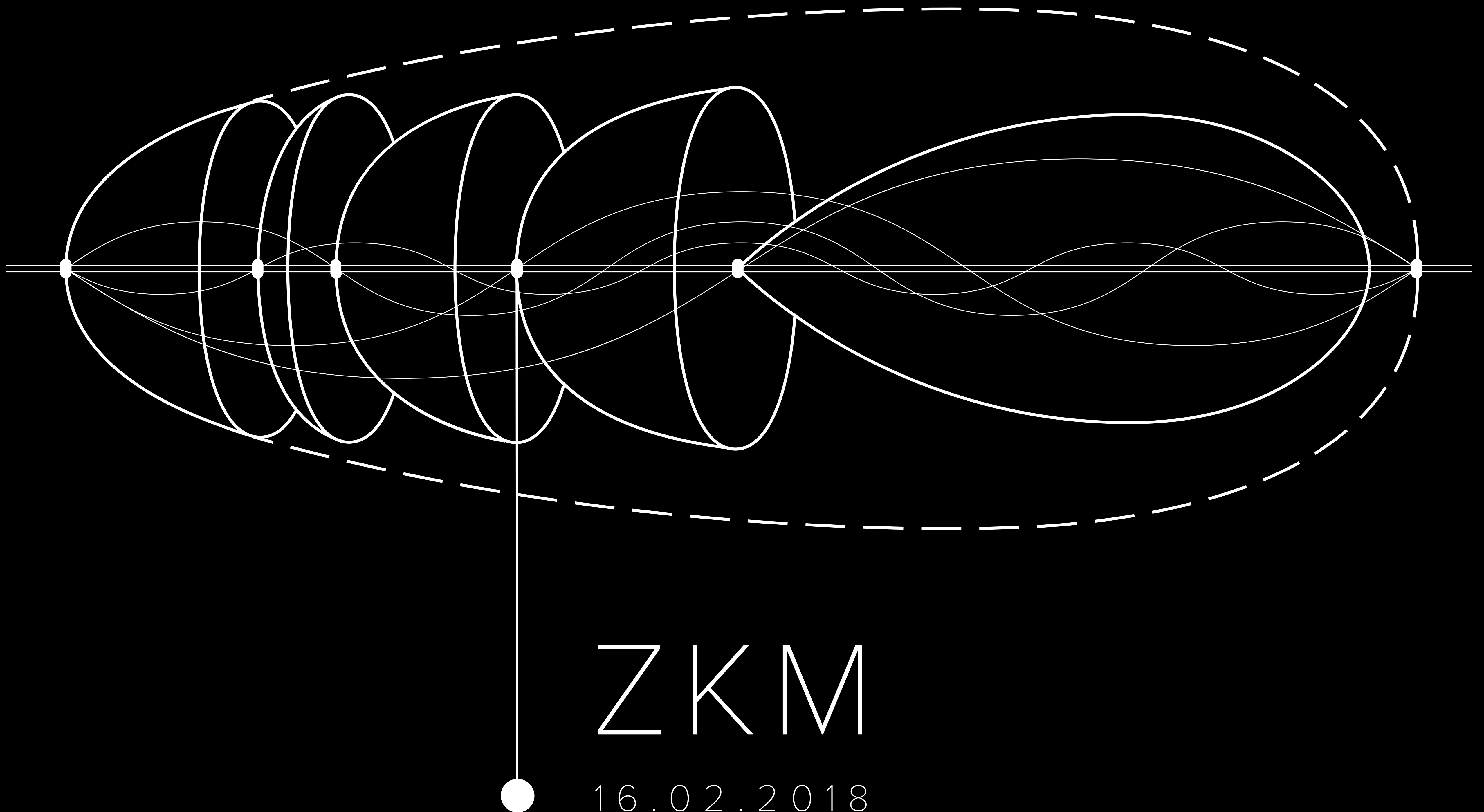


Rabota

BLANK CONFERENCE

BUBBLE OPERA SEQUENCE

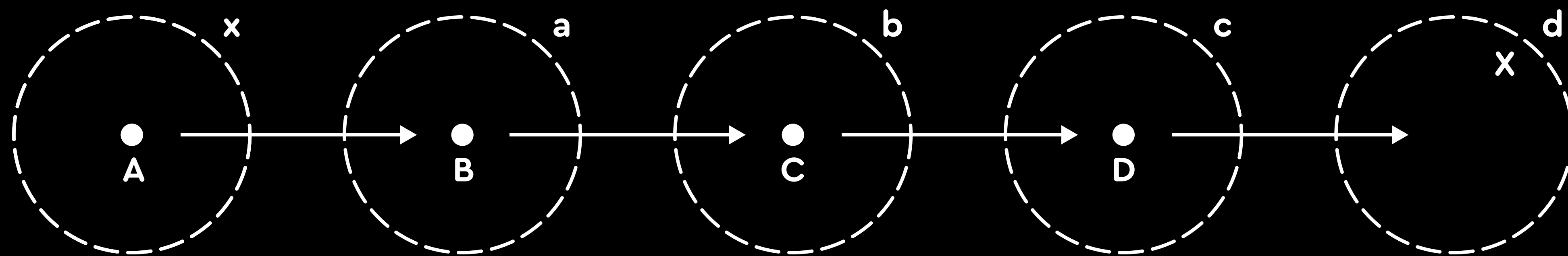


●
A

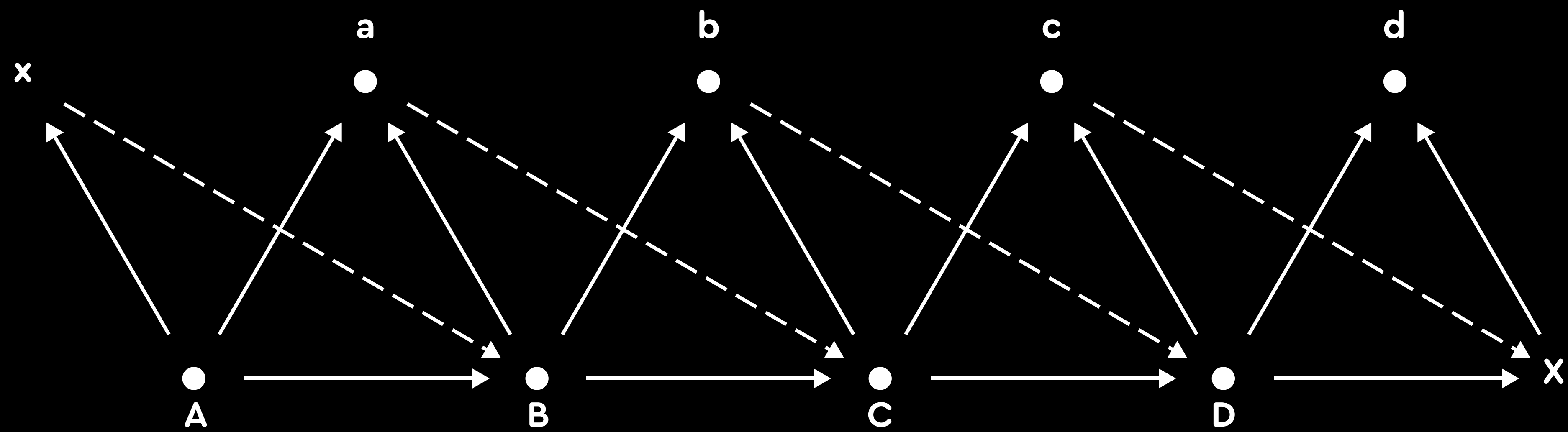




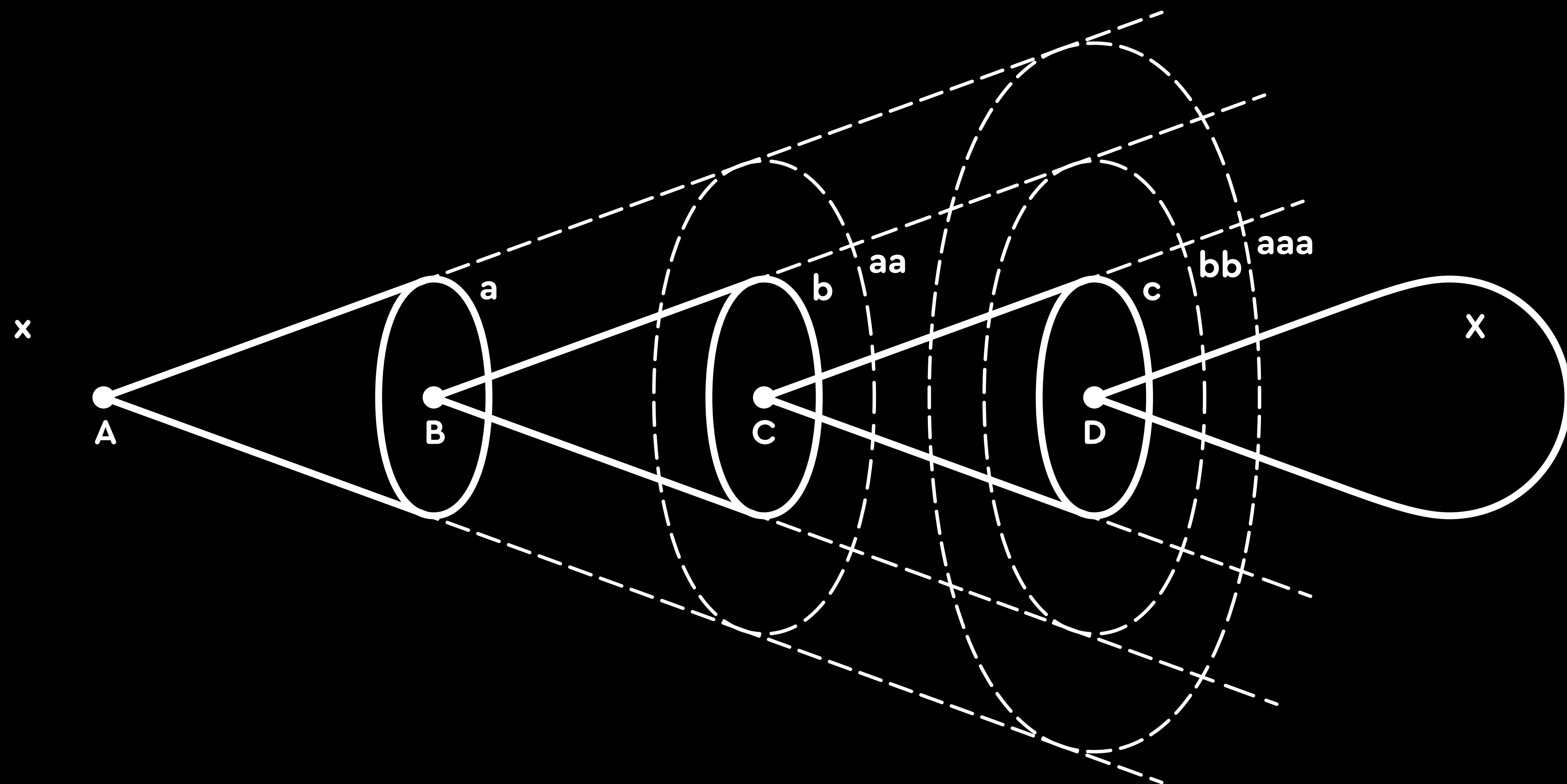
The theoretical basis of the Samotryas is the phenomenological model of sound performance. Let's consider events **A**, **B**, **C**, **D**, occurring one after another. So there is a musical movement itself.



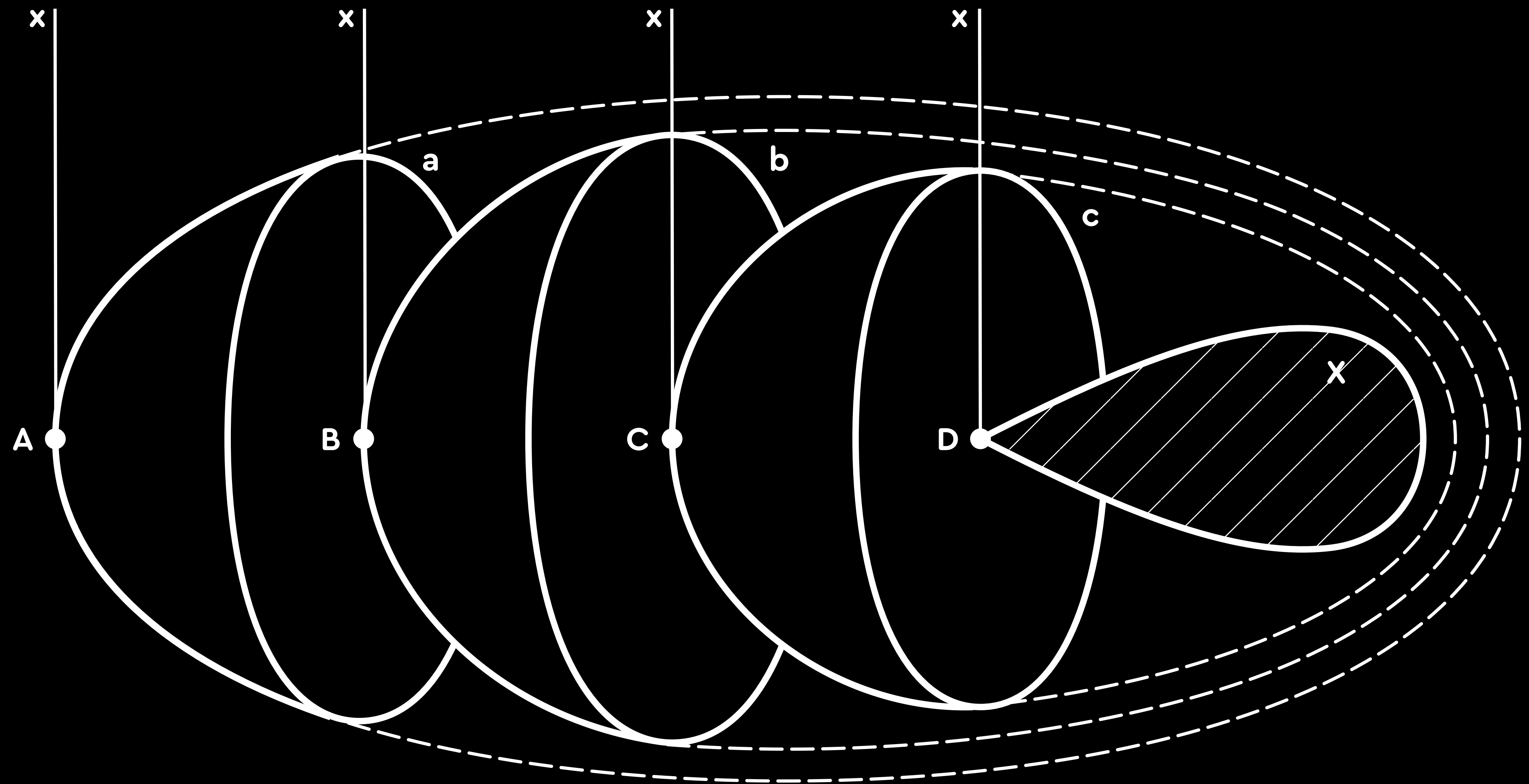
Each event **A**, **B**, **C**, **D**, become the background **a**, **b**, **c**, **d**, for the next, where **a** is the memory of event **A**, actualized by event **B**. **X** is an unknown variable, an unhandled event.



