Boris Mikhailov: A Homecoming*” (Kharkiv, November 2013)

“Performance Art: Ethics in Action”, first international conference at Moscow’s Garage Center for Contemporary Culture: “*Pussy Riot: From Intervention to Action*” (December 2013)

The Futurological Congress: “*The Future – Mediator or Participant?*” (Moscow, February 2014)

“La Philosophie non-standard de François Laruelle”: “*Photography: Gravitation of the Demos*” (Centre Culturel International de Cerisy-la-Salle, September 2014)

International conference “What Do We Talk About When We Talk Photography?”: “*Hallucinatory Documentality*” (Moscow, Higher School of Economics, December 2014)

Fifth International Prigov Readings: “*Demon and Demos: The Political in D.A. Prigov’s Art*” (keynote) (Moscow, The Pushkin State Museum of Fine Arts, November 2015)

“Between ‘Old Objectivity’ and ‘Naïve Conceptualism’”, a symposium on Zofia Rydet’s *Record: Exploring the Photographic Sign* (Museum of Modern Art in Warsaw, January 2016)

Philosophical workshop “Norms of Indignation. European Perspectives”: “*Indignation: Disturbance of the Sign*” (keynote) (Europa-Universität Flensburg, July 2016)

“*InARTiculation*”, conversation with Jean-Luc Nancy (Paris, Centre Pompidou, The Dmitri Prigov Foundation, March 2017)

Lecture series “One Hundred Years of the October Revolution”: “*Russian Avante-Garde: A Revolution of Time*” (Universität Innsbruck, June 2017)

International roundtable “The Culture of Memory and Specters of Communities” (3rd session of V. Misiano’s interdisciplinary project “The Human Condition”, Moscow, NCCA, December 2017)

International conference “The Lessons of 1968”: “*On the Events in France*” (European Union in Russia, Moscow, May – June 2018)

International conference “1968 Decentered”: “*Revolution without Revolution (On the Events in France)*” (The University of Chicago, October 2018)

International conference “After Post-Photography”: “*Photography: Memory Formulae*” (keynote) (European University at St. Petersburg, May 2019)

International conference “Worldview / Picture of the World: Landmarks of Intellectual History”: “*Pictureless World (From the Icon through ‘Saturated Phenomenon’ to Neural Networks)*” (Higher School of Economics University – St. Petersburg, November 2019)

International conference “Kharkiv Photo Forum. 18.08 – 21.08”: “*The Photogeny of Revolution*” (Grynyov Art Collection, August 2020)

International symposium “Topical Problems of the Theory and History of Art”: “*Community and Its Plastic Embodiments*” (Saint Petersburg State University, December 2020)

International conference “The Man Who Changed the World” dedicated to M.S. Gorbachev’s 90th birthday: roundtable “*Politics and Morality*” (The Gorbachev Foundation, March 2021)

SELECT PUBLICATIONS

BOOKS

1. Las comunidades anónimas, trad. por Cristian Cámara. Madrid: Brumaria, 2020. – 308 p.
2. Disturbance of the Sign: Culture Against Transcendence. Moscow: Common Place, 2019. – 288 p. + 32 p. plates.
3. Anti-Photography 2. 2nd augm. ed. Moscow: Tri kvadrata, 2015. – 184 p.: 48 p. inset (“Artes & media” collection, Vol. 7).

4. What Remains of Art (co-authored with Oleg Aronson). Moscow: ICA, 2015. – 344 p. (ICA Records, Vol. II).
5. Anonymous Communities. Moscow: Falanster, 2012. – 384 p.
6. Theory of the Image. Moscow: RGGU Press, 2010. – 284 p.
7. Beyond Imagination. Contemporary Philosophy and Contemporary Art. Lectures (co-authored with Oleg Aronson). Nizhny Novgorod: NCCA, 2009. – 230 p.
8. Anti-Photography. Moscow: Tri kvadrata, 2003. – 112 p.
9. The Unapparent. Essays on the Philosophy of Photography. Moscow: Institute of Philosophy, Ad Marginem, 2002. – 208 p.
10. Eye's Delight. Moscow: Ad Marginem, 1997. – 176 p.
11. Part of the World. Moscow: Ad Marginem, 1995. – 178 p.

