

mold¹



Mold #1
by Aliens Institution
Marika Krasina & Anton Kryvulia
aliensinstitution.com
2022

In this issue of the MOLD magazine, we explore the phenomenology of the art academy. The method we use lies at the confluence of utopian development and practical performative intervention. The result obtained from such an experience reveals the state of the academic conditions and indicates the symptoms that may be corrected.



Appeal

from Anton Kryvulia (Aliens)
for Faculty of Art and Design
at Jan Evangelista Purkyně University
in Ústí nad Labem, Czech Republic
10.02.2022



*Dear doc. Mrkus,
dear doc. Kovanda,
gentlemen!*

I am writing this letter of appeal not only as a candidate for study at the Faculty of Arts and Design in UJEP, but also as an artist for whom this story has already become part of artistic destiny. I came to the university with a project that, together with my artistic partner Marika Krasina, we are going to implement in the international academic space: the project of the MOLD magazine, which would be discovering a common creative space in the area between the Ústí nad Labem University (UJEP), the Dresden Academy of Arts (HfBK).



I decided to convert the presentation of the exam work into a live performance format, and I urged the selection committee to leave the comfort zone of the office and join the students who had been waiting in the drafty corridor under extreme stress all day.

The basis of my exam work was the essay *Why not the Academy?*, which is a manifesto of Rabota's intention here. I read it for doc. Kovanda, students, and applicants.

Why not the academy?

Aliens

by Marika Krasina & Anton Krivula (Aliens)

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Aliens

January 2022



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Why not the Academy?

genre: Meditation

tags: Academic Domain, Art, Artist, Art and Labour, Politics of Autonomy, Media-Asceticism, Whatever, Worldliness, Art-in-Itself

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In this research, we are seeking the room to institutionalize autonomous, and unproductive art practices; to legalize the artist's invisible work outside of straight social functions: thus, looking out for a transient space for defending the place of art for the future.

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To be with Art is all we ask. Gilbert & George

Intro

Let us not pretend that at least some topic has remained relevant to us (artists in general), except the survival of art in conditions of the state of emergency, institutional commitments, and artist's insecurity. Thanks to fate and our origin, we have long been living in the situation of alienation, deprivation, and uncertainty that many have faced now. During seven years of collaborative work, we had enough time to think, develop our own crisis strategy and formulate what we lack. We are going to mark this utopia by employing our own practice, thus expanding the space of thinking on the mentioned issue.

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Intro: Common

Contemporary art necessarily implies a principle of globality, in a sense the *Mondialite* by Édouard Glissant. In the current circumstances, this principle is fatally vulnerable, it seems, due to its ephemerality. Are the institutional systems of contemporary art global? Are artistic practices and strategies of artists global? Intentionally yes, but actually — not.

The significance of the current crisis is that this ephemerality has become a painful signal for change, even though each institution individually can return to its original state and work as before. Globality as a condition of contemporary art requires more reliable institutional procuring.

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Intro: Utopia

This is a manifestation of need, in the form of a topology of this shortage. The topology is drawn up by phantom pain. It indicates an object of lack — Institution as the social framework providing artist's autonomous practice by its structure and instruments, employing digital networks, innovative communication means, and contemporary curatorial practices coordinated and replicated in the global field in real-time and real space.

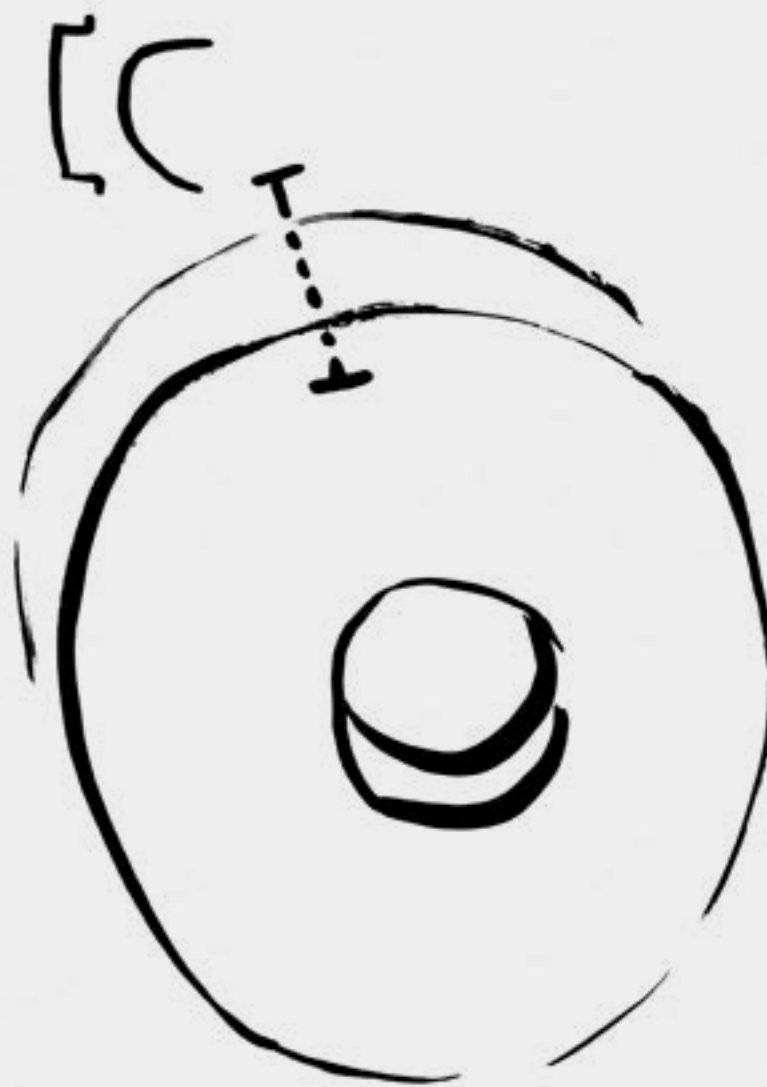
Consideration of post-crisis changes and possible actions in the new conditions requires multilateral expertise and broad explication. Such work is probably being carried out everywhere, but it is far from complete. Now we can use only the results of our observations and build on them our utopia with risk without which there is neither future nor art.

Intro: Space and Time

The lockdown and the distancing, as expected, ignited the theme of “digital art” and “art in the digital space” as an obvious and convenient way out of the crisis. The temptations to rush with all artistic practice, to transfer formal and instrumental efforts into this sphere can only be overcome by an attentive phenomenological analysis of the digital world as a medium. Without this media grasp, artistic action is in doubt. This analysis pretty quickly gives us a conclusion.

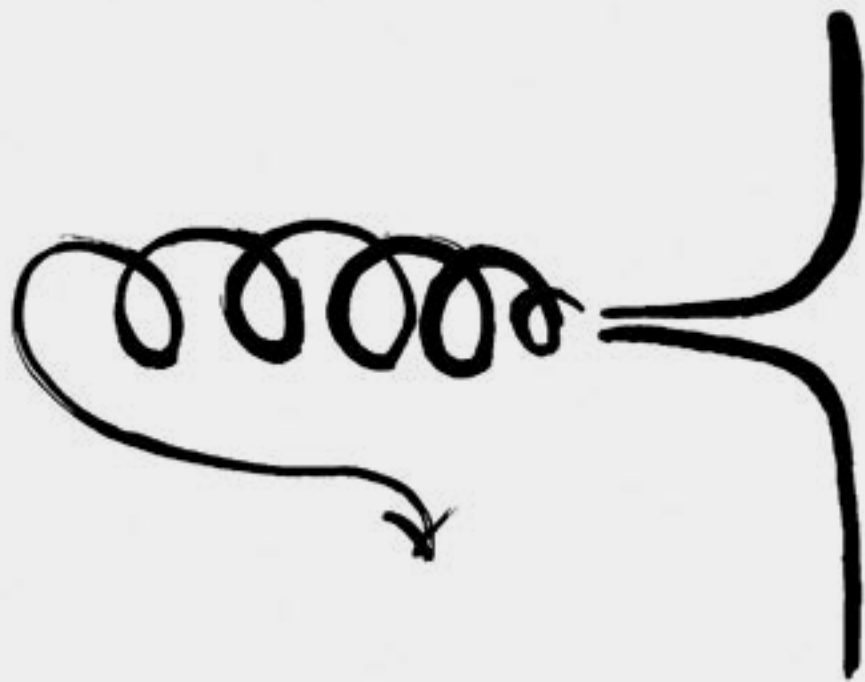
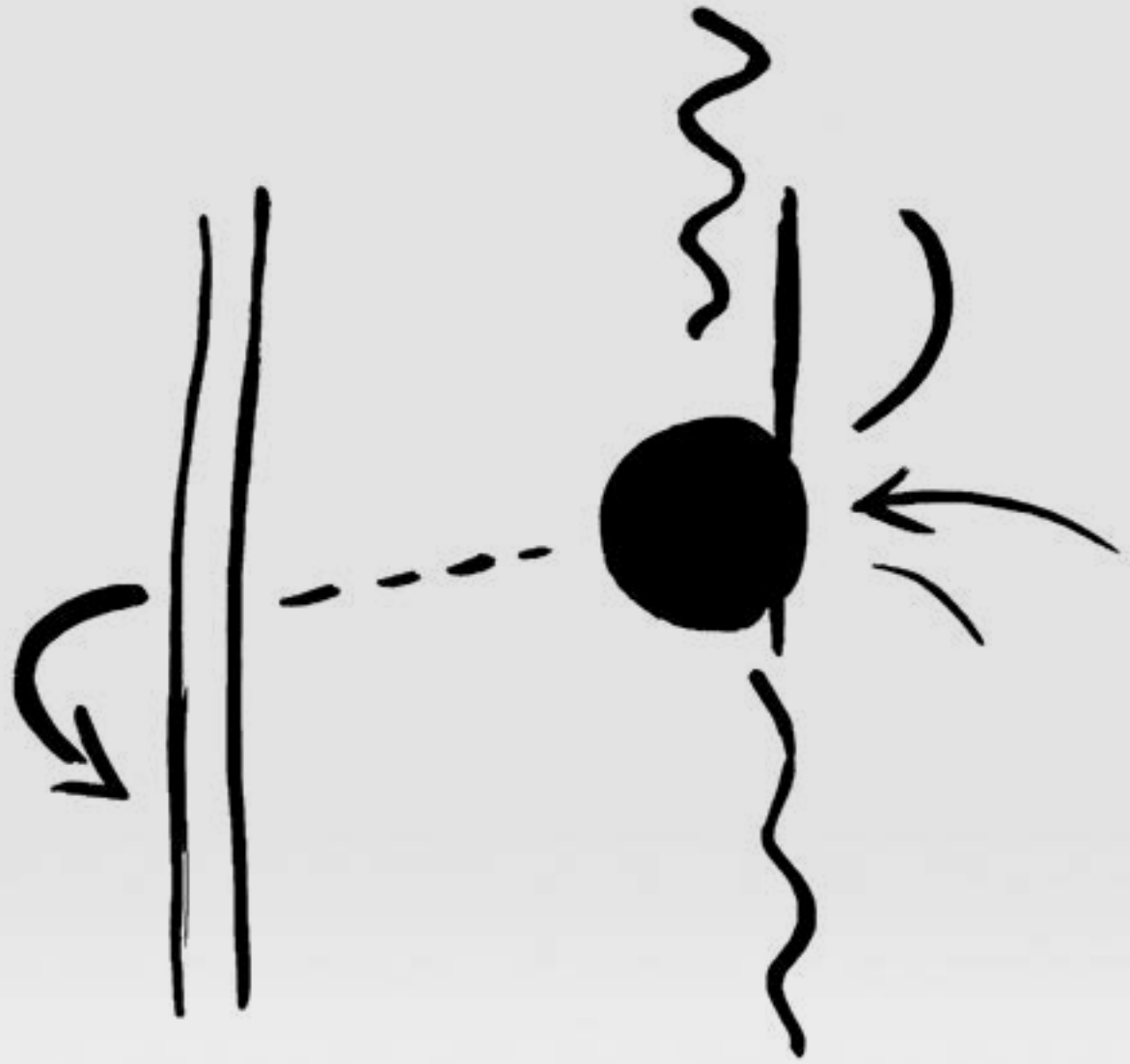
Pavel Alexandrovich Florensky, a Russian art theorist, noticed that art requires the unity of both time and space for the artwork and the spectator. The digital world cannot be a substitute for this common, it is not Space and not Time, it is only a means of communication, it is not a “world” at all.

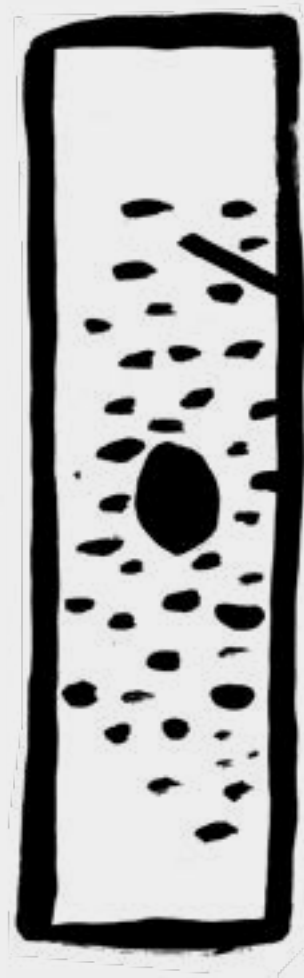
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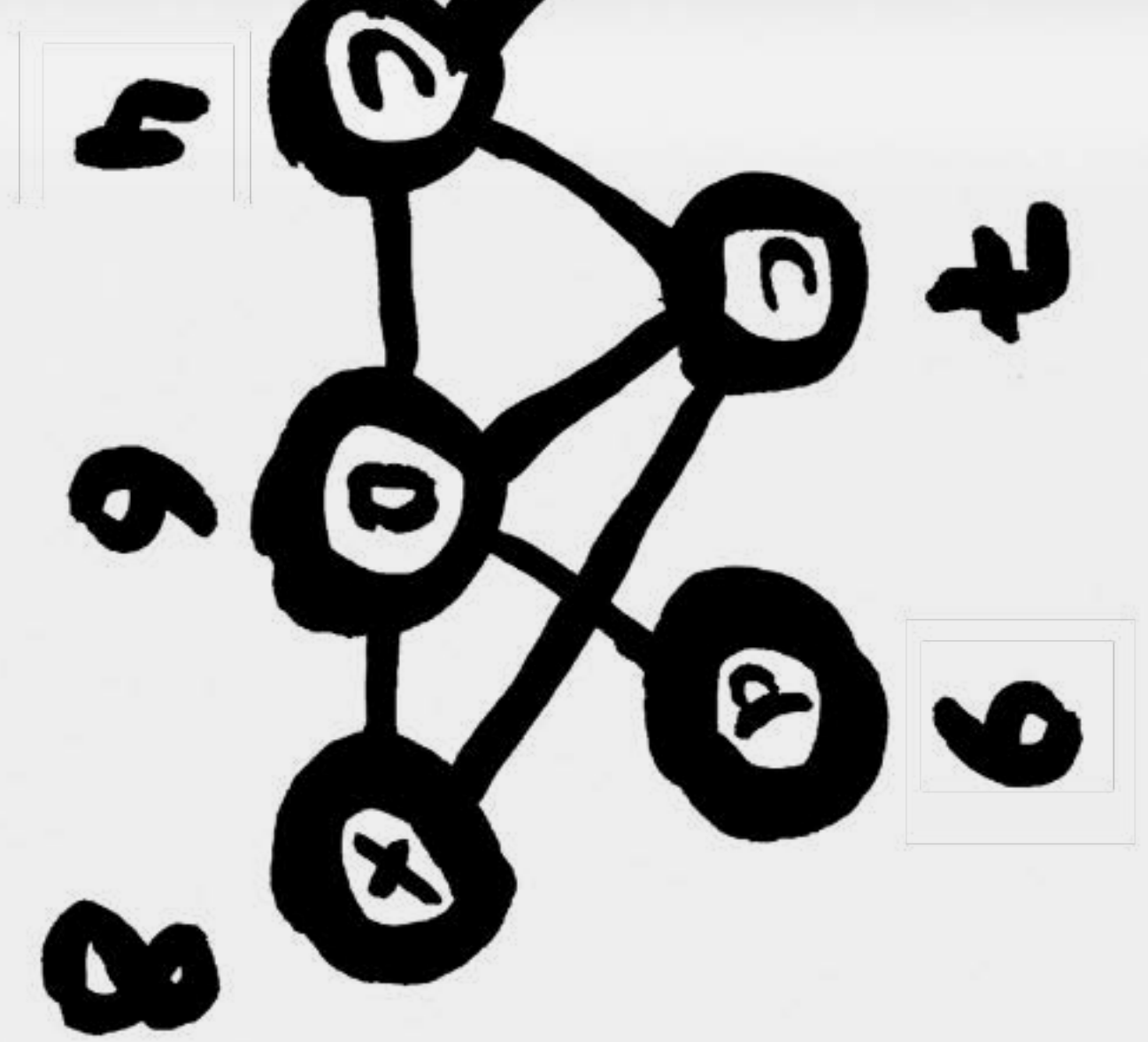
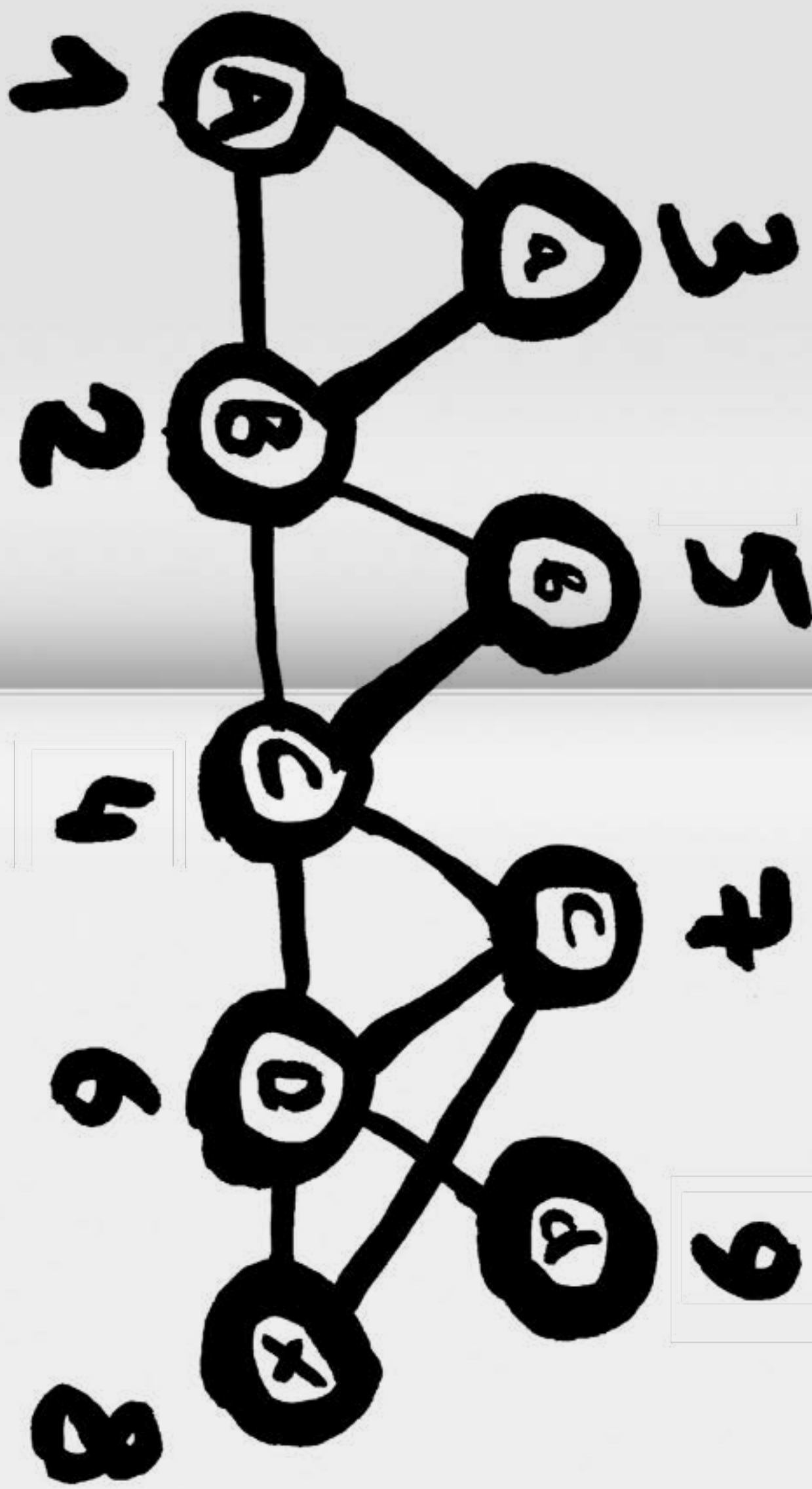


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What is the academy?



Our hypothesis: the Academy is a productive interaction of two heterogeneous phenomena: ¹*the social institution* and ²*the artistic process*. The offspring of this interaction is *a certain energy* that has particular social value.



Why not the Academy?

¹Sense

As a social institution (the first hypostasis), the Academy has a written constitution, internal rules, hierarchical structure, social task, plan, and reporting. Its transparency determines its quality. As a social institution, the Academy lies in the space of logical discourse.

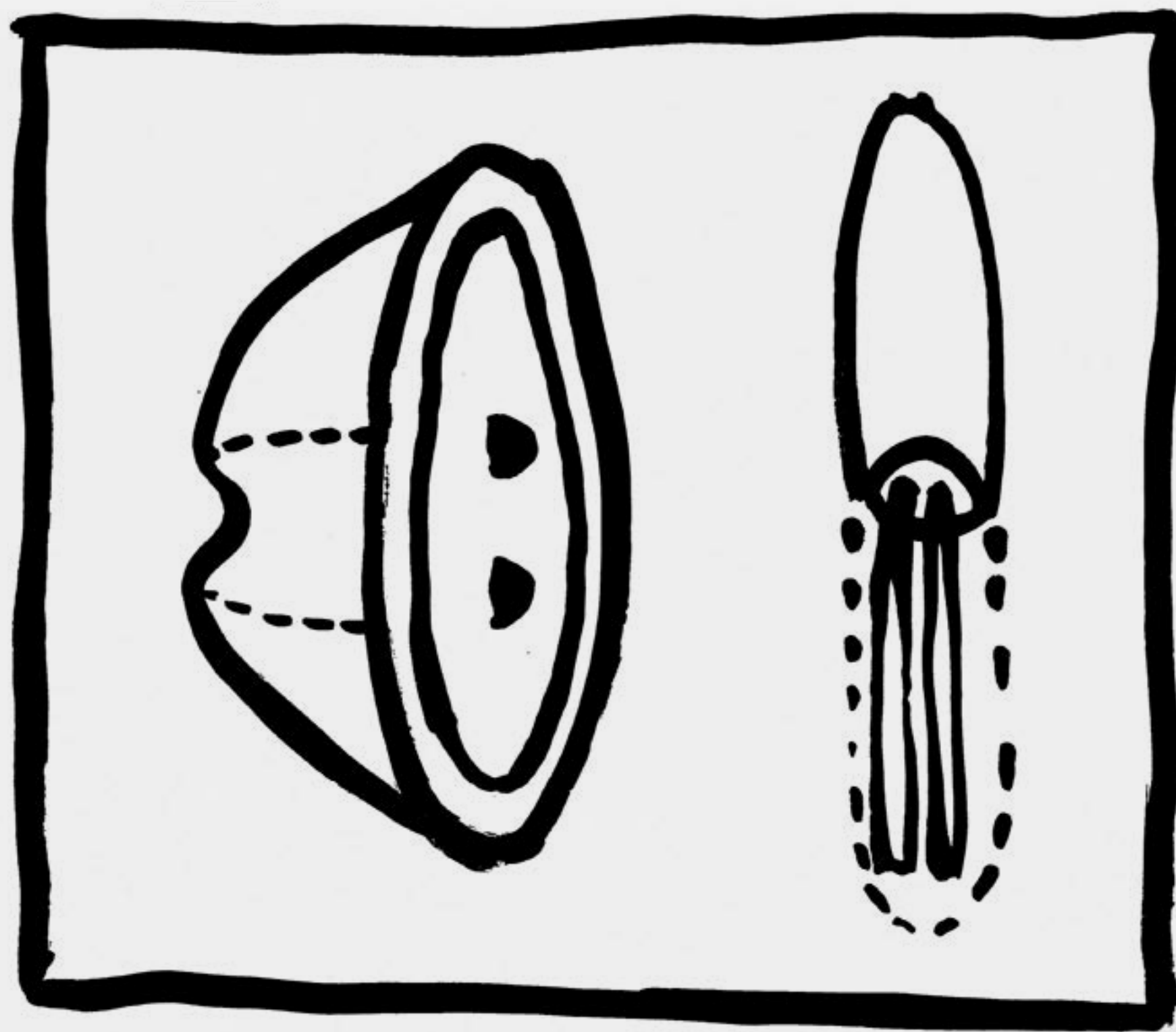
This space is empty and sterile — it is incapable of generating anything by itself. Without something important, this emptiness is invisible and useless.

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¹Sense

Art Academy in any city in the world first opens up to us as a building. We see it on the map, in the city, in front of us, go around it, go into it, we feel ourselves inside it.

