

Absent Institution

New World

1st stage. The Exile

At the beginning of March 2020, Marika Krasina and Anton Kryvilia found themselves in Russia. The borders were already closed, and an intense lockdown was impending, in the conditions of which Anton would be outside the law on Russia's territory as a foreigner. This obstacle started to threaten their practice; therefore, Anton and Marika decided to slip out of control. They had managed to escape into the uncontrolled territory before a complete lockdown started, to stay together despite everything.

For more than 100 days, artists were hiding together on an abandoned 20 km² peninsula, comprehending their living as a performative practice. The essence was in the laying of gaps and bypass tunnels in the social space and accepting uncertainty and precariousness as performative conditions and circumstances as material for its actual deployment.



1. Top of the hill with Wi-Fi access.
2. The second camp place (after june's robbery).
3. Lighthouse (weak Wi-Fi access).
4. The first camp place (until june's robbery).
5. Spring.
6. Daytime rest place.

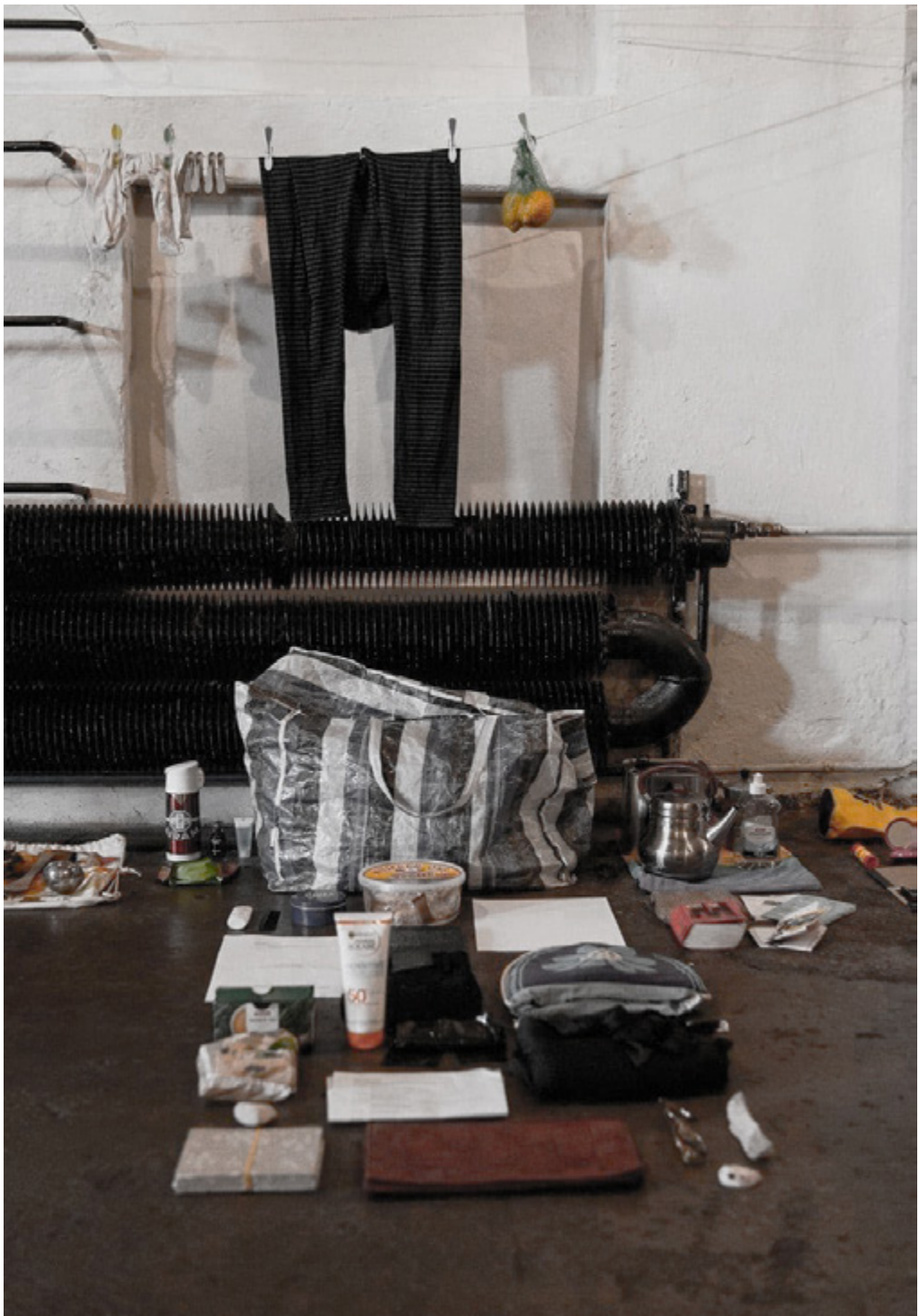
2nd stage. The Rematerialization

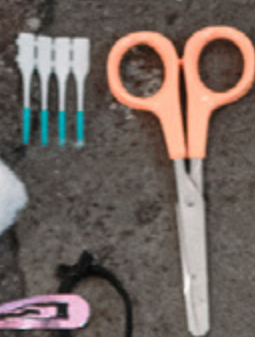
To turn such a hidden, unproductive practice into a condition of art and make the artist's hidden work visible the public space needs to be opened. It requires the curator's appearance, carrying out the practice of materialization, in which precarious and the aimless process renders into the matter. As a result of such materialization, the artist's unproductive practice acquires the percept's qualities, which at a specific moment can synchronize with the viewer's perception, becomes an object of storage and transmission.

Like the Labridae fish, which can change sex in extreme circumstances, the Rabota had set up such an observer from themselves. This alien, curatorial mode of action allows to synthesize unproductive practices with materialization, communication, and presentation without direct production.

Such a conjunction practice was actualized at the New Performance Turku Festival (NPTF). The core of the Tunnel is a list of all the artists' belongings, compiled on June 30, 2020, while hiding in the wastelands of an uninhabited peninsula, was handed over by e-mail to the festival's curatorial team along with the rules for creating the work in the format of a text file in universal digital encoding. The Index served as a score for re-materialization in the form of a performative installation implemented by the efforts of the NPTF production team at the beginning of September 2021 in Turku.









Additional materials
and documents

The index of personal belongings compiled by the Rabota group on June 30, 2020 on the rocky beach of the waste cape:

The list of substitutes (with *comments*) compiled by [co-authors]: Leena Kela, Anni Sundbacka, Salla Karvonen, Henrikki Jokela, Lotta Valtanen, Isa Lehtinen from New Performance Turku Festival team, during the installation production:

01.	Book, V.V.Bibikhin "The World. The Language of Philosophy".	G. Lakoff and M. Johnson "Metaphors We Live By" <i>Metaphor is central to how we think and how we express our thoughts in language.</i> [Leena]
