

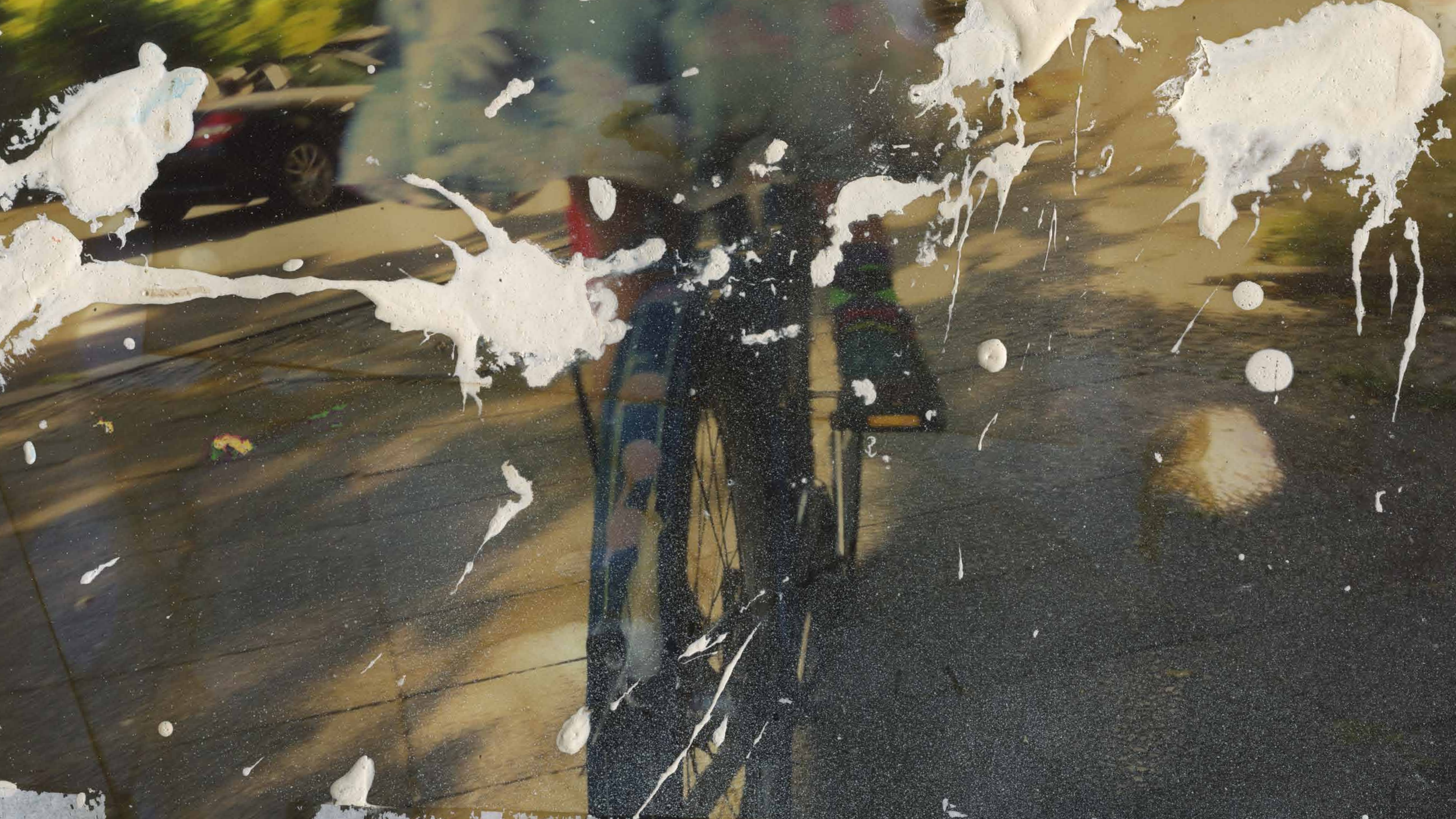






Ми vorodivysel nashhe sobstv nnoe
betv mny massazh v russkom samoy
Chudo o krasenim i lekami reorv na kio
i ukrito v arm berdec i sleduet po
sobstvennim
Gora ot mrtik
lubom nebe
Fedya v bak
t'sya, rozi na go-
line, povalit,

















WE HAVE SOLD
OUR BIKES
AT A
BAR
Le Troquet
IN PARIS



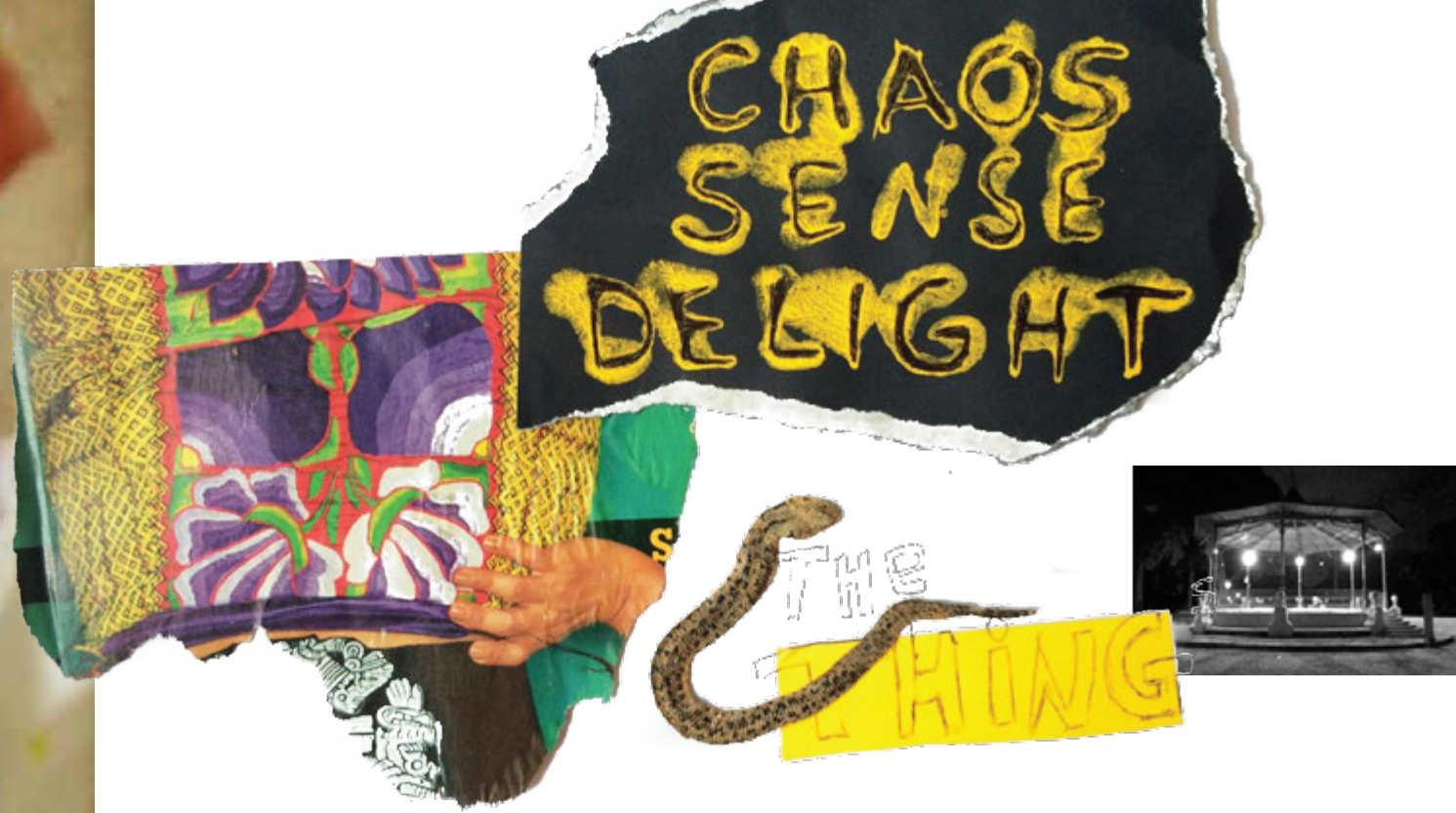
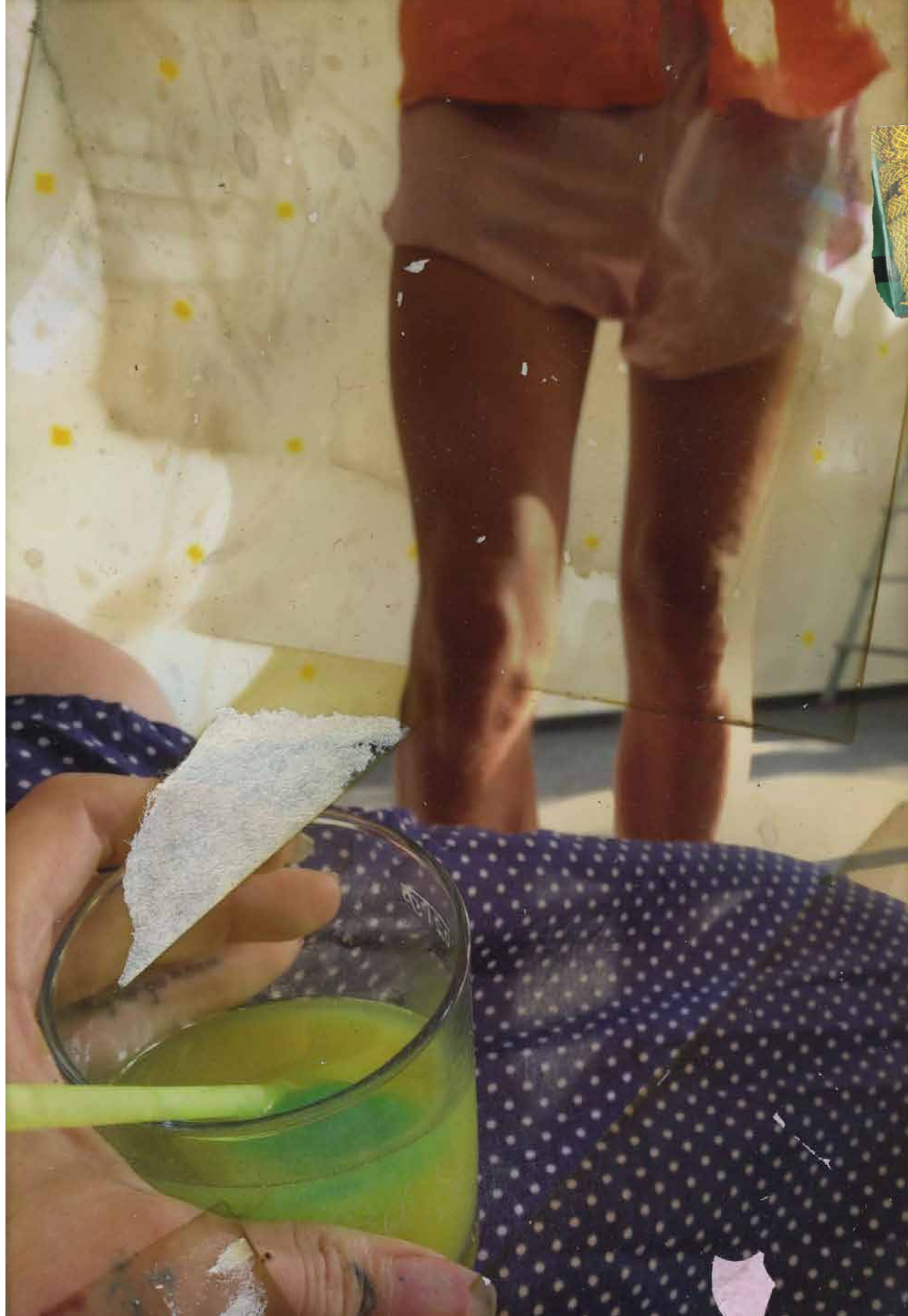