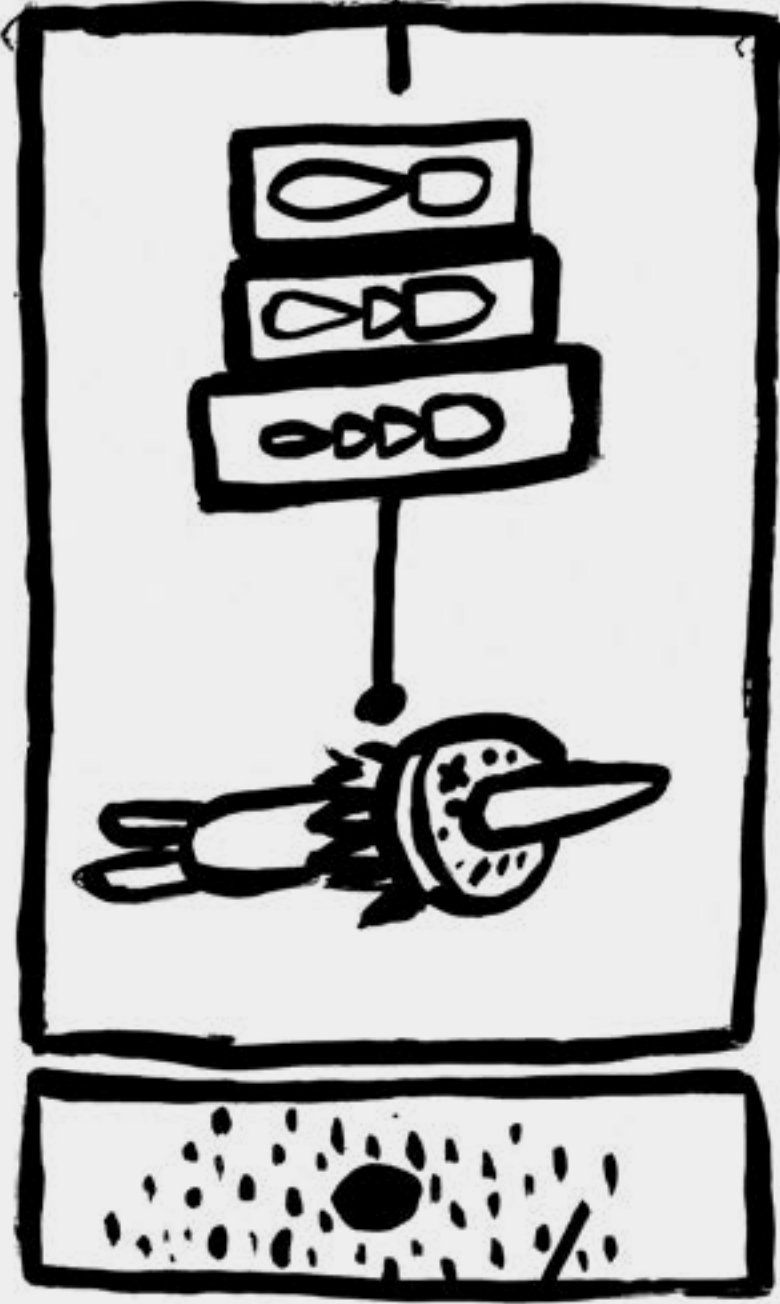
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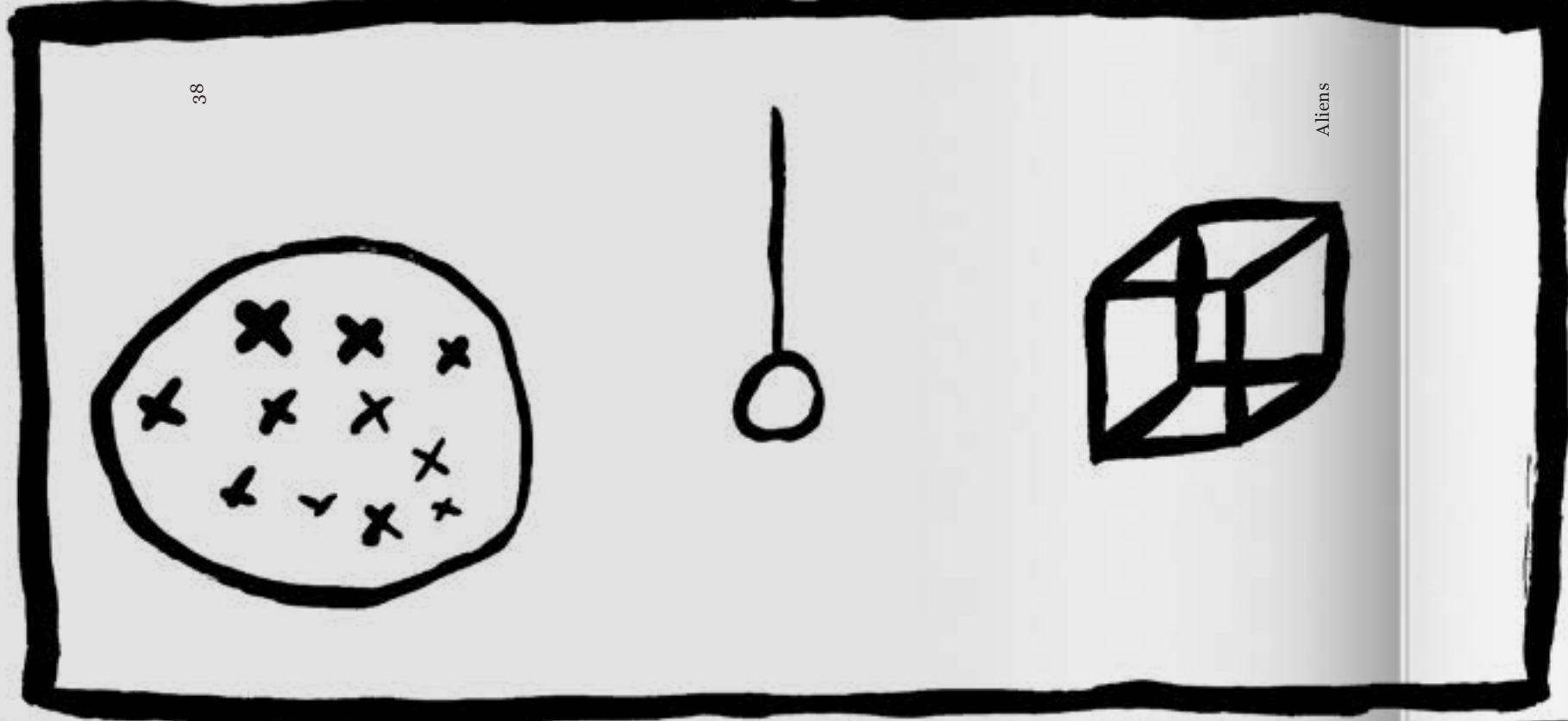


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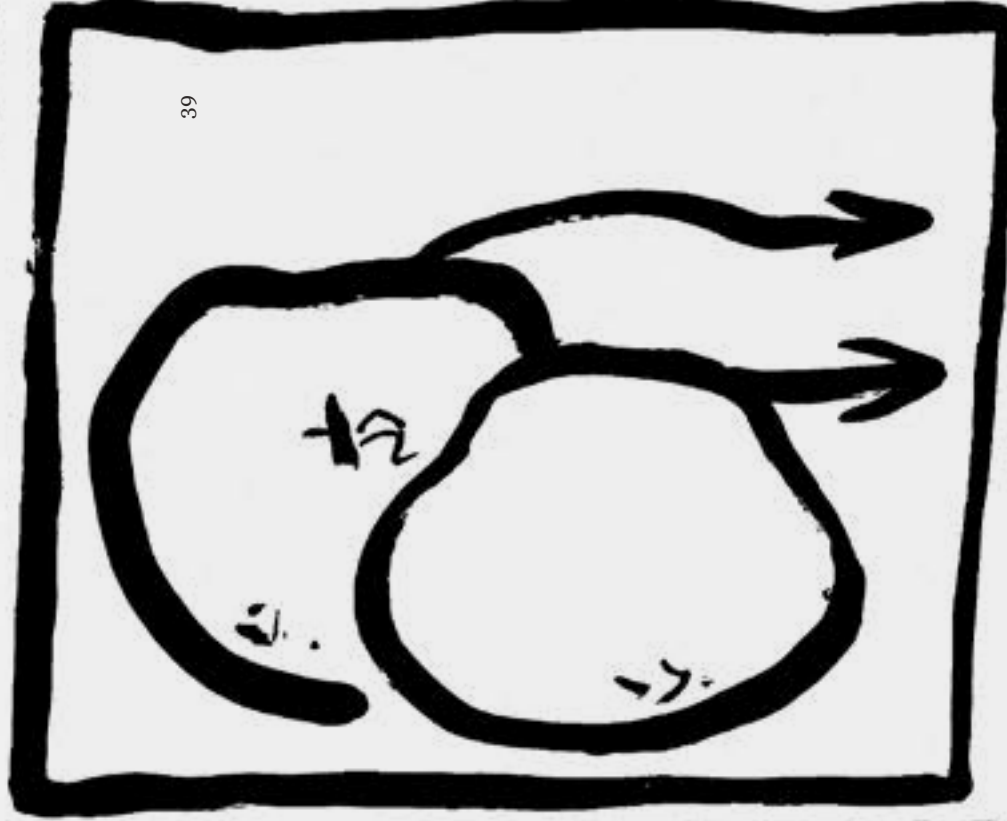
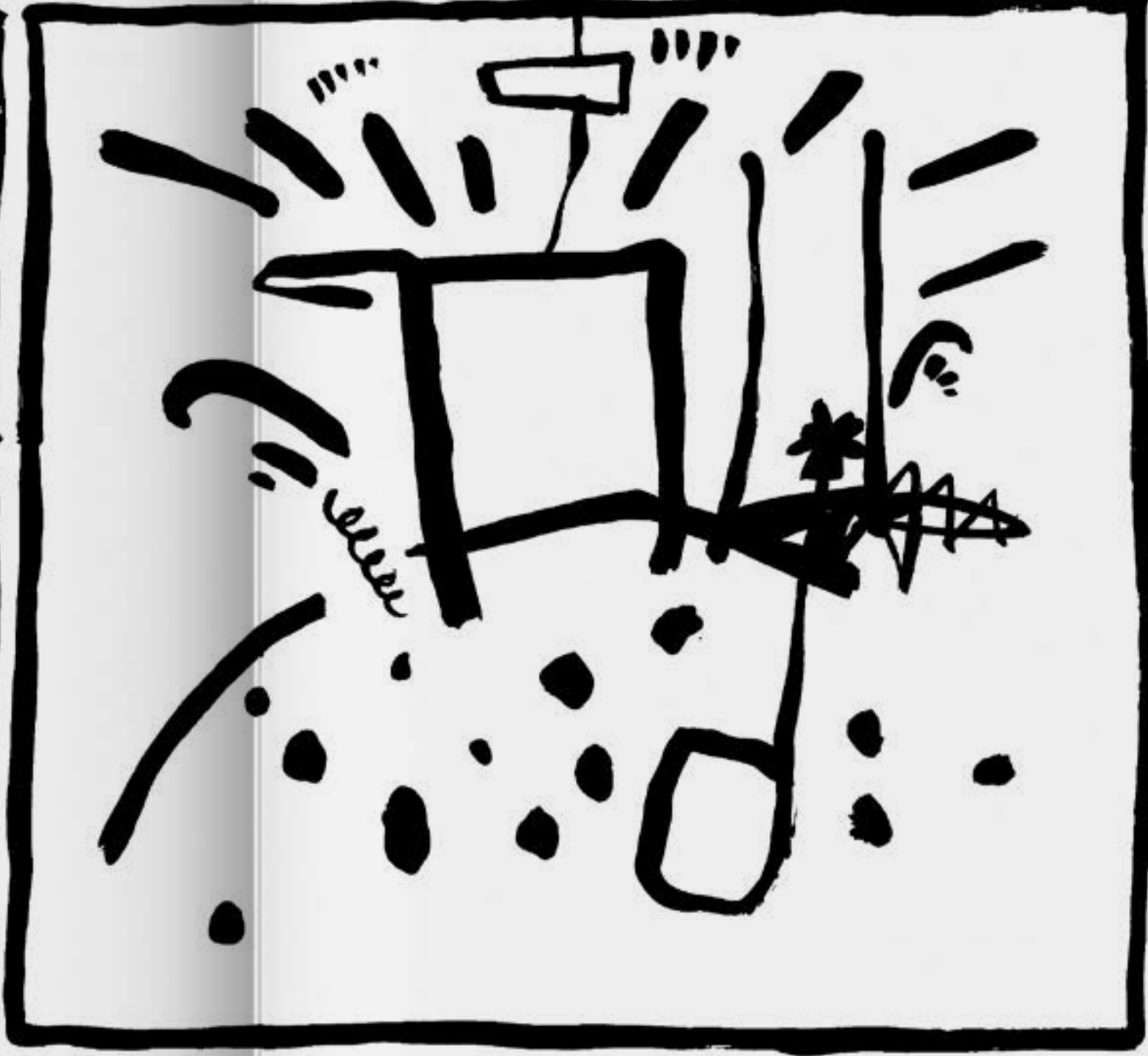






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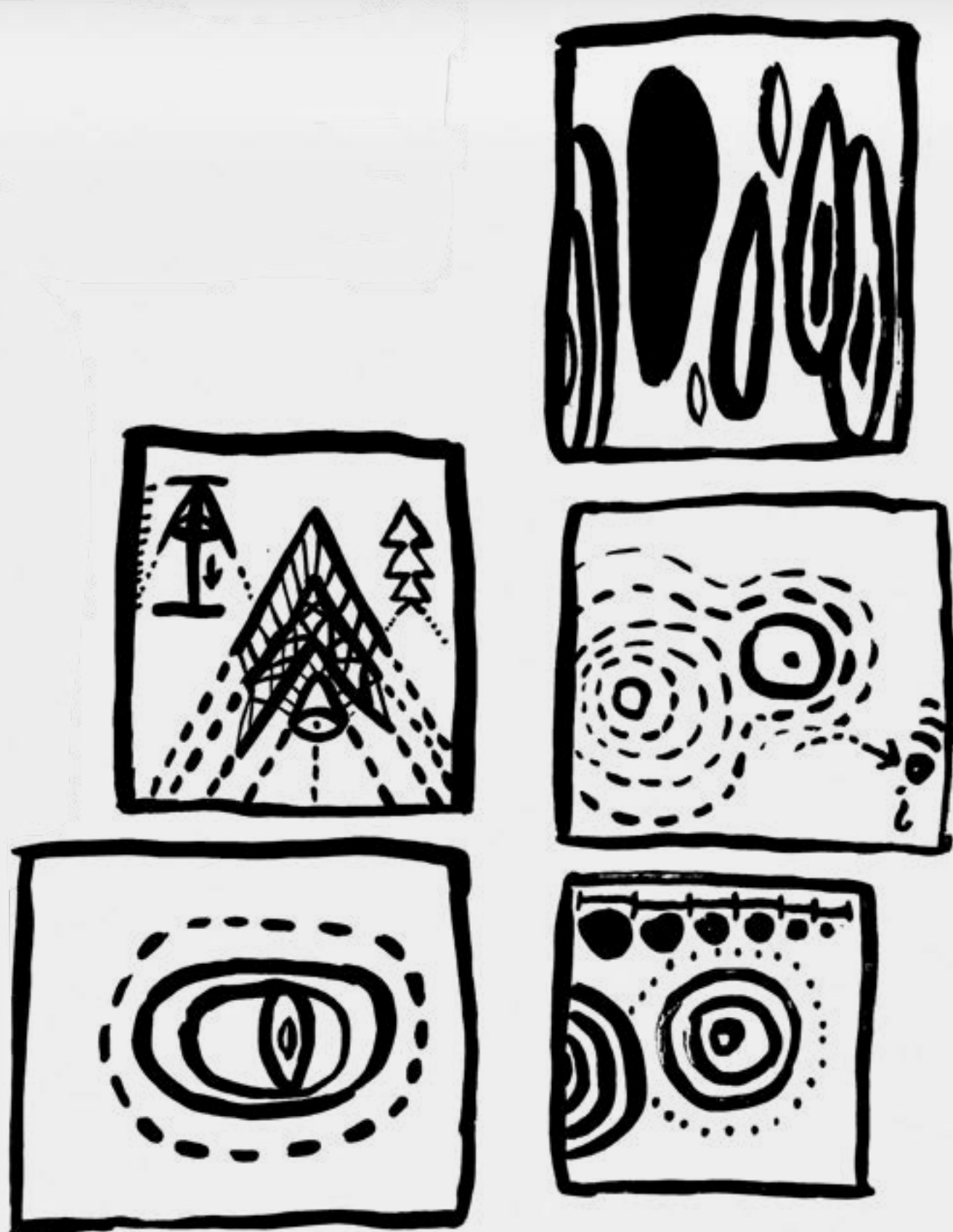
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Why not

²Chaos

What we encounter the next
is a dumpster in the yard.

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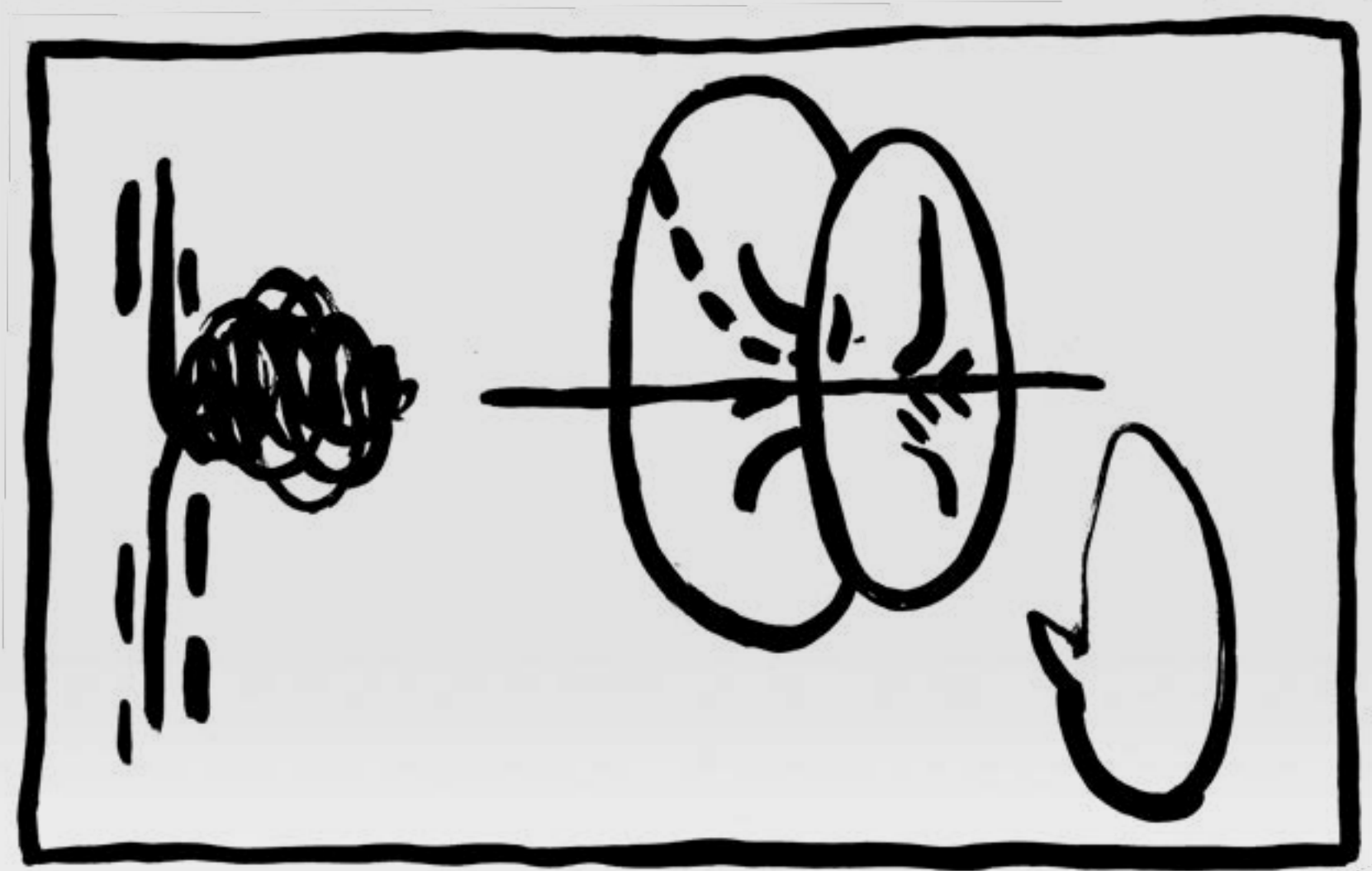
²Chaos

Everyone is familiar with the amazing, exciting, shocking sight of the student trash container the day after the summer exhibition: It hits us by that terrible beauty of the battlefield, catastrophic theater, and the horror of the twilight jungle. In the perfect chaos of the student trash, you can find both the ruins of our unfortunate civilization and the cradle of new inconceivable worlds. In the *artistic process* (the second hypostasis) the Academy produces garbage nonstop and this is ok.

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³Delight

A clean, functional, institutional framework for chaotic unpredictable content looks like a true model in which we can catch the very magical transformation for which we all love art so much.



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³Delight

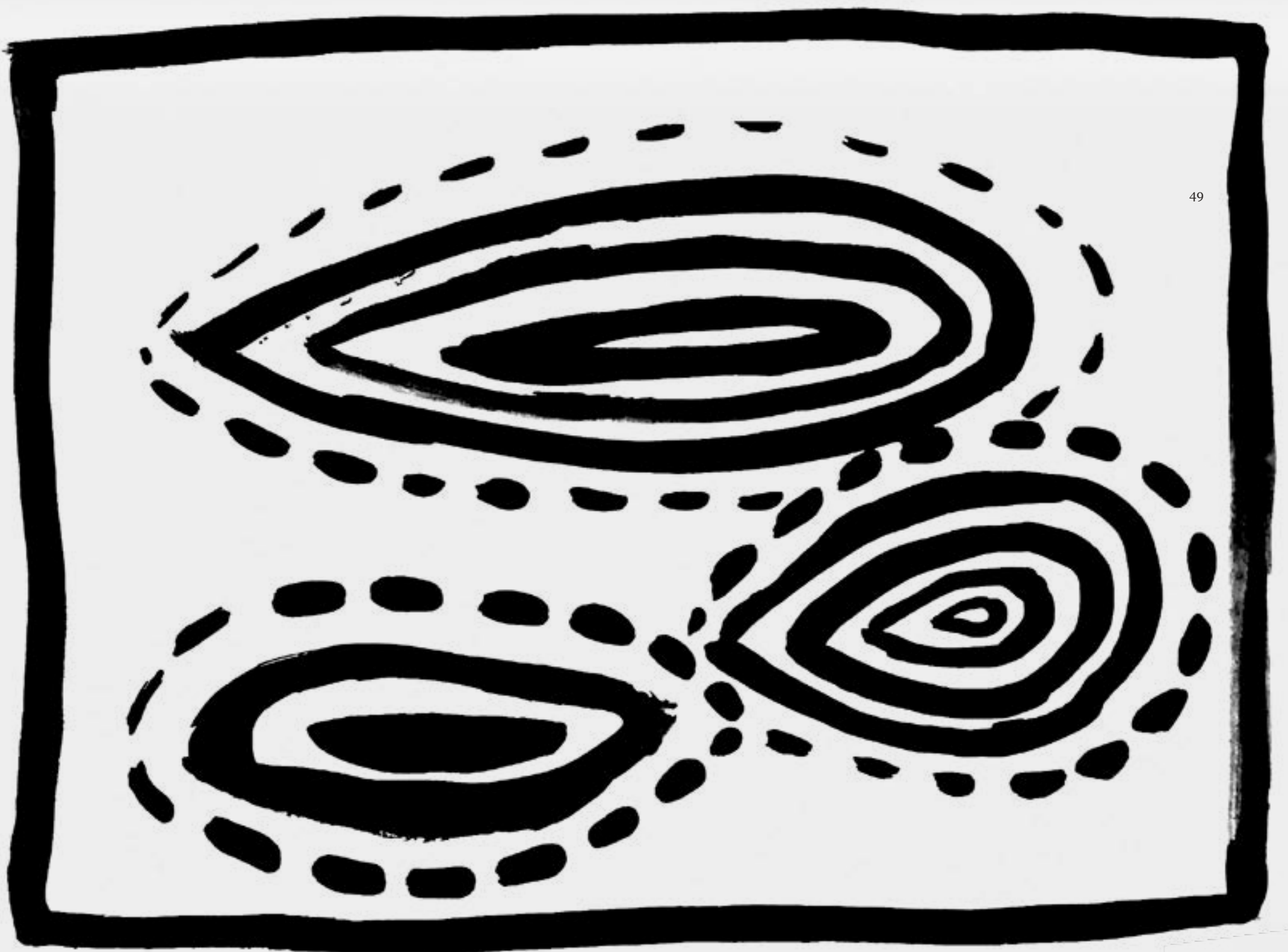
In addition to the obvious role of training professional specialists, the social function of the academy is to weave emerging creative practices into the common mosaic of culture, thereby ensuring the sustainability of the entire social body in an era of continuous transit and in history.

Chaos Sense Delight

Inherently creative practices are the exact opposite of pragmatic institutionalism. The artistic process is obscure, individual, unpredictable, and chaotic (even if it is strictly ordered in its autonomy). The artistic process prefers fog and spontaneity to openness and predestination. It requires a strange condition for the possibility of its occurrence: complete idleness, free time, what the Greeks called σχολή.

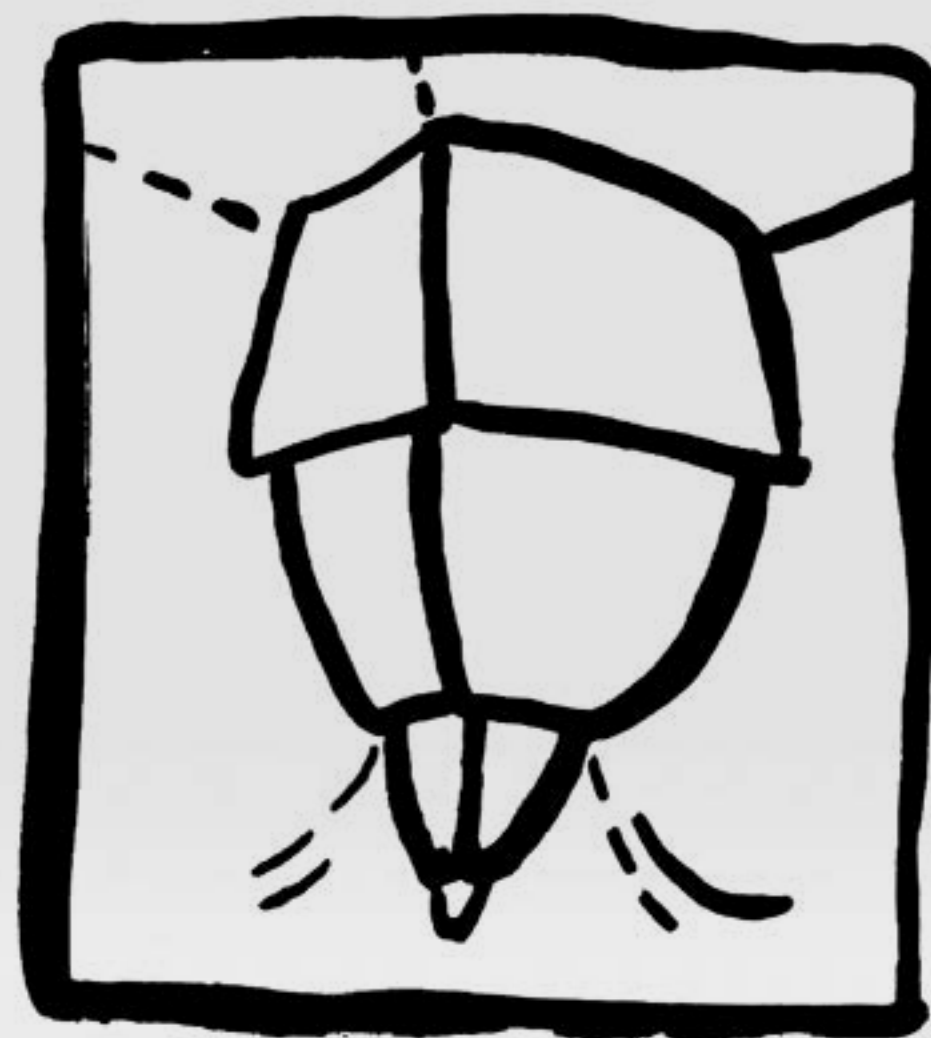
In addition to the fact that the artist in this sense is a professional idler (or scholar), there is nothing inside the artistic process itself that could be presented as its finished result. Until the work is completely separated from the artist, it is difficult to distinguish it from the garbage.