EDITED VOLUMES

1. Glossary of a Time of Pandemic. Sinii Divan. Philosophical and Theoretical Journal. Ed. by Helen Petrovsky. [Vol. 24]. Moscow: Tri kvadrata, 2020. – 328 p.
2. Russian Studies in Philosophy. Special Issue: Maidan. Guest editor: Helen V. Petrovsky. Vol. 54, № 3, 2016. – 251 p.
3. Culture and Revolution: Fragments of Soviet Experience of the 1920s and '30s. Moscow: Institute of Philosophy, 2012 (author of Intro.). – 128 p.
4. Rosalind Krauss. Bachelors. Moscow: Progress-Traditsiya, 2004 (author of Intro.). – 144 p.
5. Gertrude Stein. The Autobiography of Alice B. Toklas. Picasso. Lectures in America. Moscow: B.S.G.-Press, 2001 (compiler, editor, author of the afterword “Vocabulary of Liberated Rhythms”). – 608 p.
6. Jean-Luc Nancy. Corpus (trans. from the French in collab. with Elena Galtsova). Moscow: Ad Marginem, 1999 (compiler, editor, author of Intro. and “Excerpts from an Interview with Jean-Luc Nancy”). – 256 p.
7. Ilya Kabakov, Boris Groys. Dialogues (1990–1994). Moscow: Ad Marginem, 1999 (author of Intro.). – 192 p.
8. Ad Marginem '93. Yearbook of the Laboratory for Post-Classical Studies of the Russian Academy of Sciences Institute of Philosophy. Moscow: Ad Marginem, 1994 (author of “A Word from the Editor”; in collab. with Elena Oznobkina). – 424 p.
9. Jacques Derrida in Moscow. Deconstruction of a Travel. Moscow: RIK “Kul'tura”, 1993 (co-edited with Alexander Ivanov). – 208 p.

ARTICLES

1. “Image of the Indian as Enemy in the History of North American Culture”, in: Political Thought and Political Action. Moscow: Institute of Philosophy, 1987, pp. 71–87.
2. “War in Western European Art”, in: The Socio-Cultural Dimension of Consciousness. Moscow: Institute of Philosophy, 1990, pp. 83–95.
3. “Whale as Text. Reading *Moby-Dick*”, Logos (Moscow), Vol. 2, 1991, pp. 240–261 [Also as “Der Wal als Text. *Moby Dick* lesen”, in: Orte des Denkens: Neue russische Philosophie. Hrsg. von Arne Ackermann, Harry Raiser, Dirk Uffelmann. Wien: Passagen Verlag, 1995, SS. 85–115].
4. “The American Wilderness: Movement and Text”, in: Philosophical Marginalia. Moscow: Institute of Philosophy, 1991, pp. 73–86.
5. ““Many Words Spoken to Me Have Seemed English””, in: Ad Marginem '93. Yearbook. Moscow: Ad Marginem, 1994, pp. 249–265.

6. “An Other Life (Apropos of a Series of Photographs by Vladislav Efimov)”, Khudozhestvennyi zhurnal (Moscow Art Magazine), № 9, 1996, pp. 94–97.
7. “The Path to Gertrude Stein in Contemporary Post-Soviet Culture”, New Literary History (Charlottesville, Virginia), Vol. 27, № 2, Spring 1996, pp. 329–336.
8. “The Ways of Improvisation (Lacoue-Labarthe – Pasolini)”, Kinovedcheskie zapiski (Notes on Cinema Studies, Moscow), Vol. 32, 1996/97, pp. 207–220 (co-authored with Oleg Aronson).
9. “An Interview with Richard Rorty”, in: Richard Rorty’s Philosophical Pragmatism and the Russian Context. Moscow: Traditsiya, 1997, pp. 111–125.
10. “Walter Benjamin: Lessons in Seeing”, Ex libris (literary supplement to *Nezavisimaya gazeta* (*Independent Newspaper*)), 04.09.97 (type page).
11. “Technology and Nature (An Interview with Jean-Luc Nancy)”, Logos (Moscow), Vol. 9, 1997, pp. 130–145.
12. “Ingmar Bergman: Films as States”, Kinovedcheskie zapiski, Vol. 34, 1997, pp. 113–118.
13. “On Spectacle, Death and Beauty (Apropos of Luchino Visconti’s ‘Death in Venice’)”, Mesto pečati (Locus Sigilli, Moscow), № 10, 1997, pp. 34–42.
14. “The Metaphysical A Posteriori: Mamardashvili, Vermeer and Proust”, in: The Produced and the Named. Philosophical Conference Devoted to M.K. Mamardashvili, 1995. Moscow: Ad Marginem, 1998, pp. 179–186.
15. “Slow Gaze”, Kinovedcheskie zapiski (special issue on Eisenstein’s “Ivan the Terrible” [Documents, Articles, Investigations]), Vol. 38, 1998, pp. 26–30.
16. “Photography: The (Im)possible Science of the Unique”, Iskusstvo kino (The Art of Cinema, Moscow), № 6, 1998, pp. 97–104.
17. “From the Abstract to the Forbidden: The Thorny Path of Film Semiotics in Russia”, Ex libris, 17.06.99 (type page) [Also as “Semiotics Versus Abstract Cinema (On *Estetika Eizenshteina* (*Eisenstein’s Aesthetics*) by Vyach. Vs. Ivanov)”, Kinovedcheskie zapiski, Vol. 44, 1999, pp. 238–244 (shortened version)].
18. “The Balkan War: Rejecting the Reality of Violence”, Logos (Dom intellektual’noi knigi), Vol. 5, 1999, pp. 42–44.
19. “Woman in Art, or ‘Woman’s’ ‘Artistry’”, in: Zhenshchina v iskusstve (Woman in Art). Exhibition Catalogue. Moscow: RGGU, 1999, pp. 11–15 (original text in English).
20. “This Blurred Image of the Nineties”, Khudozhestvennyi zhurnal, № 25, 1999, pp. 13–15.
21. “Gilles Deleuze and American Literature” (remarks to a publication), Logos (Logos), Vol. 2, 1999, pp. 106–111.
22. “The Fallacies and Inhibitions of the Present War”, Contretemps: 1, September 2000. URL: <http://sydney.edu.au/contretemps/1september2000/petrovsky.pdf> [Also in the Russian translation as “To Crush Silence”, Index (Russian edition, Moscow), № 9, 1999, pp. 169–175].
23. “Deserted Objects (Jean Baudrillard’s Photographic Experiments)”, Ex libris, 30.03.00 (type page).
24. “Figures of Time” (paper prepared for the 1999 Lettre International Essay Contest), Voprosy filosofii (Problems of Philosophy, Moscow), № 10, 2000, pp. 58–67.
25. “The Dusk of the Soviet (On Boris Mikhailov’s Book of Photographs *Unfinished Dissertation*)”, Ex libris, 05.10.00 (type page).
26. “Time Fulfilled (review of: Paul Ricœur. *Temps et récit* (in Russian). Vol. 1. Moscow; St. Petersburg, 2000)”, Novoe literaturnoe obozrenie (NLO; New Literary Review, Moscow), Vol. 41, 2000, pp. 365–372.
27. “Photogeny and the Photographic Aspect”, Kinovedcheskie zapiski, Vol. 47, 2000, pp. 144–148.