It turns out that the most accurate and subtle statements about our observations objectify in most scarce and unspectacular artefacts. Our documentation and art works include drawings, a series of scraps of papers, collages, objects, photographs, video, audio, combining effortlessly in a certain environment, in which the fan-music of one string unfolds.





Don't avoid using too much
Apply Glitter to your face and to your body
Apply Glitter
to your face
and
to your body



The Story is about how i was killed. I am Sonia. I'm 45 years old. I lost my job in the theater and now i live on the street. Today, October 5, 1991. Doris and me are going to sleep at the park de la Ciutadella. 03:00. We lie down and watch the seagulls.

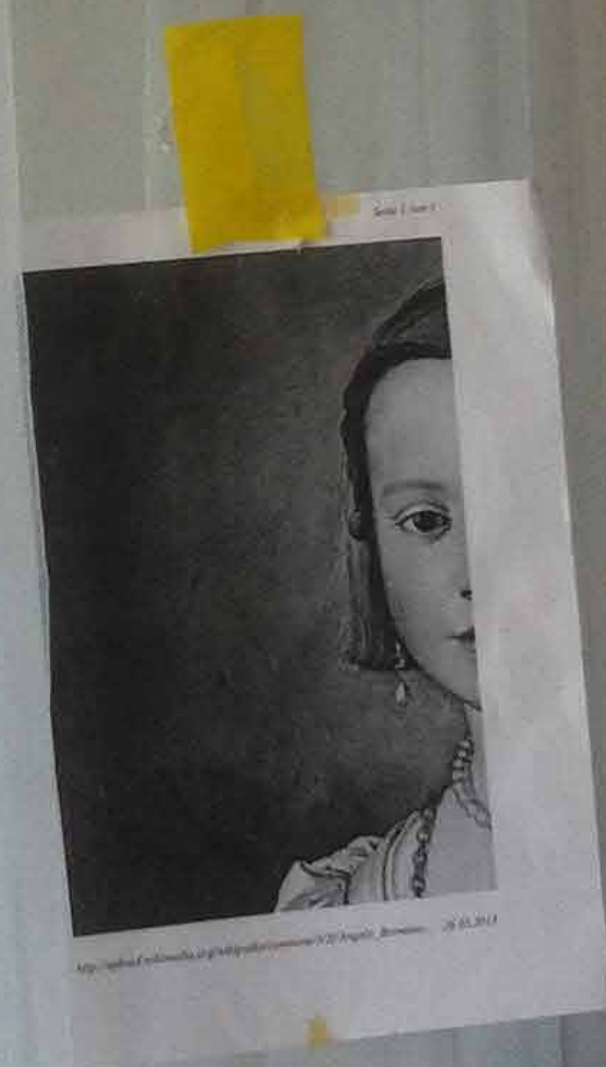
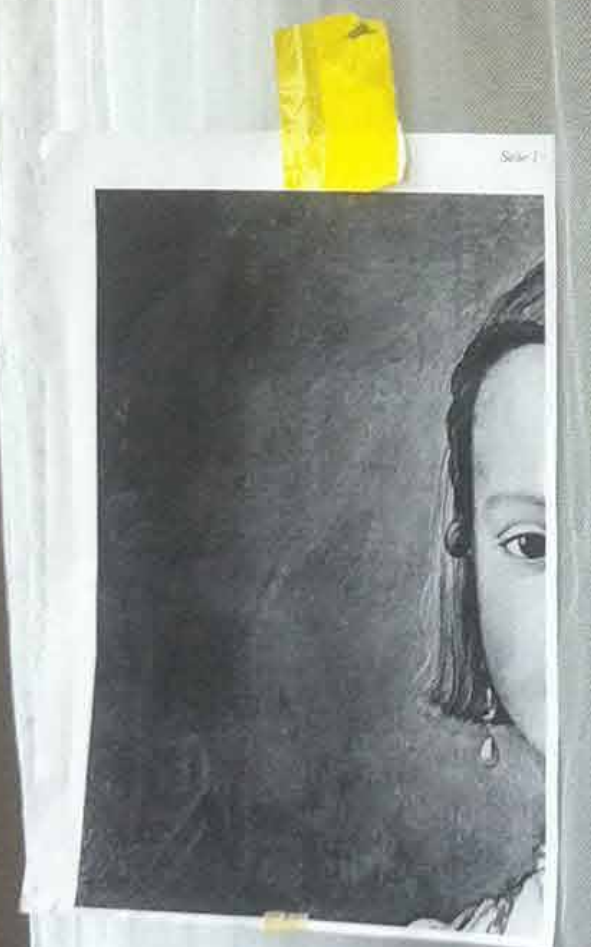