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Why not the Academy?

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Here we can identify the unique quality of the Academy? Unlike a museum or gallery where the presence of an artist is at least optional but rather undesirable (after all, the artist is able to turn his work back into the garbage), at the Academy, it is the artist who acts. While he is working, there is no finished work yet, but there is a miracle of the process of Birth and Becoming. It is the artistic process as a becoming (as a *new beginning*) that is the most interesting and valuable thing there.

This approximate scheme, in which all events unfold between the poles of Chaos and Sense, may seem simple or idealistic. But if it helps us tame the energy of Chaos, find a place for garbage, and identify the main actor in the empty space of the Academy—why not use it?

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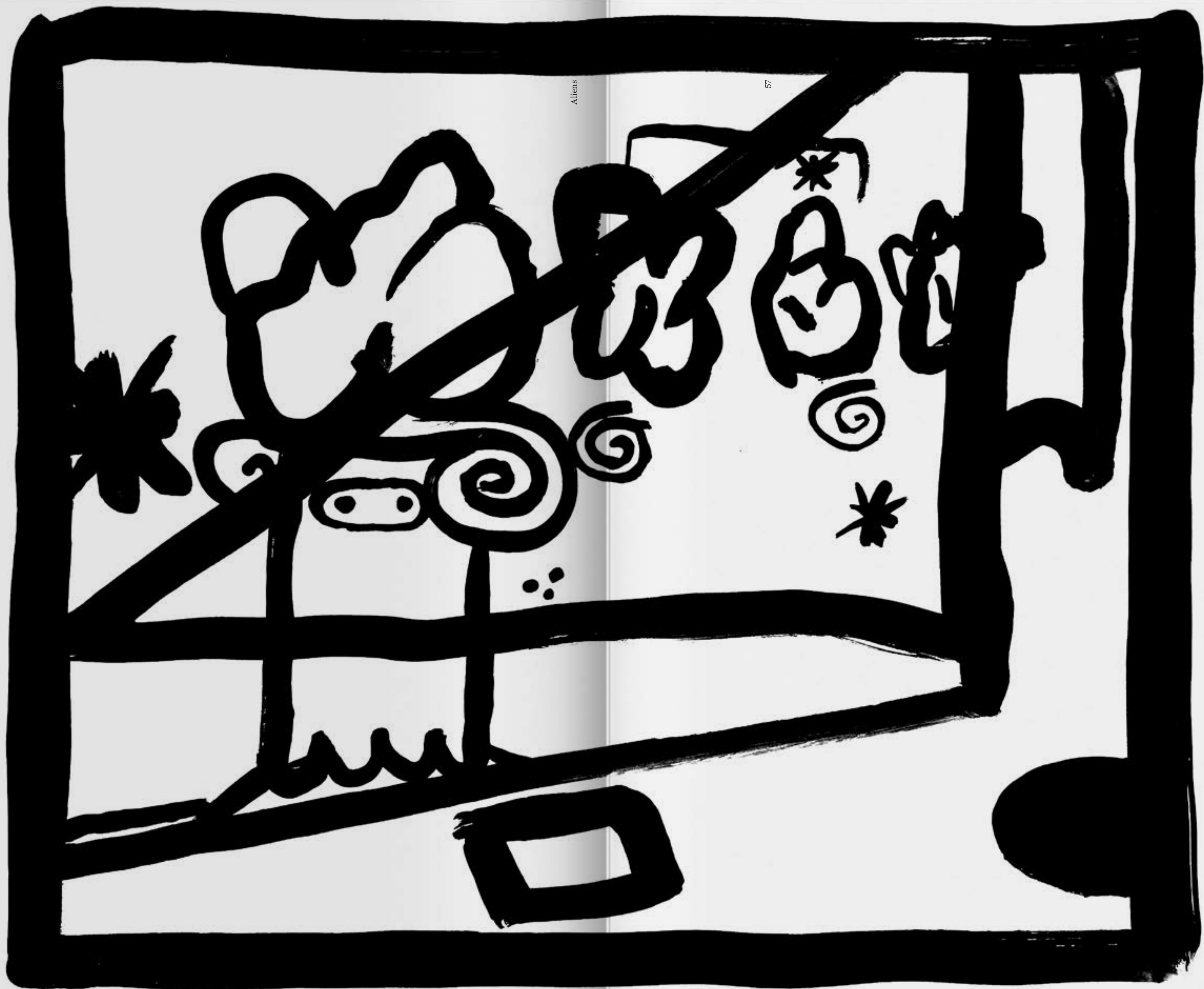
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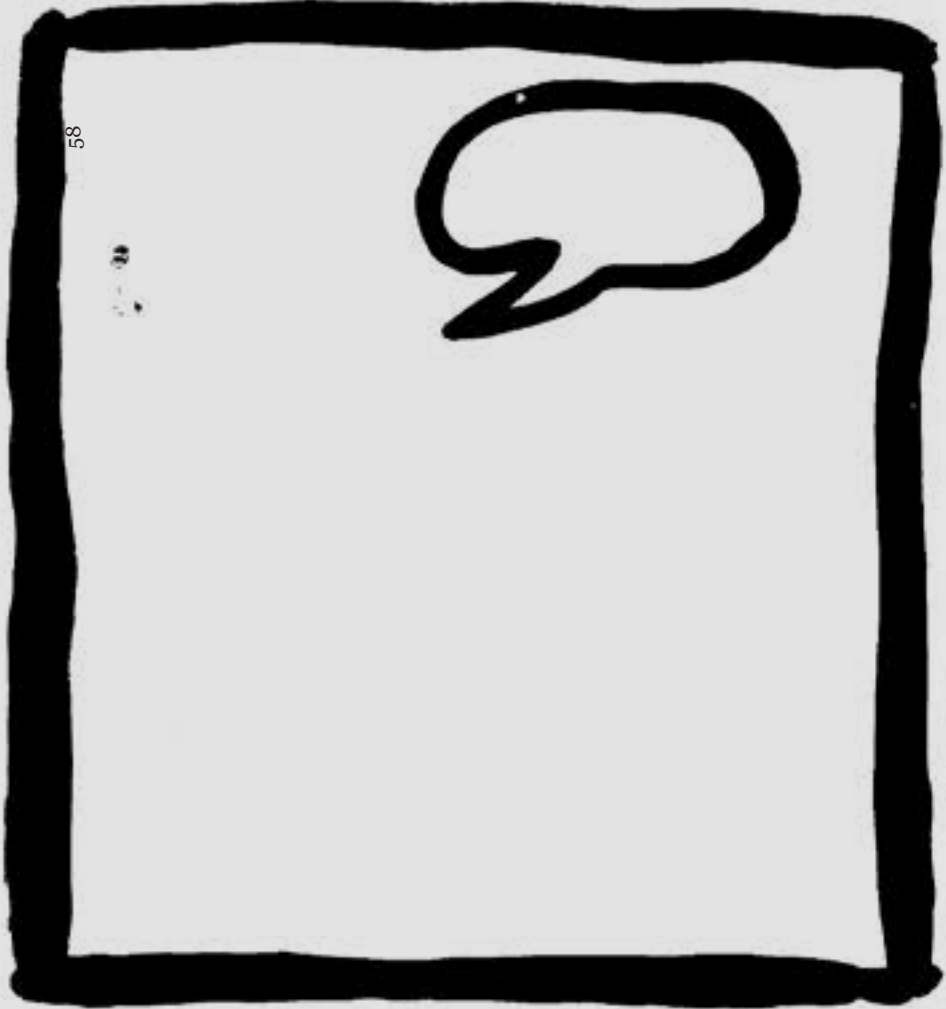
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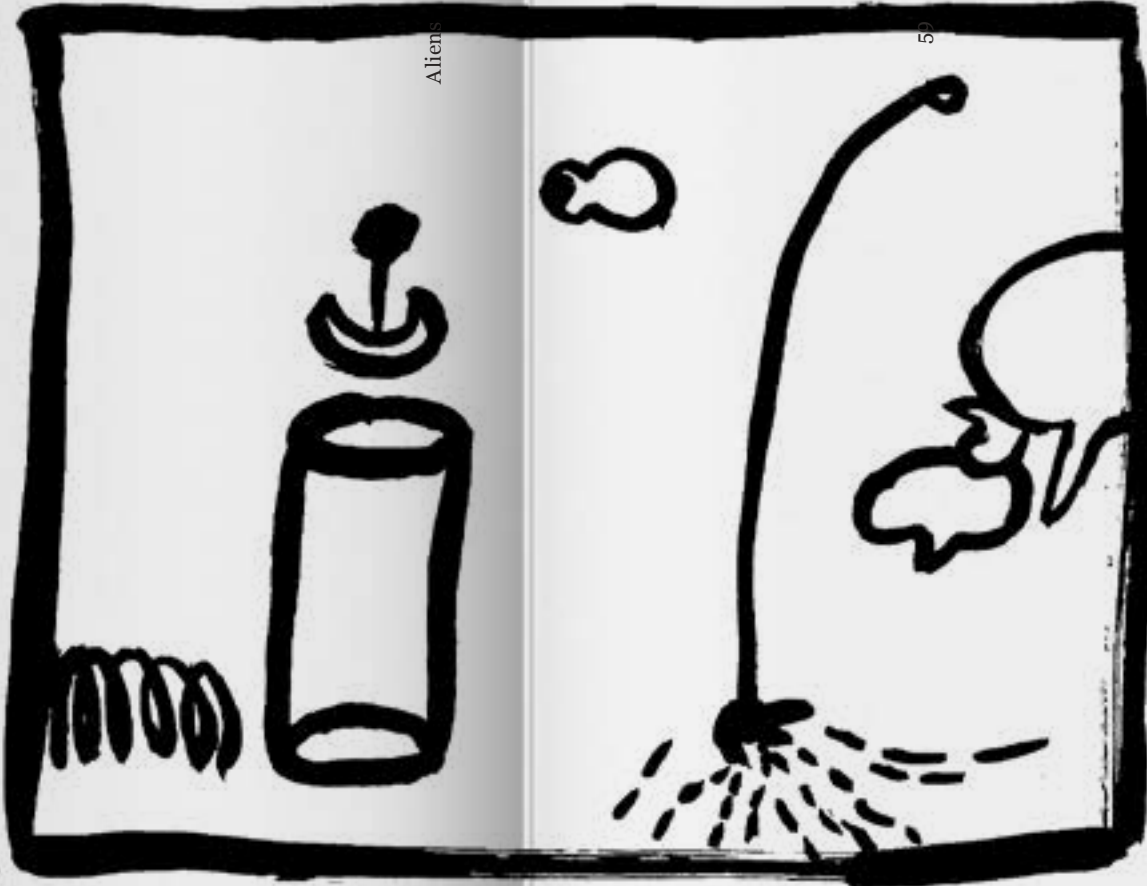


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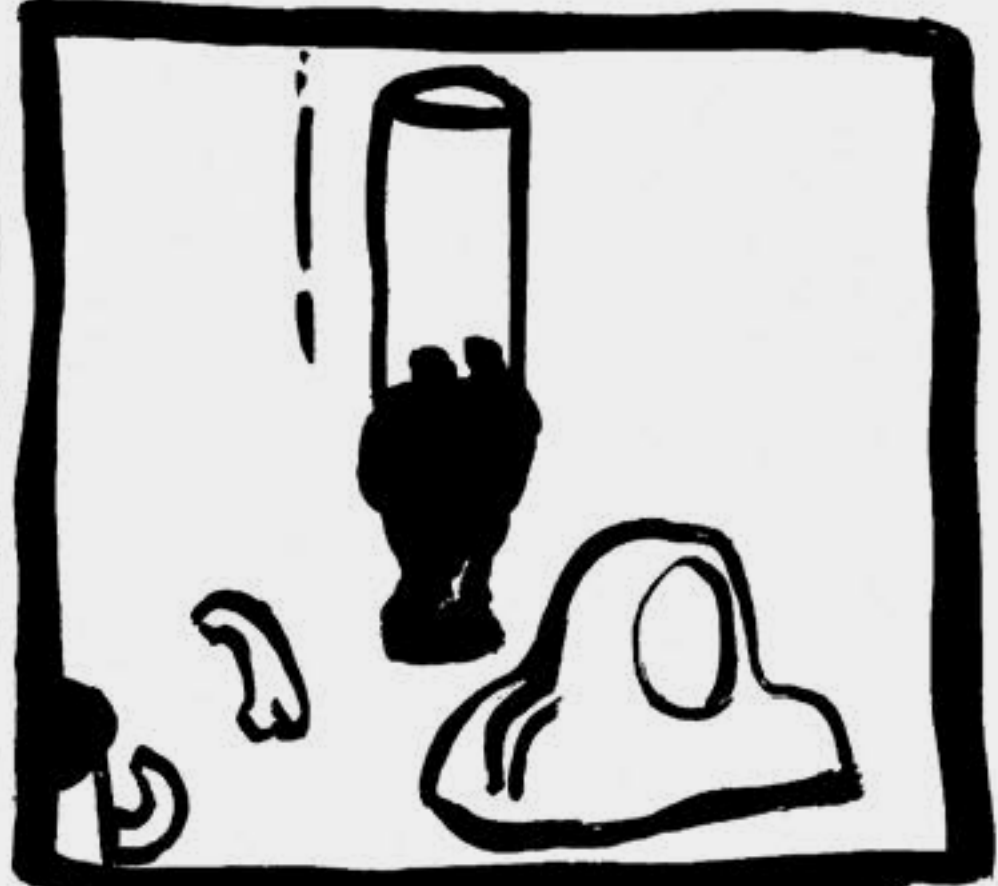


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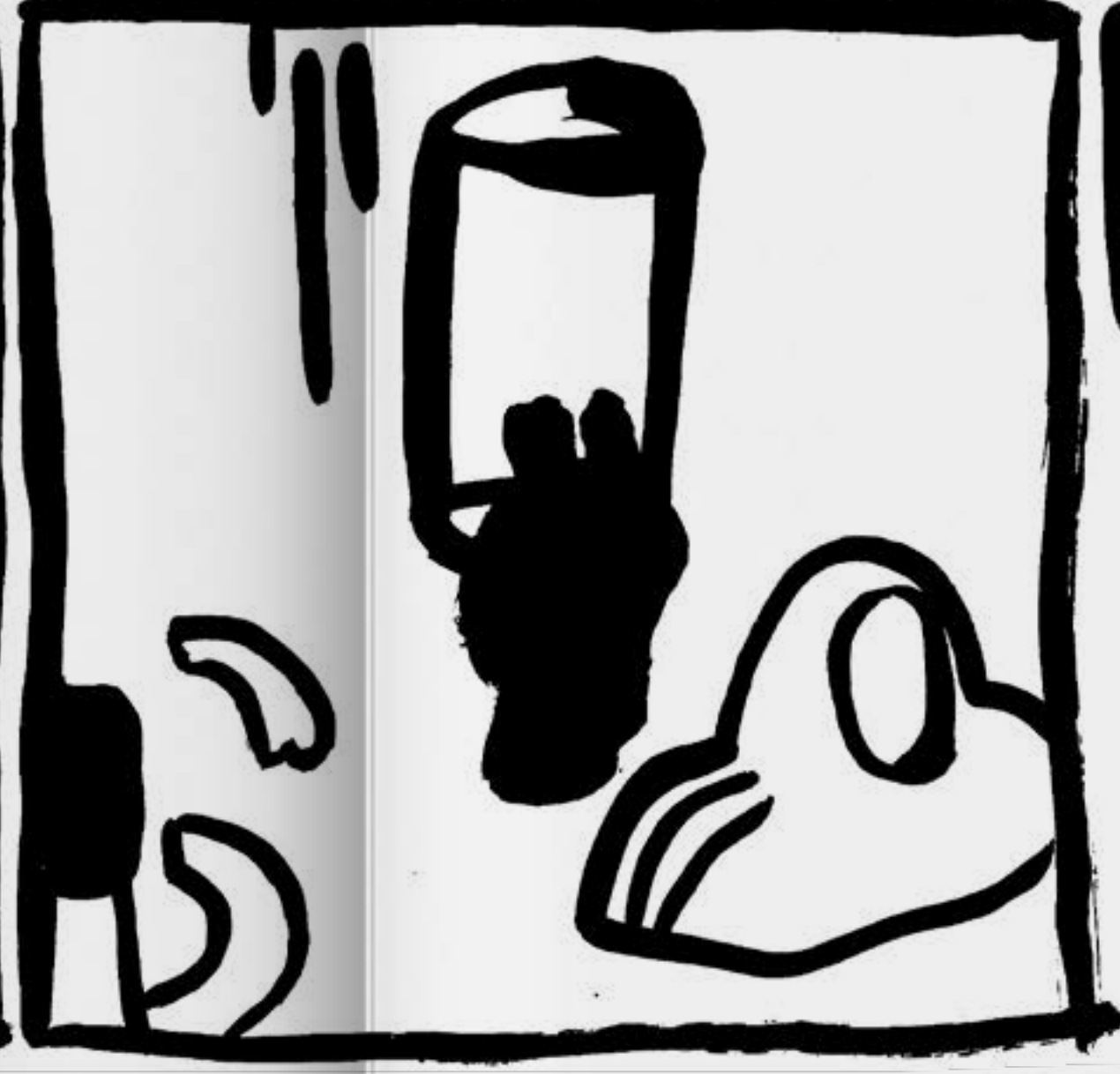