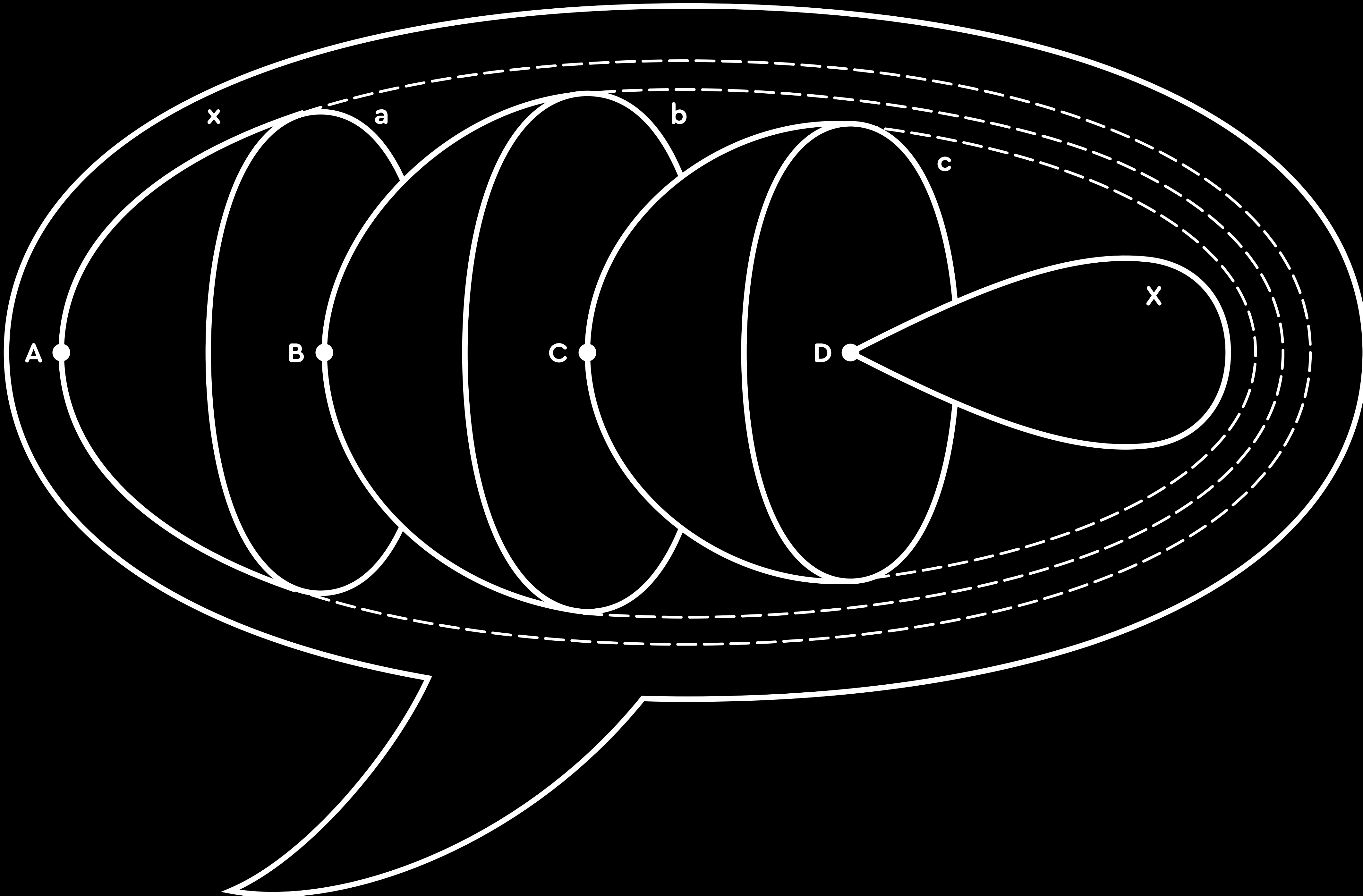
The same is repeated throughout the chain of events, generating mythological levels of *embedded* events into each other. Thus, the dynamics of sound forms signs and chains of narrative – musical text.



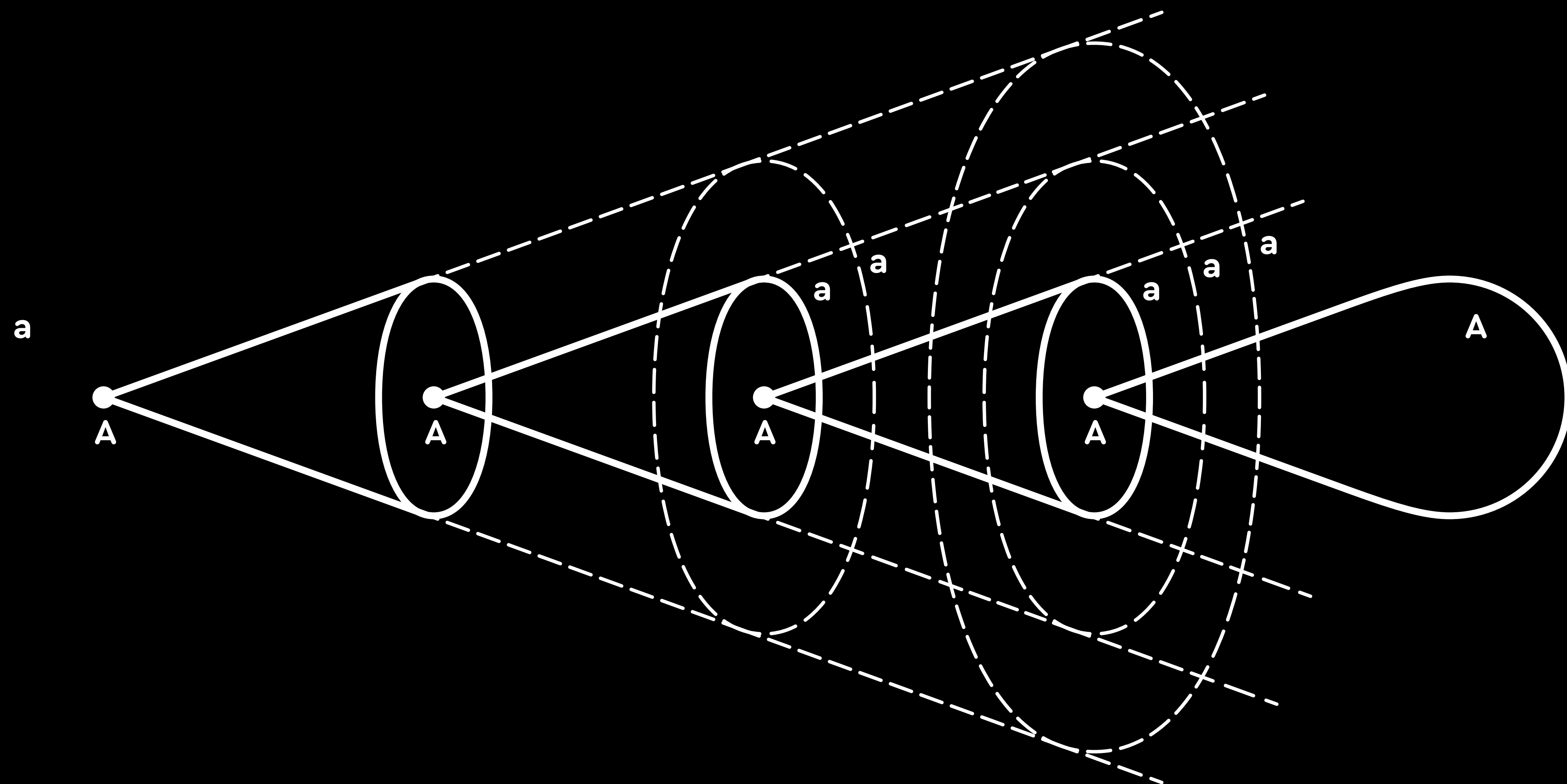
In this spatial scheme, the event **X** may transform event **D** into the background, has not happened yet and **d** is in a suspended state of incompleteness. As a result, the musical opus can be viewed as an extended body in time – we call it the *Cucumber of Time*, that is, the time is transformed into space.



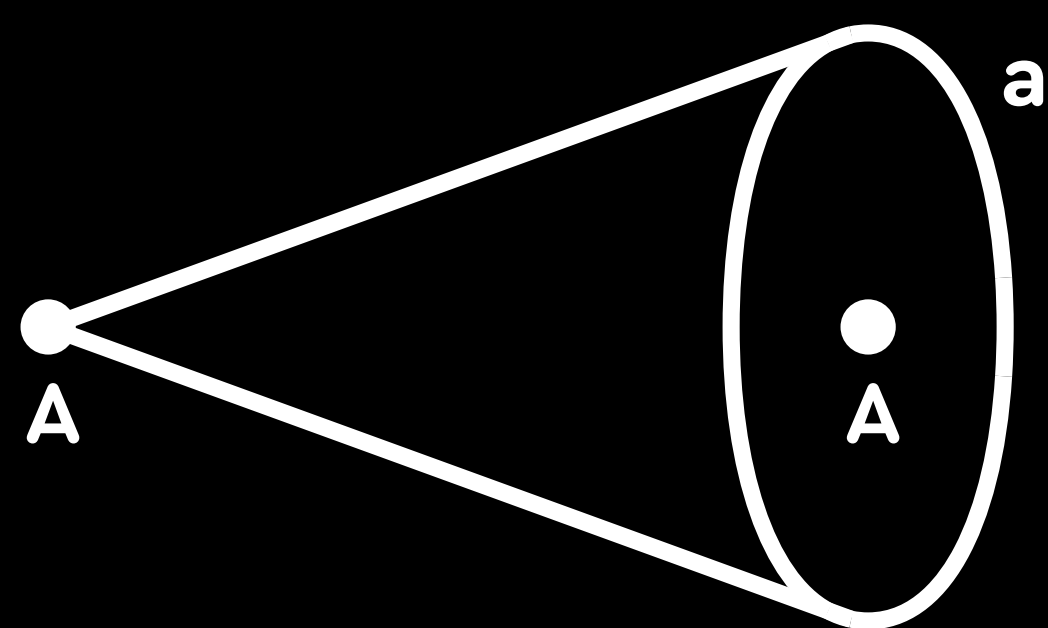
Explanation of the X and x operators
with the Non-Knowledge Zone.



BUBBLE Anatomy



And now let's try to consider the situation when there are no differences of emergent events. We *reduce the differences* in events that can generate a context, mythological level, and media embedding.



The entire sequence is collapsed, the memory is equal to the event, no musical text arises. *Time tends to the moment*, not turning into a spatial object.