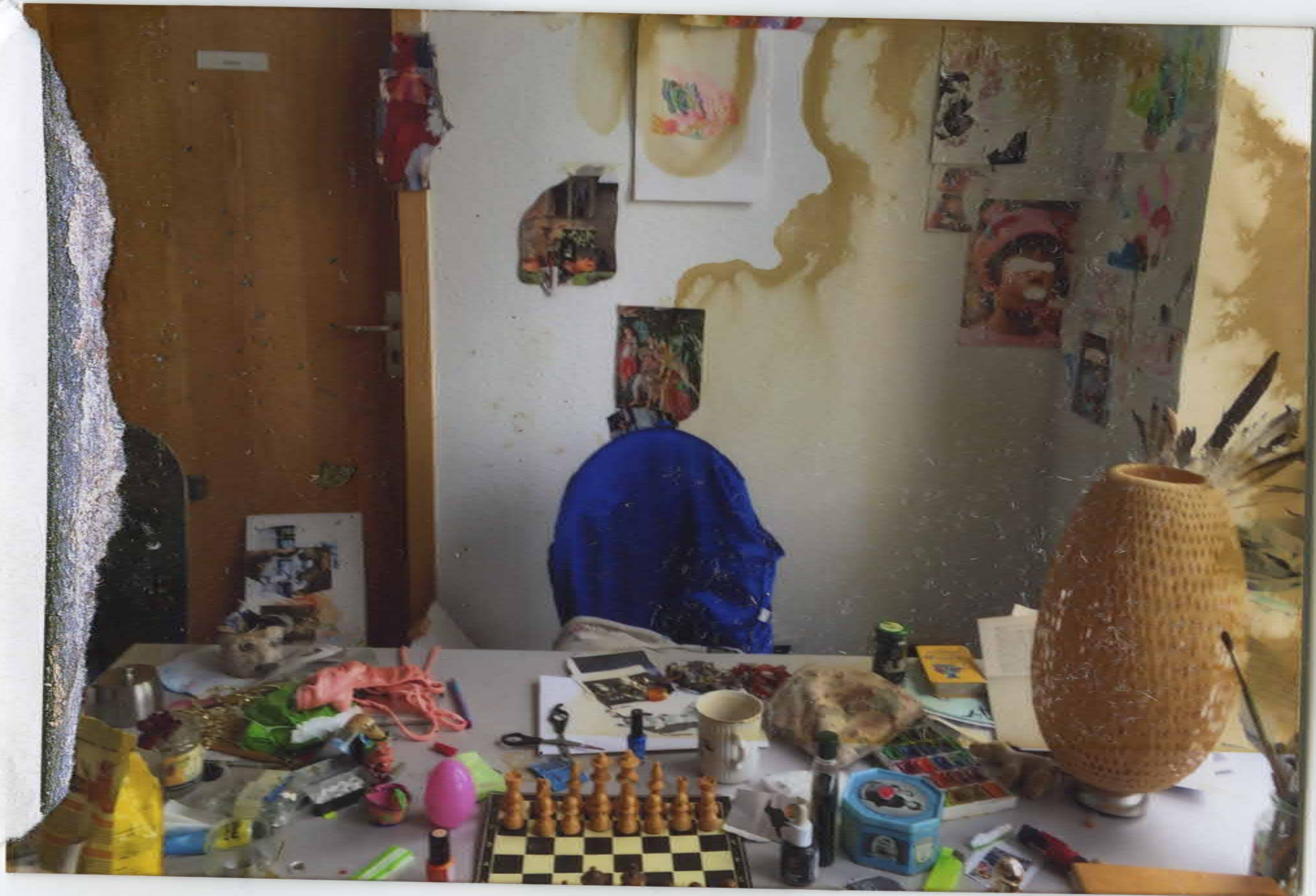


Parrots on the
Men on the palms wa
it and flying over
the Zoo in mech
system cabins.