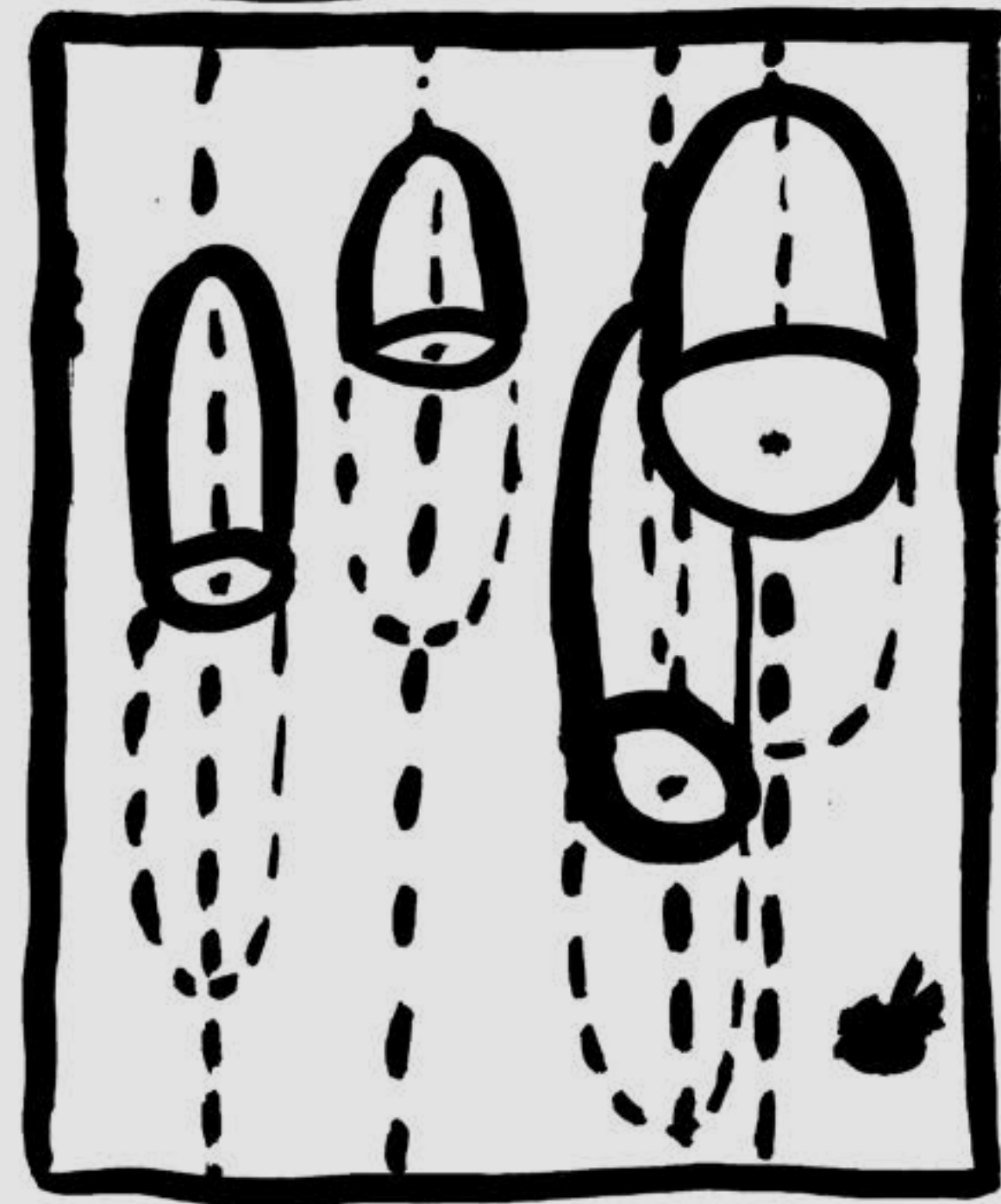
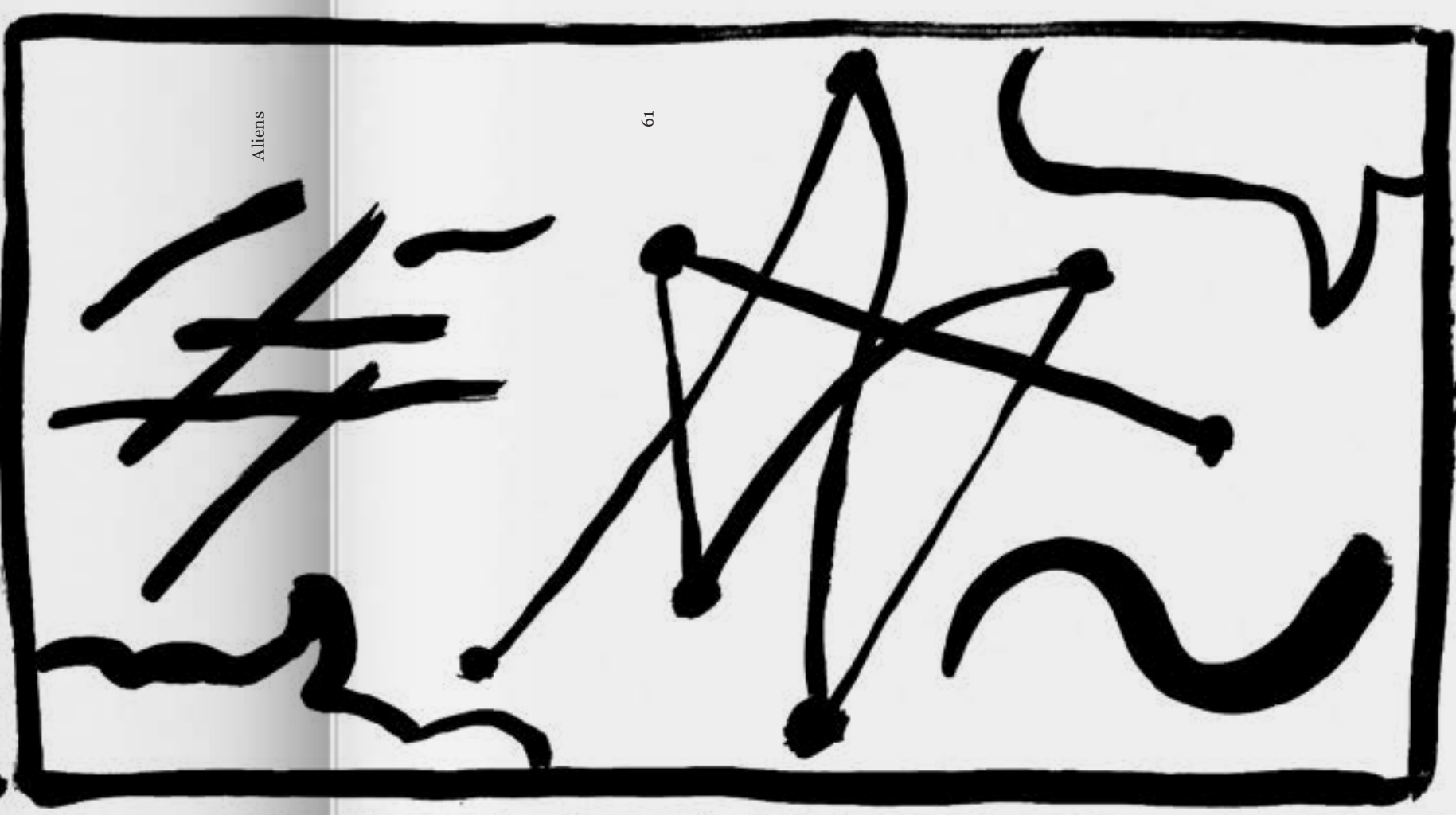
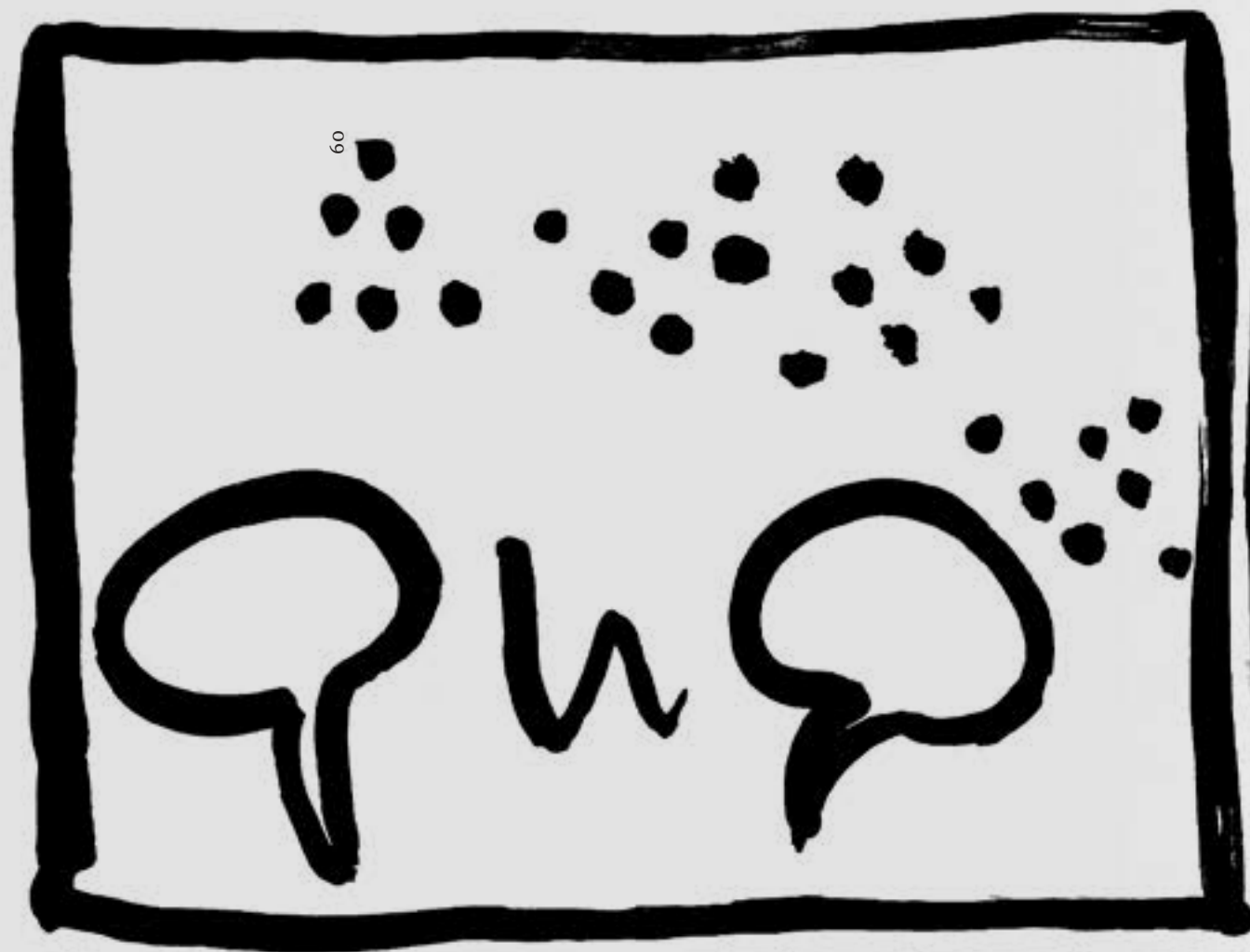
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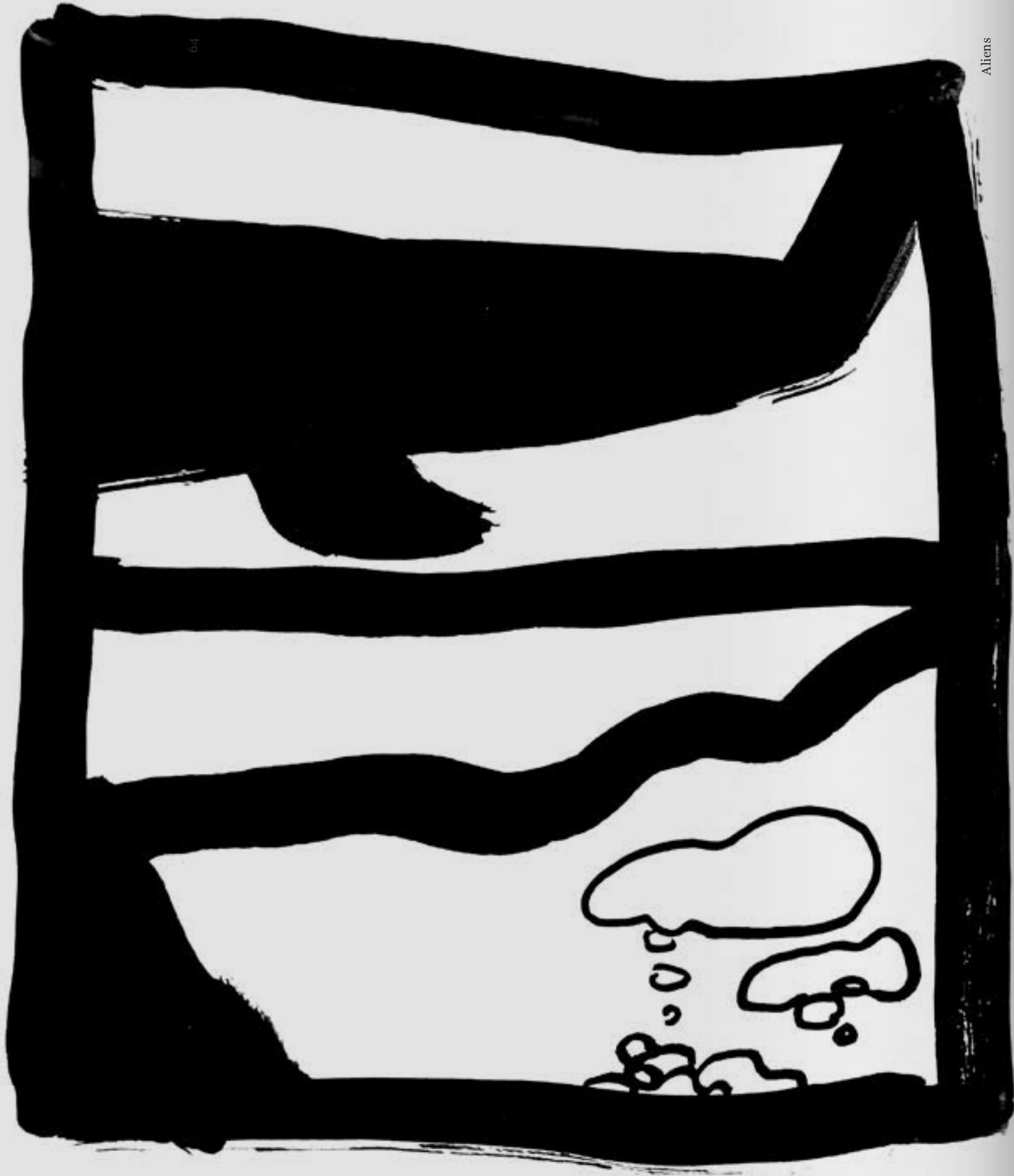
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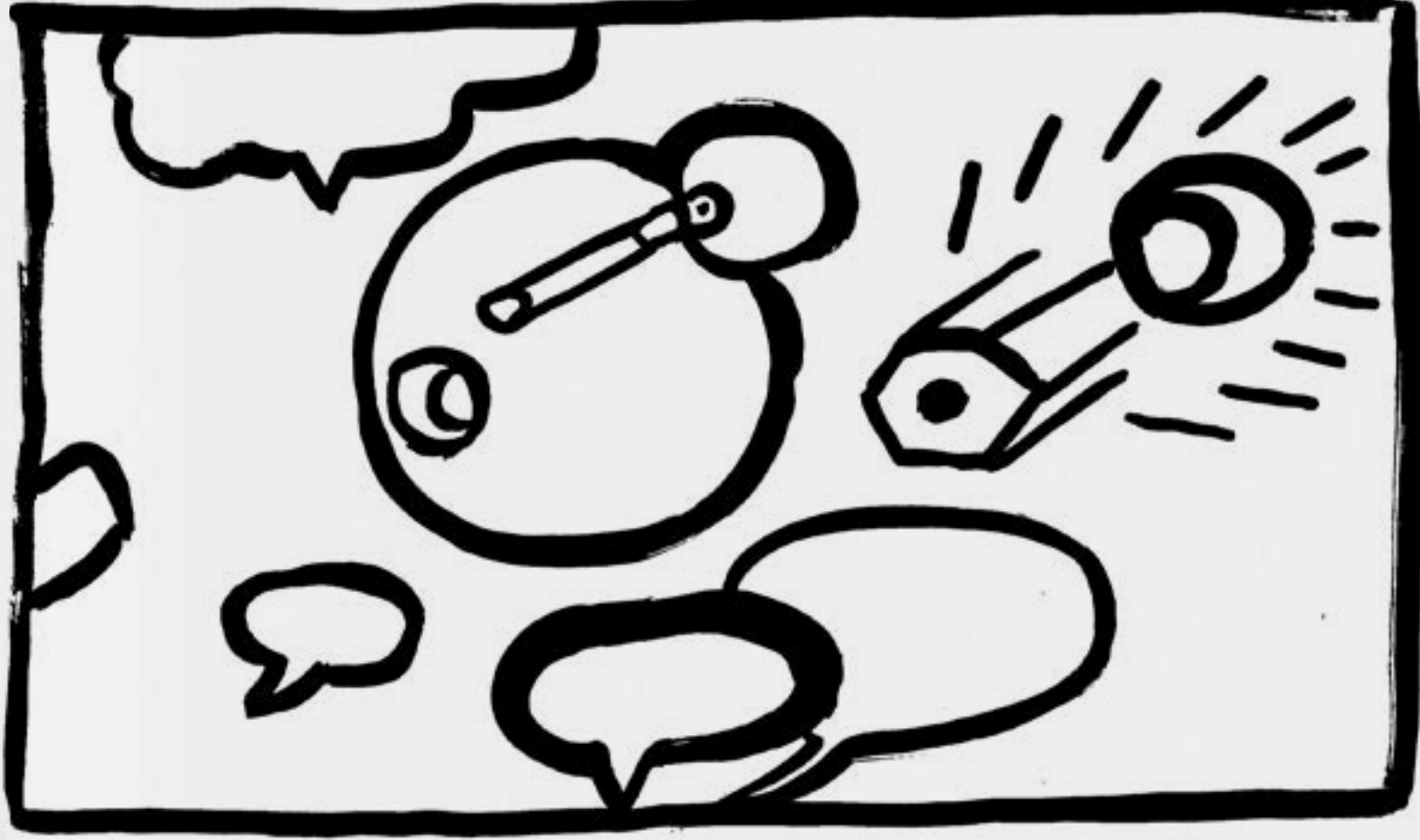
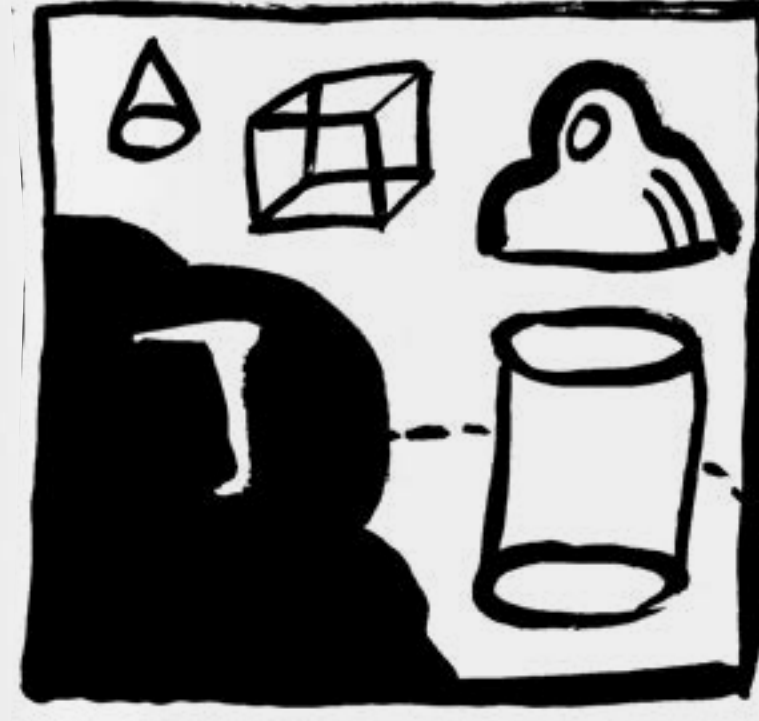
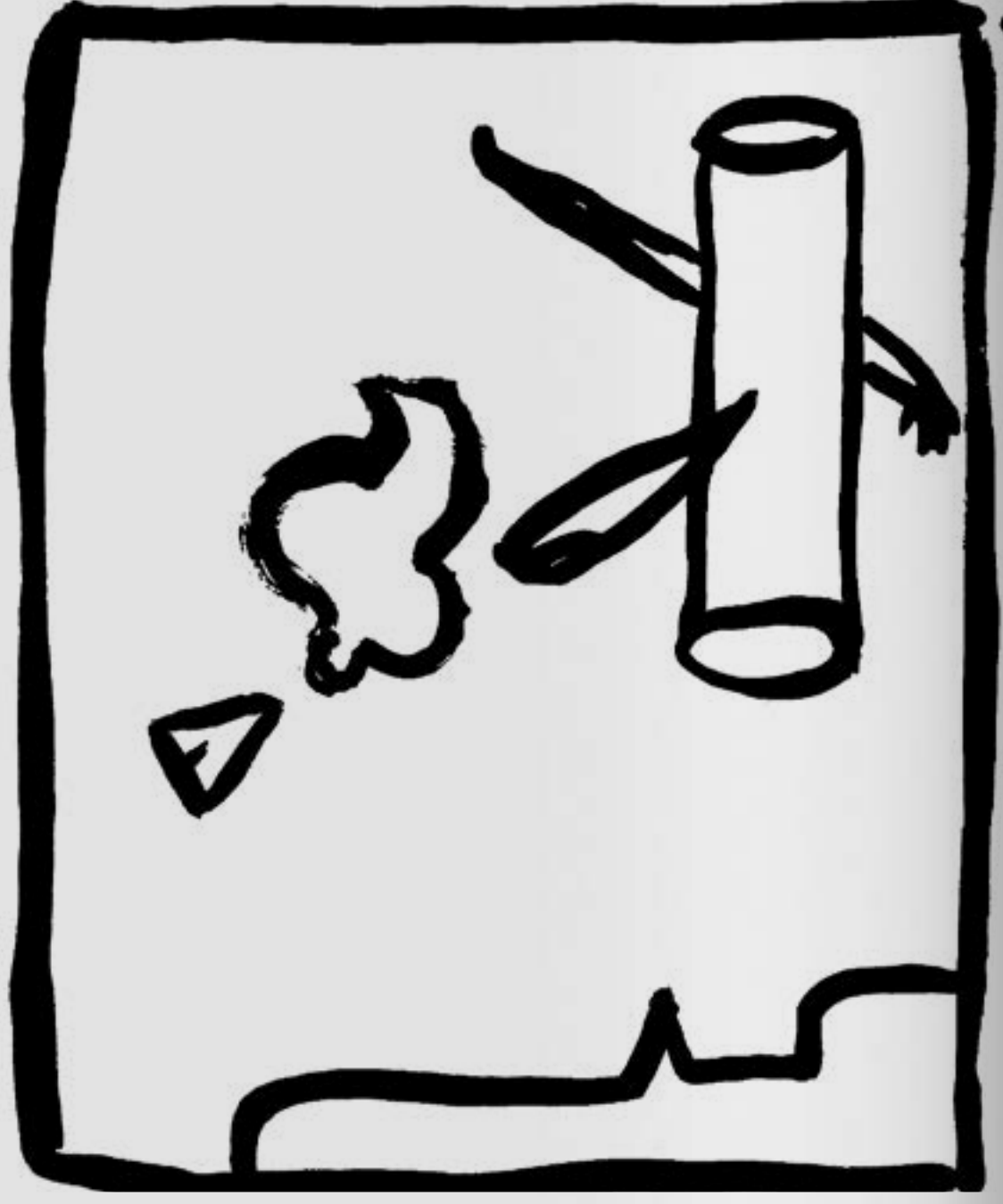






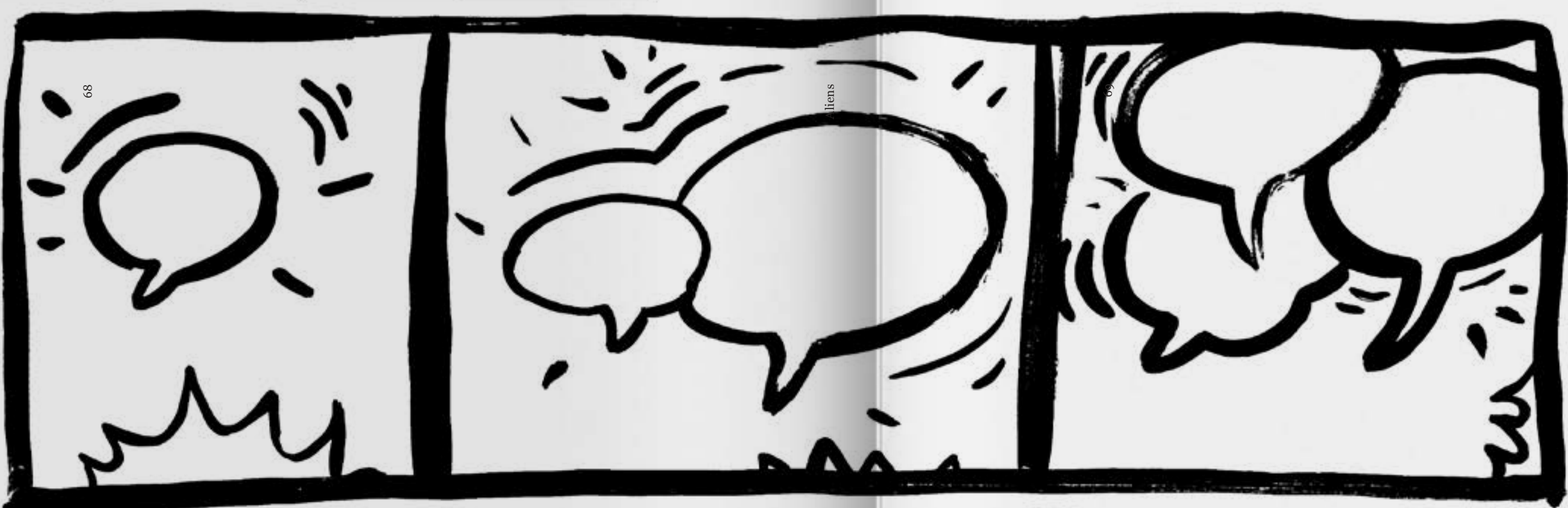
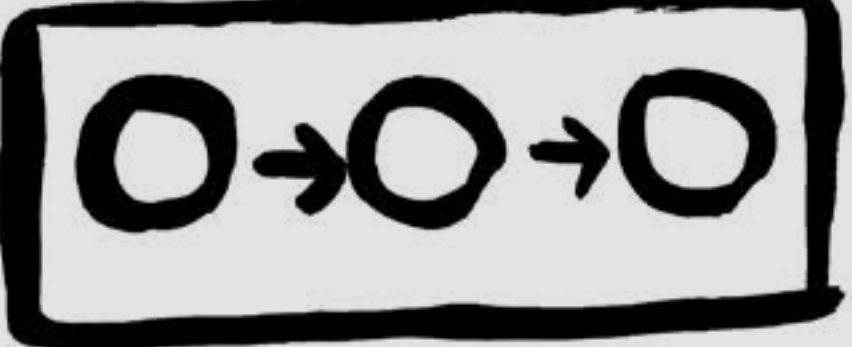
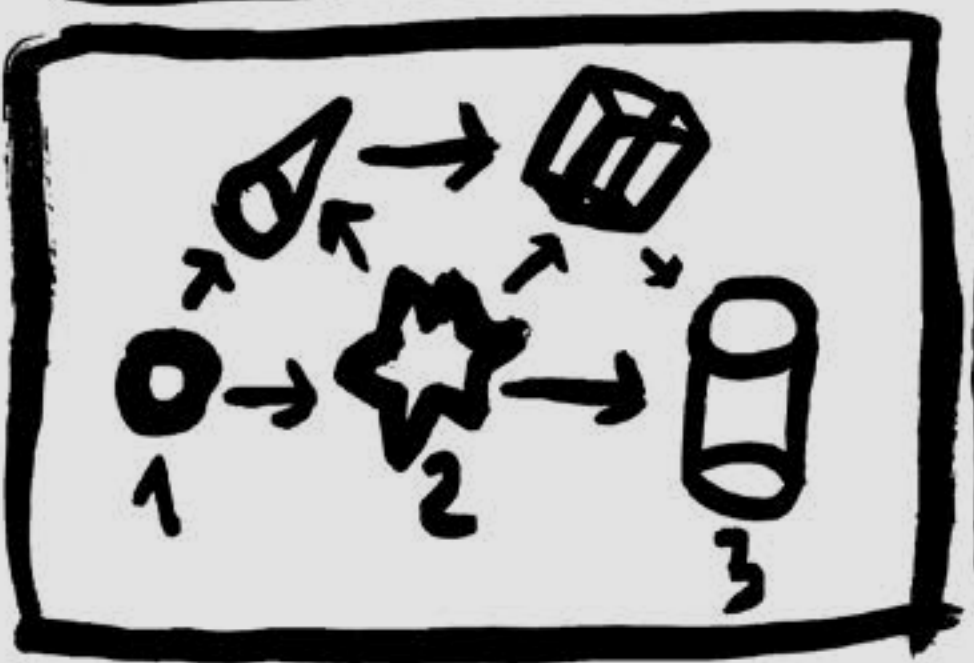
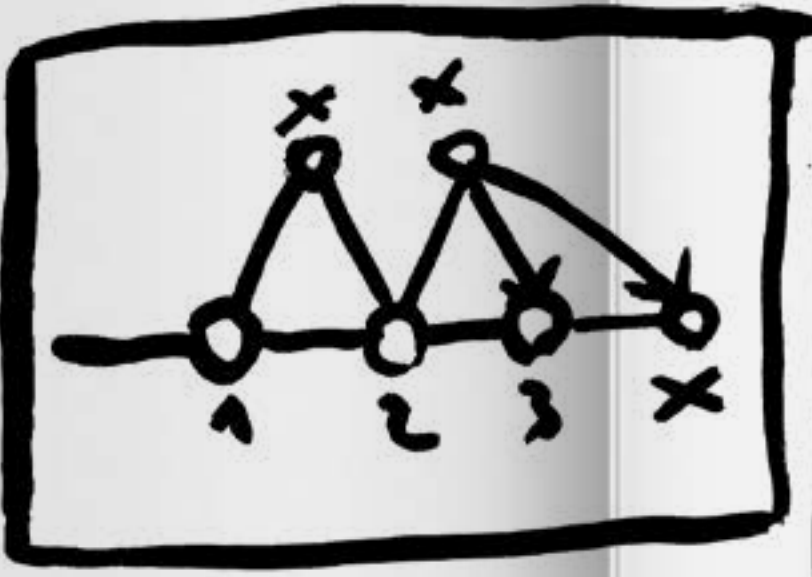
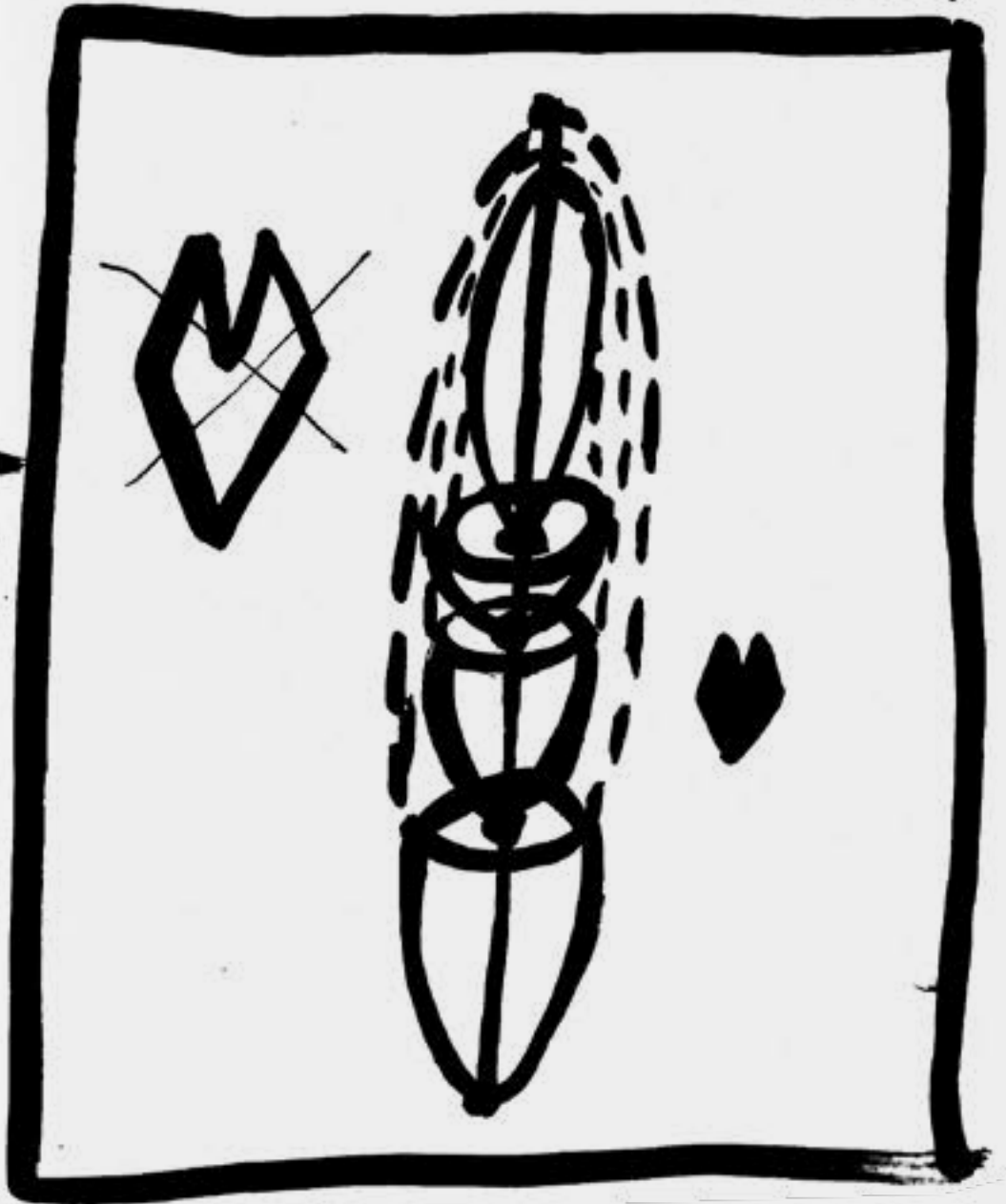
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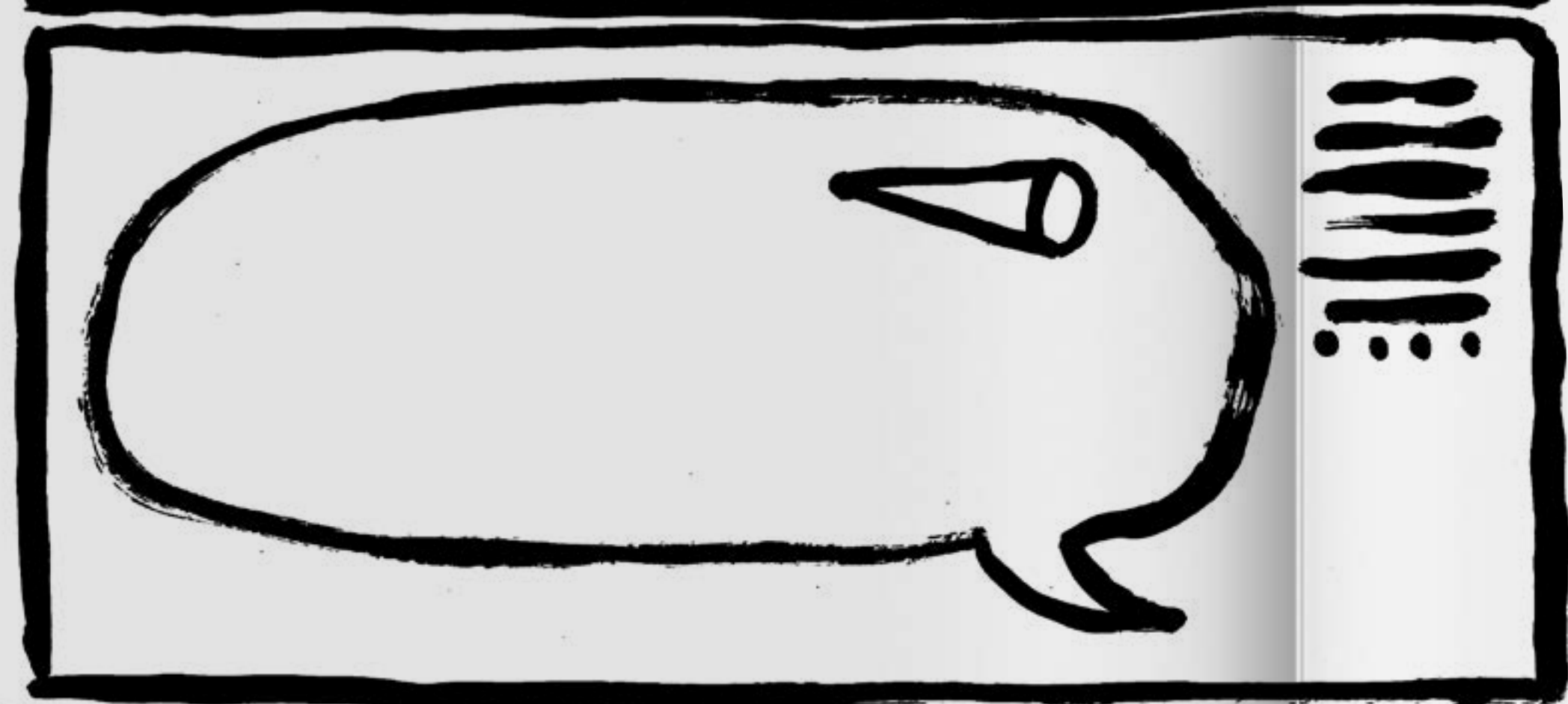
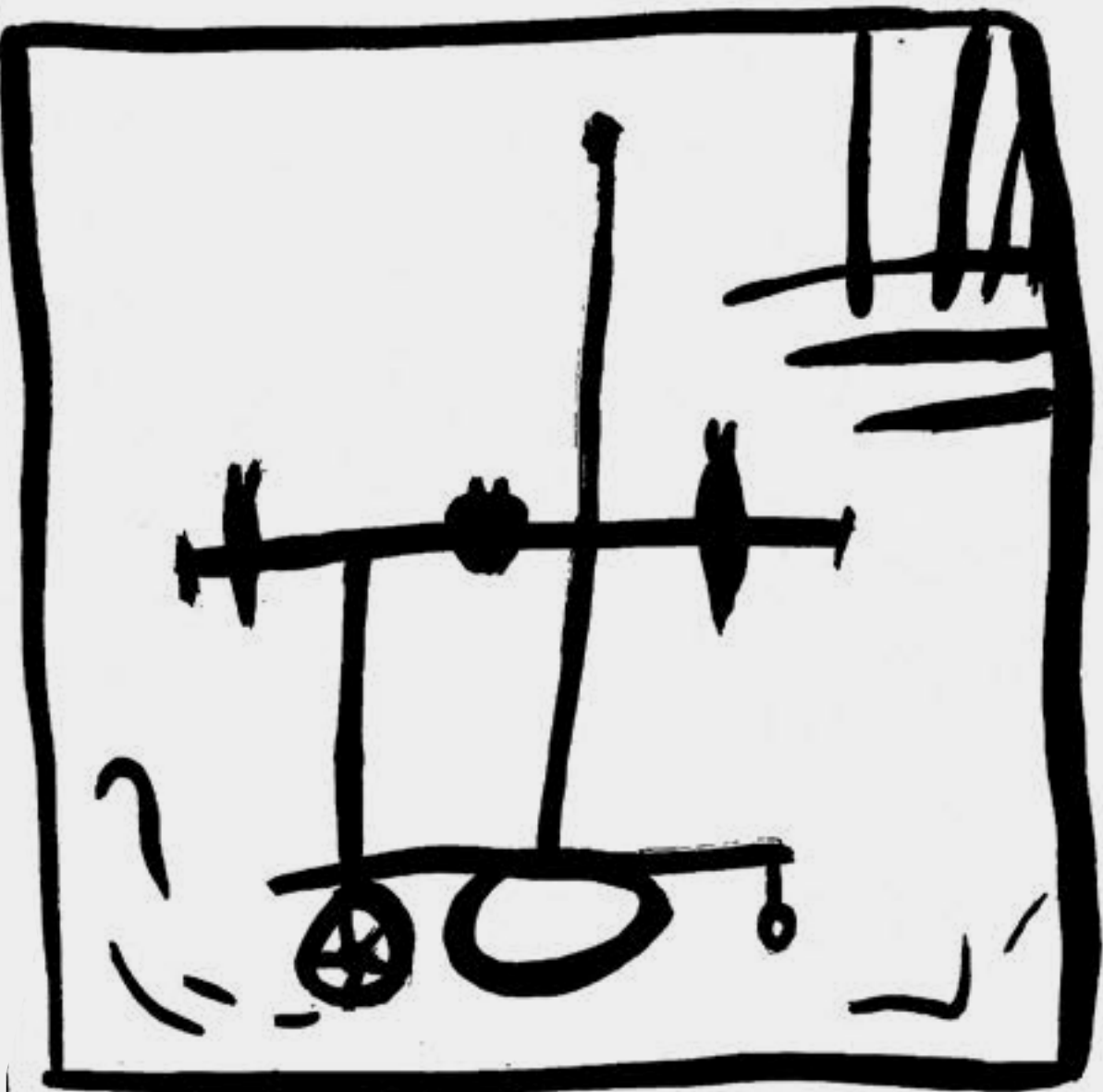




