

THE INTER-GENRE PHENOMENON OF THE CYCLE “PROGRAM OF WORKS” BY LEV RUBINSTEIN

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Abstract: The article is devoted to the analysis of Lev Rubinstein's early conceptual practices, in particular his cycle “Program of Works” (1975). The research is undertaken in order to comprehend the role of the cycle “Program of Works” in the formation of Rubinstein's poetic world at its early stage and to expose its influence on the theory and practice of “Moscow romantic conceptualism” (B. Groys). The authors of the article outline the dynamics of Rubinstein's experimental moves in his promotional texts 1970s-1980s and identify the inter-genre dominants of L. Rubinstein's literary text, formulate the principles of conceptualist strategies put forward and tested by the poet in those years.

Keywords: Rubinstein; conceptualism; “Program of Works”; genre; strategy.

1 Introduction

The relevance of the research topic is due to the fact that the work of Lev Rubinstein, poet-conceptualist, is becoming popular not only in Russia and the USA, but also around the world. Rubinstein's poetic creativity requires a deeper study.

2 Literature Review

The theoretical basis of the research was fundamental works on poetology (Trostnikov 1997, Novikov 2001), the peculiarities of inter-genre neoplasms, in particular, on the intersection of prose and poetry (Zhirmunsky 1979, 2001, Lotman 1972, 1973), on the history of the “Moscow romantic conceptualism” (Groys 1993, Epshtein 2019, Bobrinskaya 1998, Kazarina 2005). About conceptual verses in Rubinstein's work there is a detailed research of M. Lipovetsky (Lipovetsky 1997), M. Eisenberg (Aizenberg, 1997), O Bogdanova (Bogdanova 2004).

3 The practical significance

The practical significance of the study is that its intermediate and final conclusions, individual observations and judgments can be used in further study of the work of Lev Rubinstein.

4 The beginning of L. Rubinstein's “program” project

According to the “Dictionary of Terms of the Moscow Conceptual School”, the concept of “The Program of Works” was introduced by Lev Rubinstein in 1975 to denote a set of artistic gestures of the author aimed at formalizing the creative process (Monastirsky 1999, 73). In other words, the poet's idea was close to what later came to be called a “conceptualist project” or a “conceptualist strategy”. These terms usually mean such artistic activity, the purpose of which is not the result, but the *observation* of the course of the creation of a text – a text as “an unfolded event, an instantaneous gesture or not limited by any framework of contemplation” (Bobrinskaya 1998, 11)

In our case, qualifying L. Rubinstein's “Program of Works” as a kind of cycle that outgrows the boundaries of the work of the same name, one should understand by this definition a number

of artistic texts of the poet united by a common theme, the figure of the Author and his attitudes. According to our concept, the cycle consists of nine promotional texts from 1975-1981: “Program of Works” (1975), “The Next Program” (1975), “Catalog of Comedy Innovations” (1976), “This is All” (1979), “Alphabetical Index of Poetry”, “Event without a Name” (1980), “From the beginning and to the end” (1981), “Thirty-five new Sheets”, “The Program of Joint Experiences” (1981).

Lev Rubinstein's project was initiated by a series of pre-notification documents of the same name with a cycle about the beginning of the development and implementation of the “Work Program-75”. It is presented in the Moscow Archive of New Art (MANI) and is not included in any collection of Rubinstein's poetry. The work consists of eight A4 typewritten sheets filled in between September and December 1975 and addressed to the “Circle of Interested Persons”. The concept of “Circle...” was introduced by Rubinstein as a replacement for such a category that is not applicable to the situation of samizdat, as the public or the readership. Having no opportunity, and often no intention to publish, underground writers exchanged works in a narrow cultural space that was not and could not be open to the mass reader. Orientation to a certain group of listeners, and at that time they were researchers, specialists in the humanities and artists in the broad sense of the word, assumed a change in the passive role of the perceiving subject. In contrast to the didactic, propagandistic nature of official culture, conceptualism abolished the ideological direction in art and provoked public participation in the creative act. The appeal to the Circle of Interested persons in the “Related Information”, namely, such a subtitle was worn by all eight sheets of Rubinstein, was a necessary condition for the existence of the “Program”. So, “Related Information-4” calls on members of the Circle to make a number of independent proposals that formally and actually answer the question “What to do?”. The recipient is assured that part of the proposals will be included in the “Work Program”. Provocation of a retaliatory remark by a person from among the public pushes the boundaries of the text and makes its content permanently changing.