28. “Coming into the Finite” (Introduction), in: Jean Baudrillard. De la séduction (in Russian), trans. by Alexei Garadzha. Moscow: Ad Marginem, 2000, pp. 7–21.
29. Ten entries for the *New Philosophical Encyclopedia and Dictionary of Ethics* (RAS Institute of Philosophy): “The Expressive and the Figurative”, “Lacoue-Labarthe, Philippe”, “Modernism”, “Nancy, Jean-Luc”, “Pathos”, “Perspective”, “Postmodernism”, “Rhythm”, “Ecstasy”, “Postmodernist Ethics”, in: Novaya filosofskaya entsiklopediya (4 vols.). Moscow: Mysl’, 2000–2001, and Etika. Entsiklopedicheskii slovar’. Moscow: Gardariki, 2001.
30. “Voices from Nowhere” (on Diane Arbus’s “Untitled” and Boris Mikhailov’s “Case History”), Ex libris, 11.01.01 (type page).
31. “‘Grey upon Grey’: Philosophy and the End of Art”, Iskusstvoznanie (Studies in Art History, Moscow), № 1, 2001, pp. 106–110.
32. “With a Slight Feeling of Melancholia”, in: Out/In the Cold. Documents of the cooperation between Valand School of Fine Arts and Institute of Contemporary Art / Moscow. Uddevalla (Sweden): Paletten, 2001, pp. 95–103; 105–111 (in Russian and Swedish).
33. “Photo(bio)graphy. Outlining the Problem”, in: Auto-bio-graphy. On the Question of Method. Papers on Analytical Anthropology. № 1. Ed. by V.A. Podoroga. Moscow: Logos, 2001, pp. 296–304.
34. “The ‘Documentary’ Experience of Survival” (on the war diary of A.I. Filippov, winner of the 2000 Anti-Booker Prize), Index, № 14, 2001, pp. 160–163.
35. “The Contemporary Novel and Experiences of Time (review of: Paul Ricœur. *Temps et récit* (in Russian). Vol. 2. Moscow; St. Petersburg, 2000)”, NLO, Vol. 51, 2001, pp. 341–345.
36. “Tears of Berenice” (review of Mikhail Yampolsky’s *O blizkom (Of the Close)*), Logos (DIK, Pragmatika kul’tury (Pragmatics of Culture)), Vol. 5–6, 2001, pp. 165–173.
37. “Socialist Realism: A High Low Art”, Khudozhestvennyi zhurnal, № 43/44, 2002, pp. 61–65.
38. “Technical Arts and Reality: Status of the Referent in Photography and Cinema”, in: Technology and Cultural Values. On the Edge of the Third Millennium. Ed. by Peter D. Herschok, Marietta Stepaniants, and Roger T. Ames. Honolulu: Univ. of Hawai’i Press and East-West Philosophers’ Conference, 2003, pp. 448–461 [Also in: Tympanum 4, July 15, 2000. URL: <http://www.usc.edu/dept/comp-lit/tympanum/4/petrovsky.html>].
39. “Die Stadt als Anhäufung von Klischees”, in: Berlin – Moskau. Metropolen im Wandel. Hrsg. von Wolfgang Eichwede und Regina Kayser. Deutsch-Russisches Forum e.V. Berlin: Jovis, 2003, SS. 49–52.
40. “A Blind Biography” (on “Derrida”, a documentary by Kirby Dick and Amy Kofman), Iskusstvo kino, № 5, 2003, pp. 106–109.
41. “Gravity’s Graveness”, in: Boris Mikhailov. A Retrospective / Eine Retrospektive. Ed. by / Hrsg. von Urs Stahel. Zurich: Fotomuseum Winterthur, Scalo, 2003, pp. 136–141 (in English and German).
42. “The Empire of the Asignified” (on Godfrey Reggio’s “Naqoyqatsi”), Iskusstvo kino, № 8, 2003, pp. 44–47.
43. “Visions of the Past: Mediated and Unmediated History”, Third Text (Routledge), Vol. 17, Issue 4, December 2003, pp. 337–344.
44. “‘I can be a Housewife’. An Interview with Masha Chuikova”, n.paradoxa (London), Vol. 13, 2004, pp. 90–94.
45. “Boris Barnet Today, or On the Timeliness of Retrospection”, in: Russkaya antropologicheskaya shkola. Trudy. Vyp. 1 (Russian Anthropological School. Annals. Vol. 1). Moscow: RGGU, 2004, pp. 242–250.