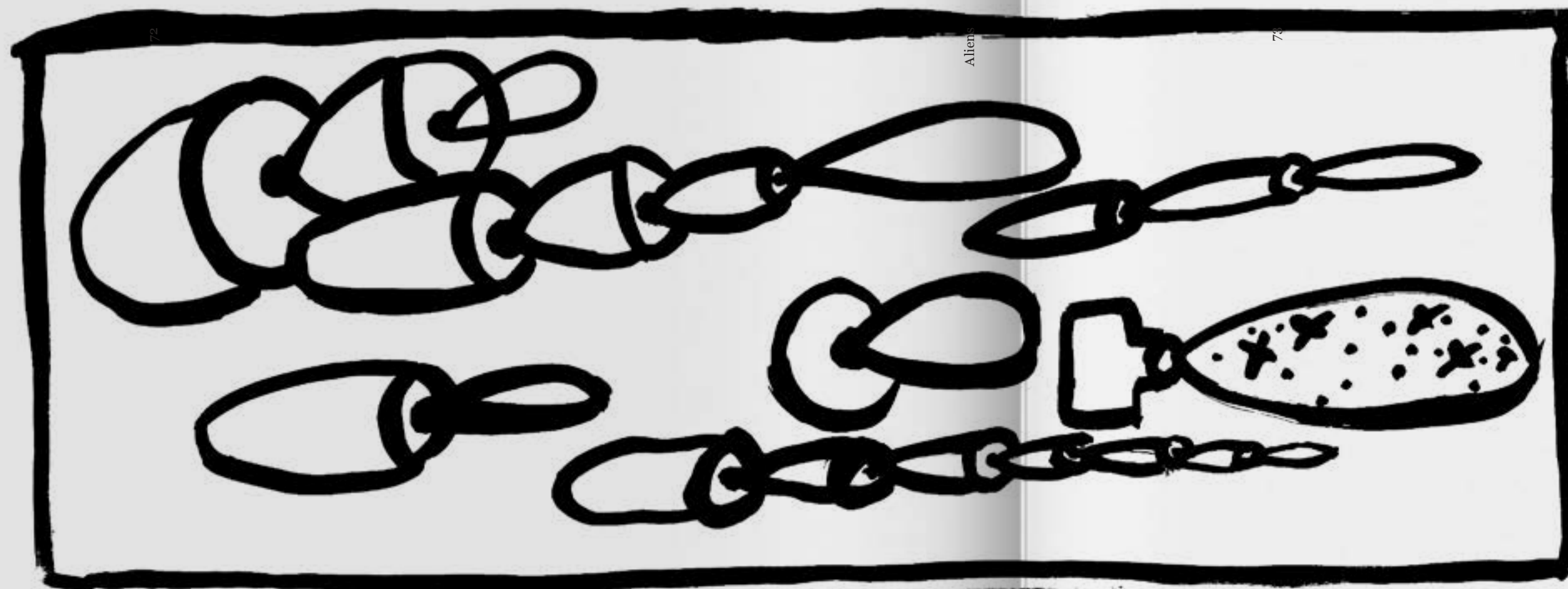
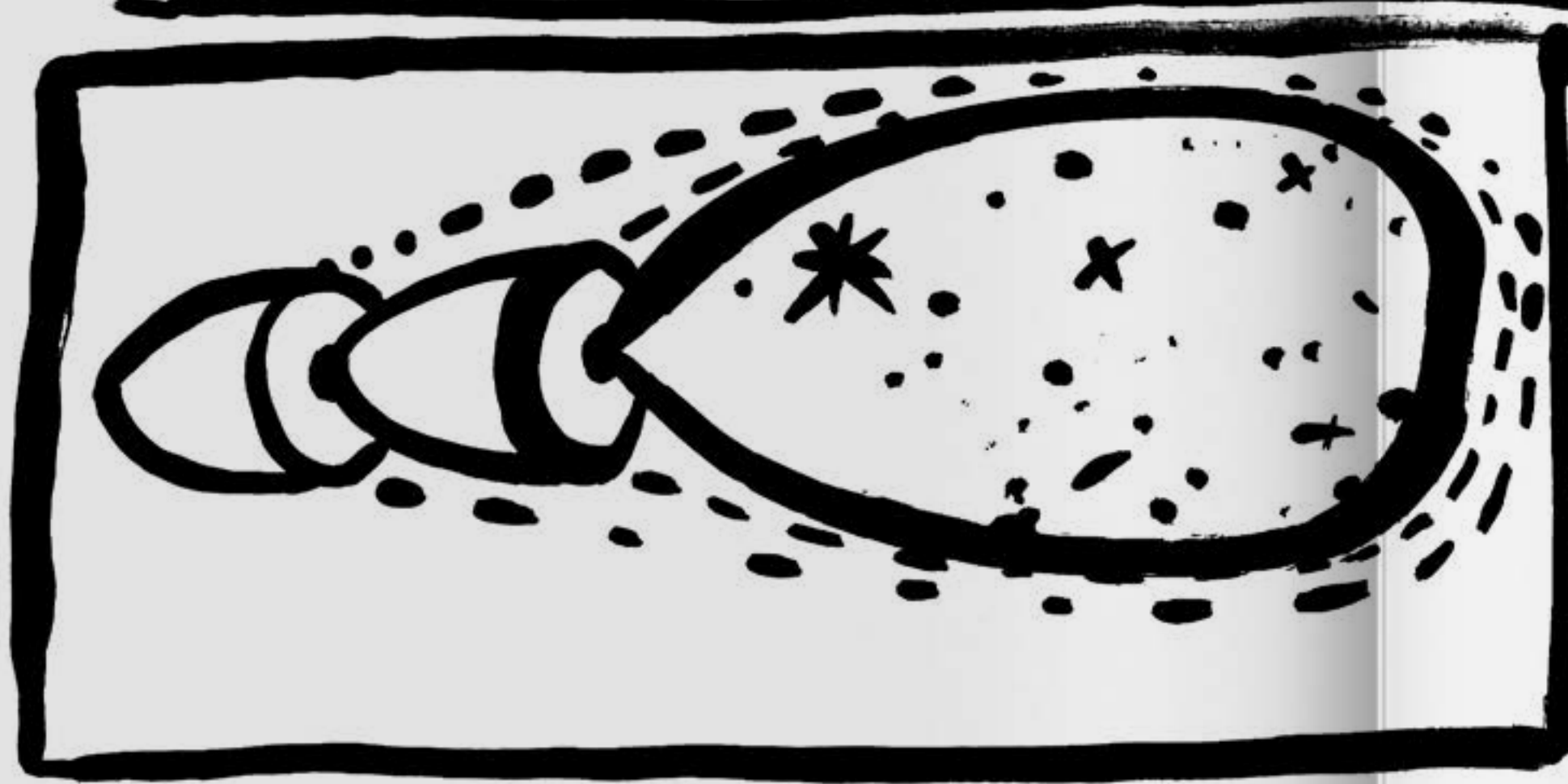
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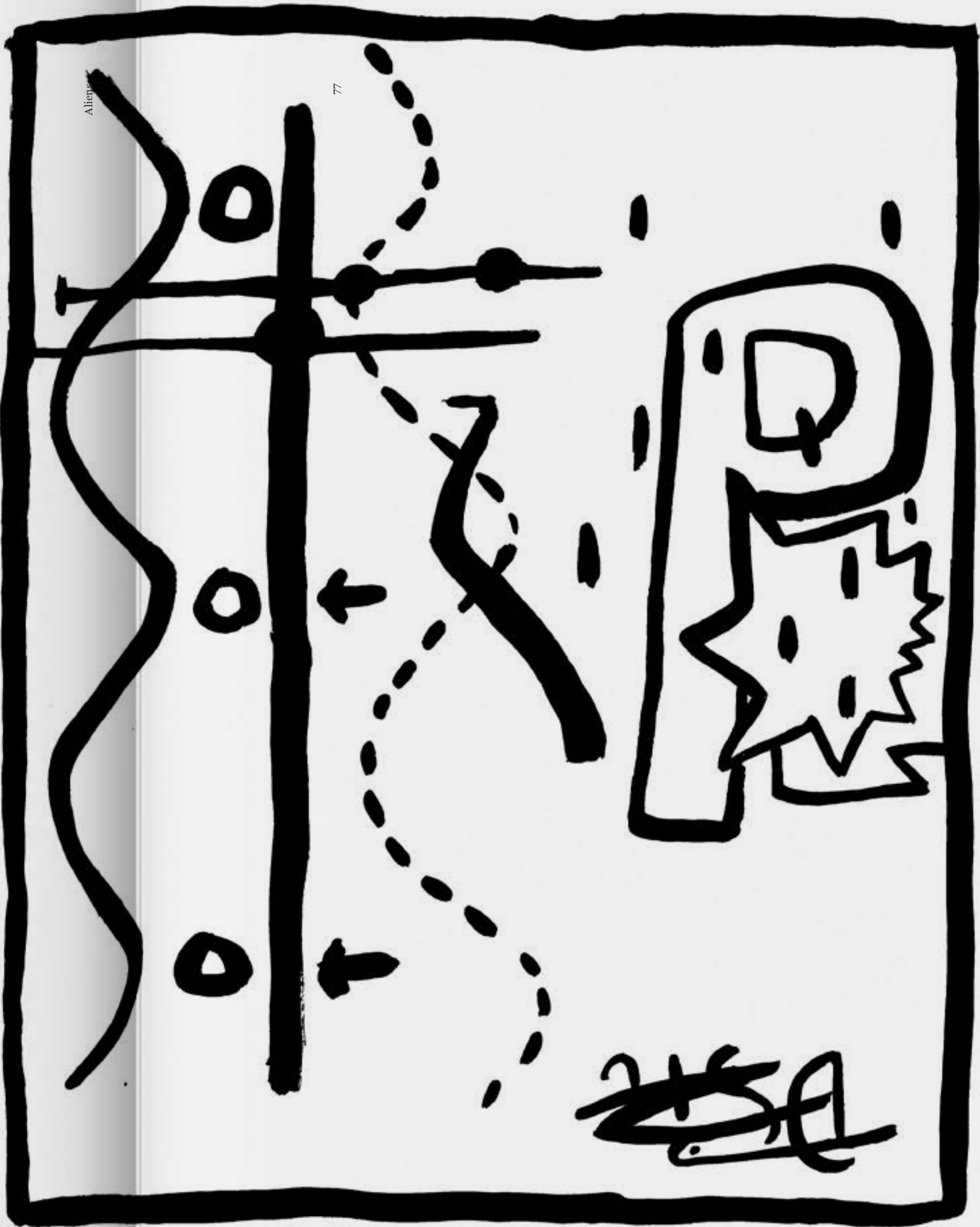
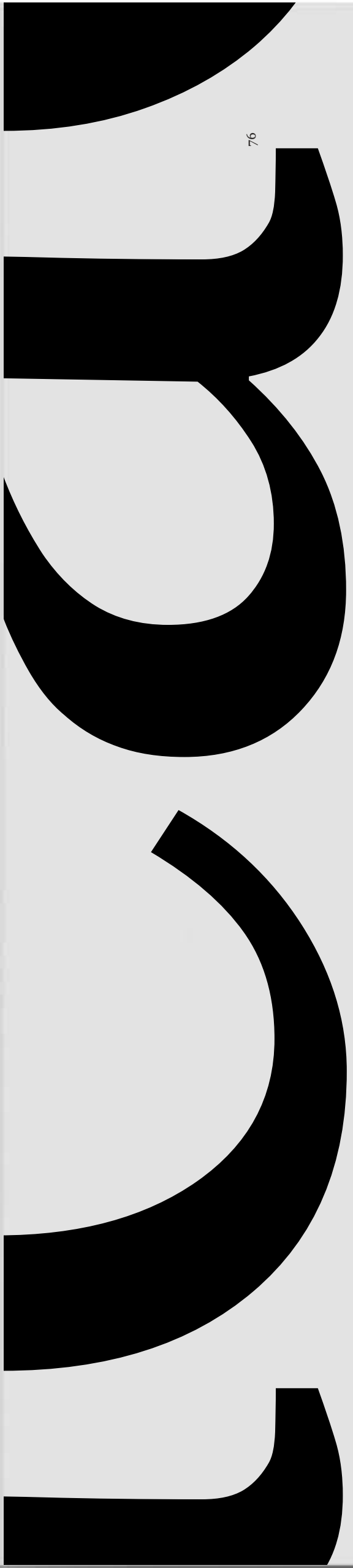