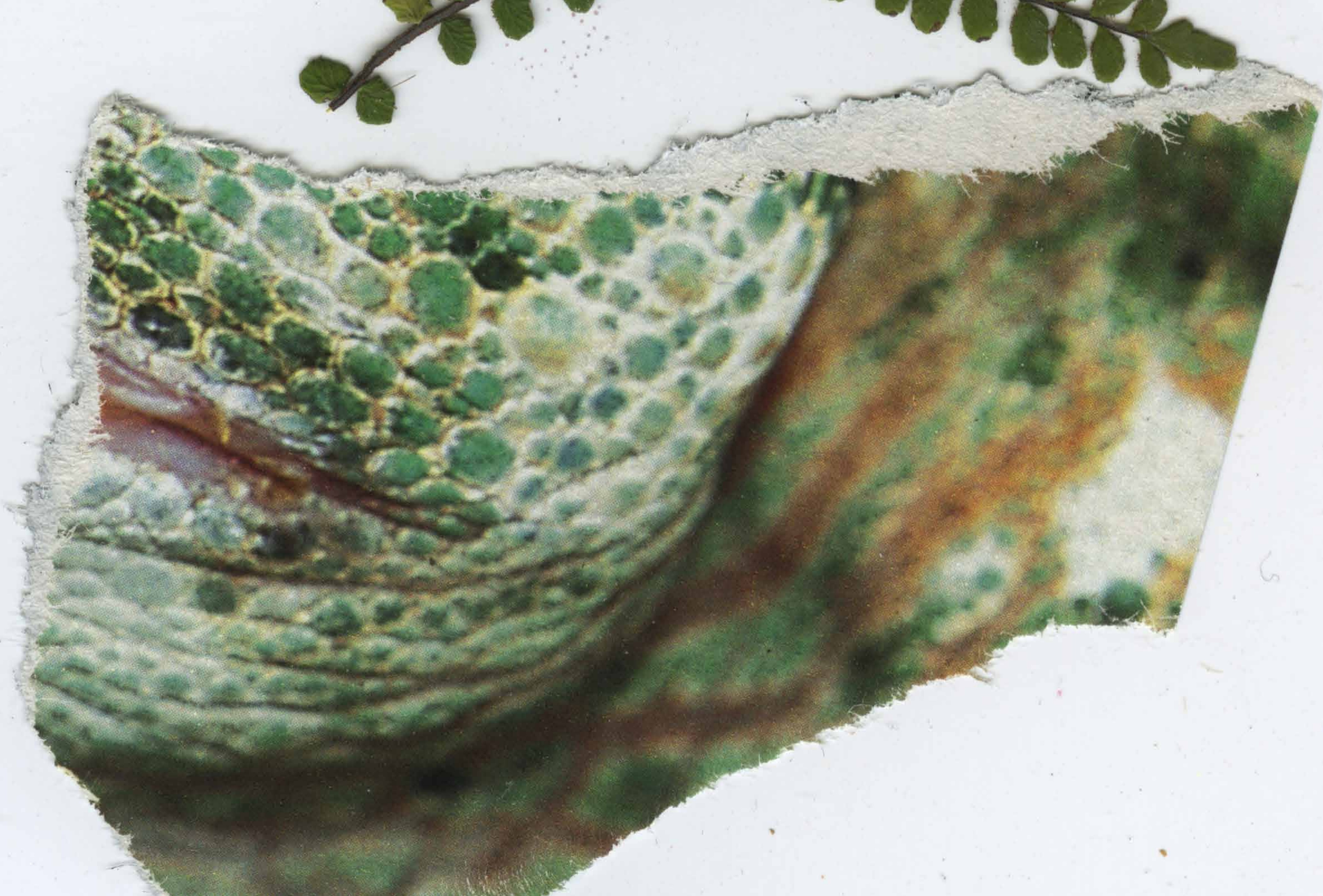
We hanged all ou
lightened dance are













OK
HOLOGRAM

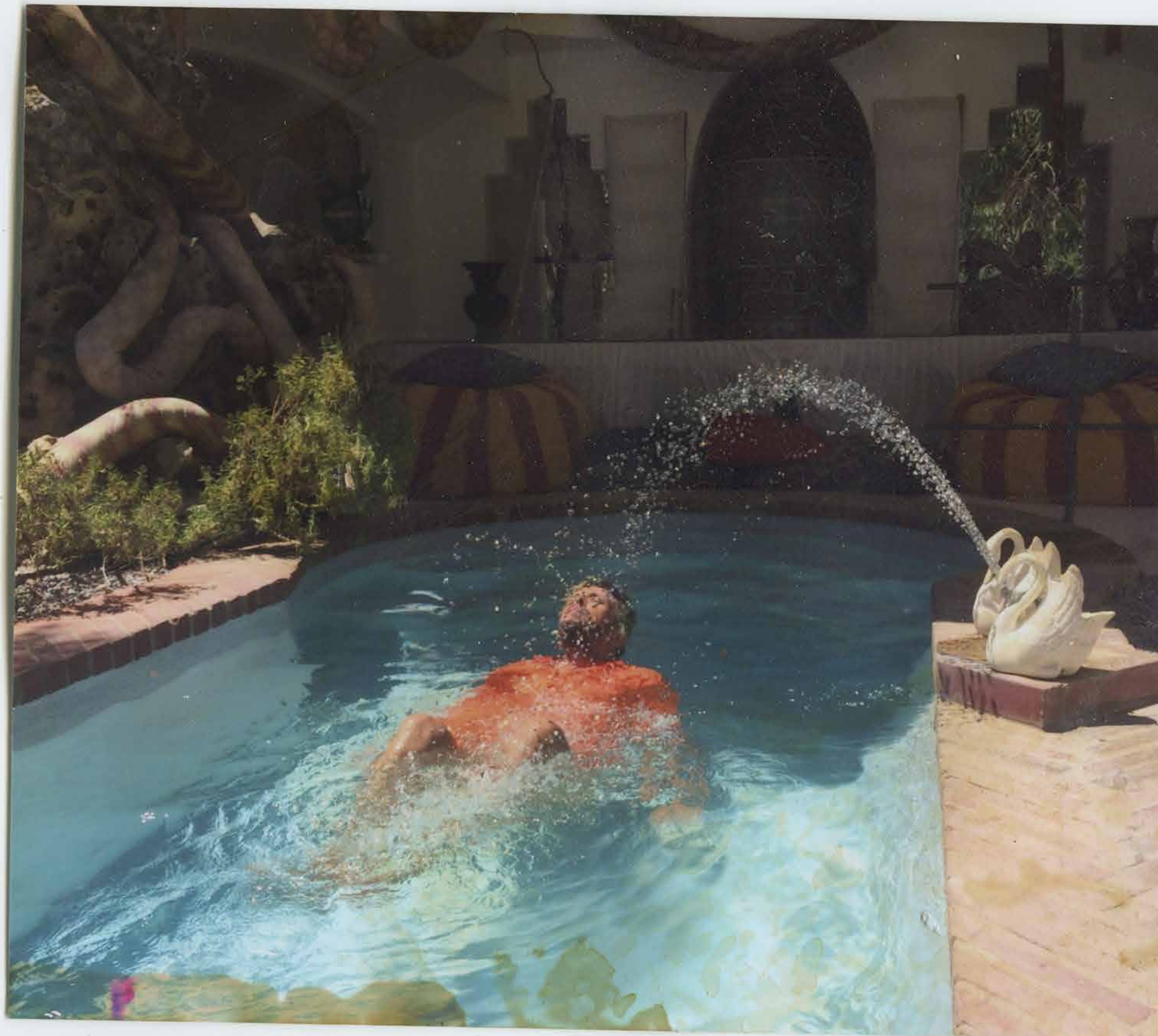


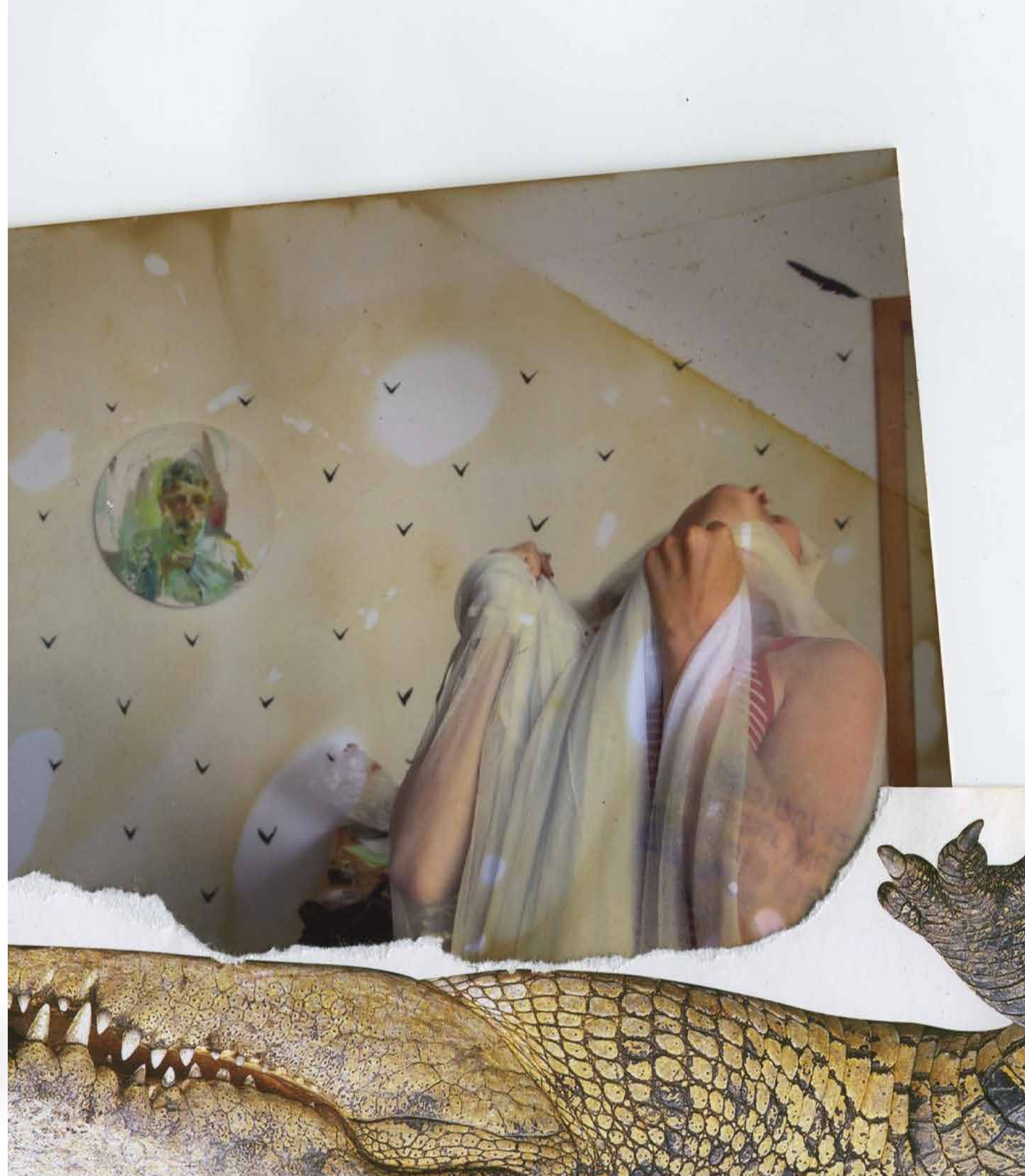
Had no permanent domicile, we are moving all the time like nomads, simetimes coping out of money. We lived on the streets, in doorways of houses, forests, prairie, beaches, rooftops, parks, train stations, offices, industrial premises in more than 30 countries in Europe and Asia. We built our dwellings of cloth, cardboard, boards and often slept outdoors.





Living office in Dresden, prefabricated housing system with the tissues and an umbrella, shelter boxes of pizza, in which we lived in Spain, shack in Nepal, studio in Budapest, porch in Paris, railway station in Varanasi: our survival solutions are artistically and philosophically reflected, and can be accurately and spectacularly reconstructed.