Rubinstein demonstrates the approach to understanding a work of art that made conceptualism a unique phenomenon of the late twentieth century: “...instead of paints and clay, meter and rhyme, instead of notes and musical sounds, the work of consciousness, the very process of thinking and understanding turns out to be the material of art” (Bobrinskaya 1998, 14). This revealed the intention of the new art to smear, characteristic of the artistic system of Rubinstein and fellow conceptualists: the text is referred to by the poet as the “Circle of attention distribution”, the radius of which is subjected to a methodical revision. Such a nomination is as vague and streamlined as possible, which undermines the very concept of a “term” – a word that is an exact designation of a certain object. However, the act of “distributing attention”, that is, simple observation, cannot be finite, and as the gaze glides over the objects of reality, lingering for a second on one of them, so the text captures only small fragments of discourses. The ability of a work of art to merge with life becomes essential. Its actualization is due not so much to the diversity of the surrounding world as to the genre dominant of the work, the work program, that is, a long-term plan, an application for future activities, the deadline for which is postponed with each new “Related information”. „The text becomes the object of experimental manipulations, turning into an object, then into a process” (Eisenberg 1997, 144), which does not allow it to be unconditionally attributed to the sphere of literature. For example, the use of anaphoric repetition – the call “Attention!”, which opens each new sheet of messages – states more compliance with the canon of notification documents than an artistic technique, since the task of these appeals is to focus the reader's perception and activate enhanced peering.

The focus on the reader's opinion problematizes another fundamental issue of conceptual art, namely authorship. Due to the fact that the sheets of "Information" were formed as the reader's judgments arrived, the modification of the signature at the end of the messages (since November 1975, the addressees are the Authors) emphasizes the collective nature of the "Program of Works". The communicative function of the text comes to the fore, which is absolutized in the last message of the "Program", to which was attached a questionnaire with a number of questions clarifying the perception and evaluation of the principles of work. The author's text smoothly passes into the reader's text, the work of art – into a commentary to it.

5 "That's All" as an example of promotional poetry

An example of Rubinstein's promotional poetry "This is All" (1981) is indicative. The text consists of eight sheets with answers to the question "What is *all this?*" arranged in alphabetical order with empty columns for the reader to fill in. The author is not revealed in the text, he does not give instructions, does not require an answer, but instead there are such stable grammatical constructions and comparative phrases that cause an automatic response in the reader's mind. The text, dialogical in its essence, appeals to the linguistic experience, linguistic associations of the subject of reading, thus exposing its performative essence and the deep problem of the constraint of thinking by language patterns. So, to the phrase "It's all incompatible (with what?)" the reader's consciousness most often gives out the commonly used cliché "incompatible with life" (Rubinstein 1981, 85). A long search of options as an attempt to try on specific descriptions to one abstract object ends with a series of empty lines and the final phrase "that's all", which summarizes the enumeration and at the same time marks the end of the narrative. In the situation of speech generation, when the language is not able to speak out, plunging into speech formulas, a space of emptiness is formed. Fixing this void, as well as "testing its strength" (Eisenberg 1997, 14), is the main engine of Rubinstein's early conceptual experience.

6 Continuation of the project in the "Next program"

The logical development of the declared project was the "Next Program", dated December 1975. Moreover, the Author's decisions about the title of the text, its inclusion in the "Program of Works", as well as dedication to the German romantic Novalis arise and are approved in the course of reading. In other words, the process of creating a work of art is actualized in front of readers. The author notifies the Circle of interested persons about the progress of the work, choosing an increasingly mobile way of notification – reading information from library cards, the form of which dictates the amount of content. The volume of the text cannot be more than a few short lines.

The content of the "Next Program" resembles the Author's comment on the creative process. His arguments are built around the theses and concepts embedded in the work and thus inevitably postpone the moment of the reader's meeting with the proto-text. In parallel with this, the involvement of the perceiving subject in the event is provoked. Starting from the thirty-eighth card, the Author "finds it possible to listen to a number of passing remarks" about his text, which is still in the process of writing. The pause separating this fragment from the next one seems to give the reader the floor. And indeed, on the next card, "The author expresses his agreement or disagreement with a number of comments" (Rubinstein 2000, 19). Moreover, this uncertainty turns out to be a universal reaction of the author to possible replicas of the recipients.