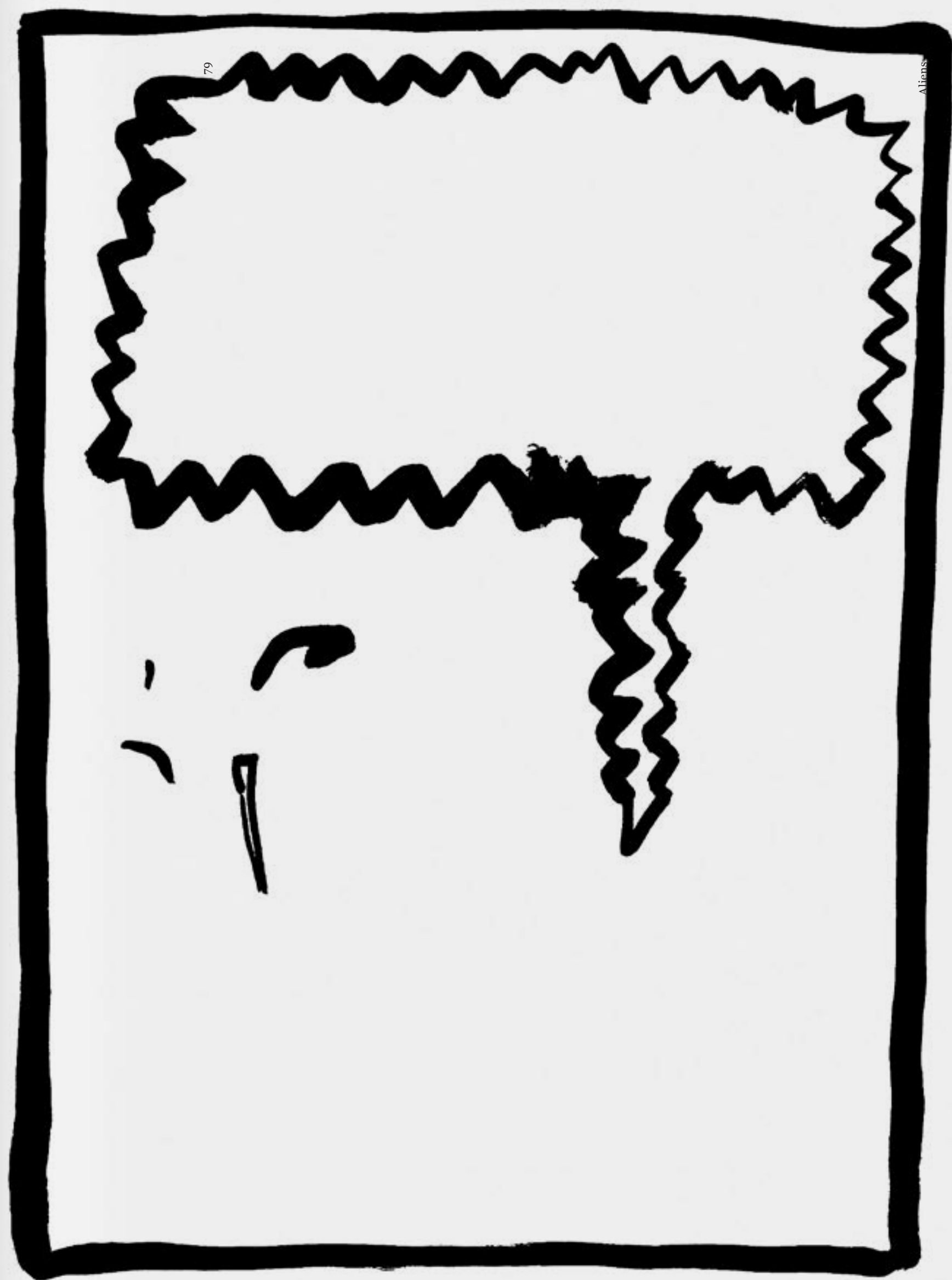


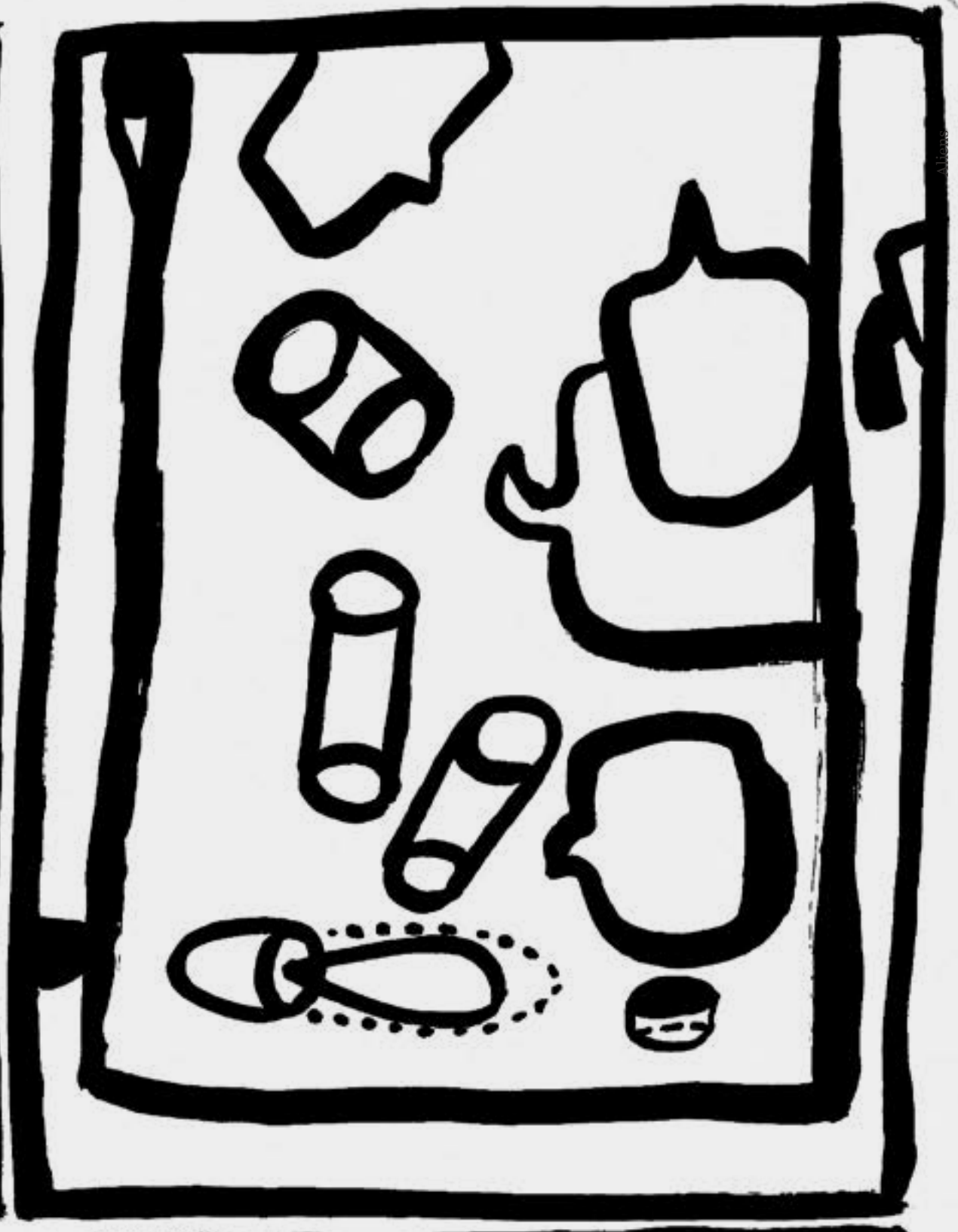
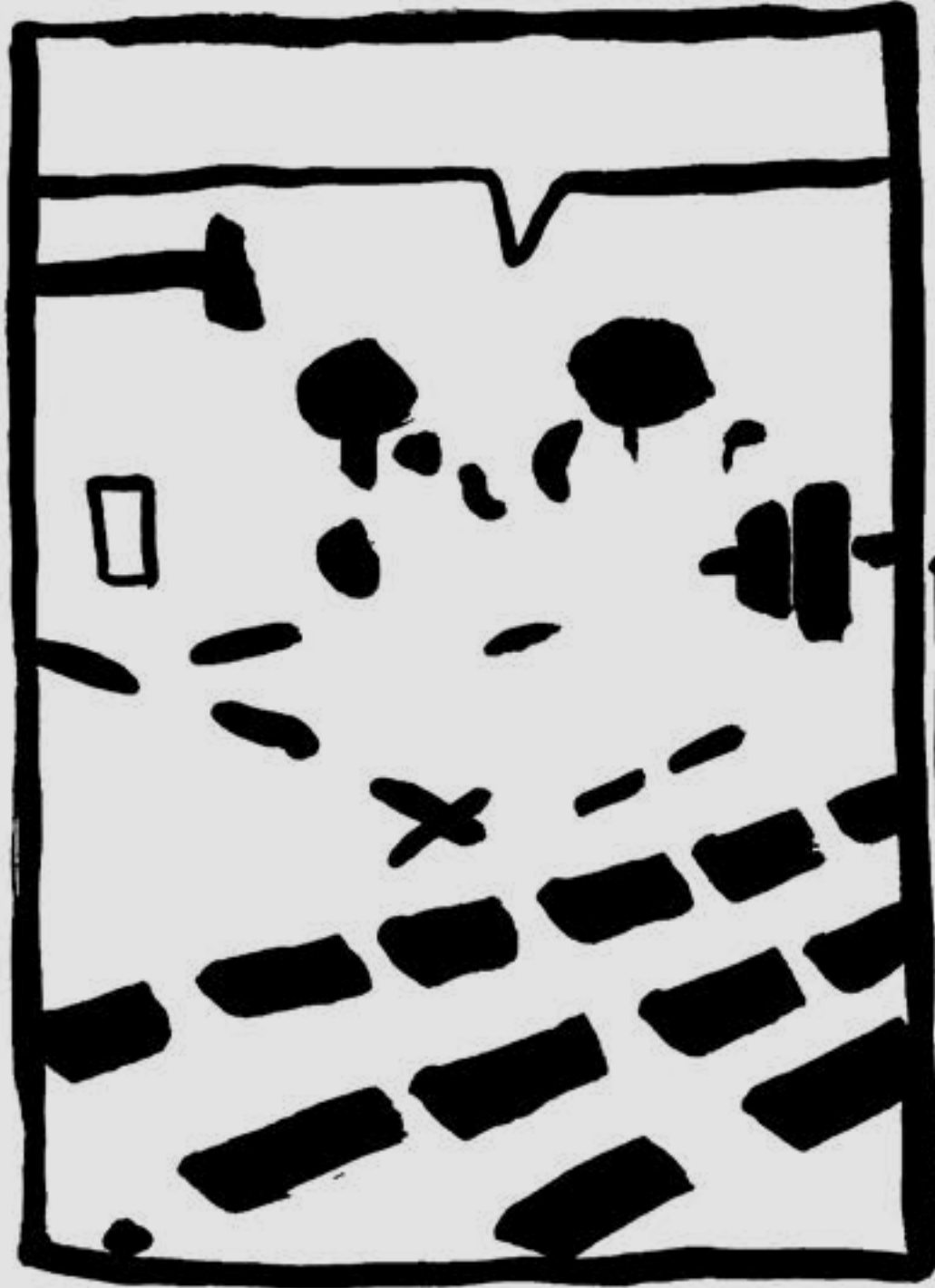
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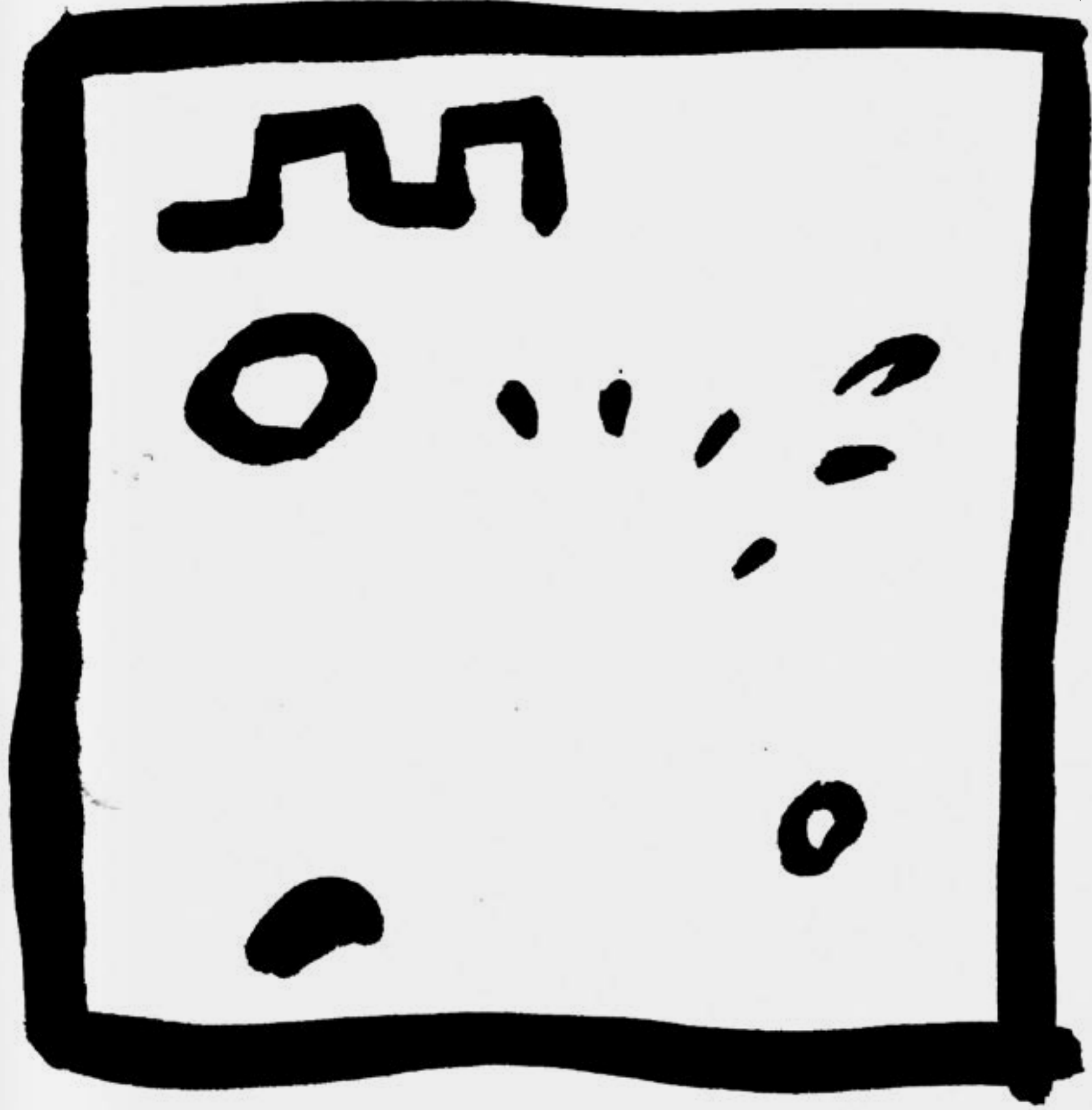
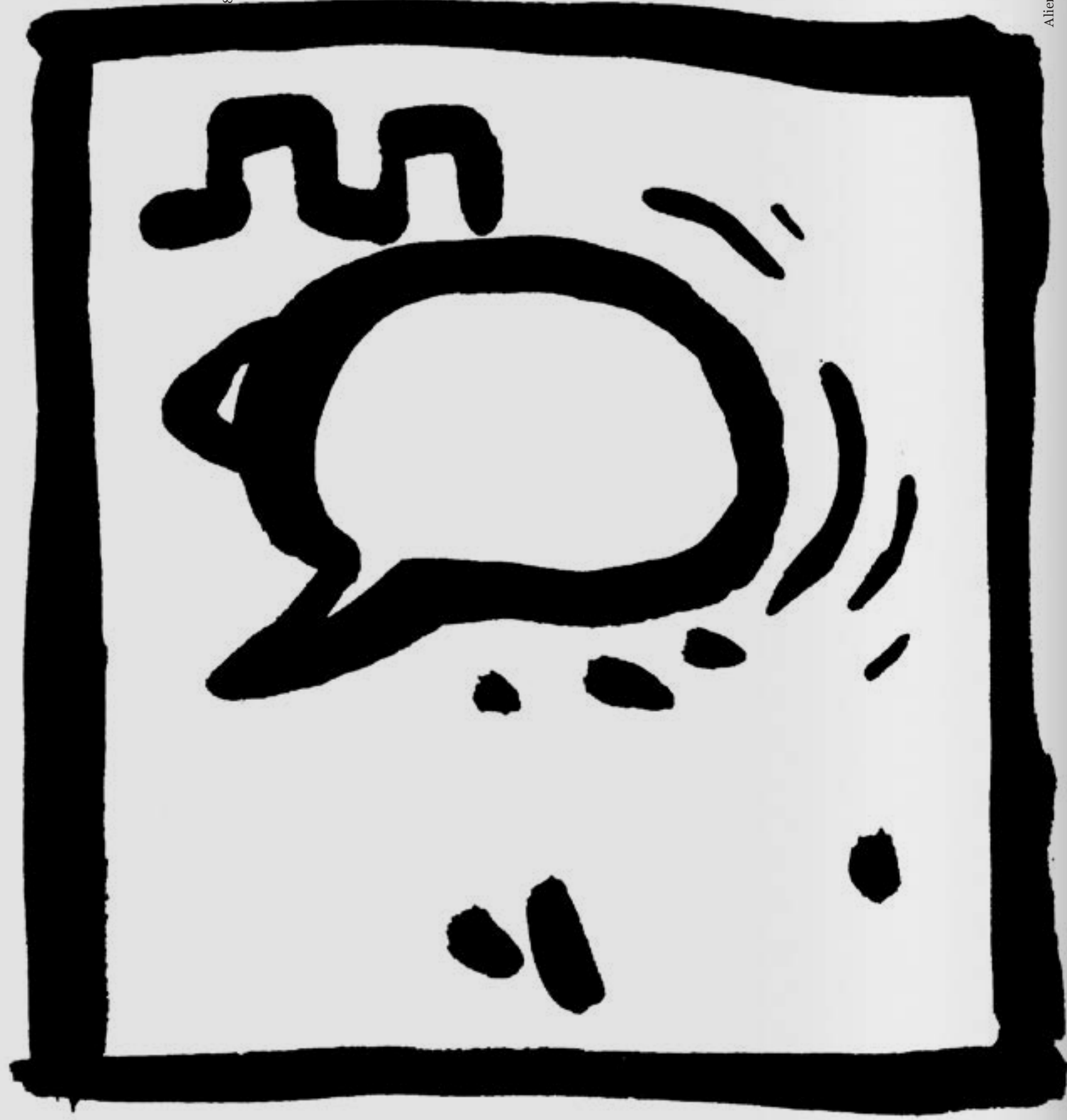


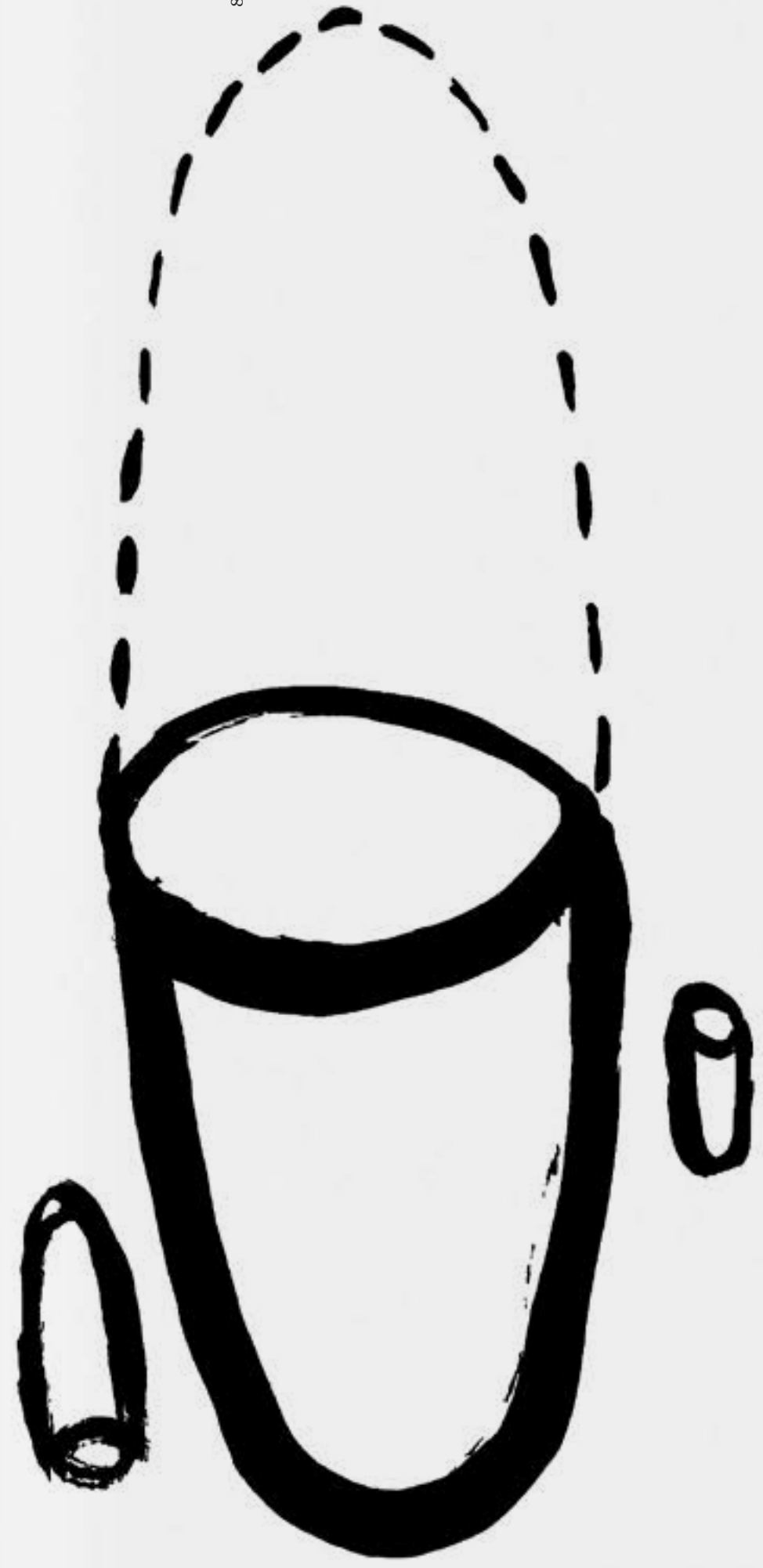












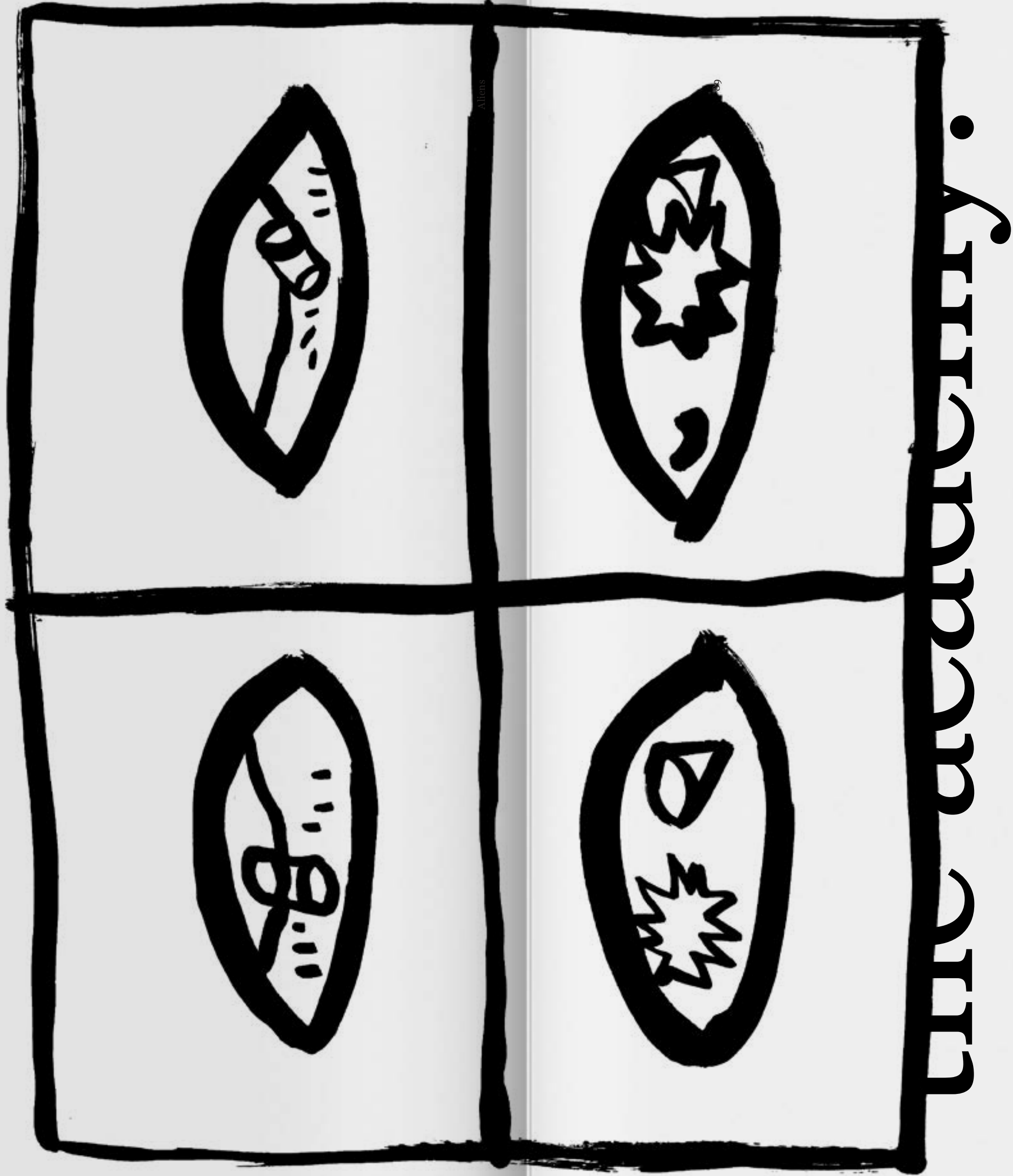
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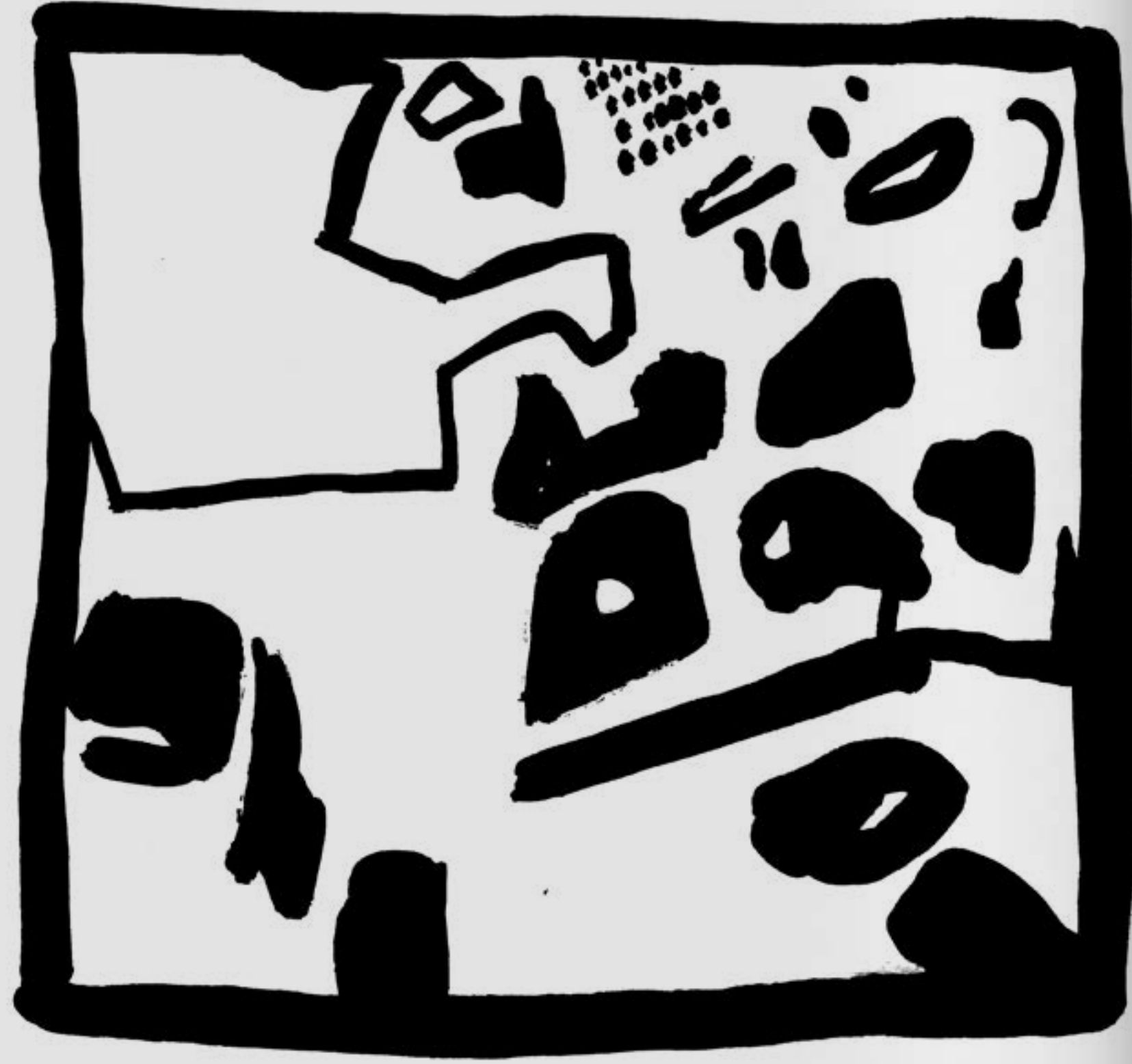
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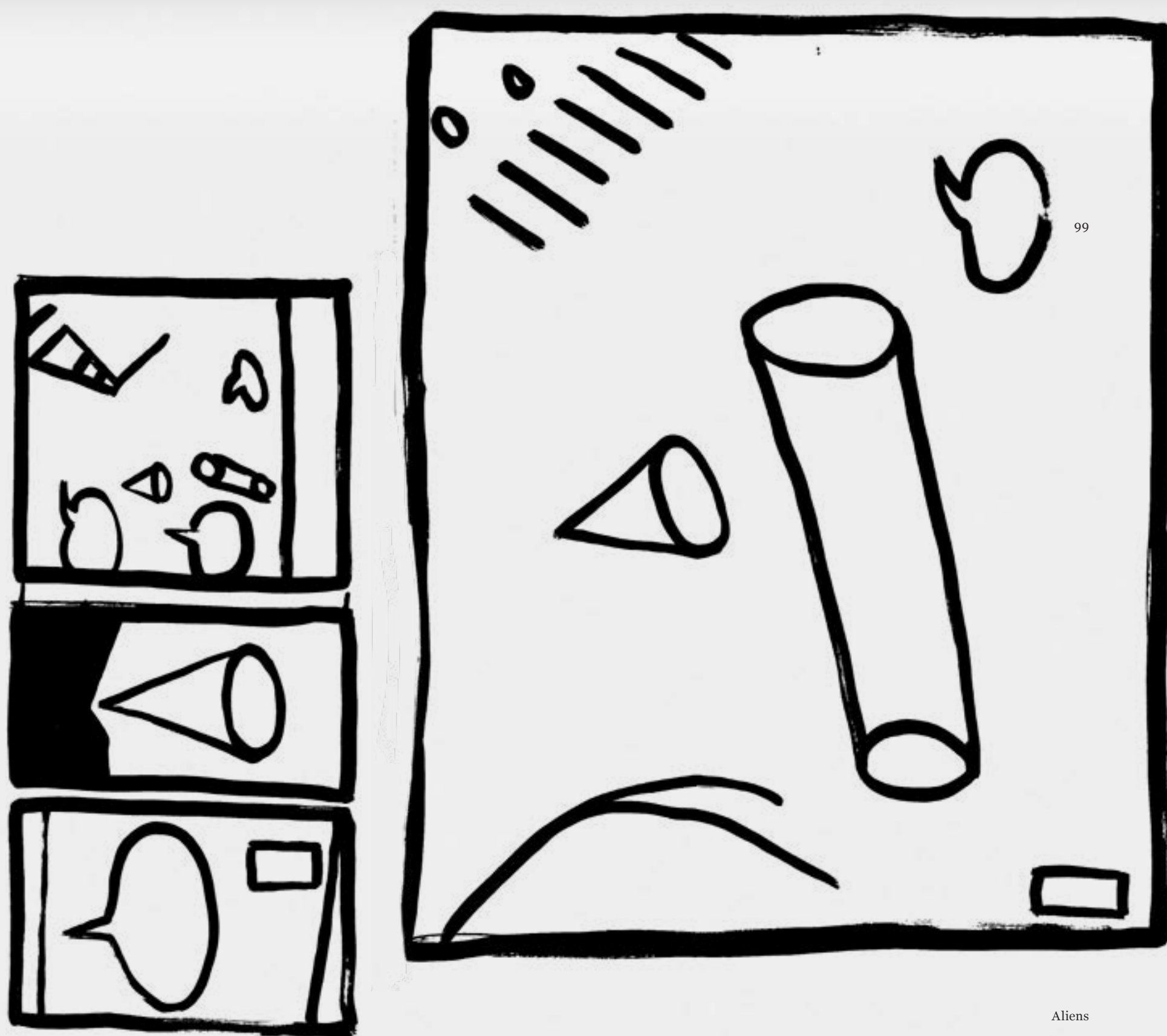
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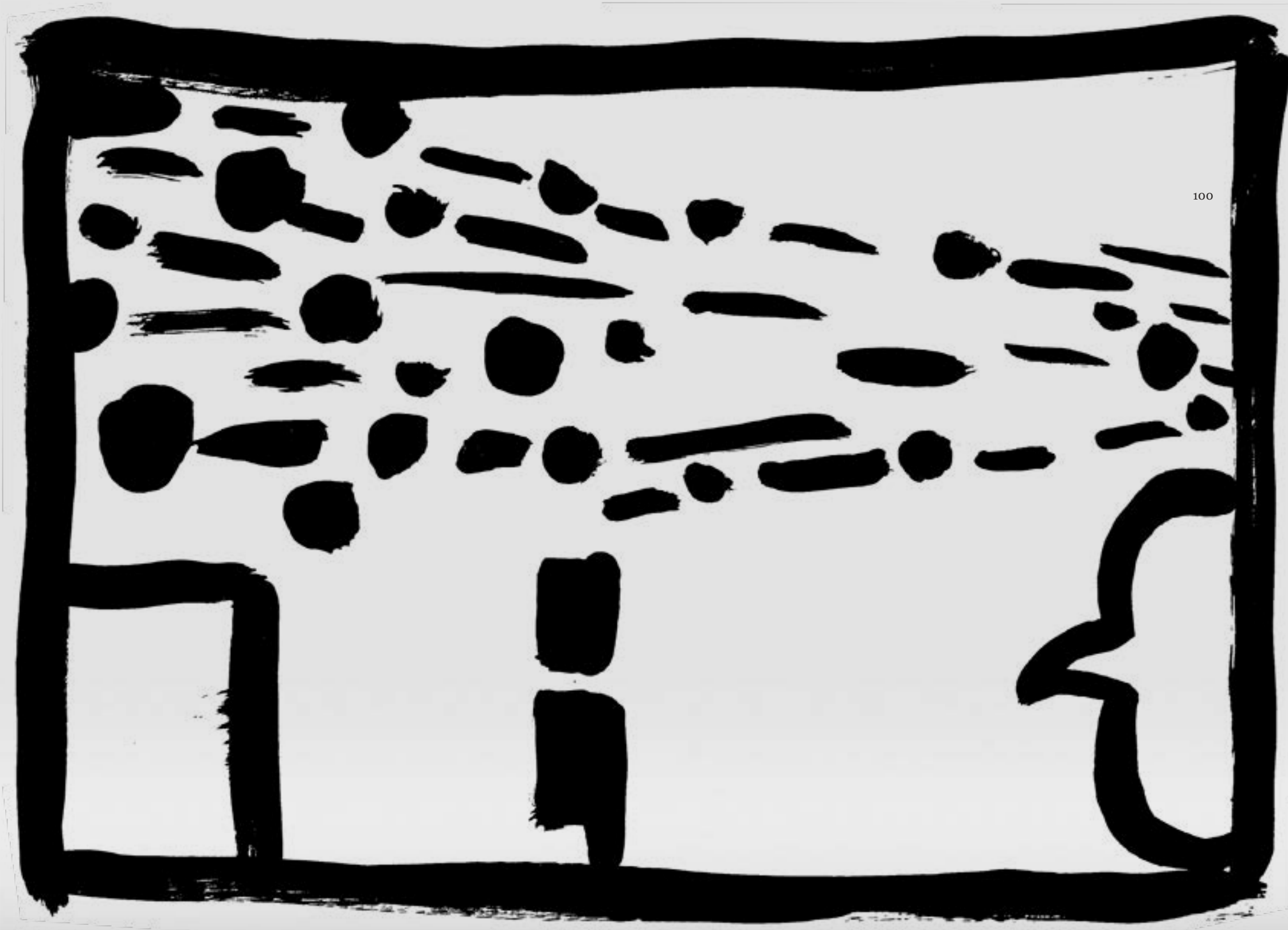
Why not the academy?