VIDEO



C O F F E E B R E A K











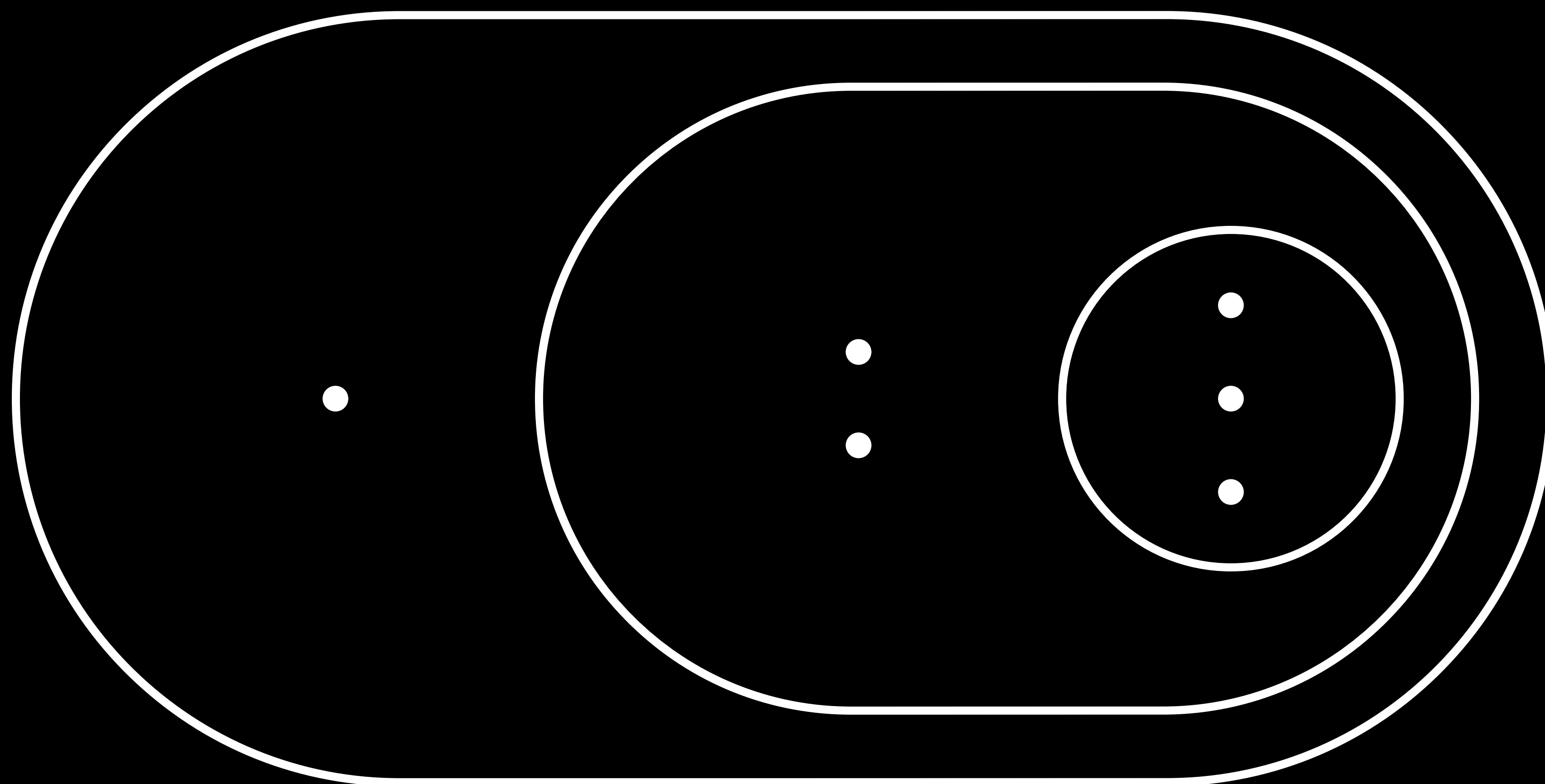


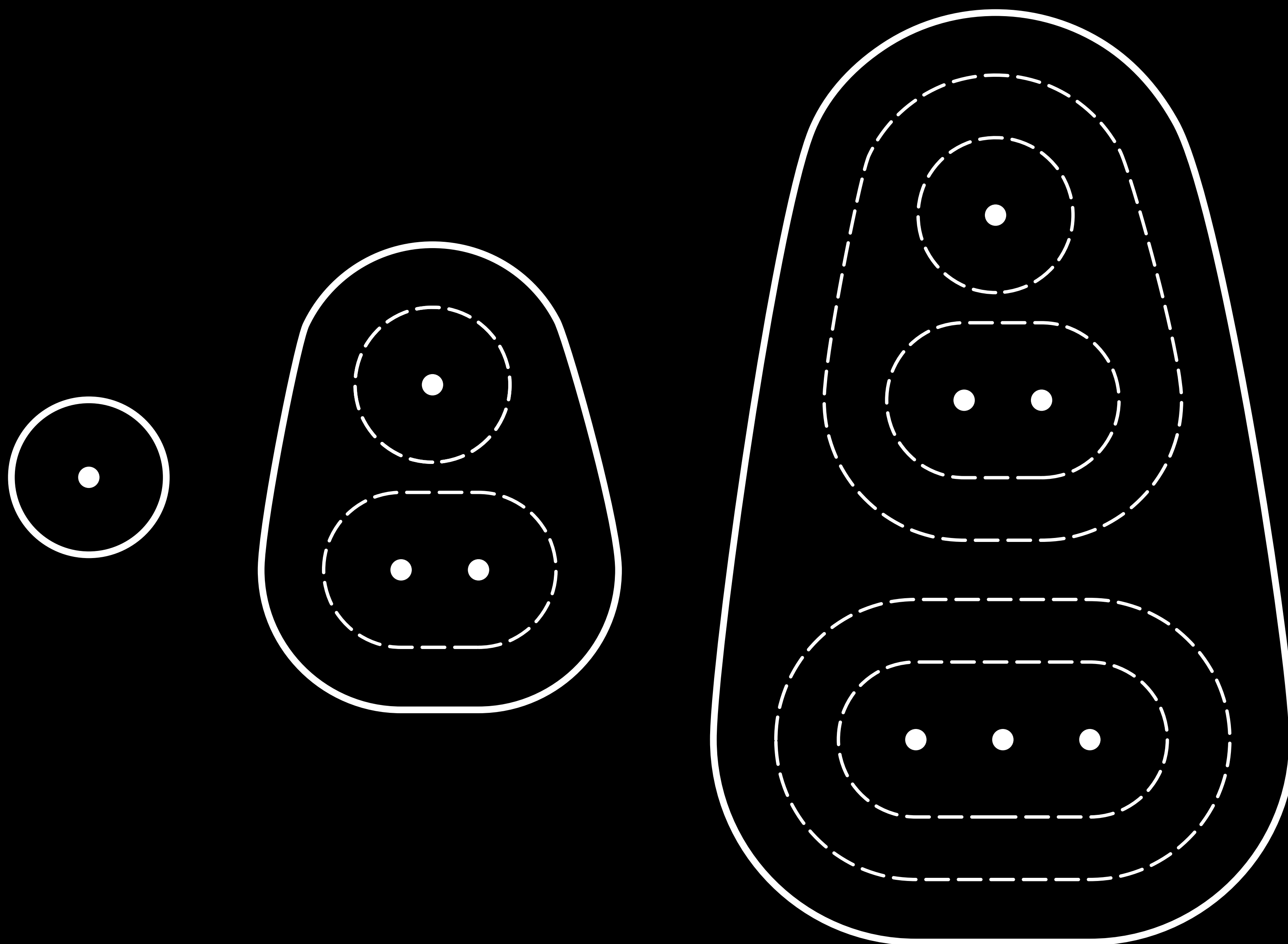


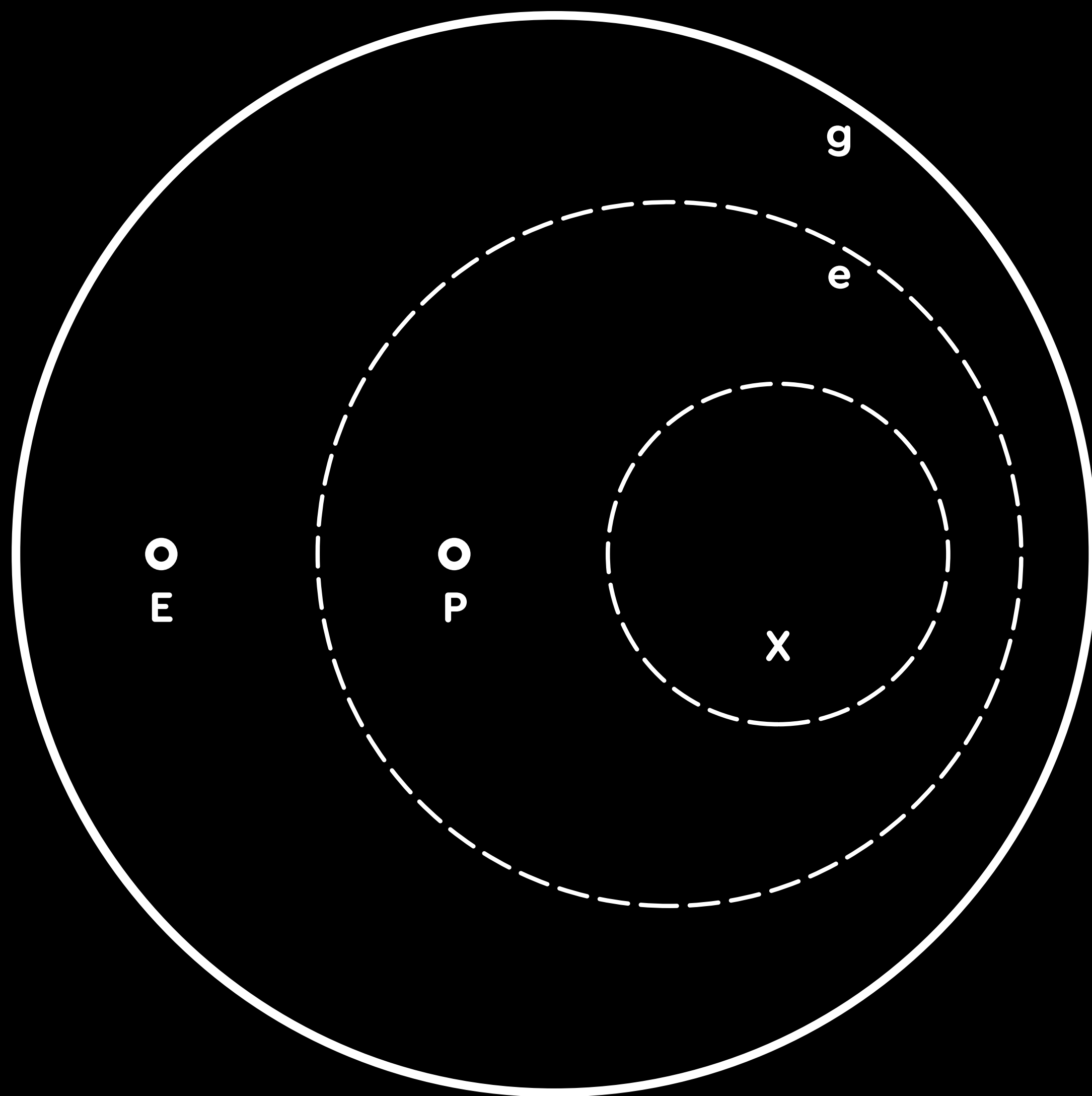


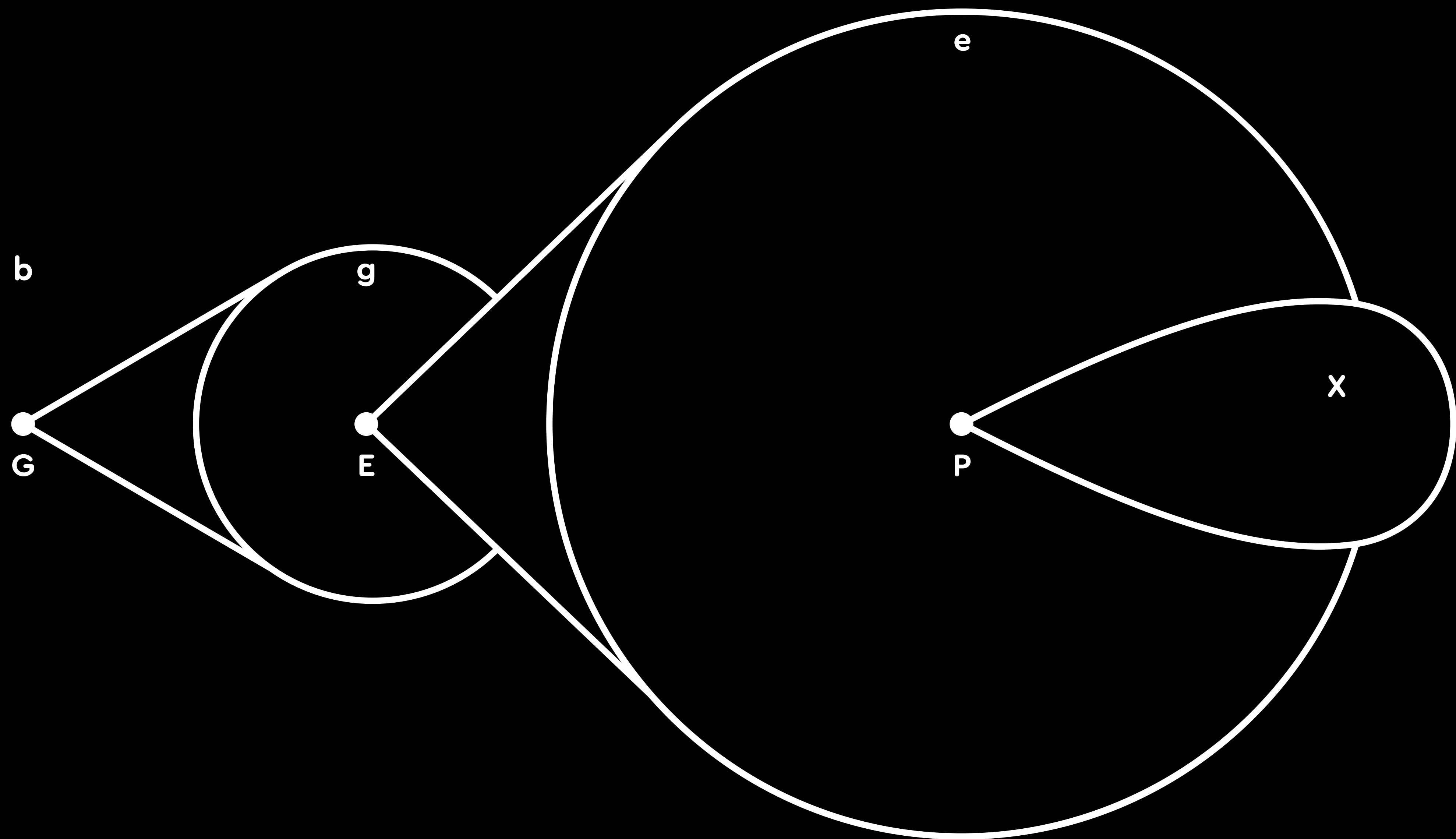
VIDEO