46. “Hollywood: Globalization or Universalism?”, Cosmopolis (Moscow), Vol. 4 (10), Winter 2004/2005, pp. 153–156.
47. “The Ethics of Anonymity”, Khudozhestvennyi zhurnal, № 57, 2005, pp. 31–35 [Also in English in: Critical Mass: Moscow Art Magazine 1993–2017. Ed. by Viktor Misiano and Ruth Addison. [Moscow]: Garage, 2017, pp. 146–151].
48. “Susan Sontag: Pain as Relation”, Cosmopolis, Vol. 2 (12), Summer 2005, pp. 185–191.
49. “To Speak Community”, Index, № 22, 2005, pp. 200–207.
50. “Boris Mikhailov: A New Metaphysician”, Sinii divan, Vol. 6, 2005, pp. 187–196 [Also in the English original as “The Metaphysics of Boris Mikhailov”, ARTMargins (online). URL: <http://www.artmargins.com/index.php/8-archive/188-boris-mikhailov-a-new-metaphysician>].
51. “For a Theory of Translation”, Sinii divan, Vol. 7, 2005, pp. 126–134 (in English and Russian).
52. “Das Problem des photographischen Codes (2002)”, in: Russische Medientheorien. Hrsg. von Ulrich Schmid. Bern, Stuttgart, Wien: Haupt Verlag, 2005, SS. 356–361.
53. “Hope: Towards a Primary Investigation of its Concept”, in: Reasons for Hope: Its Nature, Role, and Future. Ed. by Kuruvilla Pandikattu. Washington, D.C.: Council for Research in Values and Philosophy, 2005: <http://catdir.loc.gov/catdir/toc/ecip055/2004030938.html>
54. “Depersonalization(s)”, in: Desarrollo e Interculturalidad, Imaginario y Diferencia: la Nación en el Mundo Andino. 14ª Conferencia Internacional. Quito, del 21 al 23 de Septiembre de 2006. Academia de la Latinidad. Rio de Janeiro: Educam, 2006, pp. 387–399 [Also in Russian in: Culture and Form. Dedicated to A.L. Dobrokhov’s 60th Birthday. Ed. by I.A. Boldyrev. Moscow: HSE University, 2010, pp. 245–253].
55. “Spying on Time”, in: Night Watch as Symptom. Comp. and ed. by B. Kupriyanov & M. Surkov. Moscow: Falanster, 2006, pp. 256–276.
56. “Tynyanov’s ‘Equivalent’ and the Problem of Studying Images Today”, in: Russkaya antropologicheskaya shkola. Trudy. Vyp. 4 (chast’ 1) (Vol. 4, Part 1). Moscow: RGGU, 2007, pp. 237–246.
57. “Marx as a Philosopher of *Techne*. A Conversation with Philippe Lacoue-Labarthe”, Sinii divan, Vol. 10/11, 2007, pp. 159–174.
58. “Claude Lanzmann: The New Archive and Its Lessons”, Otechestvennye zapiski (Notes of the Fatherland, Moscow), Vol. 43 (4), 2008, pp. 69–76.
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