If the policy of any museum can sooner or later be declared irrelevant, or questioned, then the Academy, due to the fluidity of its content (after all, it is always just an empty frame) remains invulnerable even during an incredibly severe drought. The Academy is a network institution with a sustained history of more than two thousand years. To look into its emptiness means almost stopping time.

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Why not the Academy?

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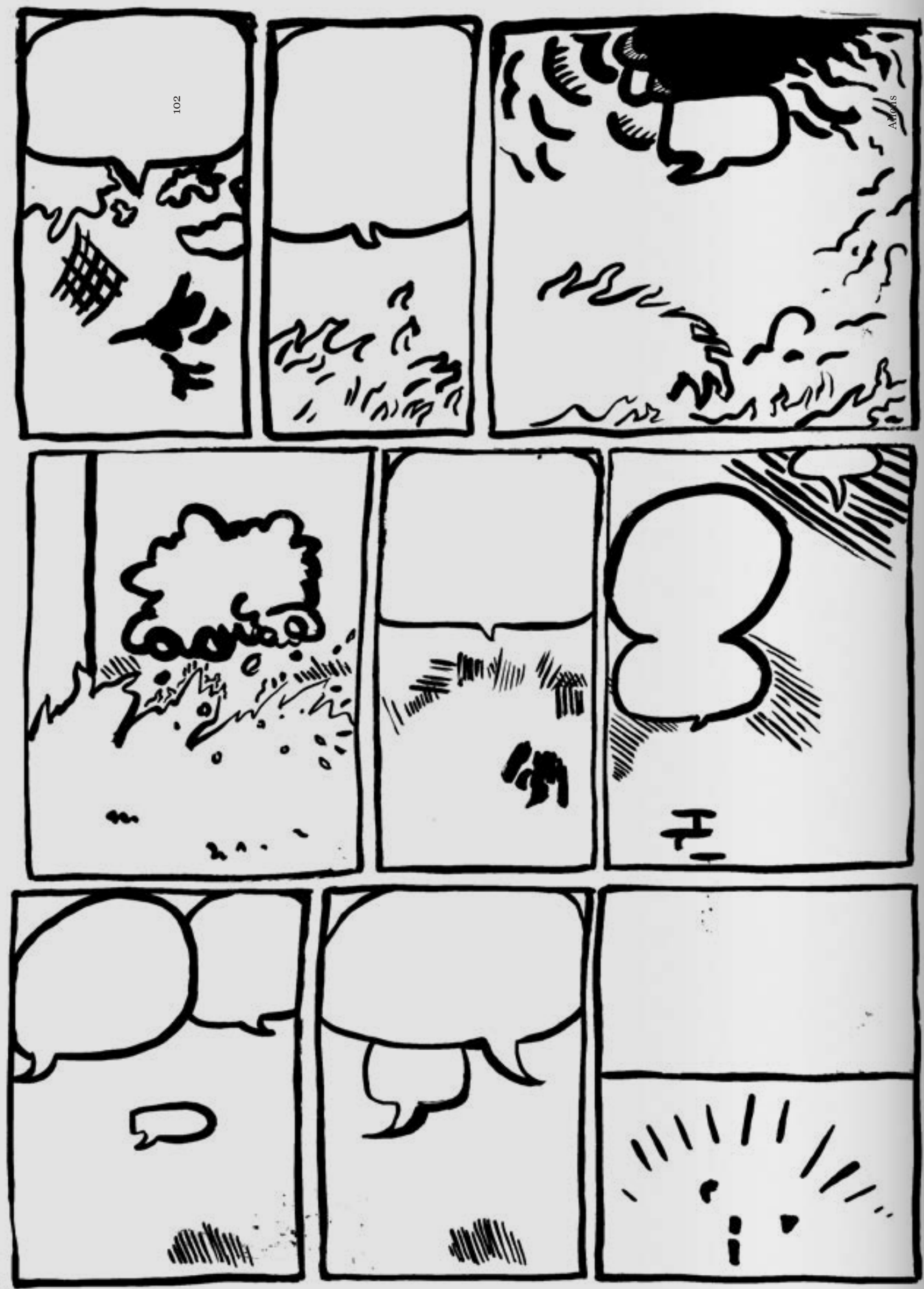
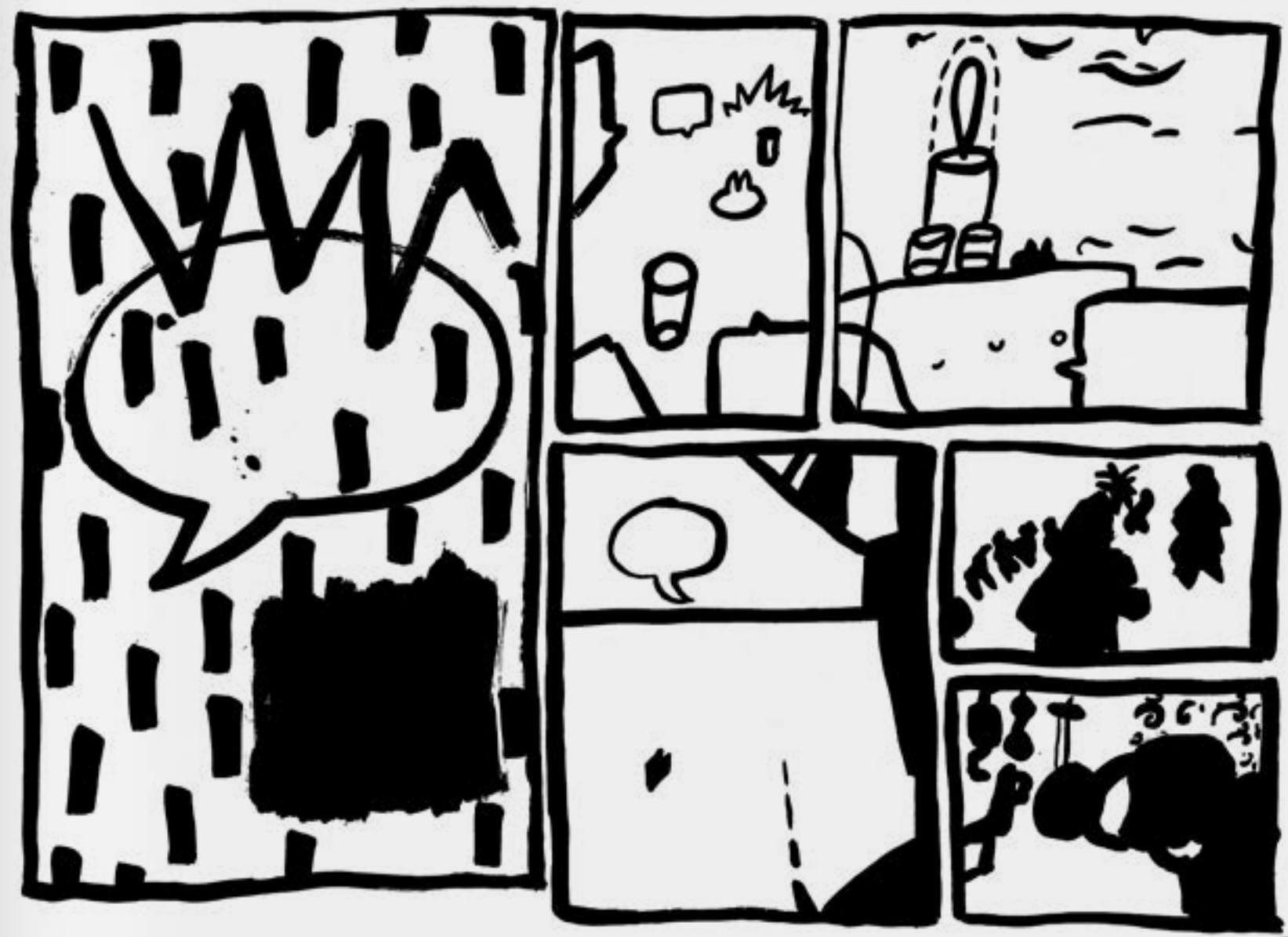
Precisely because the object of this empty frame could be whatever, the academy can be a condition for autonomous artistic practice, independent neither from collectors of things nor from funds of political parties. In addition, being a place, the academy gives people the unique opportunity to attend to the living work of the artist. The Academy is not so much a pedagogical institution but a place where the artist meets society.

If we consider the Academy from the perspective of our institutional utopia its mission would be in defending the autonomy of artistic practices and procuring such a social function as a place to witness the emergence of art.

World, real (not virtual), network institution that provides the social framework for artist's autonomous practice by its structure and instruments: **why not the Academy?**

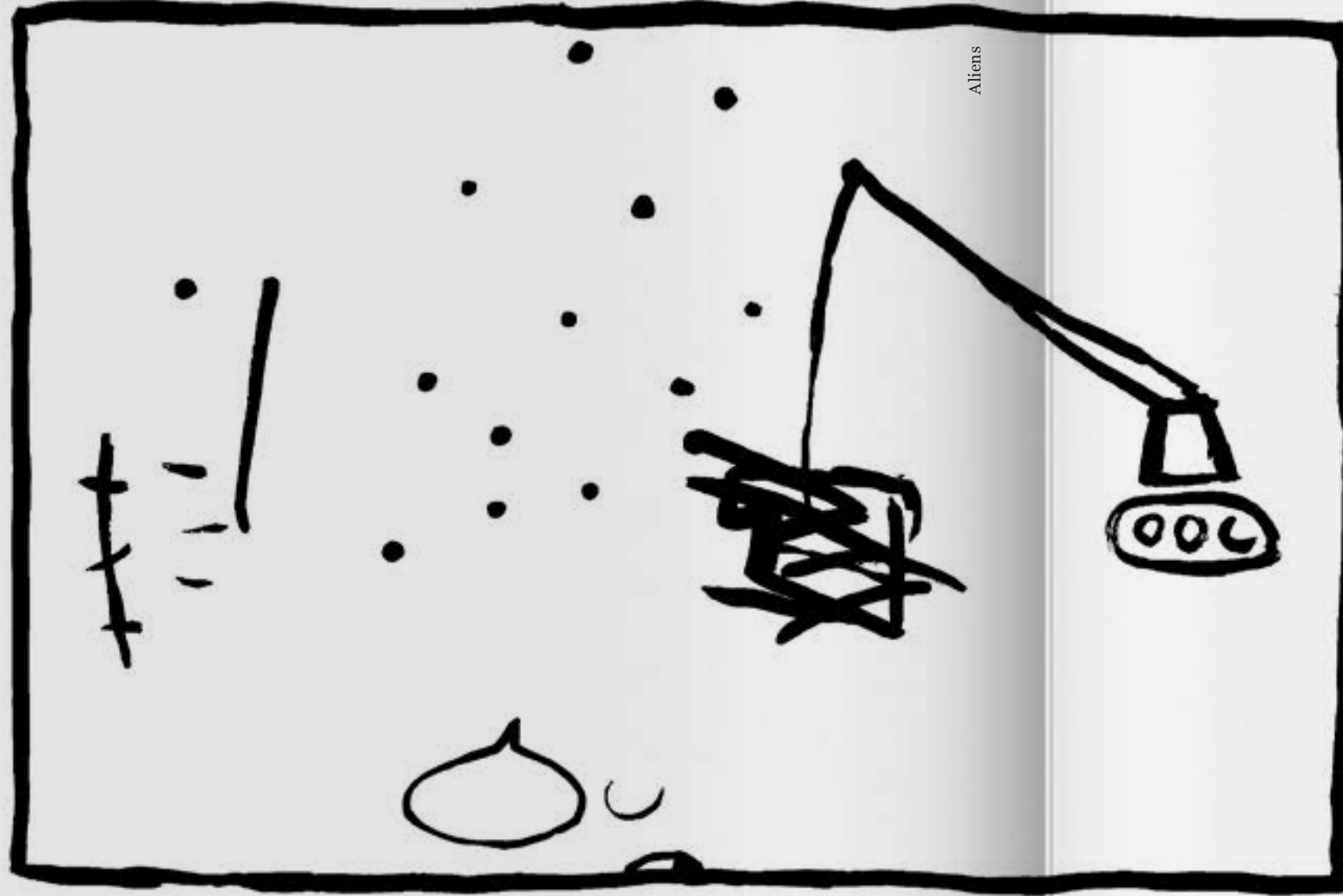
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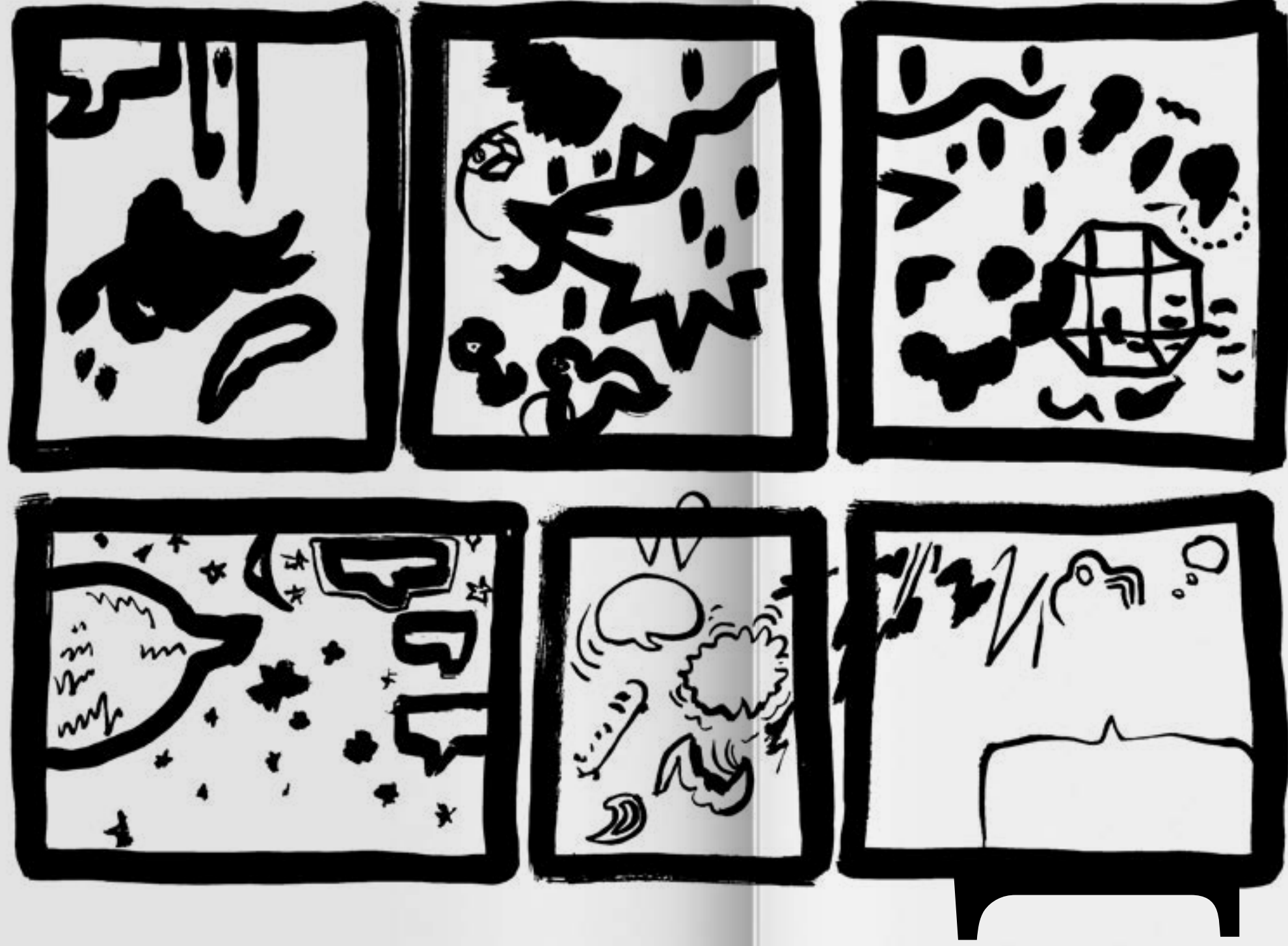
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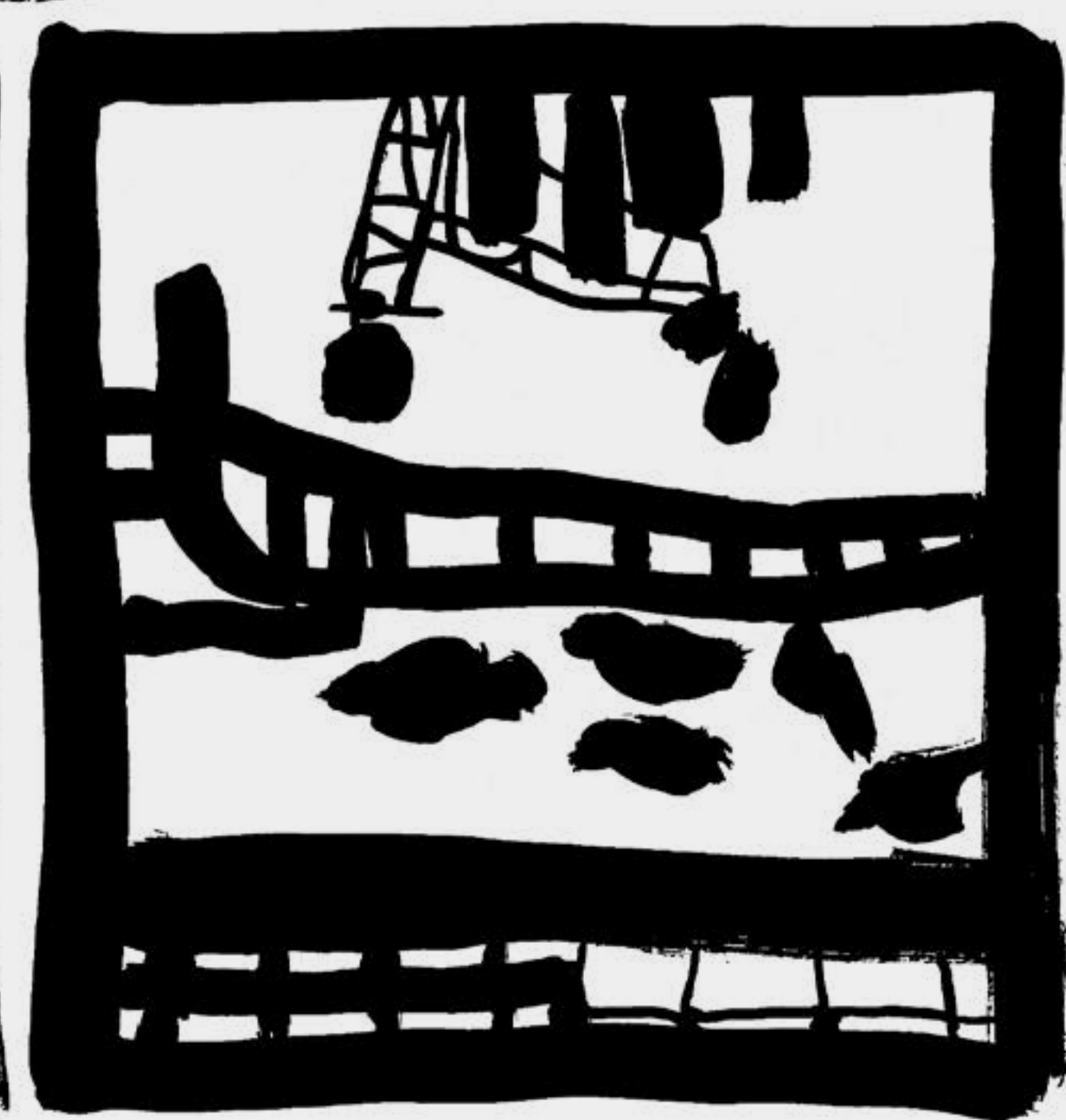
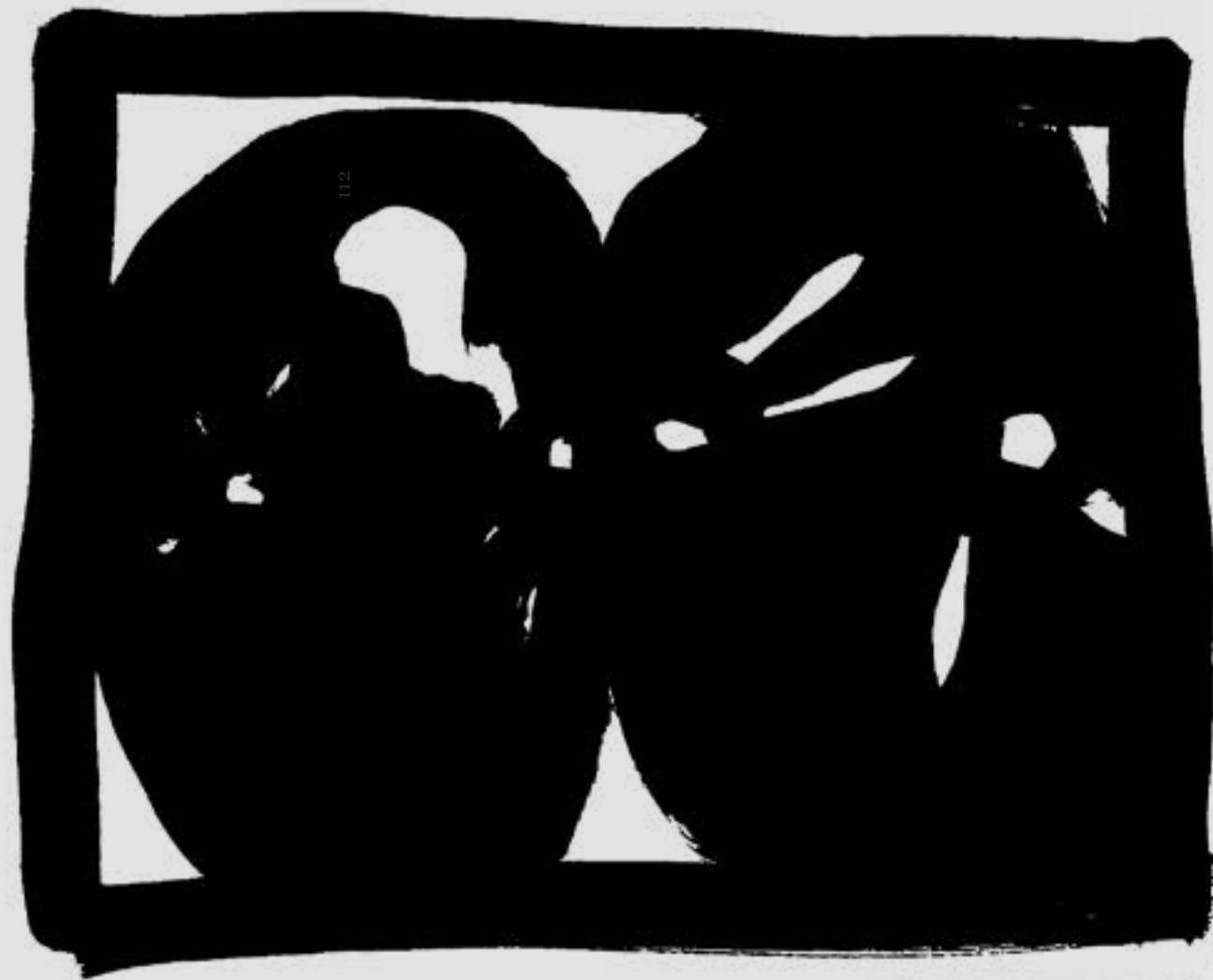