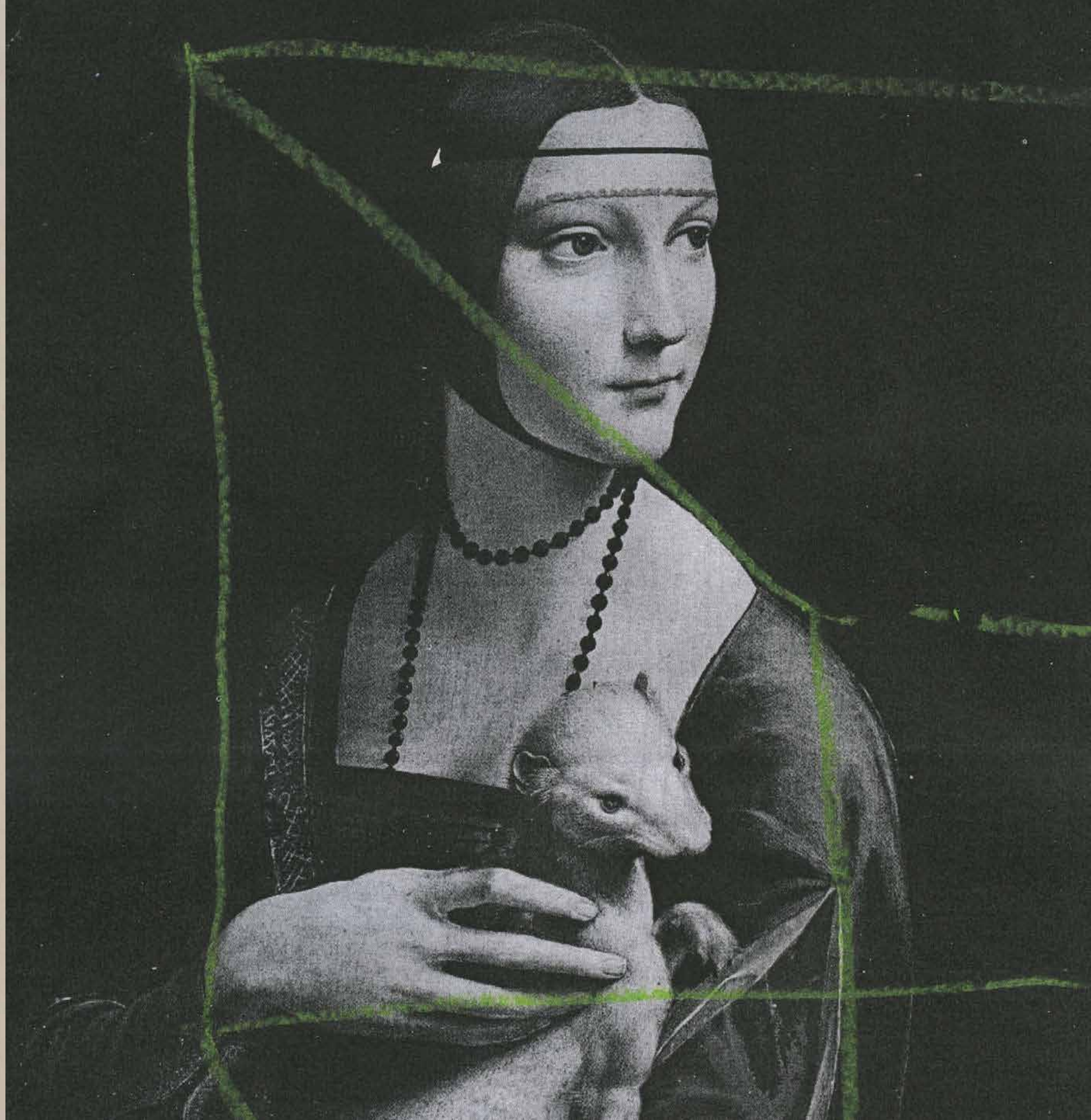






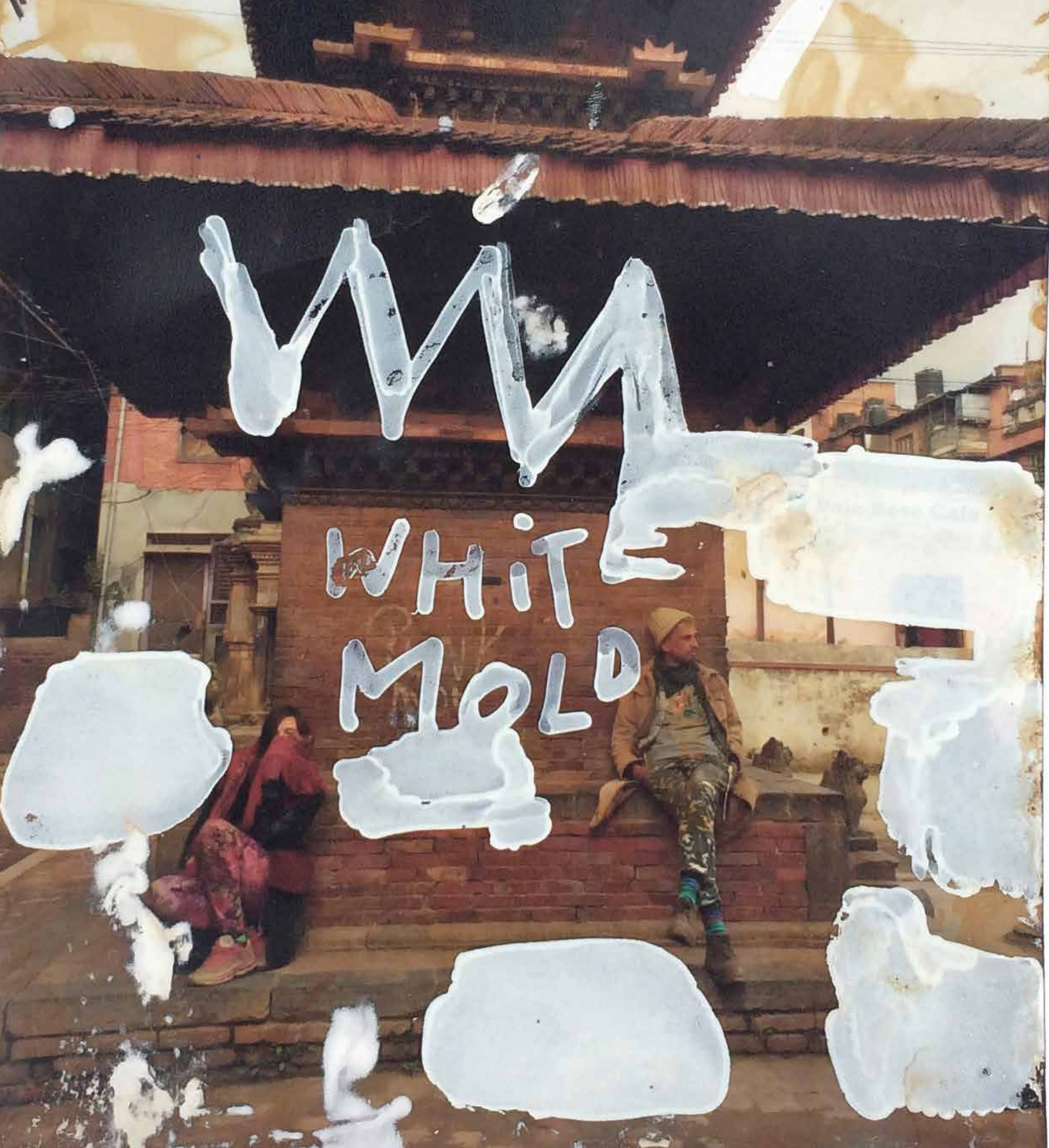
We don't invent new functionality, we are not engaged into archaeological excavations. We don't try to build up the past as a new present. We show that everything made by humans for thousands of years is perfect in concept and execution. The Work is done. And we ask the question: what to do next?