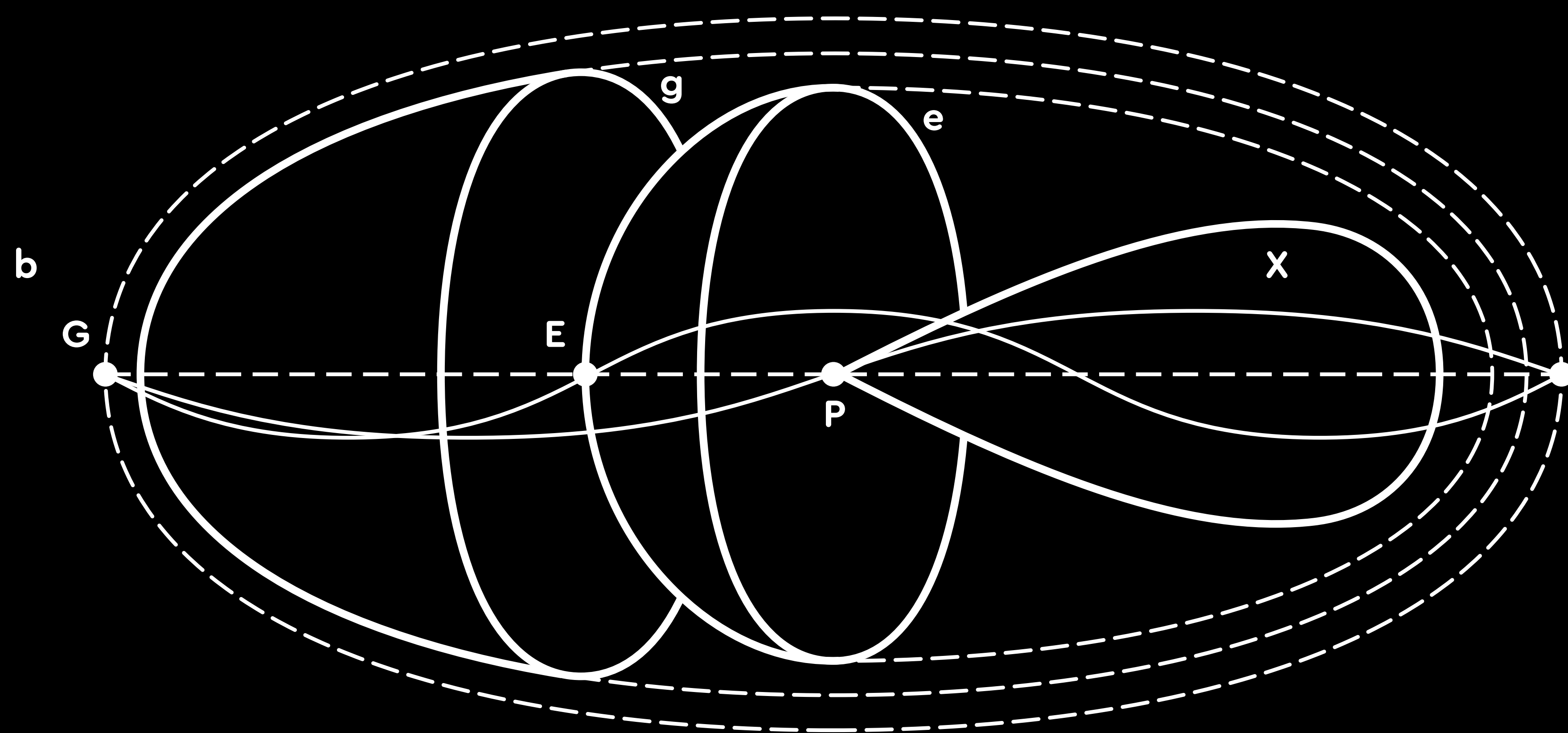








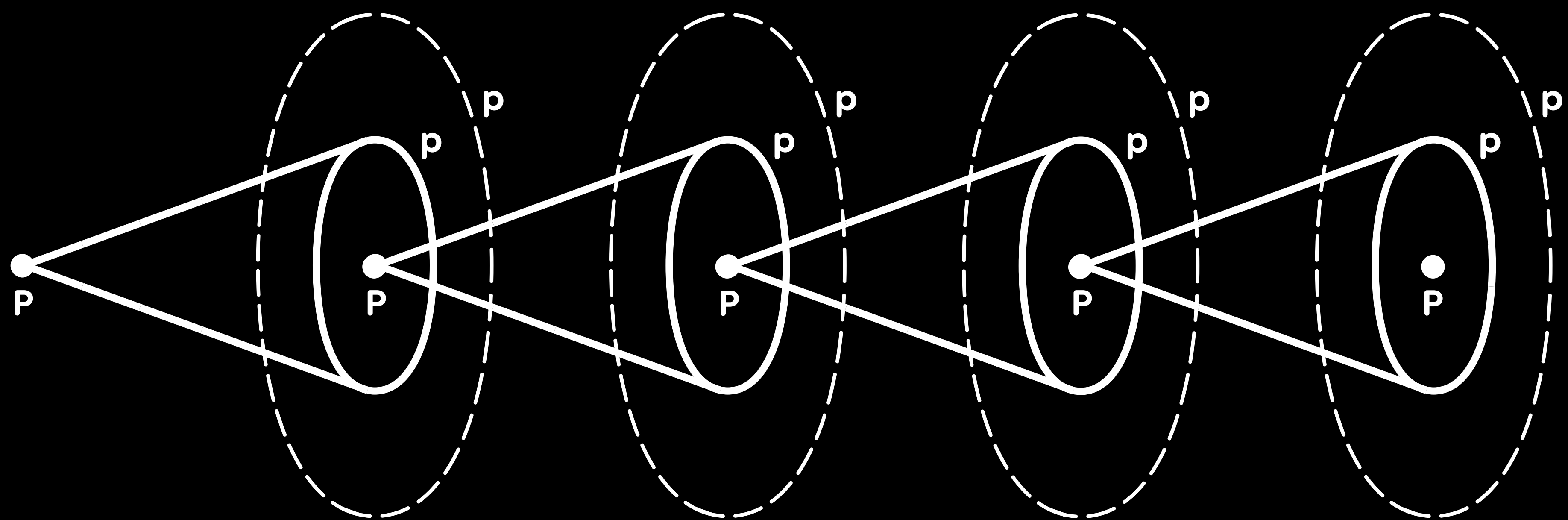




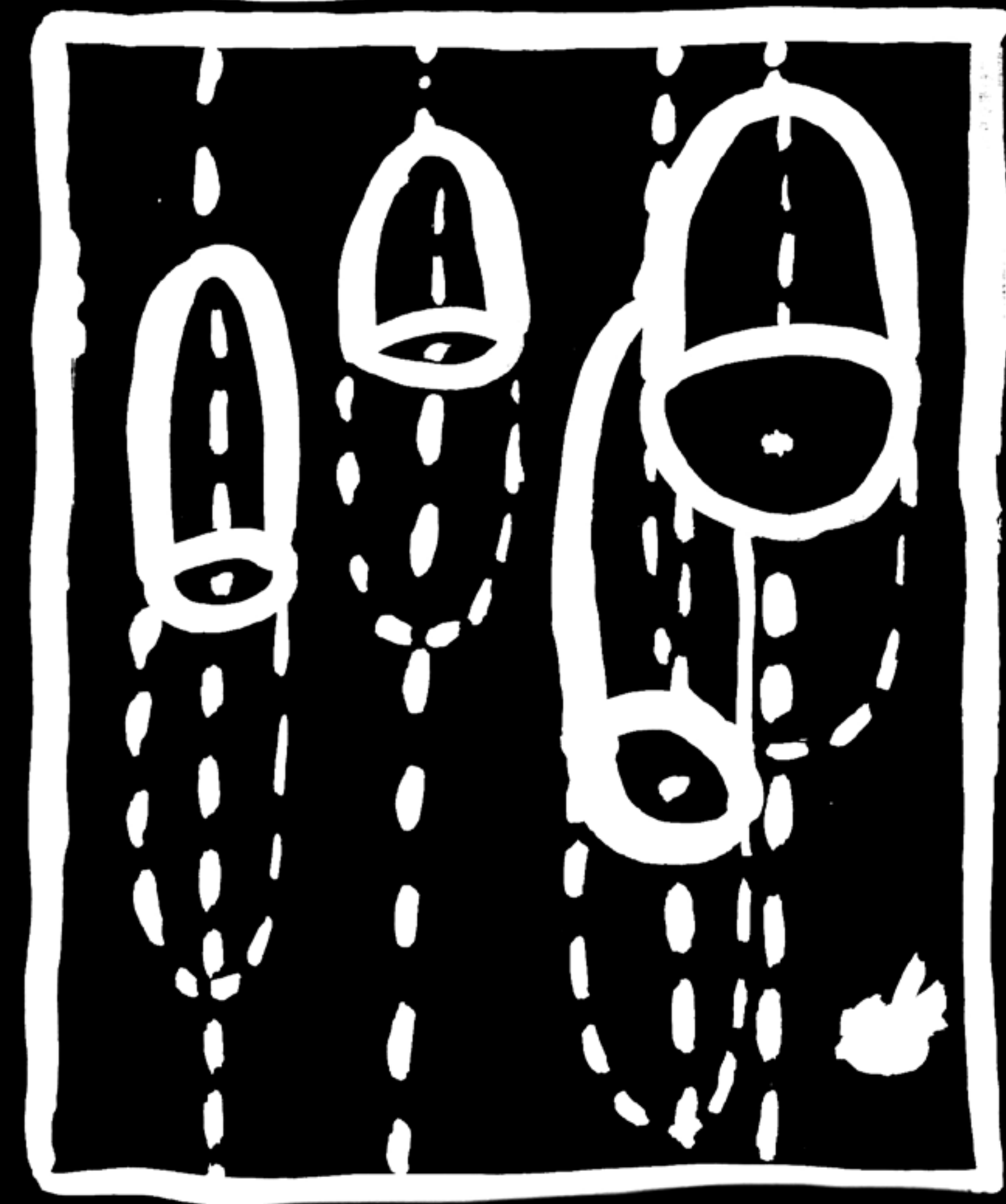
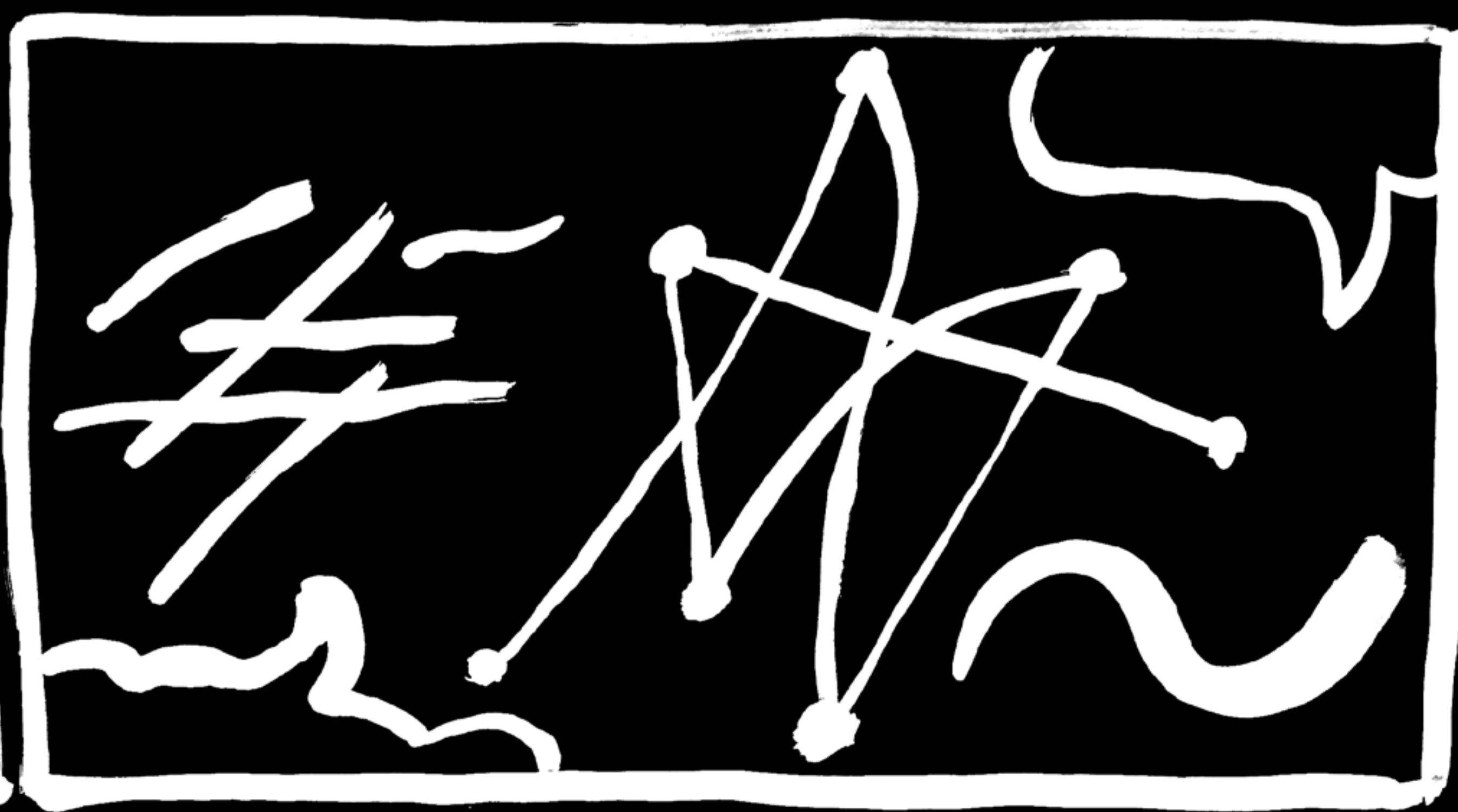
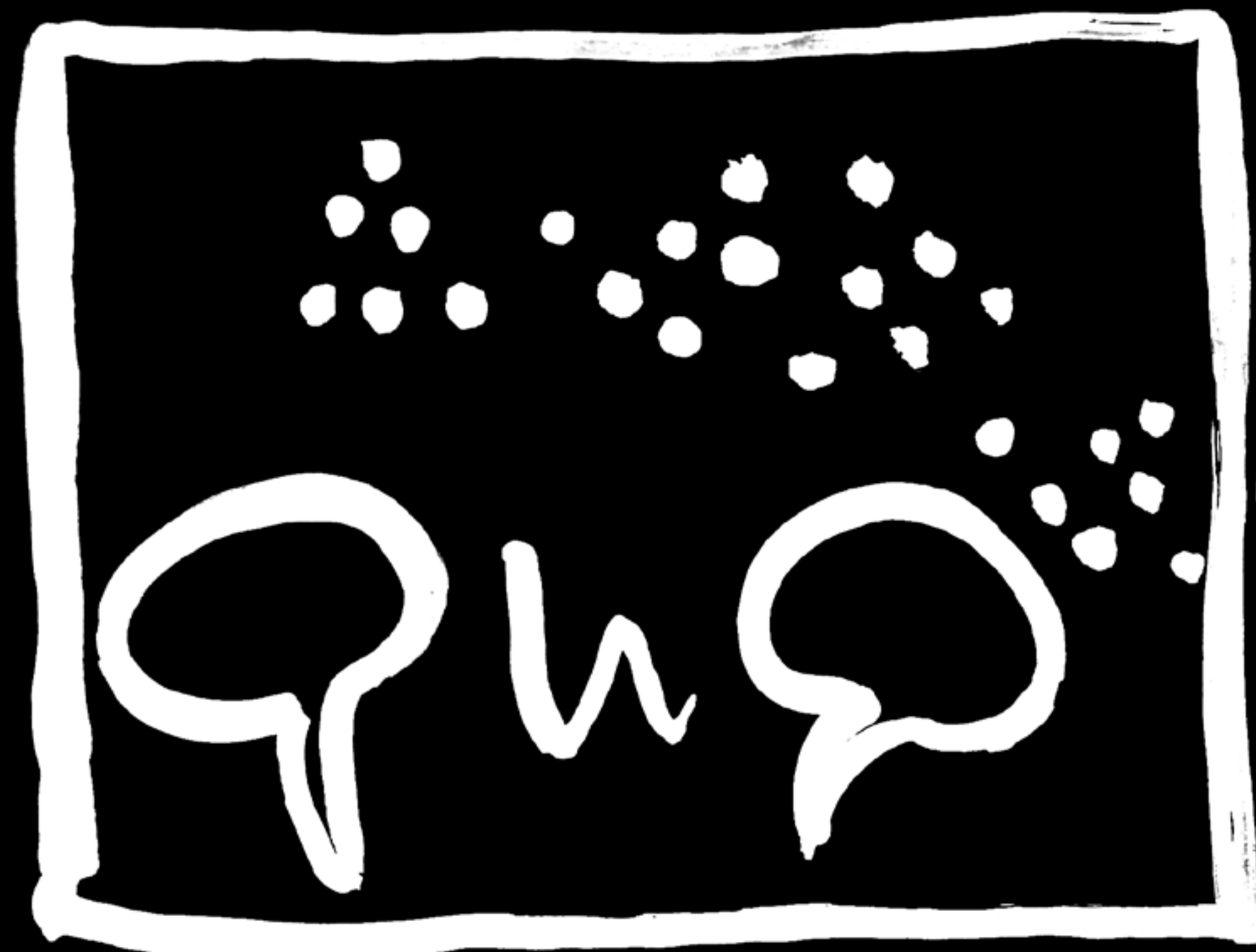
VIDEO