02.	Book, M.L.Gasparov "Entertaining Greece/Capitoline She-Wolf".	E. W. Said "Orientalism" <i>Let's shift our focus. Let's rethink our attitudes and perceptions towards the East.</i> [Leena]
03.	Book, M.K.Mamardashvili "Lectures on Ancient Philosophy".	Jean-Luc Nancy & Aurelien Barrau "What's These Worlds Coming To?" <i>Our contemporary challenge is that a new world has stolen upon us. We no longer live in a world, but worlds. We do not live in a universe anymore, but rather in a multiverse.</i> [Leena]
04.	Yoga mat, pink.	Yoga mat, orange. [Salla]
05.	Mini-shorts, denim.	Mini-shorts, denim. [Salla]
06.	Travel towel, blue.	Travel towel, blue. [Salla]
07.	Sweatshirt with a hood, white.	Sweatshirt with a hood, white. [Salla]
08.	Dress, gray, a gift from Lena from Bali.	Dress, blue, gift from Kata. [Salla]
09.	Laundry soap, in a blue soap-dish.	Marseille laundry soap. <i>Old laundry soap from home. I wash our woollen clothes with it.</i> [Leena]
10.	Wooden paddle found in a previous camp place, red.	
11.	Saucepan.	Black saucepan. [Lotta]
12.	Salad bowl, green; in it:	Transparent glass bowl. <i>I selected a glass bowl from home.</i> [Leena]
12.01.	• Glass bowls, two.	Glass bowls, two. <i>From Tehdas Theatre.</i> [Salla / TEHDAS]
12.02.	• Forks, two.	Two forks. [Anni / AOFF]
12.03.	• Tablespoon, one.	One tablespoon. [Anni / AOFF]
13.	Shirt, linen.	Shirt, cotton. [Anni]
14.	Socks, blue.	Socks, orange and yellow. [Anni]
15.	Solar battery, 7 watts.	USB Power Bank. [Anni]
16.	Sleeping bag, military, from Marina from Novyi Svit.	Sleeping bag, regular, from my childhood home. [Anni]
17.	Blanket from Portugal, cotton.	A blanket from my mother, wool. [Anni / AOFF]
18.	Double sheet, checkered, cut from a single duvet cover.	Double sheet cut from a single duvet cover. <i>I cut one of our old duvet covers.</i> [Leena]
19.	Travel rugs, two, from Marina from Novyi Svit.	Travel rugs. [Salla]
20.	Straw hat from a fishing store.	Straw hat. <i>A straw hat my husband got from his friend as a gift.</i> [Leena]
21.	Sheet with an elastic band, blue, (we cut off the elastic band).	Sheet with an elastic band, the band attached, light purple. [Anni]
22.	A fragment of the canister we fished out of the sea.	Broken bull head sculpture. [Salla]
23.	Sneakers, striped, green.	Sneakers, striped, red. [Salla]
24.	Shirt, white, Suzanne's ex-husband's wedding shirt from Karlsruhe.	Dress, black and golden. <i>Dress I wore at my wedding, from Turku.</i> [Anni / AOFF]
25.	Cognac bottle, 750 ml.	Bottle of Pisco Sour, 700 ml. <i>Chilean alcohol.</i> [Leena]
26.	Soy sauce, 1L.	Soy sauce, 0,75l. [Anni / AOFF]
27.	Leak proof box, lilac, with biscuits and Turkish delight.	Box with biscuits. <i>I don't like Turkish delights.</i> [Anni]
28.	Teapot with round tea strainer.	Teapot with round tea strainer. [Salla]
29.	Bamboo mat from Seoul.	Bamboo basket from Changsha. [Anni]
30.	Drink Bottle with nipple, pink.	Drink Bottle with nipple, pink. [Salla]
31.	Bag with two Turkish tea glasses, green.	Two green Turkish tea glasses. [Leena]
32.	Knife, porcelain, white, with a safety cap.	Mushroom knife with safety cap. [Salla]
33.	Plate-board, plastic, green.	Plastic green plate board. [Leena]
34.	Teaspoons, two.	Teaspoons, two. [Anni / AOFF]
35.	Tea bowls from a Tatar store, two.	Chinese soup bowls, two. [Salla]
36.	Can with thick white honey, 250 ml, in a plastic bag.	Can of honey in a plastic bag. [Anni]