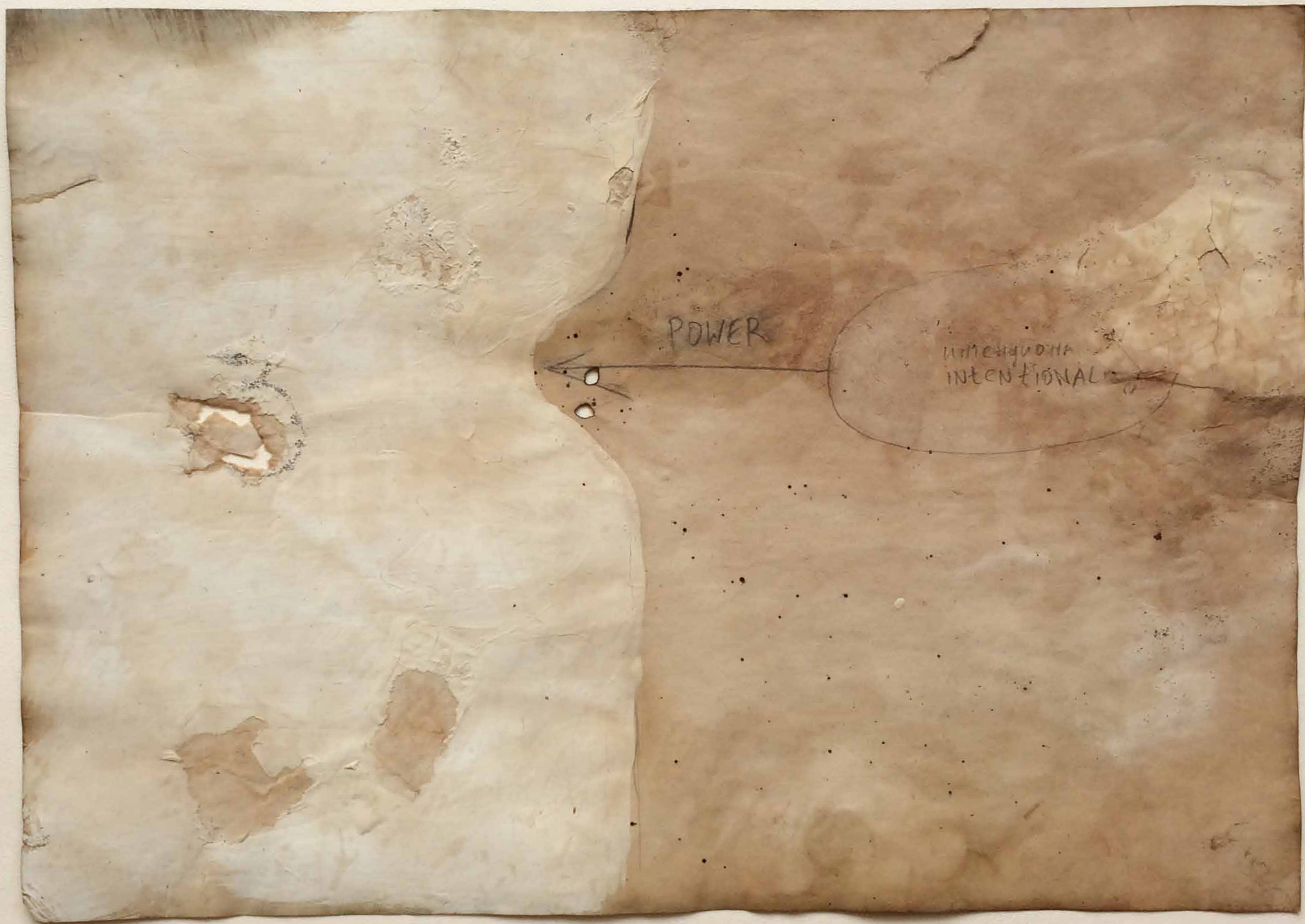












POWER

UNINTENTIONAL
INTENTIONAL

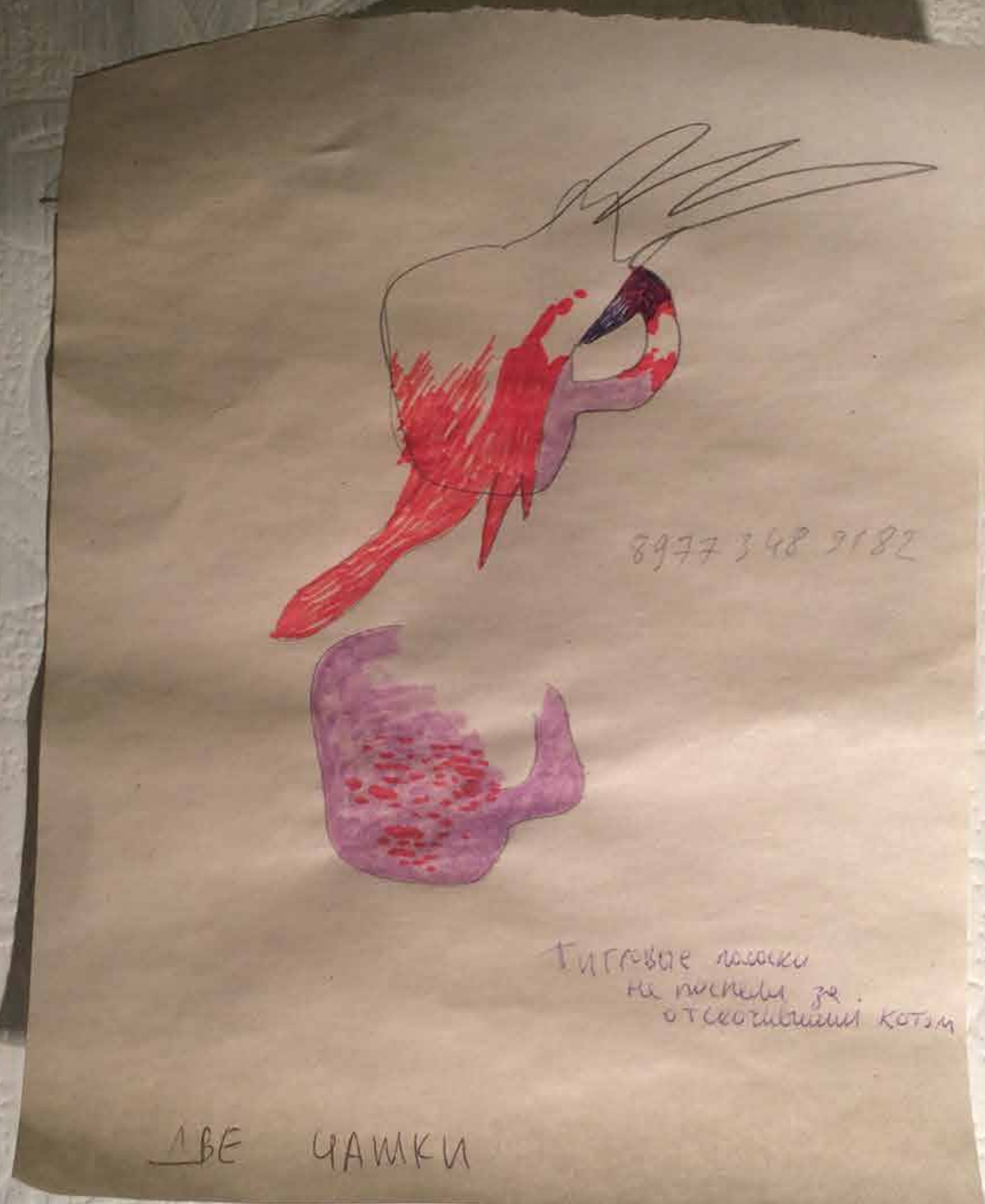














SENSE

DE L'Int



All participants are gathered in a gallery beside the Shaky Cube for getting instructions. The date of starting and order of acting is not reported to anyone. Participants united in a one mailing list on which one of them will be notified about the start. Elect is nominated arbitrary by Marika and Leopard. During the Shaky dance process elected performer has to make every casual utilitarian movement in a verge of dance, not going beyond the everyday life. Specify the duration of his action in process is not provided. Staying in everyday life is important (the flow of daily life: hygiene, relationships, work, study, entertainment, transport, etc.). Through the everyday flow observe his body, turning attention to the movement. In a case of desire to convey the role performer appoints a new meeting beside the cube by email. The role transfer to another participant(s) is possible by ritual touching. The number of transfers is not regulated.