In Rubinstein's "programs" the figure of the Author is rather phantom and indefinite. The author acts here both as a reasoner hero and as an initiator of a dialogue with the reader's consciousness. Therefore, all the remarks up to a certain point are perceived as a product of the real creator Lev Rubinstein. When the reader catches the idea of the work and asserts his knowledge of the further course of action, the card file transforms the rules of the game. From the 48th card, the text of

the "Next Program" is stratified into two levels: messages about the Author's actions-intentions are now accompanied by direct speech duplicating the situation being represented. For example: "Number forty-nine, where the Author asks to wait for him for one or two minutes. — That's what it says: *Wait for me...*" (Rubinstein 2000, 20). It is significant that in these fragments the replicas perform a purely illustrative function: quotes reinforce that has been said, but do not make semantic adjustments to it.

Meanwhile, from a compositional point of view, these inserts play the role of "small dormer windows" from which the echo of another life is heard. The intrusion of the Author's voice forces us to rethink the above messages, which were made as if on behalf of the Author – that is, with the appearance of the reference text, it turns out that the Author was silent throughout the work. An imperceptible hint, a hint at the true state of things is given in the twenty-seventh fragment, where "The Author responds with silence to quite possible accusations of the uncertainty of the author's position" (Rubinstein 2000, 17).

Such a game with the verbal design of silence, permeating all the work of the conceptualist Rubinstein, finds its most vivid expression in the early filing system. In fact, we have before us that model of a literary conceptual work in which "the reader reads and the author is silent" (Groys 1993, 265). In the conditions of the creator's inaction, the Text itself is endowed with a creative function, and the role of the Author is consistently averaged and even annihilated (recall the "death of the author" by R. Barth and M. Foucault).

This alignment of forces becomes apparent only by the end, but is already set in the first line. The text, "speaking for itself" (Rubinstein 2000, 15), autonomous from the category of authorship, develops independently of the will of the Author, who soon leaves the forefront of the "Program" and "does not take any part in it" (Rubinstein 2000, 22). The only sign of the Author's existence is his voice, sounding on nine cards out of seventy-nine and uttering such meaningless phrases as "I don't know", "Maybe", "I'm not comfortable with something", etc. It seems that these phrases have no direct relation to the declared "Next program". However, the apparent discrepancy dissipates if you pay attention to the remarks with the participation of the Author – reservations to what has been said prevail here, doubts about the ability to create a work of art, uncertainty about the right approach to the craft of writing. In other words, the real, hidden, subtext theme of the "Program" is the torment of creativity.

7 The role of gesture in the "Catalogue of comedic innovations"

Indecision in any gesture, the relativity of any position, the inexpressibility of emotional experiences clearly problematized in the "Catalogue of Comedic Innovations" (1976). "Romantic", from the point of view of the analyst and theorist of conceptualism B. Groys, this text makes utopianness of its postulates. "You can avoid fatal stupor if you thoroughly assimilate the principle of comedy", "You can not resist nature, crying out for leisure and inaction", "You can assume that what started with, will end with that", etc. (Groys 1993, 265). The list of possibilities of the game turns out to be extremely far from the empirical world, the recipient is offered a number of ideas, the embodiment of which is doubtful, and the content is unclear. "The text is both impenetrable and transparent: it does not require interpretation" (Groys 1993, 266) because of its aim in itself, and therefore it is here that the organics of Rubinstein's catalog genre manifest themselves more vividly than in other works of the cycle. Attention is focused not on the meaning of what is being read, but on the reading process itself, on the mechanics of flipping through the cards. "Hermeneutics has been replaced by a reading algorithm" (Groys 1993, 266), methodical and meditative in its essence, the alternation of the deck resembles the flow of sand in an hourglass. This metaphor is familiar from the performance of Collective Actions by Andrei Monastirsky "Time of Action", the essence of which was reduced to hours of pulling the rope from the opposite end of the

field to the audience. Despite the difference in the dates of the creation of the "Catalog" and the mentioned action (Rubinstein's card file anticipated the production of the group), both works operate with the compositional technique of "empty action" or, correcting this concept in relation to Rubinstein's "Catalog of Comedic Innovations", "empty reading".

