List of Figures xi
Acknowledgments xv
Note on the Translation and Transliteration of Terms xix
Introduction 3
The Orange Revolution 8
"The Collective" 13
Methodology 21
Performing Protest: Sexual Dissent Reinvented 27 I. Introduction 27
II. Protest after 2004: Beyond Orange 32
Who Is Femen? 32
Staging Transparaging Little 10
Soviet Precursors – Happenings 38
Design of the Colour Revolutions 43
III. Archetype and Caricature: The Prostitute 46
Capitalism and the USSR – The Natasha 47
Enlightenment Fashionings of "The East" – The Amazon 49
Romanticism and Taras Shevchenko – The Serf 56
IV. The Mass Subject and the Public Sphere 63
Pop Culture Contexts: Chervona Ruta, Ruslana, Serduchka
, John Stradelina (

Cultural Hybridity 66 V. East/West Cultural Stereotypes: A Parody of Media Consumption 69 VI. Conclusion: Double Parody 73

Anachronism 65

	An Anatomy of Activism: Virtual Body Rhetoric in Digital Protest Texts 76 I. Introduction 76 II. Internationalization: The State and Pussy Riot 81 Virtual and Real Spaces 87 III. The Body and the Information Commodity 89 Feminist Media Performance 95 Overidentification 100 IV. Rhetorical Scripts 104 Genre – Dystopian Satire 104 Semblance and Rebellion 108 V. Representation and Circulation 110 Exposure and Desire – Mediating the Gaze 110 Image / Counter Image 114 VI. Critical Receptions: "Dissidence" East/West 120 VII. Conclusion 122
3	The Image Is the Frame: Photography and the Feminist Collective Ofenzywa 127 I. Introduction 127 II. The Many Faces of March 8: The State and "The Woman Question" 132 III. Rhetorical Contexts 142 Ofenzywa's Manifesto 142 The Politics of "Everyday Life" 145 IV. Time in the Photo Series 32 Gogol St. 146 Form and Subjectivity 146 Ruin, Materialism, Memory 152 V. 32 Gogol St. as Allegory 159 Spatial Textures – The Soviet Communal Apartment versus the
	Post-Soviet Tenement Home 159 Ontology and Representation – Civil Imagination 169 VI. Depictions of Home: A Room of One's Own 176 Citizenship and the Private Sphere 176 Normative versus Non-Normative Time 181 VII. Resignifying Gender in Kyiv's Urban Environment 184 VIII. Conclusion: Ethics and Competing Rhetorics 188
4	Museum of Congresses: Biopolitics and the Self in Kyiv's HudRada and REP Visual Art Collectives 193 I. Introduction 193 II. Art and the State 199 III. Censorship and Negative Space 204 Materialist Aesthetics and the Notion of Freedom 206 Recodings 213

	Towards "Agoraphilia" 217
	State and Nation in (Anti)Representational Art 225
	V. Biopolitics in Disputed Territory 230
	Transparency versus Invisibility 237
	VI. Conclusion: The Politics of Display 240
5	Bad Myth: Picturing Intergenerational Experiences of Revolution
	and War 243
	I. Introduction 243
	II. Urban Space as Medium for Aesthetic Experiment 248
	The School of Kyiv – Monuments, Museums, Soviet Architecture 248
	Data and Knowledge 253
	III. Nonconformist Women – an Unofficial Archive 261
	Maidan: Rough Cut 261
	The Drawings of Alevtyna Kakhidze 265
	The Paintings of Vlada Ralko 268
	IV. Decolonizing Political Creativity 274
	V. Conclusion: The Interrevolutionary Generation 281
	·

IV. Inside the Assembly: Marginality in Draftsmen's Congress

Conclusion 287 Notes 299 Bibliography 351 Index 381