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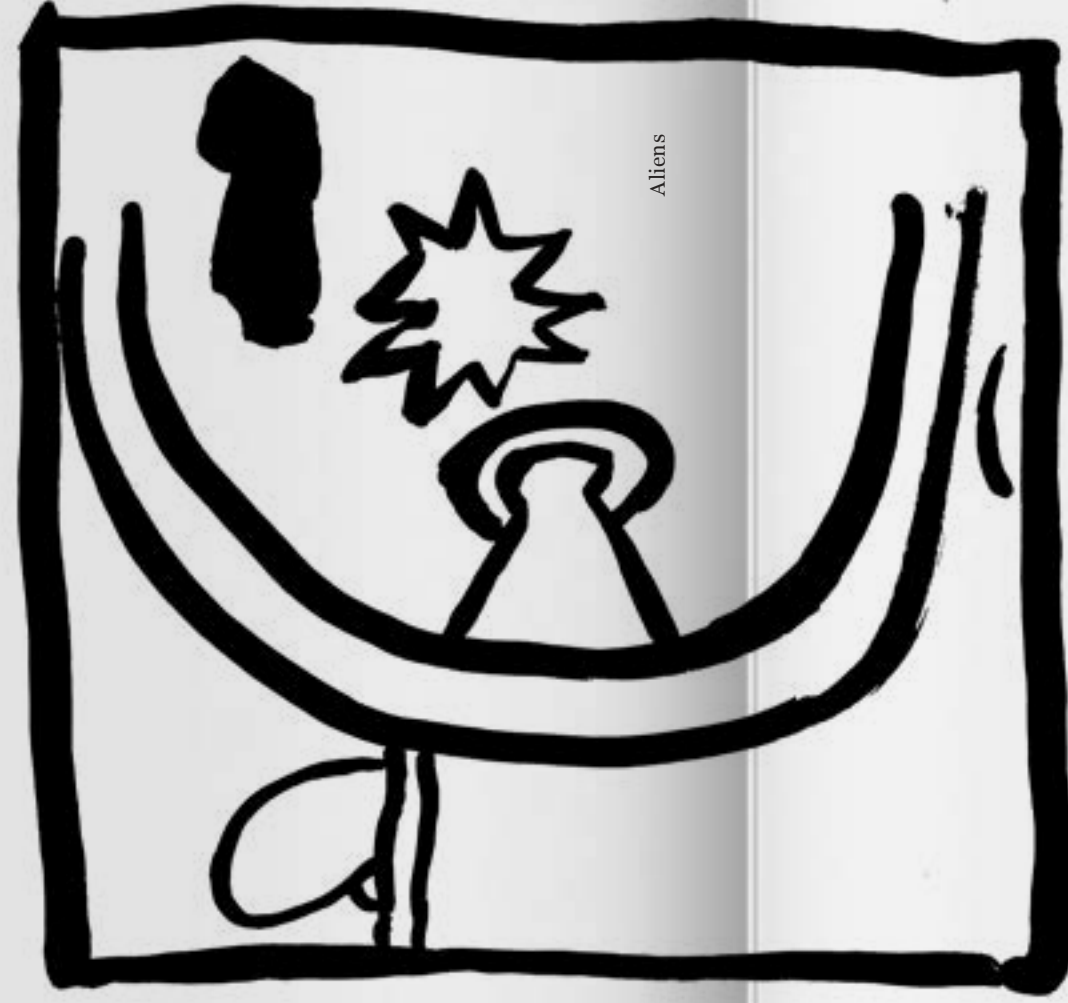






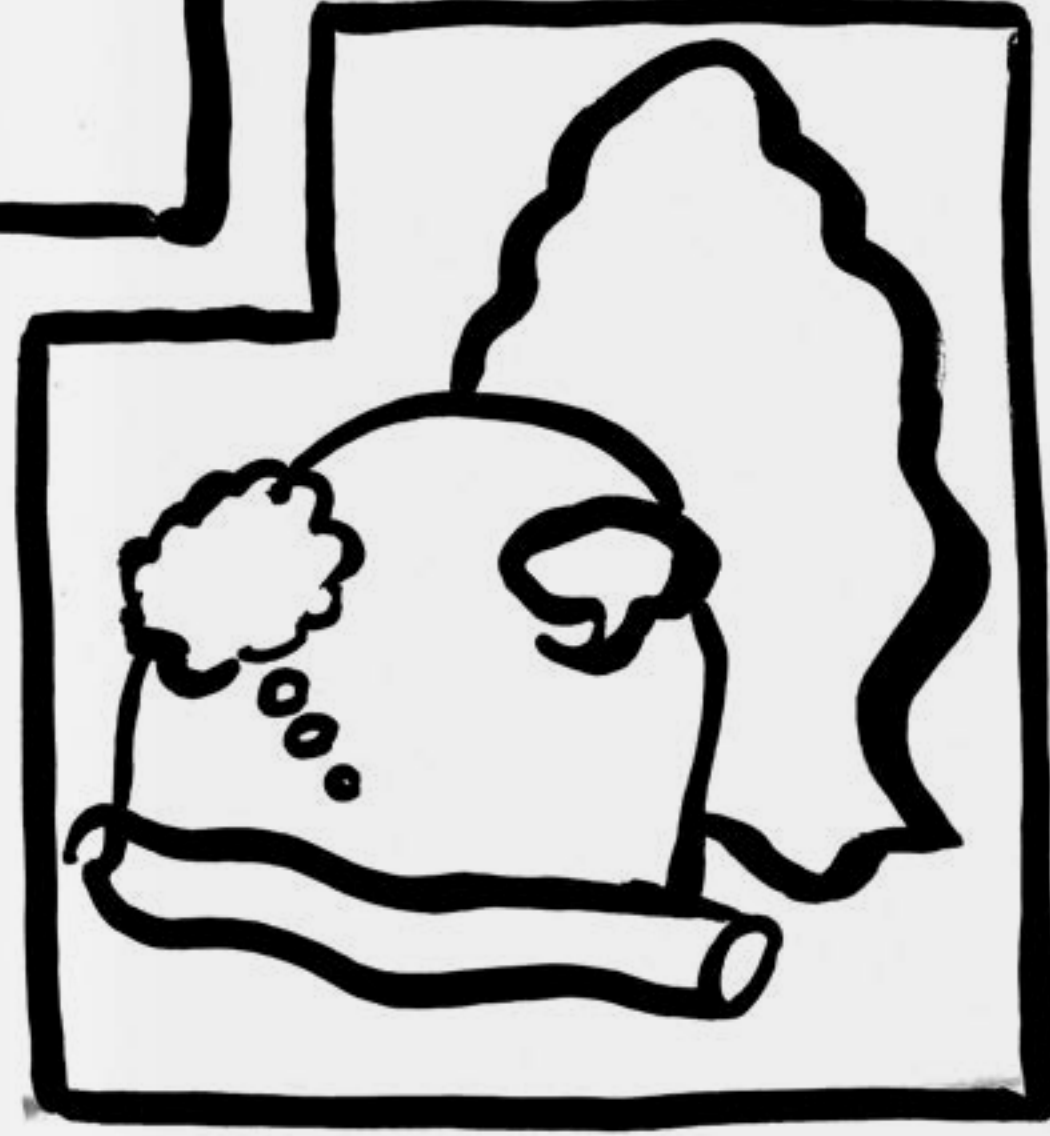
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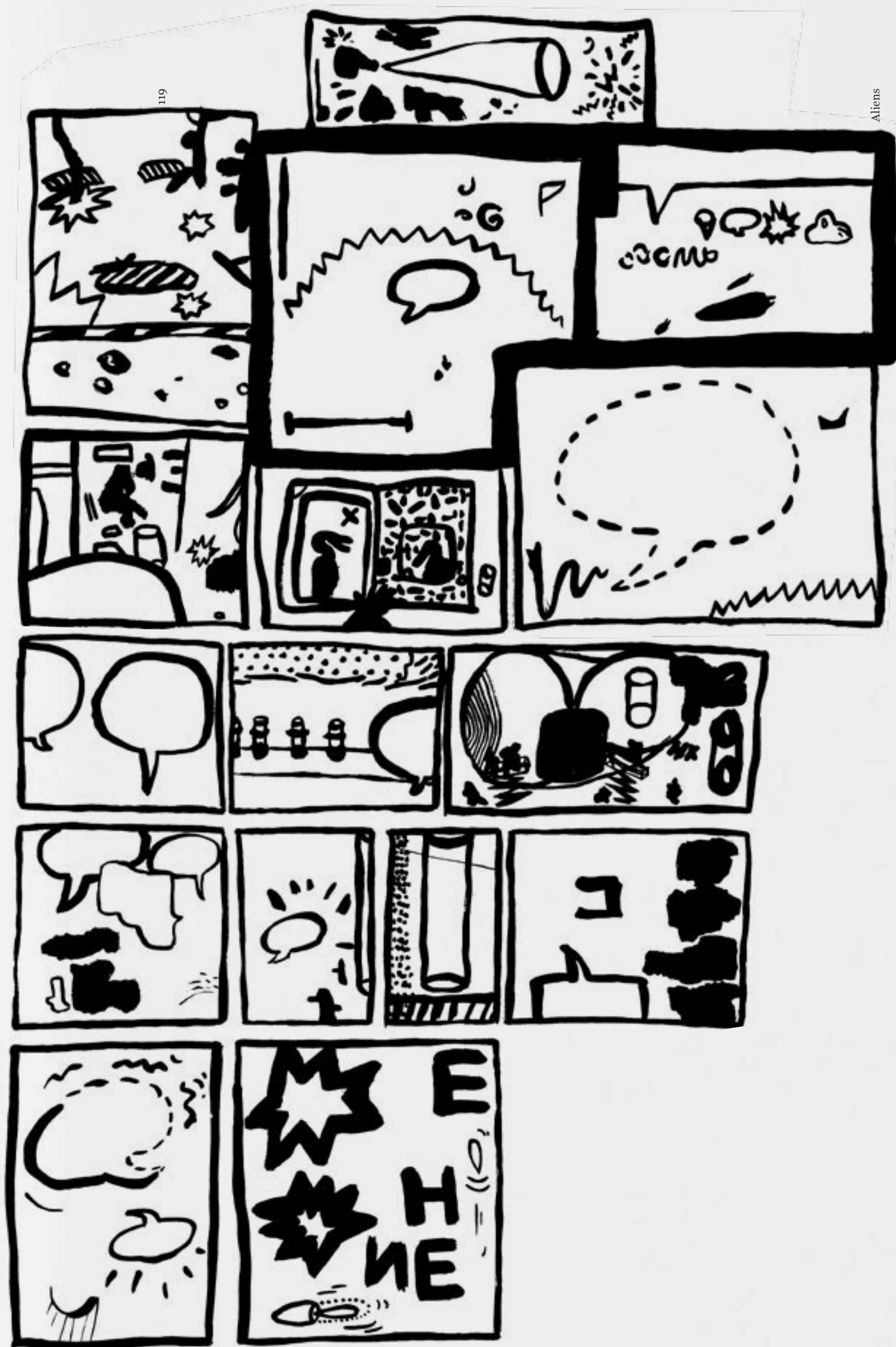
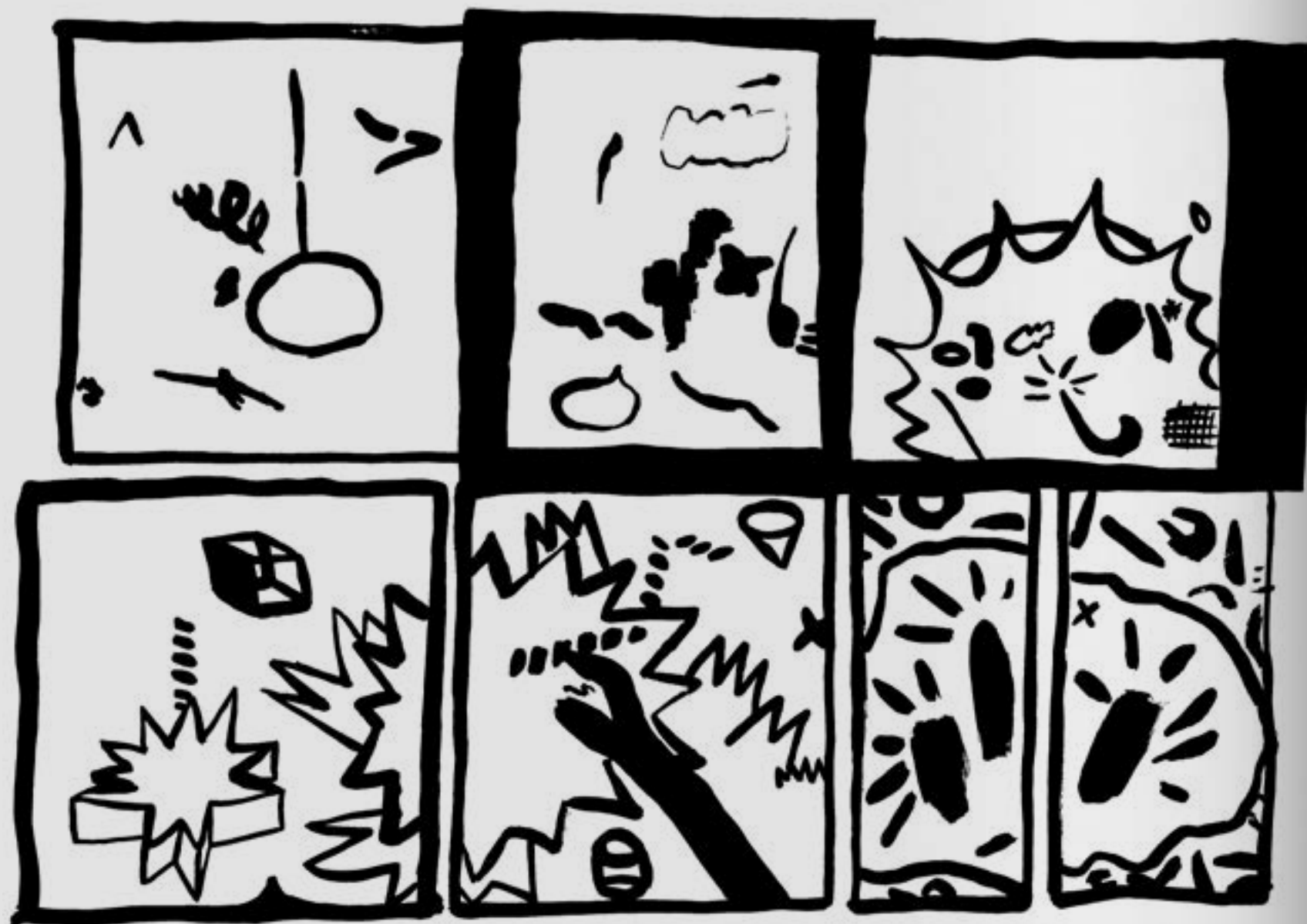


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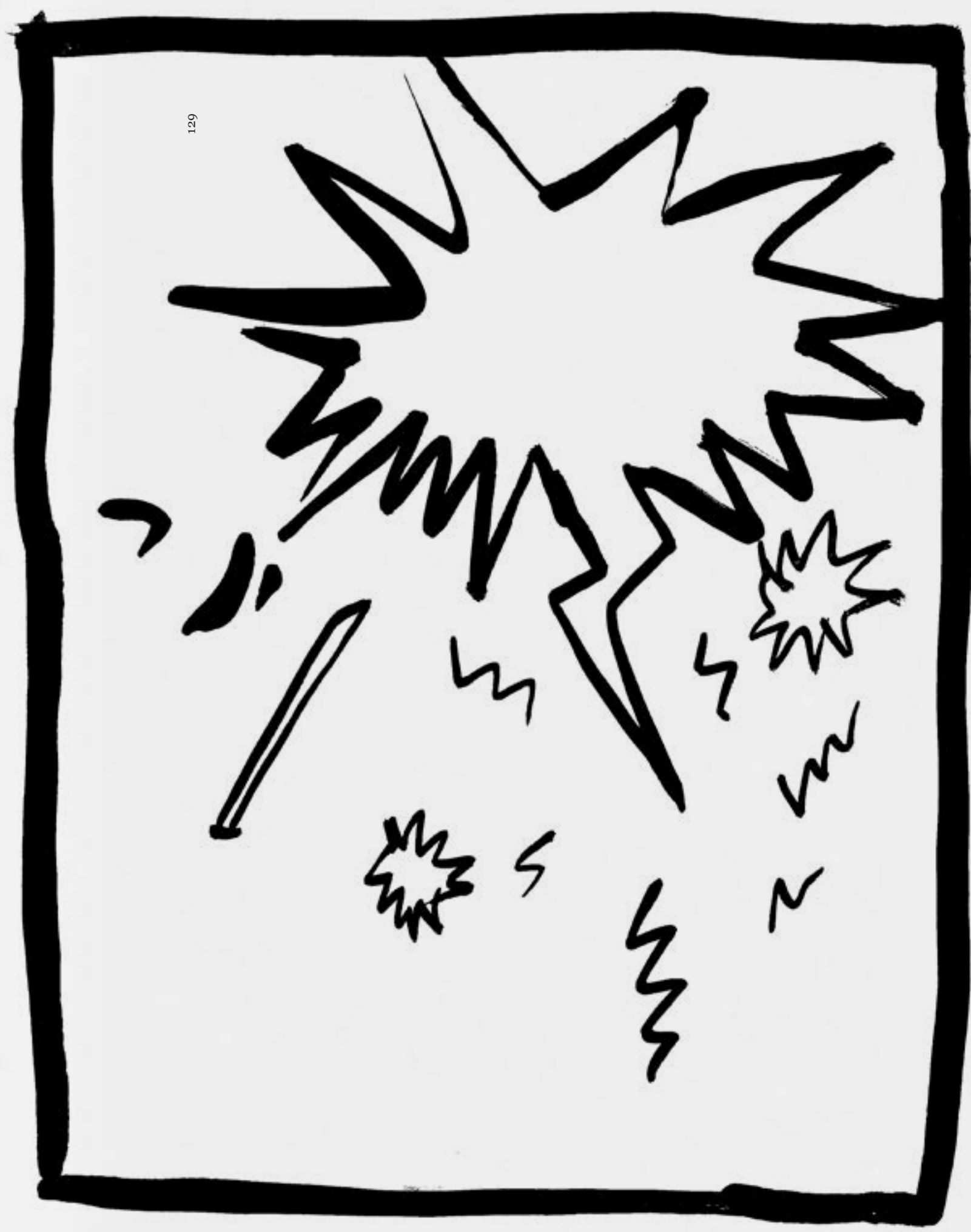
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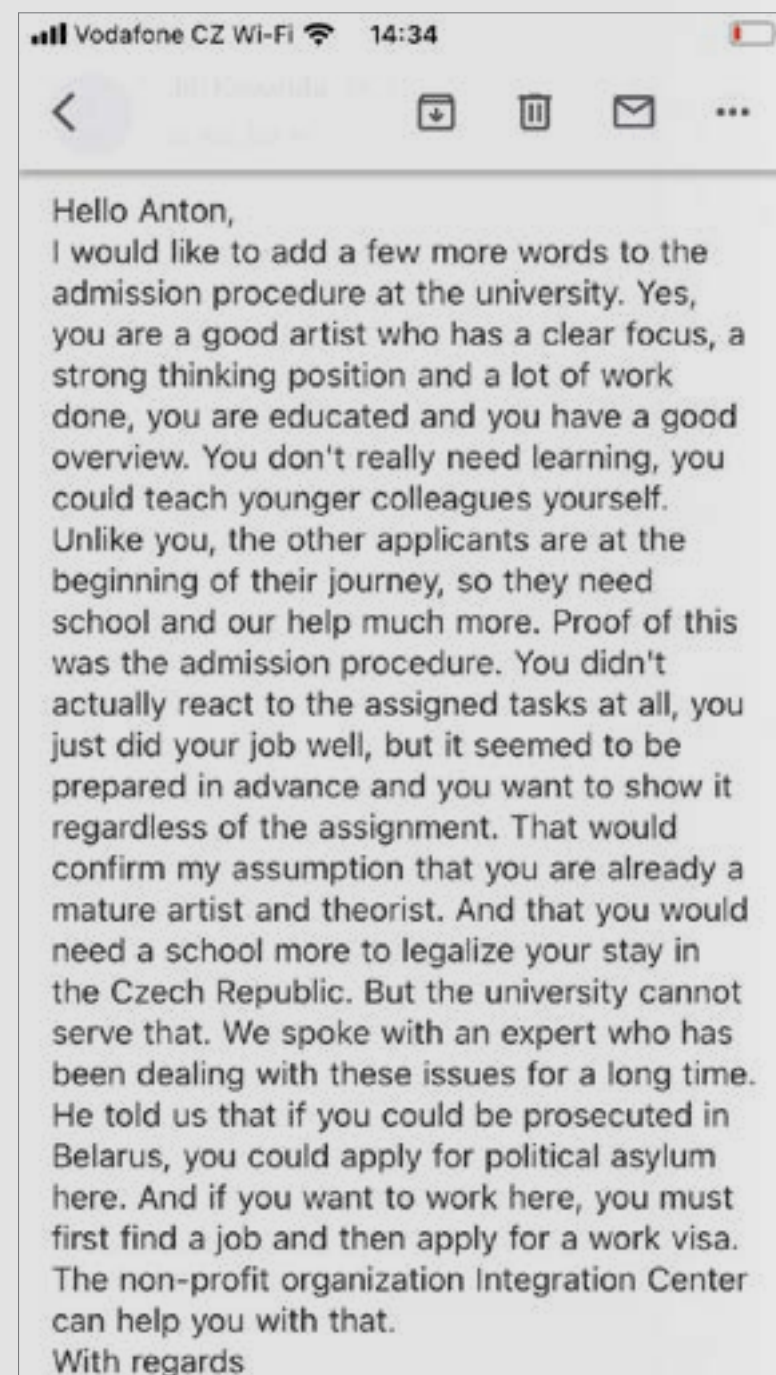


Why not the academy?



Why the

It seems to me that the academy belongs to teachers and students, so I gathered them in the corridor of the faculty to convey the ideas that are really important to me. I read the text of *Why not the Academy?* That was outspoken, but can this be considered a disadvantage?



Hello Anton,

I would like to add a few more words to the admission procedure at the university. Yes, you are a good artist who has a clear focus, a strong thinking position and a lot of work done, you are educated and you have a good overview. You don't really need learning, you could teach younger colleagues yourself. Unlike you, the other applicants are at the beginning of their journey, so they need school and our help much more. Proof of this was the admission procedure. You didn't actually react to the assigned tasks at all, you just did your job well, but it seemed to be prepared in advance and you want to show it regardless of the assignment. That would confirm my assumption that you are already a mature artist and theorist. And that you would need a school more to legalize your stay in the Czech Republic. But the university cannot serve that. We spoke with an expert who has been dealing with these issues for a long time. He told us that if you could be prosecuted in Belarus, you could apply for political asylum here. And if you want to work here, you must first find a job and then apply for a work visa. The non-profit organization Integration Center can help you with that.



You don't have to learn; you can teach younger colleagues yourself.

I'm studying all my life—I like it. However, in addition to learning, I also need constant discussion and an expert environment.

As I know, after 1945, the understanding of art education in Europe changed. There is a consensus that it is impossible to teach one to to be an artist. It is possible to create conditions for work, development, and cooperation.

The purpose of the Academy of Arts is not only in education but also in the protection of the artist, the artistic process, and culture in general. This is absolutely

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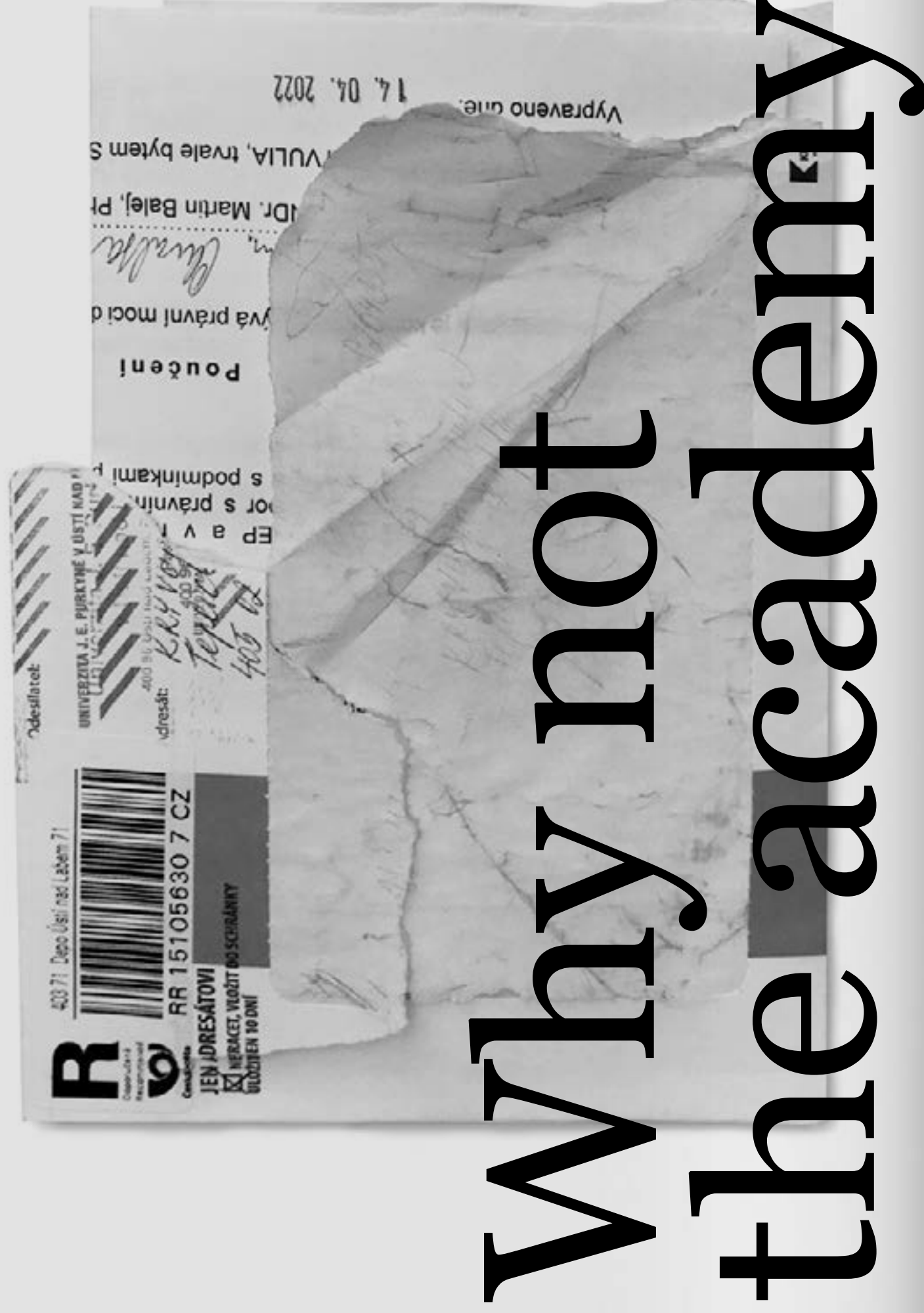
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You only need a school to legalize your stay in the Czech Republic.

That is not a fact on which the policy of the institution can be based, especially when this conclusion is unfair. Please evaluate only my professional qualifications and motivation.

The university is an open system that belongs to professors and students, in which they cooperate and share experiences. I would like to have the right to be part of the academic system, regardless of my age, nationality, and social status.

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The response from the UJEP to my appeal was negative.