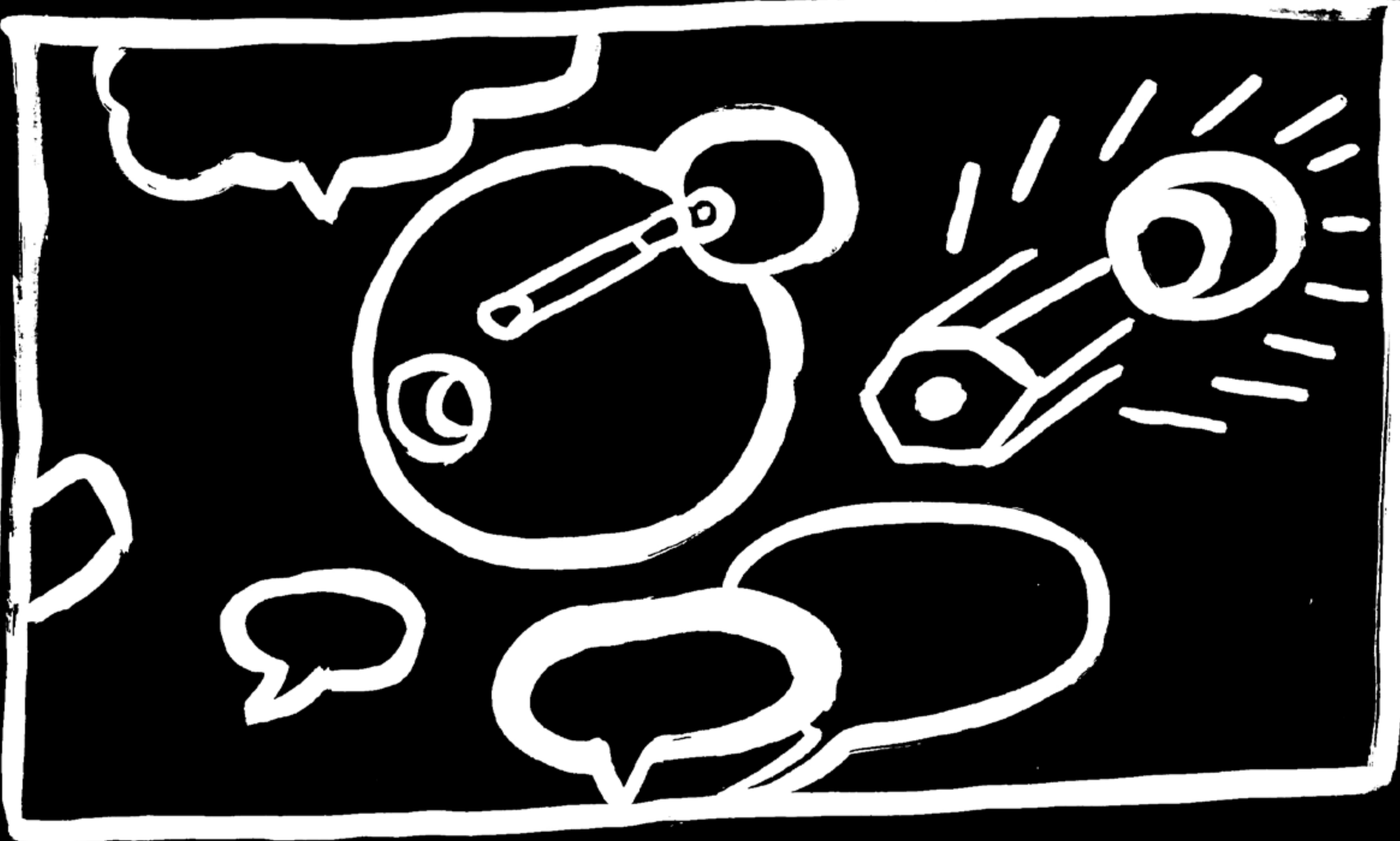
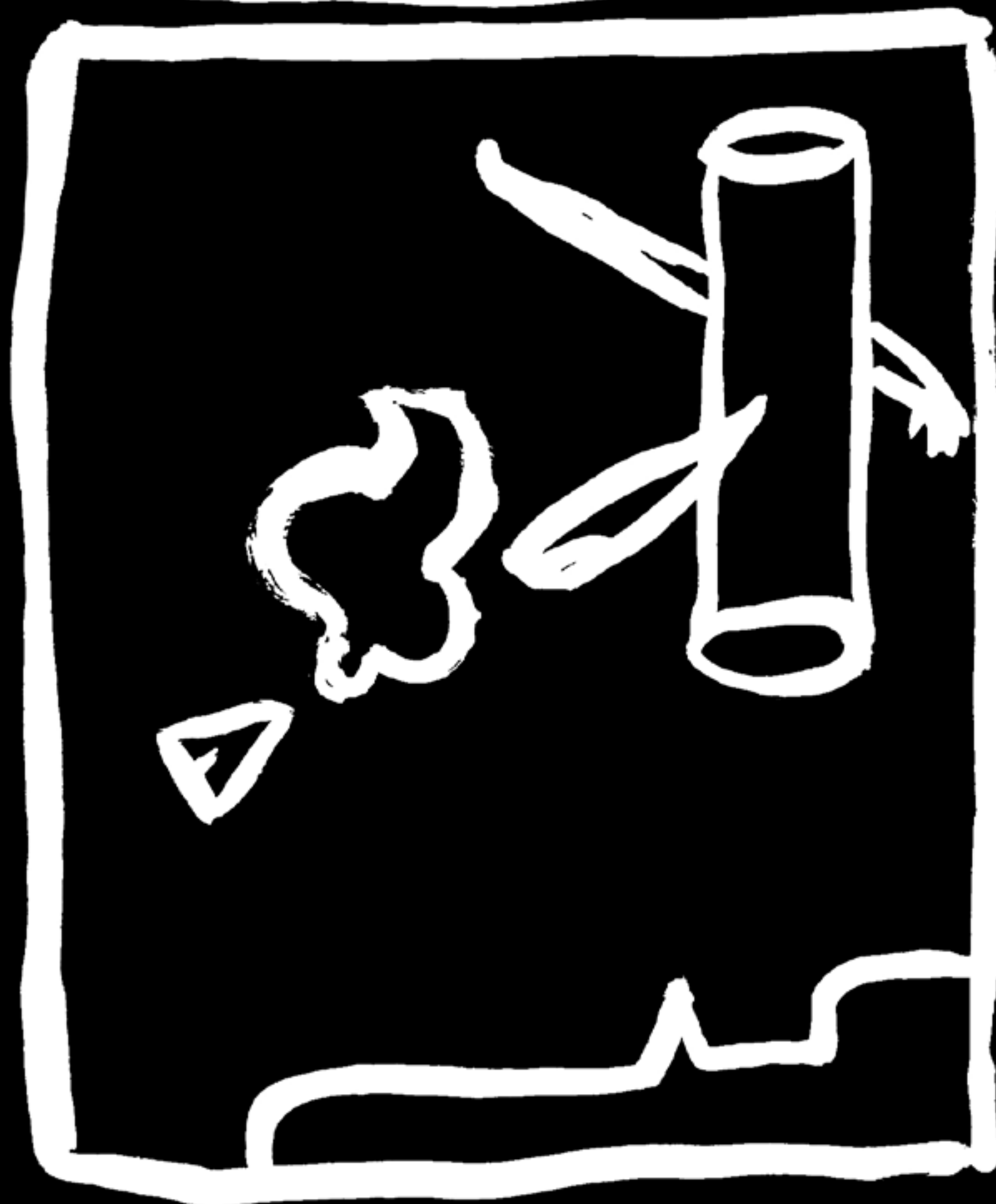
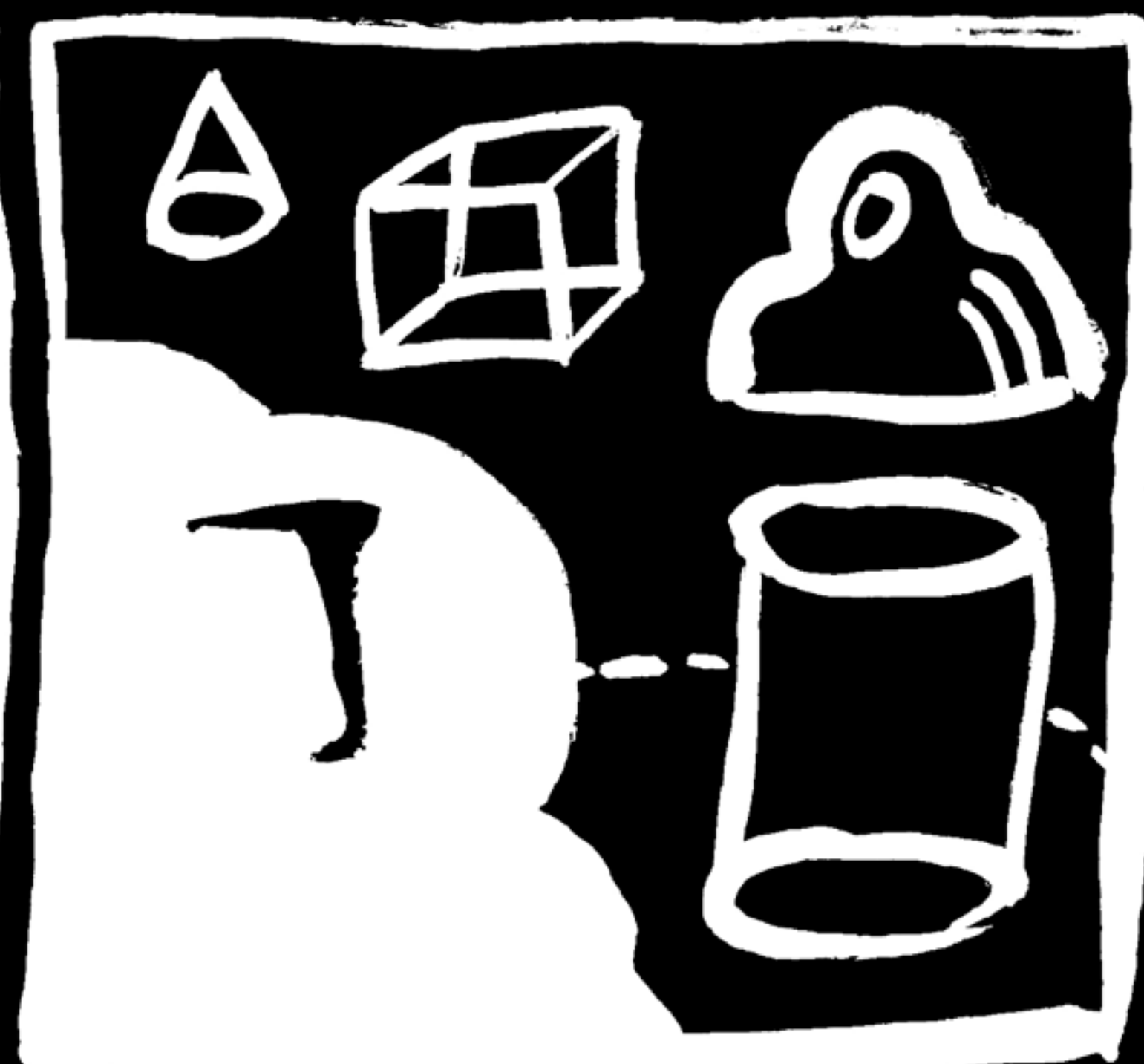