1. Index of Things.

[full document link](#)

The index of personal belongings compiled by the artists on June 30, 2020 on the rocky beach of the waste cape with the list of substitutes (with comments) compiled by: Leena Kela, Anni Sundbacka, Salla Karvonen, Henrikki Jokela, Lotta Valtanen, Isa Lehtinen from New Performance Turku Festival team, during the installation production process.



2. The Tunnel documentary

[video link](#)

Reflections

Abstracts:

- Art is material necessarily, it requires the unity of time and space for the artwork and the spectator.
- The material borderline for material objects in our case is impassable.

Conclusion:

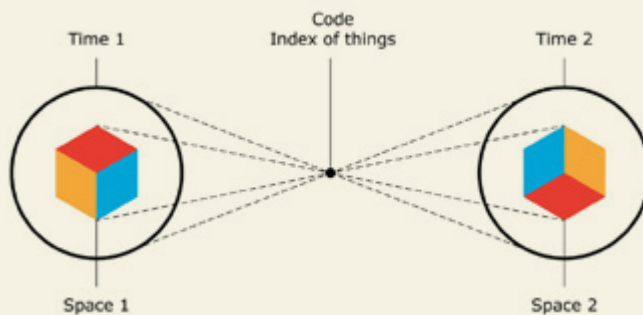
It is necessary to create a performative hybrid object, whose materiality will have a flickering character and thereby pass through material barriers. We propose to implement this using the principle of a matrix or a set.

Solution

The work is a performative hybrid object: a summation of all our belongings that were in use during biopolitical hideaway at Cape Meganom in June 2020. What is remarkable in this object:

1. *It forms our common material body.*
2. *It flickers.* All parts that put together its material support may be replaced by whatever, while its material aggregate is necessarily preserved. This object has a matrix structure with array and variables, it can be easily transcoded into any coding system, and then regain the materiality that is necessary for the object of art. Each element of the set may be re-coded quite arbitrarily and at the same time, the integrity and self of the entire matrix object will not be violated. [Study on the matrix object.](#)

Scilicet, our common material body may be transported through materiality and time by performing a simple transcoding procedure by means of a universal code, which is text.



Time 1 and Space 1: the time of compiling an index of things in a particular space. Time 2 and Space 2: spectator's experience at the festival. The list of things produces tunnel communication between Time 1 and Time 2, Space 1 and Space 2, ensuring the singularity of the entire hybrid object.

The thing refuses to be what we expect from it. The thingness of the real thing is constantly in conflict with matter; whose materiality is permanently deceiving the observer. An art object, by

<https://mail.google.com/mail/u/0?ik=7b6095bcc7&view=pt&search=all&permmsgid=msg-a%3Ar4615976433270521122&simpl=msg-a%3Ar461597643...> 2/3

3. Letter to the festival team

[full document link](#)

The letter to the festival team with the description of the artwork idea. In the beginning, we wanted to send to Finland our kayak, but the transportation costs were scandalously high.

The Tunnel

Absent Institution

Marika Krasina & Anon Kryvulia

absentinstitution.com