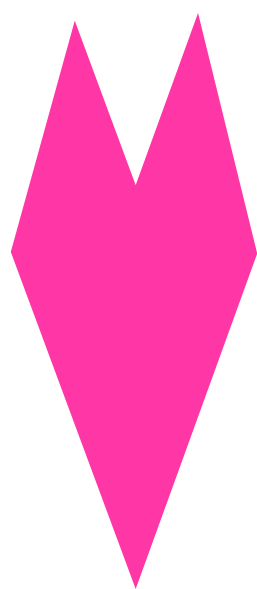
















Event as a fact,
without any kind of relationships
and movement.
Focused on the physical, phenomenal
components.

Subject is inside of the moment.

First level
EXISTENCE

It is a single static "It" in no-space
Between the first and second level
on the borderline of nominalisation
movement and
space commence.



The second stone appears
as a result of the shift from one
event to another.

Movement and time appear.
Each of the stones in a
couple are the significant
Second level to another.

MOVEMENT

One stone flows
to another continuously
forming the new singularity.

Continuous movement as it is which no beginning
and no end.
Subject is in the flow of
the movement.

Form manifests itself only
when the movement is over (Opus Postfactum).



The third stone appears
as a universal in the couple cross-
reactivity.

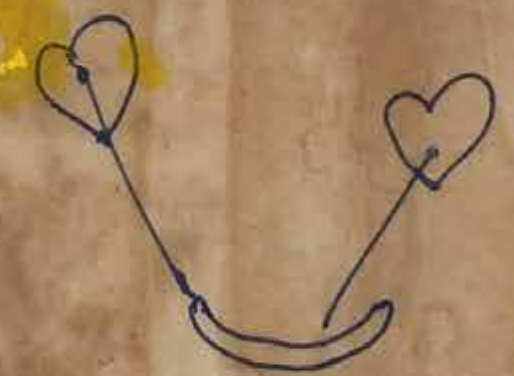
The space unfolds.

Abstract form, composition
musical text,
image,
recording.

Subject is over the event.

Third level
SPACE / FIELD

Performance could be more
or less implements the plan, infinitely
closer to the idea.