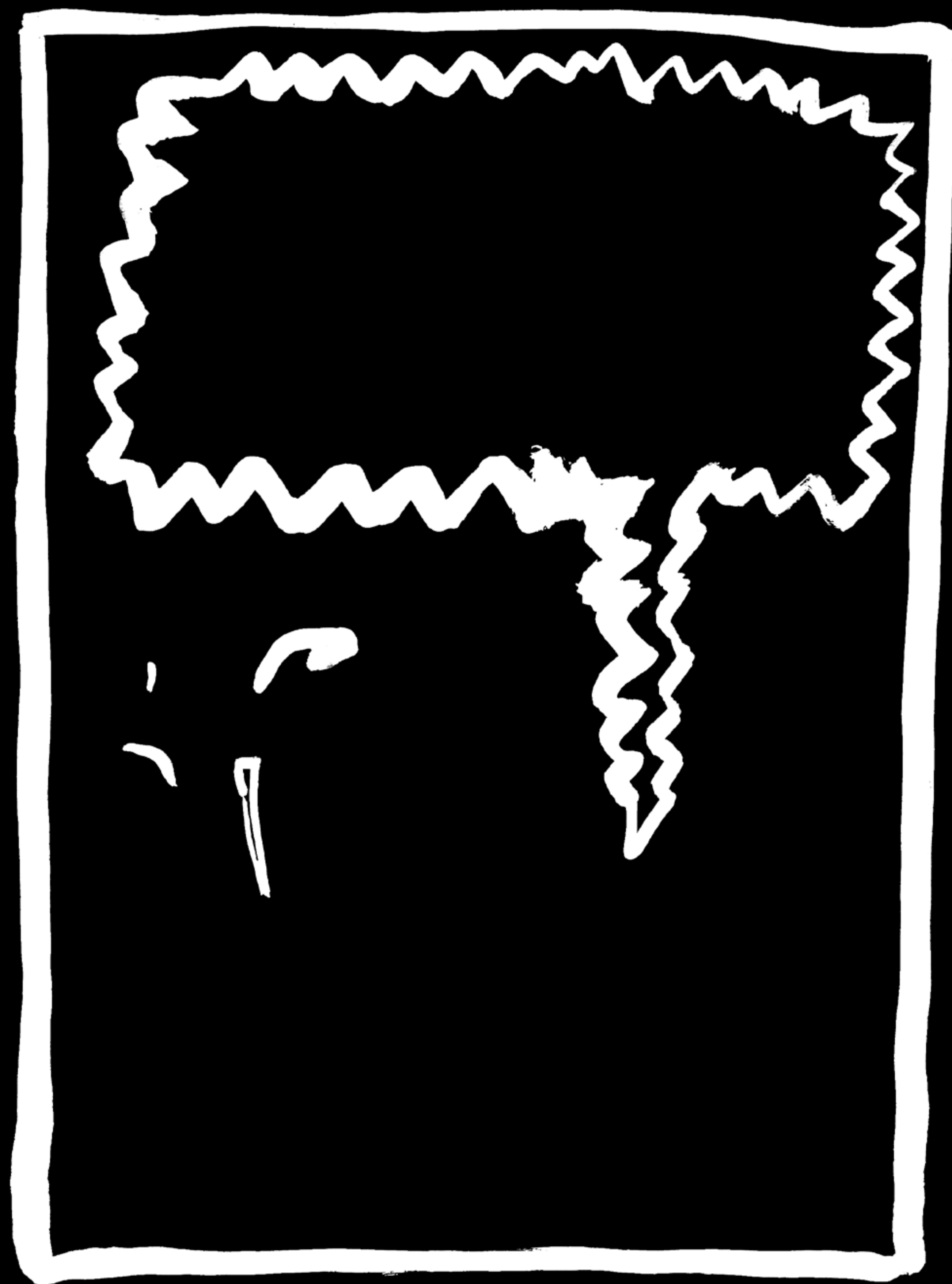


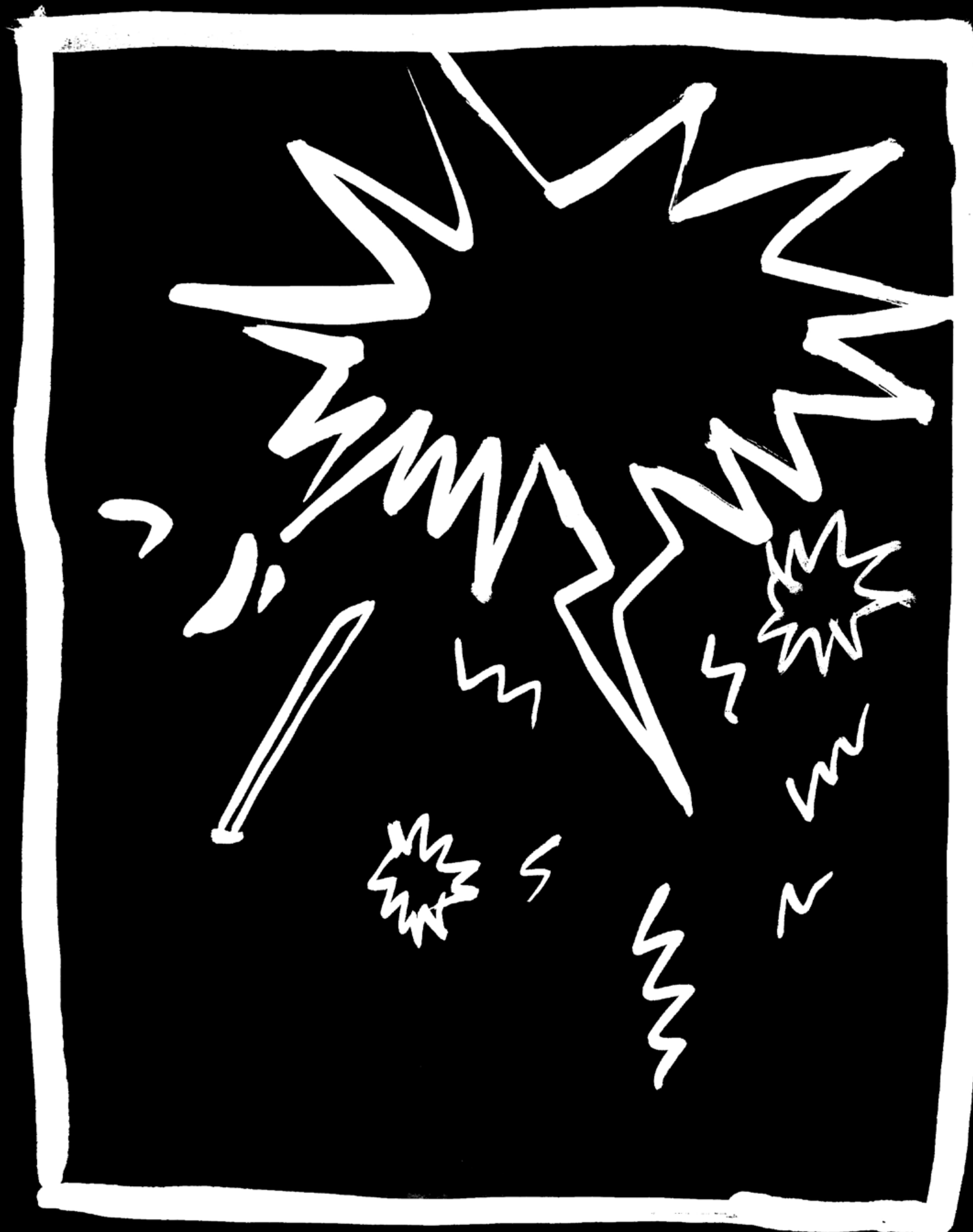






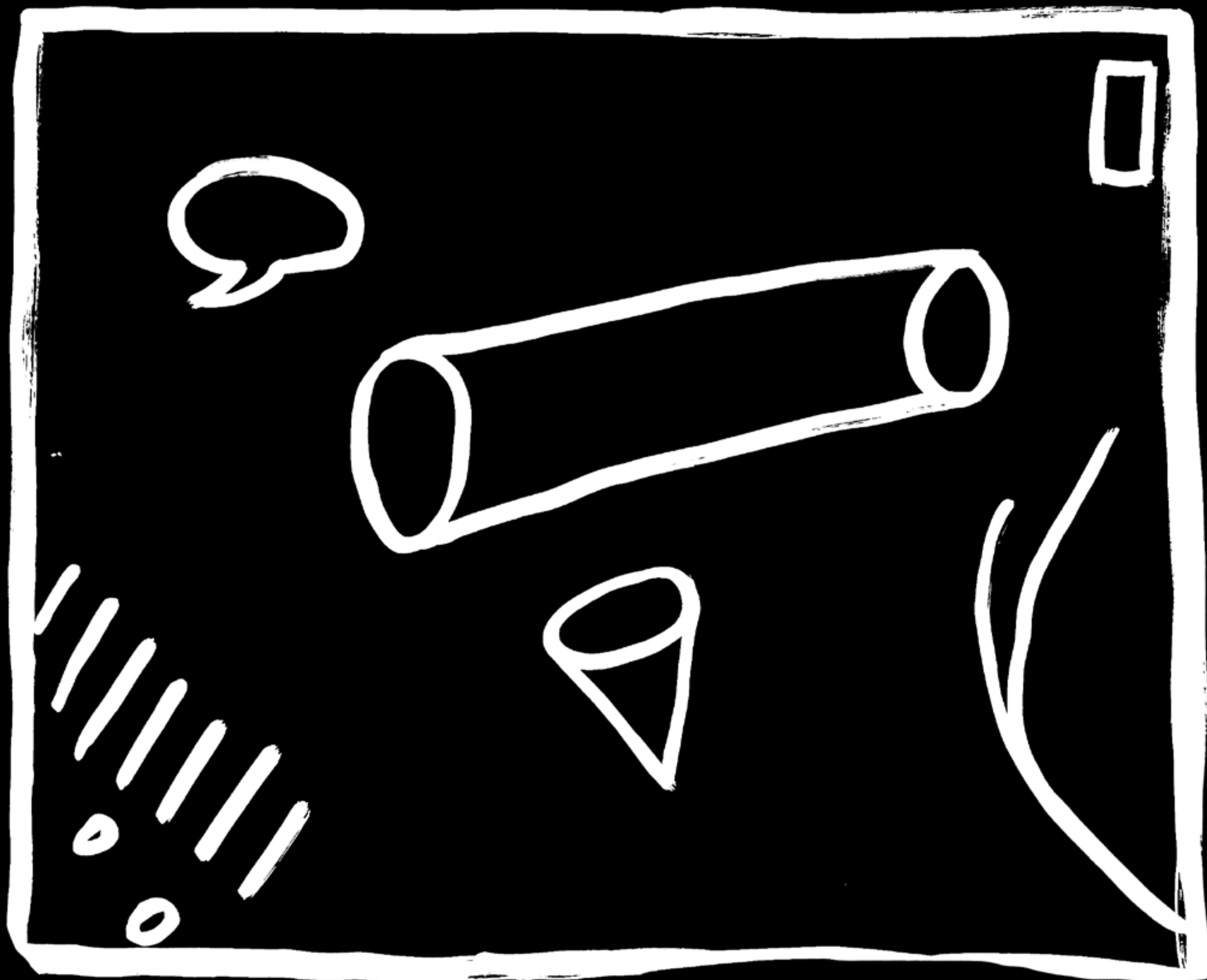
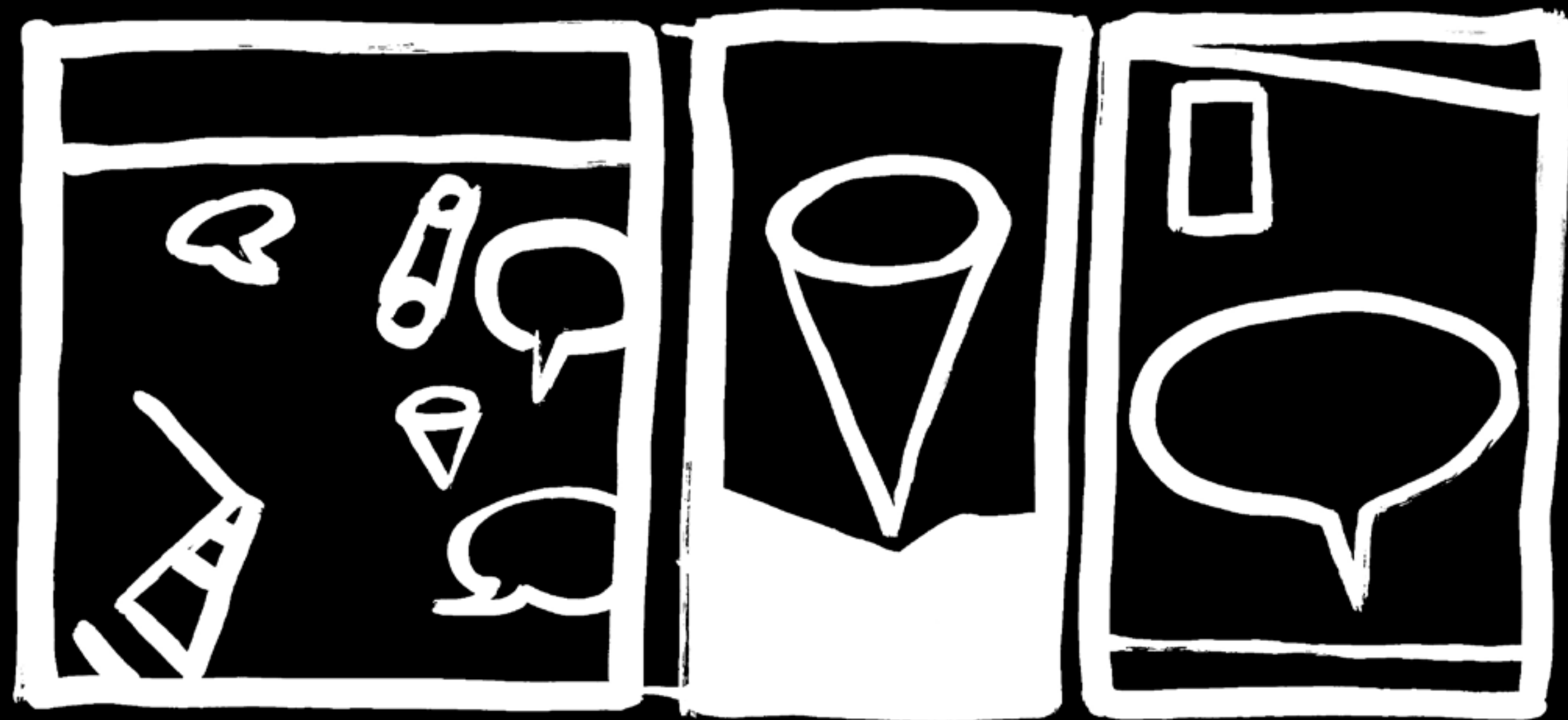