It is necessary, however, to distinguish between the motives of emptiness and absence in Rubinstein. Their fundamental difference is easily illustrated by the example of the texts "This is all" and "Thirty-five new sheets". The first work reveals the problem of the inconsistency of the description with the subject, the loss of connection between the sign and the content, the inconsistency of language codes that only outline the emptiness, not being able to put it into words. Another text, "Thirty-five new Sheets", is a kind of "album" of sketches and ideas, notes on the margins of blank pages. Externally, the text is mounted artlessly: each of the thirty-five sheets has a number and a title ("Sheet 1", "Sheet 2", "Sheet 3", etc.), each has its own footnote with a page comment (for example: "Something must be written here", Rubinstein 2000, 243). "The purpose of the comment is to reveal what the Author thinks in the clear space between the title and the horizontal line that separates the space of the 'main text' from the footnote space, which is essentially the 'zero' text" (Pavlovets 2010, 17). The absence of signs and images is a negative technique, a continuation of the conceptual game, which was reflected in the painting of Rubinstein's predecessors, in particular the conceptual artists I. Kabakov and V. Pivovarov. The recipient's attention is shifted from the center to the periphery of the sheet, from the content to the note to it, since it is in the footnotes that the dramaturgy of the work is born, focused on the disappearance of categories not only of the object, but also of its creator. Examples of the Author's capitulation to the creative power of the Text were given above, but the conflict of the work lies in its final loss or, to use a post-structuralist term, in the same "death of the author".

On twenty-seven fragments, footnotes play the role of a reminder of an unfulfilled plan, are reduced to recording working moments or serve as a guide to action (primarily on the part of the reader – he is encouraged to fill out the page). But the function of comments changes dramatically with the appearance of the Author's name in them. "Sheet 27. I must remind you in a very definite way about the Author" (Rubinstein 2000, 256). "Sheet 28. Must constantly lie on the table, reminding of the Author" (Rubinstein 2000, 257). "Sheet 31. Must always be somewhere nearby and be shown to friends as a reminder of the Author" (Rubinstein 2000, 260).

A blank sheet, outwardly no different from many of the same, serves as a "representation of the unrepresentable", and footnotes acquire the meaning of a memorial word, a funeral reminder of the Author's former existence, which is replaced by voices, excerpts of statements: "It should be written here: *Recognition of individual merits is already something...*" (Rubinstein 2000, 244). "It should be written here: *A phrase uttered sleepily, more than the volatile significance of which...*" (Rubinstein 2000, 245). "It should be written here: *Is it really allowed to know how all this will end? What are you, by God...*" (Rubinstein 2000, 247). The invasion of other heterogeneous discourses finally levels the category of the Author, forming a situation of "immersion in a certain style or discourse until complete identification with them (as they used to say: the author dies in the text)" (Monastirsky 1999, 192), characteristic of Rubinstein's mature poems.

8 "Event without a name" as a text of collective actions

In 1980, Rubinstein created the "Event without a Name", a text that fully corresponds to the strategies of collective actions. Its plot – a gradual increase in expectation due to notifications of impending action – is based on the reception of waiting without getting a result. The anonymity of the event surrounds it with an aura of mystery, that is, it distinguishes it from other everyday incidents. However, at the same time, another nature emerges in it. The abstract nature of the upcoming action makes it universal,

that is, it allows you to apply it to any phenomenon. The action that had the features of "personalization" loses its identity. The declaration of an event creates the impression that it has begun, while textual information refutes premonitions, pushing the beginning indefinitely: "Absolutely impossible", "Absolutely impossible", "Impossible", "Maybe someday", etc.

Modeling in Rubinstein's text of "extremely compressed, almost indistinguishable action in the surrounding flow of life" (Bobrinskaya 1998, 13). Provoking reflection on it is the reference point of early creativity of "Collective Actions". The desire to record all the stages of the process, namely the origin, development and resolution of the event, was manifested in their activities at the first "Appearance" action organized with the participation of Rubinstein. This strategy was embodied by the poet in the catalog poem "Program of Works". It is easy to notice that most of the catalog texts of the Rubinstein cycle vary one of the three main techniques of spatial "Collective Actions": trick, substitution and provocation. The visual is transposed into the verbal.