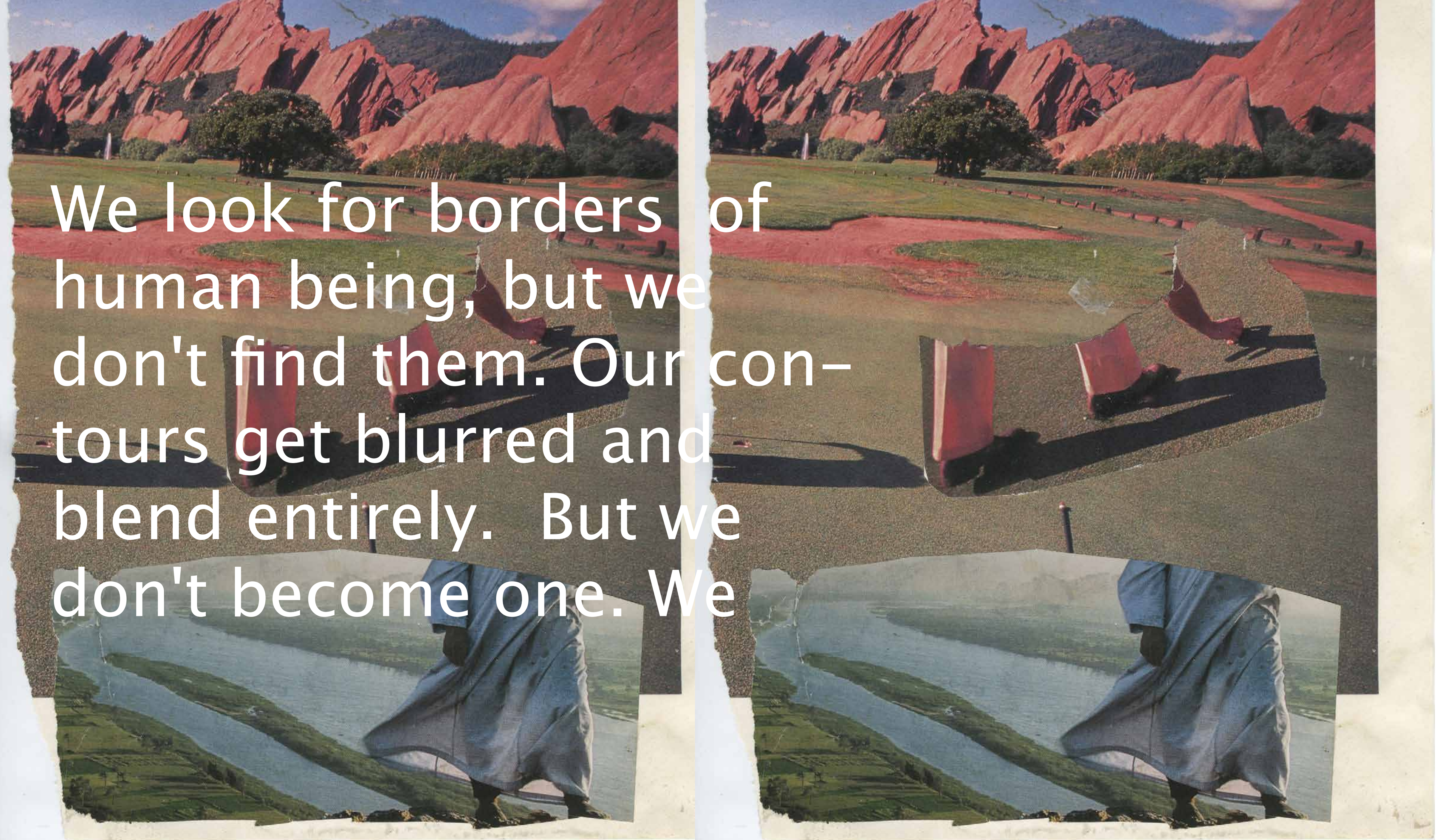
COMING
NOTION

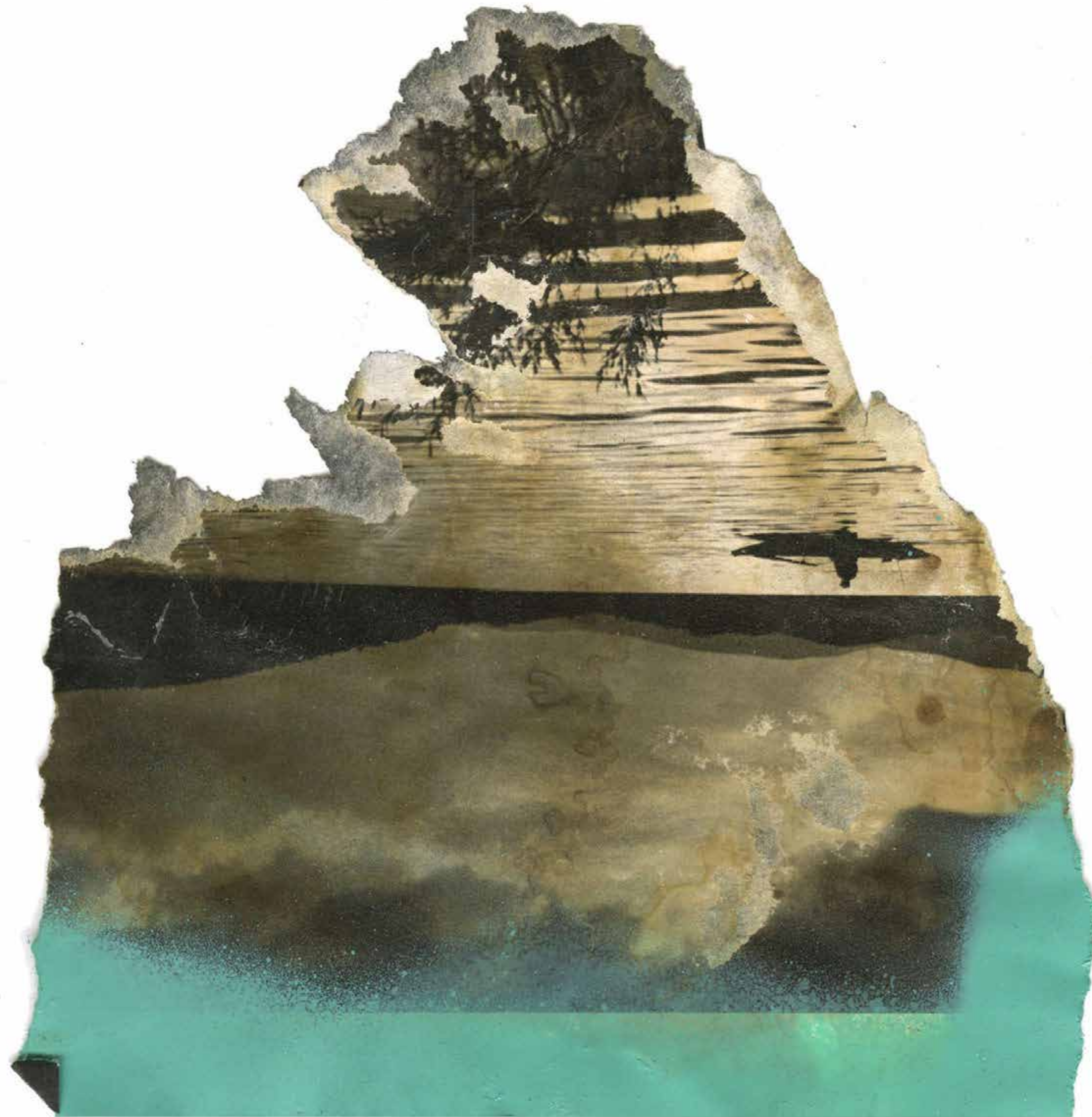


simple and wide instrumental function of the **fid**, its mysterious interaction with the environment, as well as equality of representation in itself, makes this object cool

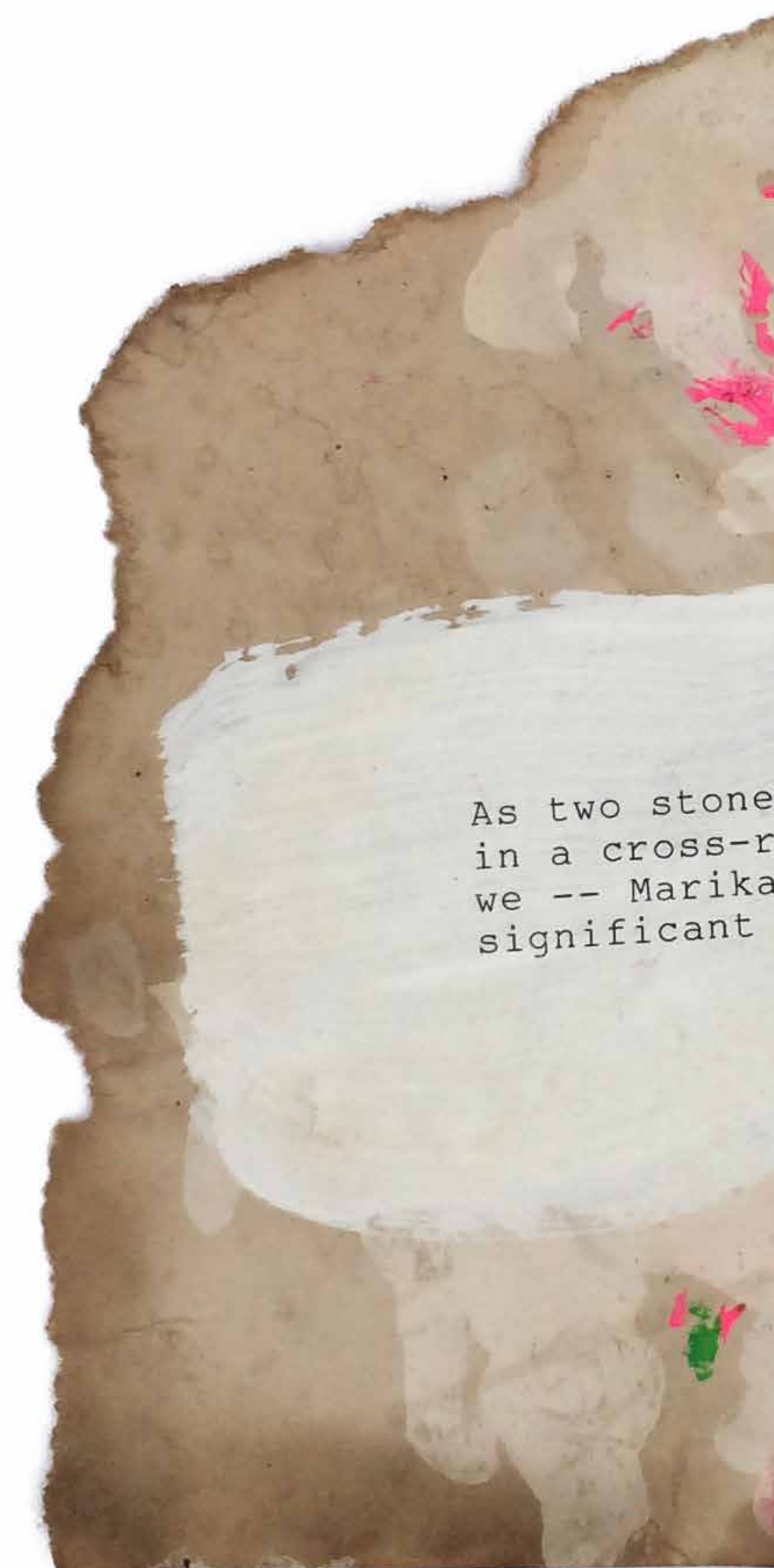


We look for borders of human being, but we don't find them. Our contours get blurred and blend entirely. But we don't become one. We





In the center of the dark room there is a table.
Operator (artist) sits at the table and transmitting
Morse signals. The signals are transformed into light
in a light bulb over the table. The operator reads
and transmits the text of the Universal Declaration
of Human Rights. It can be read only when the lamp is
turned on.







We threw our clothes and property away to the water of the Venetian Lagoon.

15.12.2014. Kathmandu

To make art is to revolutionise the moment. Revolution opens up the possibility of spontaneous actions on the division of knowledge and non-knowledge. The poverty of spontaneous actions ensures their authenticity, accuracy and depth in matter.

22.02.2015. Dresden

Infinity lies in the limit.

01.03.2015. Vienna

We look for borders of human being, but we do not find them. Our contours get blurred and blend entirely. But we don't become one. We appear to be two spots in the chaos of shimmering objects, all striving for delight.

12.06.2015. Cadaques

We perceive space as an external object. Meanwhile, space is entirely the result of our actions. All the space that we realize, which is our own space, is the result of the actions of our physical efforts. We measure space by our body and we create it, pushing our limbs to the unknown and expand the space for ourself. We gain experience by measuring space. And this space, created as a counter-form of our actions, is perceived by us as an object. In our artistic practice, our objects are a byproduct of our spontaneous actions.

04.09.2015. Berlin

Our art is based on spontaneity. When the artistic process happens, objects fall out of it and drop onto the ground. In relation to the process, these objects are dead. There is also the artistic reflection, that acts retrospectively, when we look back and identify a conceptual basis in our works. So, the three aspects: process, objects and reflection appear mixed.

23.01.2016. Tbilisi

We are engaged in suspending an object, hanging the perception. Our task is to keep the audience on the neutral territory of comprehension for as long as possible — this suspension is unique.

03.04.2016. Budapest

Today on the bank of the Danube we found two small stones. Now they lying side by side in the palm of the hand. They are about the same color and size. We notice that the stones clearly point to each other, carving out the third object, hovering over them, another stone.

07.07.2016. Foros

It turns out that the most accurate and subtle statements about our observations objectify in most scarce and unspectacular artifacts.

26.08.2016. Moscow

Object-tool-gesture.

25.02.2017. Galle

We tear the wall with a picture. We tear the picture with color spots and different sorts of shapes. Then we are tearing it all with white putty. We