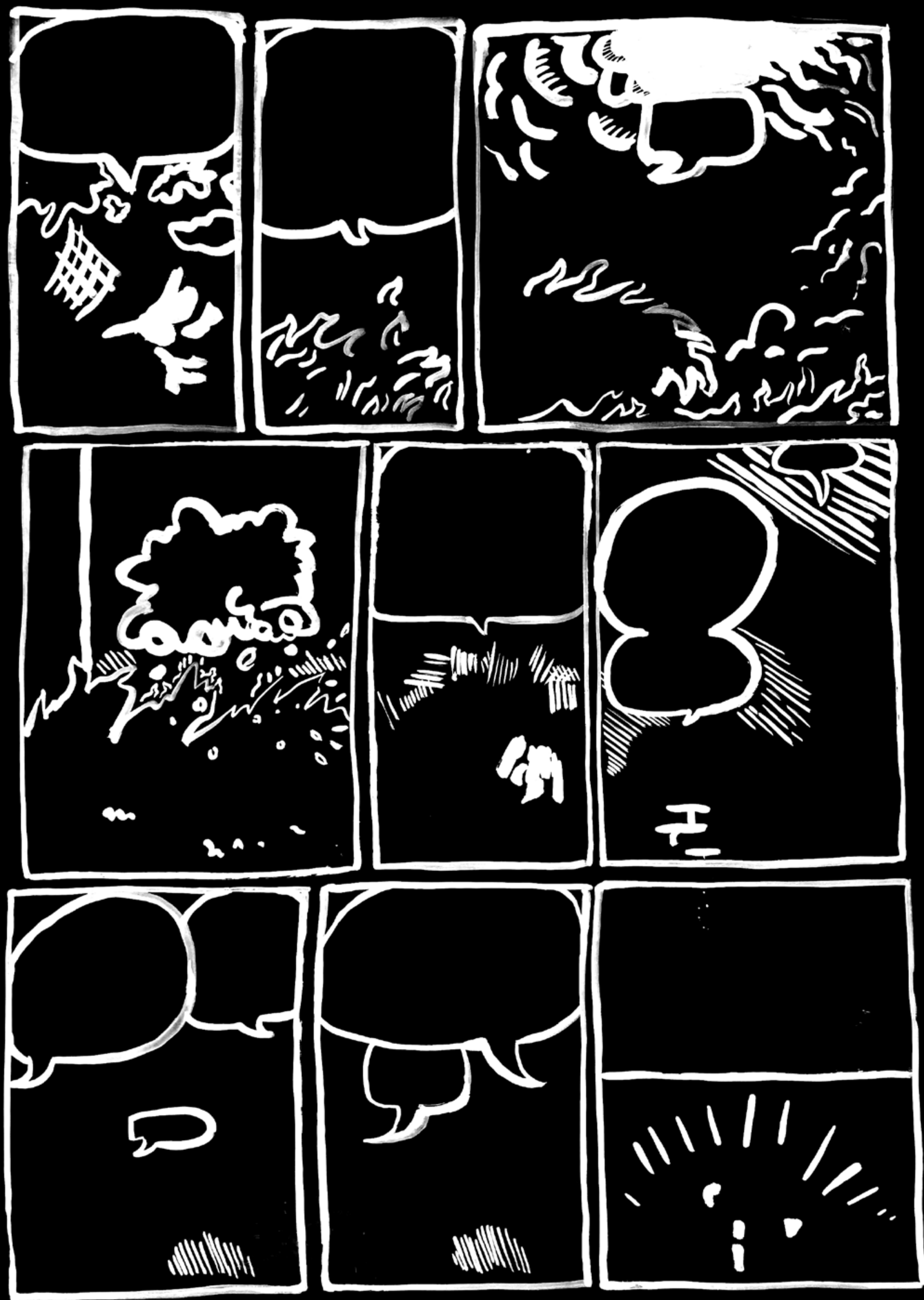


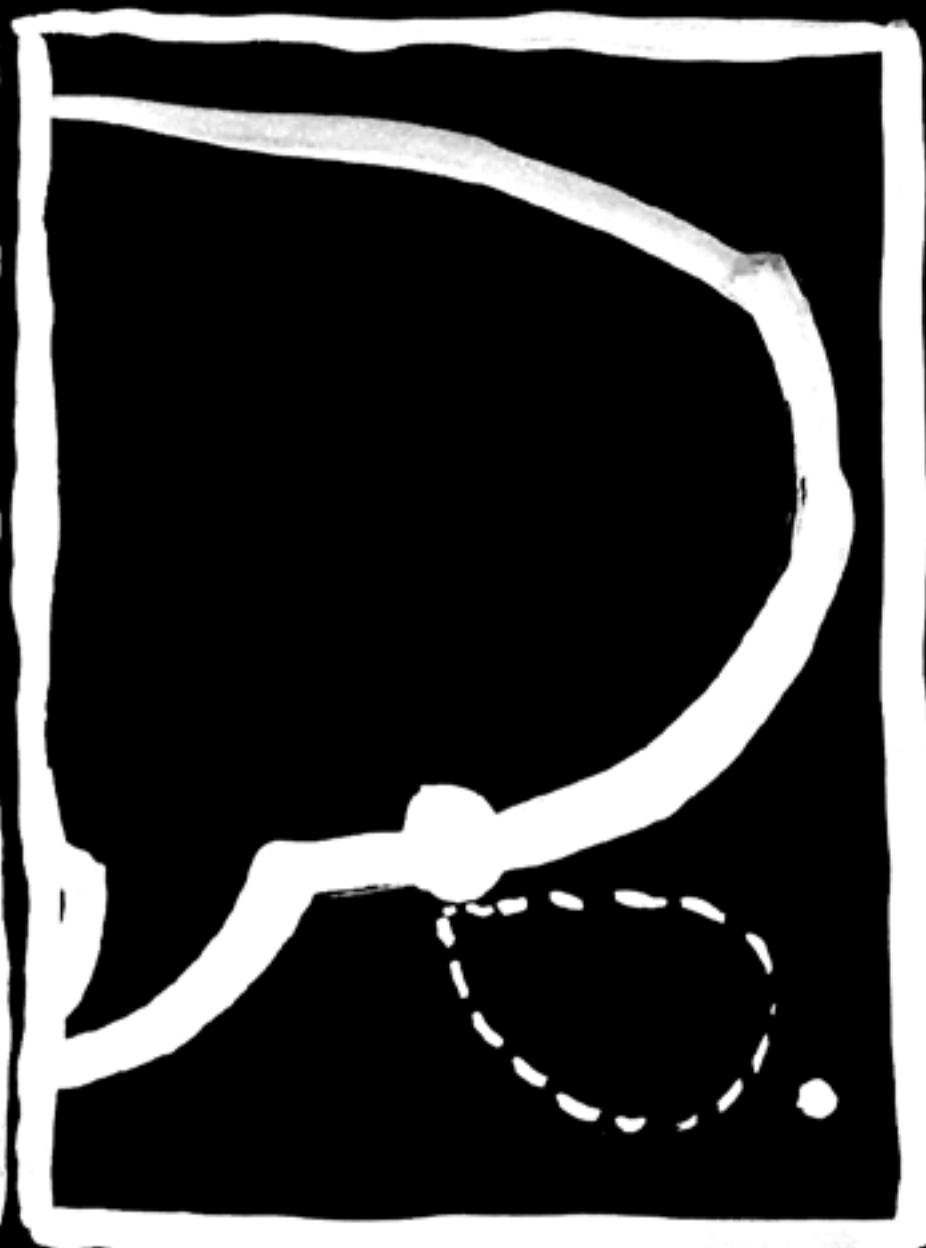
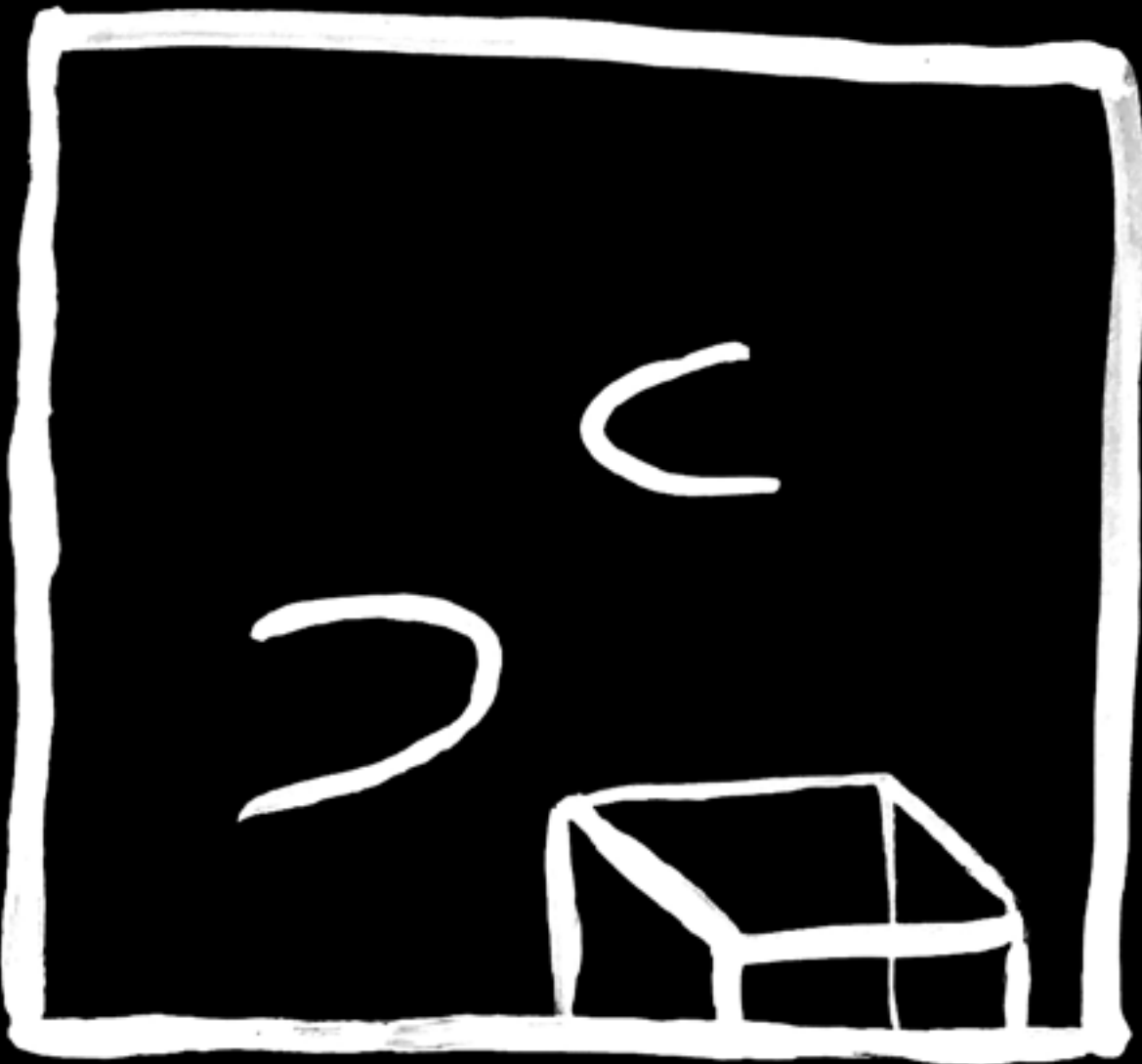
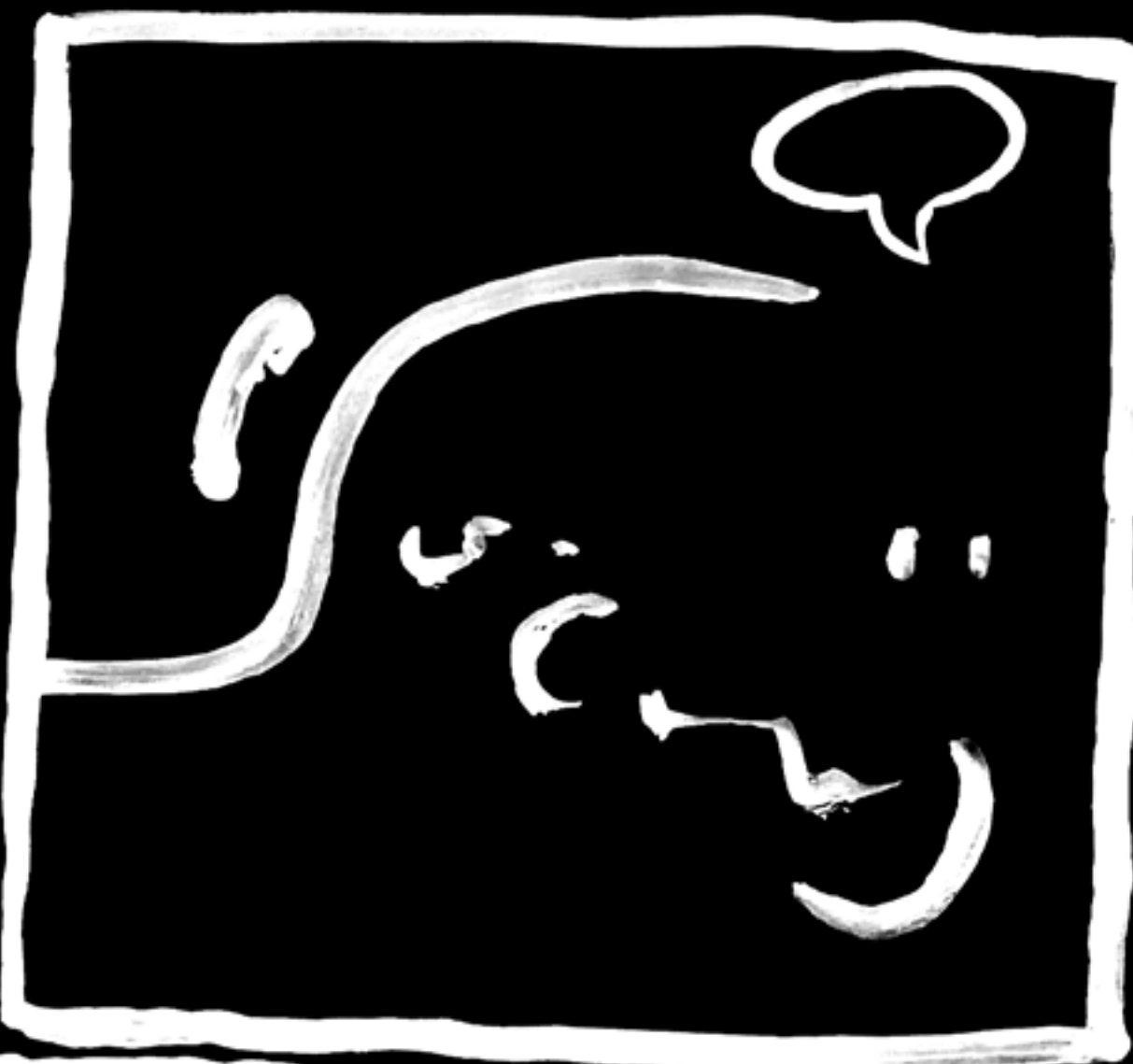