Indeed, the plot of "An Event without a Name" boils down to an imitation of an event and an increase in emotional tension. The event itself is enclosed in the empirical field by a single phrase "Here!", followed by the final chords: "That's it". According to A. Monastirsky, "what happened was not what we expected, not some specific event opposed to us, but the expectation itself was accomplished and happened" (Monastirsky 1999, 23).

9 "Program of Joint Experiences" as a performance format

Form of performance was directly used Rubinstein in 1981, during the presentation of the text of the "Program of Joint Experiences". In contrast to the usual manner of reading poems, when the author recites them aloud, addressing the public, this text assumes an inverse scheme. Rubinstein: "The only spectator of this performance is the author himself. Because I'm watching these leaves go, and at every given moment, every person is reading something else" (Rubinstein 2010).

The inscription on the title card – "After reading it is passed from hand to hand" – explains the "rules of the game" and at the same time chaoticizes all organizing connections. Viewers become active subjects of action, now they are not just watching a one-man show with flipping through cards, but become participants or, more appropriately, actors of a spontaneous performance. However, the apparent spontaneity hides behind a rigid framework of the promotional genre.

Among the para-theatrical forms of contemporary art, it is customary to separate happening and performance. Their difference lies in the degree of thoughtfulness of the script and the role of the artist, who in the case of happening does not have full control over the action, entrusting its development to the audience. Improvisation is the main component of this form. But it is not represented in the performance, where the organizer always calculates the possible actions of the participants and tries to direct them in accordance with a pre-conceived plan. According to the differentiation of the two types of promotional activities, Rubinstein's "Program of Joint Experiences" should be recognized as a literary performance aimed not at overcoming the boundaries between the artist and the viewer, at equalizing their roles, but at changing the poles in the dumbbell scheme.

Thus, the critic V. Kuritsyn noted that the reading of the "Program of Joint Experiences" in most cases is accompanied by the remarks of the audience-participants, "who, passing cards to each other, enter into a kind of language game, fill the space of the process" with their voices (Kuritsyn 1995, 330). As a result, the sounding speech of the public is embedded in the text, interacts with intra-textual discourses and leads to the creation of multilevel polyphony, a living polylogue that levels the line between art and life.

The development of Rubinstein's game with the redistribution of roles was the "Program of Joint Experiences No. 2", designed

“for a different reading sequence randomly chosen by readers” (Ulanov 1996, 13). Despite the fact that this experiment has not been continued and the vast majority of the catalog texts remain numbered and structurally ordered, the “Program of Joint Experiences” in its two versions should be recognized as the quintessence of Rubinstein’s early work. It was here that the author achieved the maximum fusion between the “given moment” as a plot unit of the text and the plot “given moment” of the reading process, realizing the grandiose idea of conceptualism – to present “life as reading, as existence in the impossible space of a literary language” (Groys 1993, 265).

10 Conclusion

Summing up, it should be noted that the representation of the process, whether it is the act of creating a work, waiting for an event or fixing the process of perception of a given moment, are common terms and a cross-cutting theme of the works of Rubinstein’s conditional cycle “Program of Works”. The attention to performative forms of art inherent in the poet in the “pre-program” period was reflected in the creation of “a very special poetics”, which is based on the idea that “the description of the book ... in some sense, this book can replace” (Rubinstein 1999, 77). The result of such “artistic environmentalism” was texts on cards, an inter-genre and superliterary phenomenon that incorporates all the components of the communicative triad “author – text – reader”. At the same time, it is evolutionarily important that the card file – the corporate style of Rubinstein’s creativity as a whole – at an early stage of its development gravitated towards the form and structure of performance. Not only the specifics of the method of presentation of texts, but also the motivic complex, the system of artistic images, the author’s attitudes brought Lev Rubinstein’s works closer to the productions of A. Monastirsky’s “Collective Actions”, reflected the general principles of structuring – in a spatial text and a literary text.

11. Prospects for further research

Concluding the analysis of Rubinstein’s early conceptual texts, we can conclude that his practices contained the foundations of the theoretical base of the conceptualists, which were later formalized in the form of a declaration of “Moscow conceptualism”. In the future, it is necessary to analyze not only the later experiments of Rubinstein himself, but also to trace his influence on the formation of literary conceptualism of other representatives of this trend in the 1970s and 1980s.

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