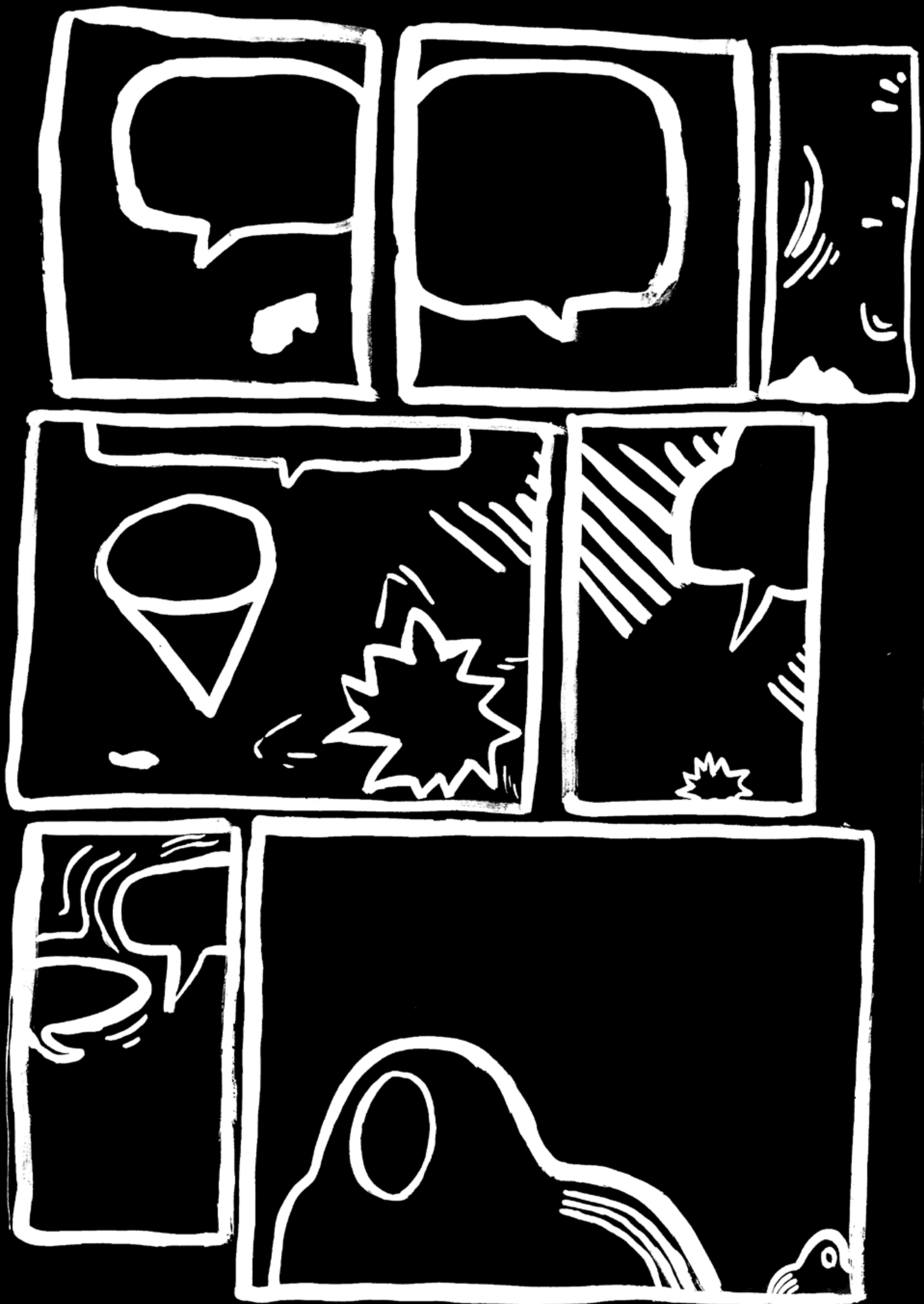


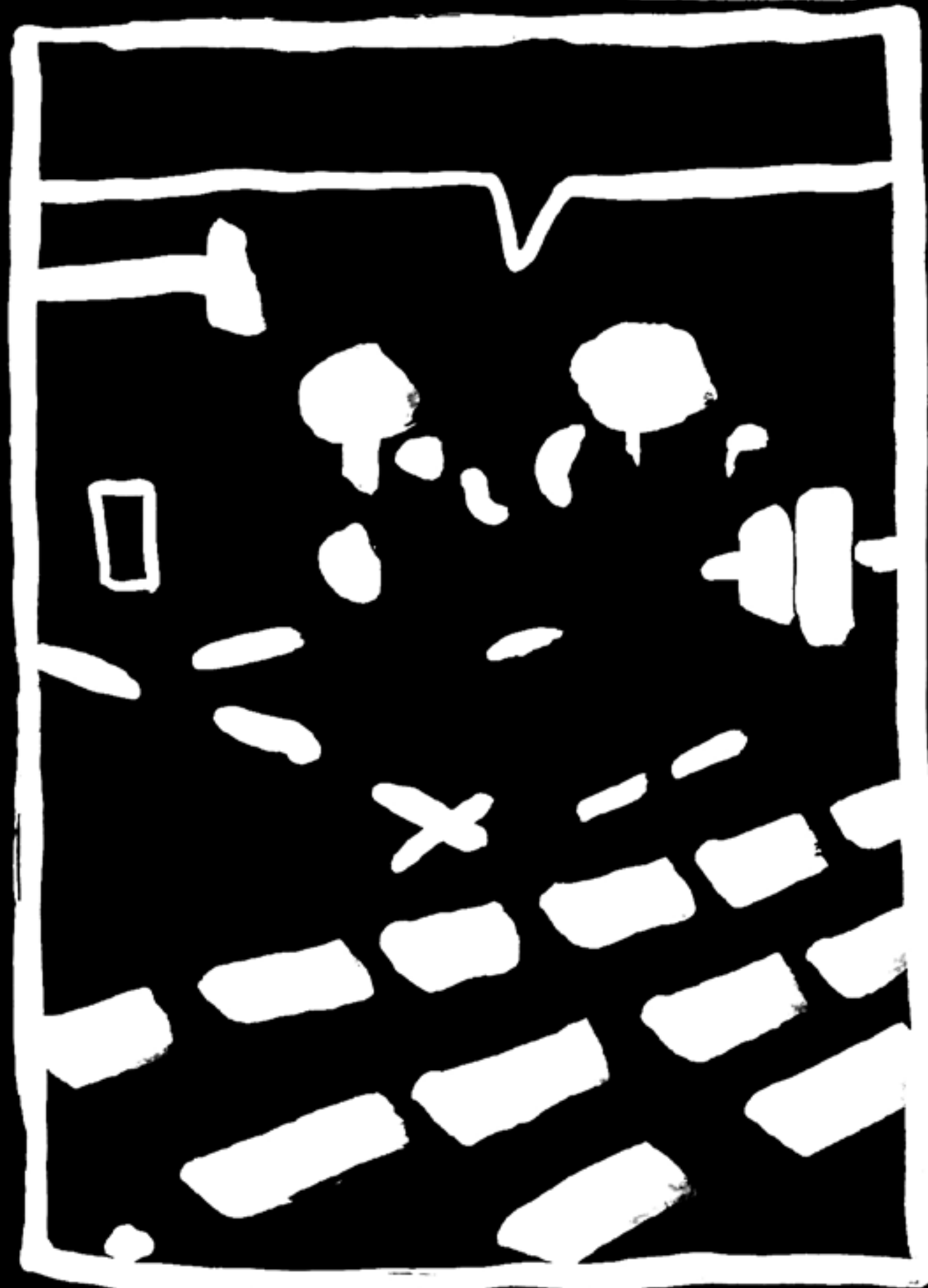
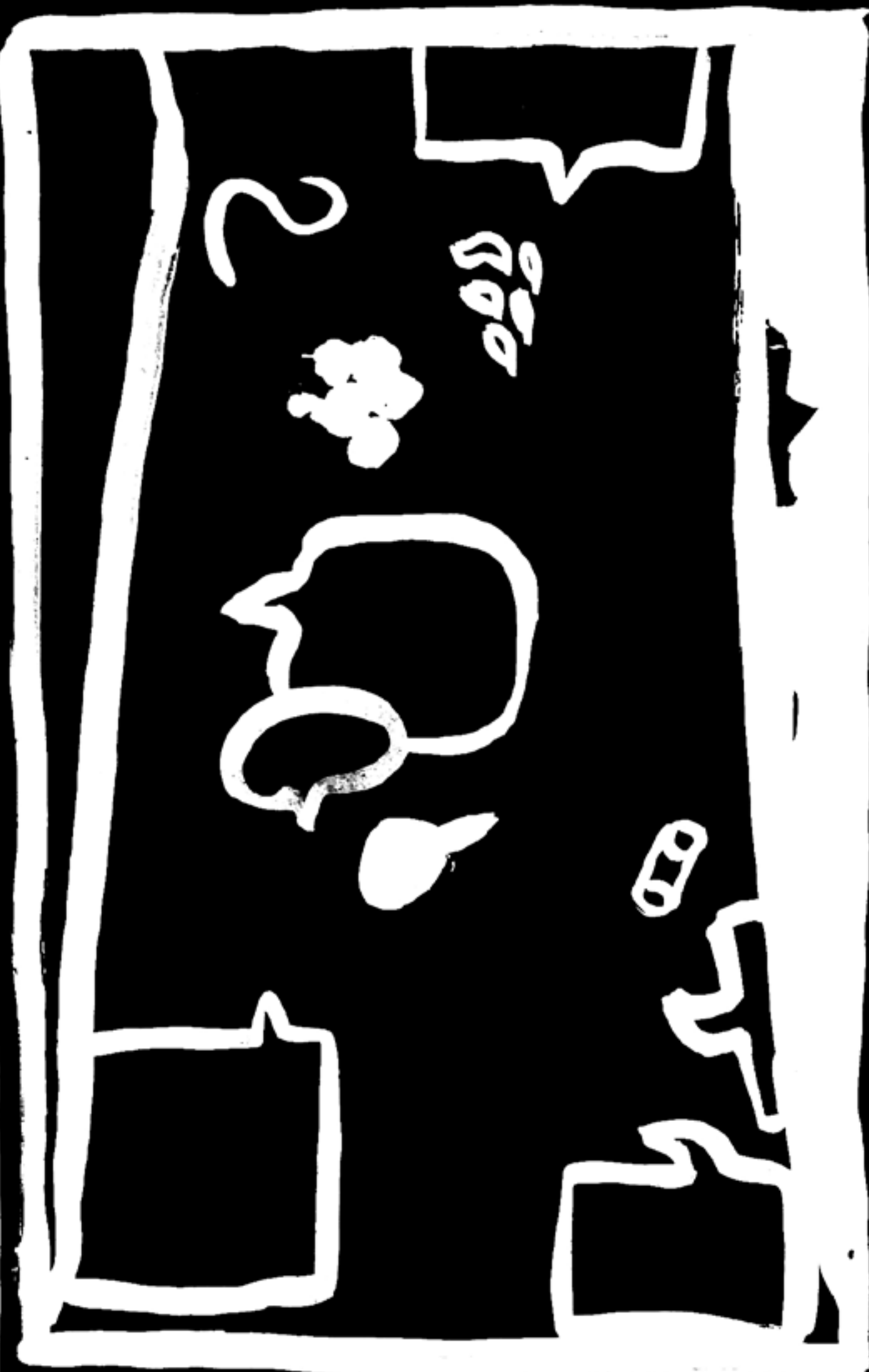








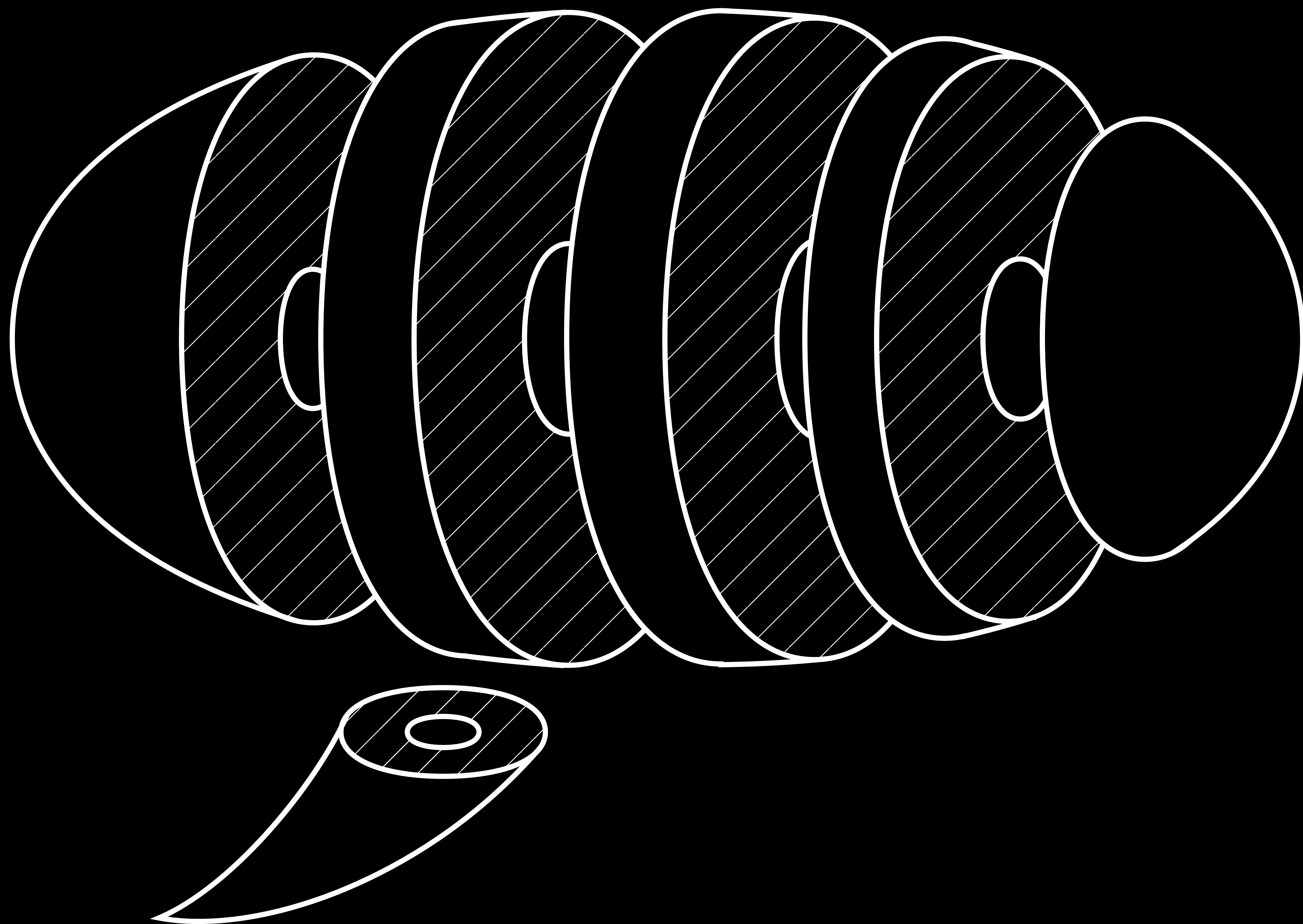


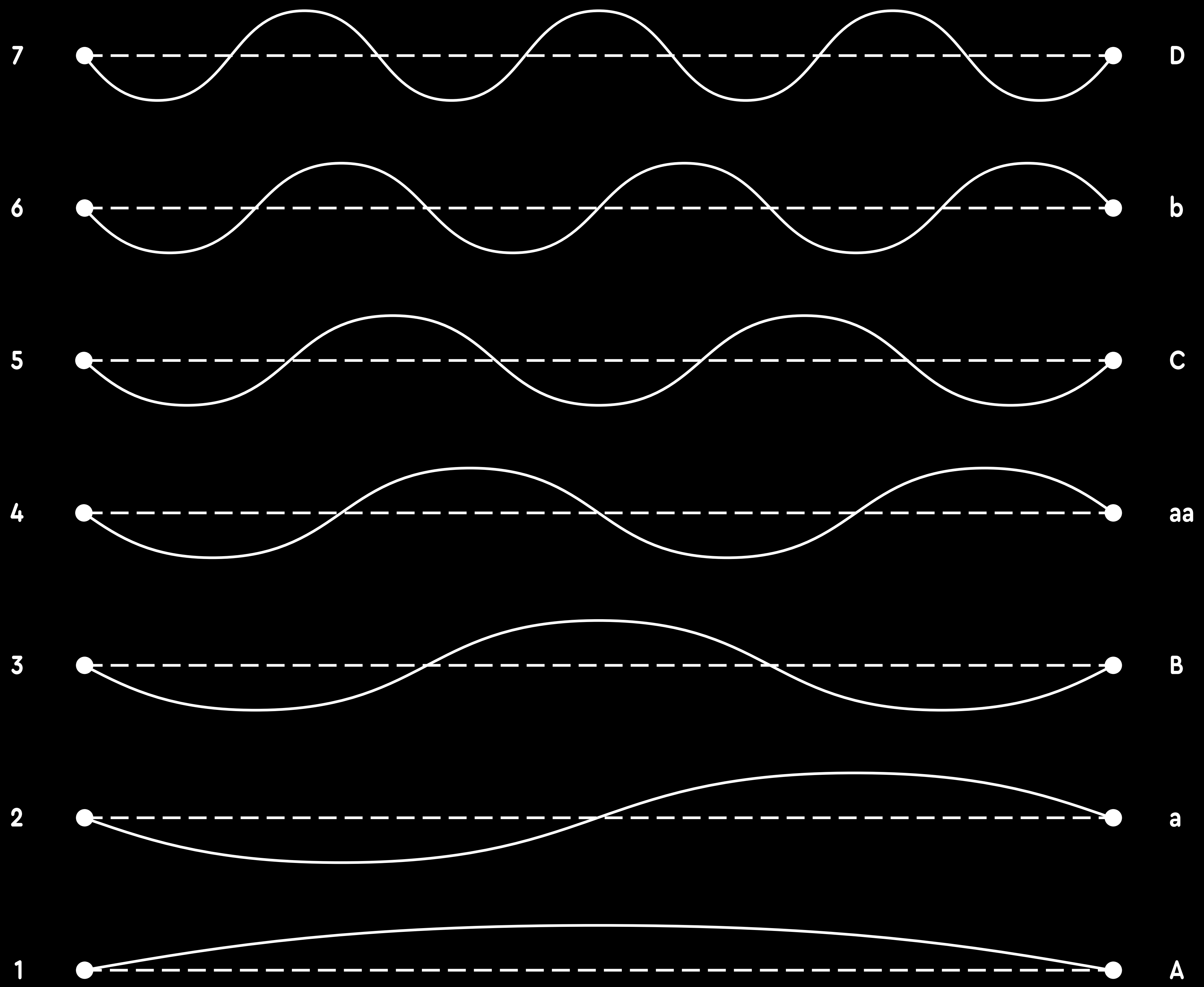


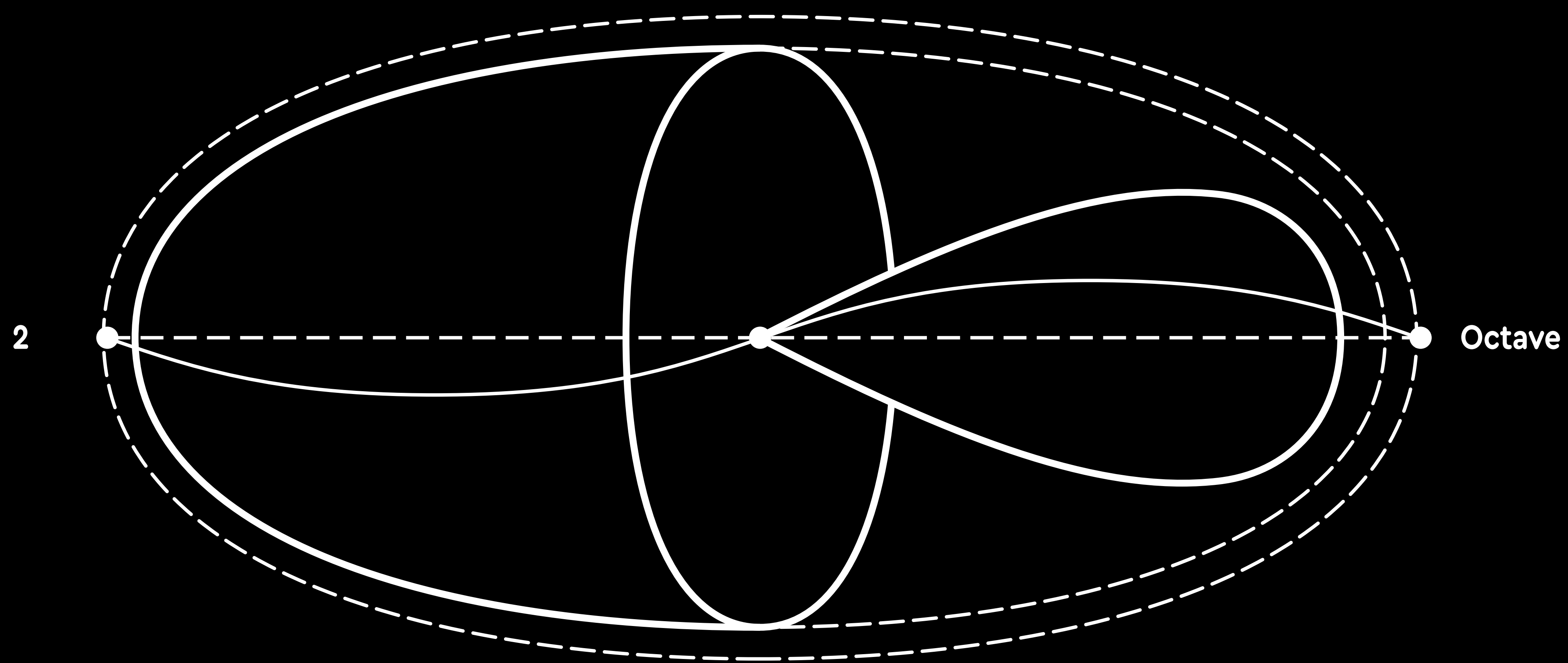


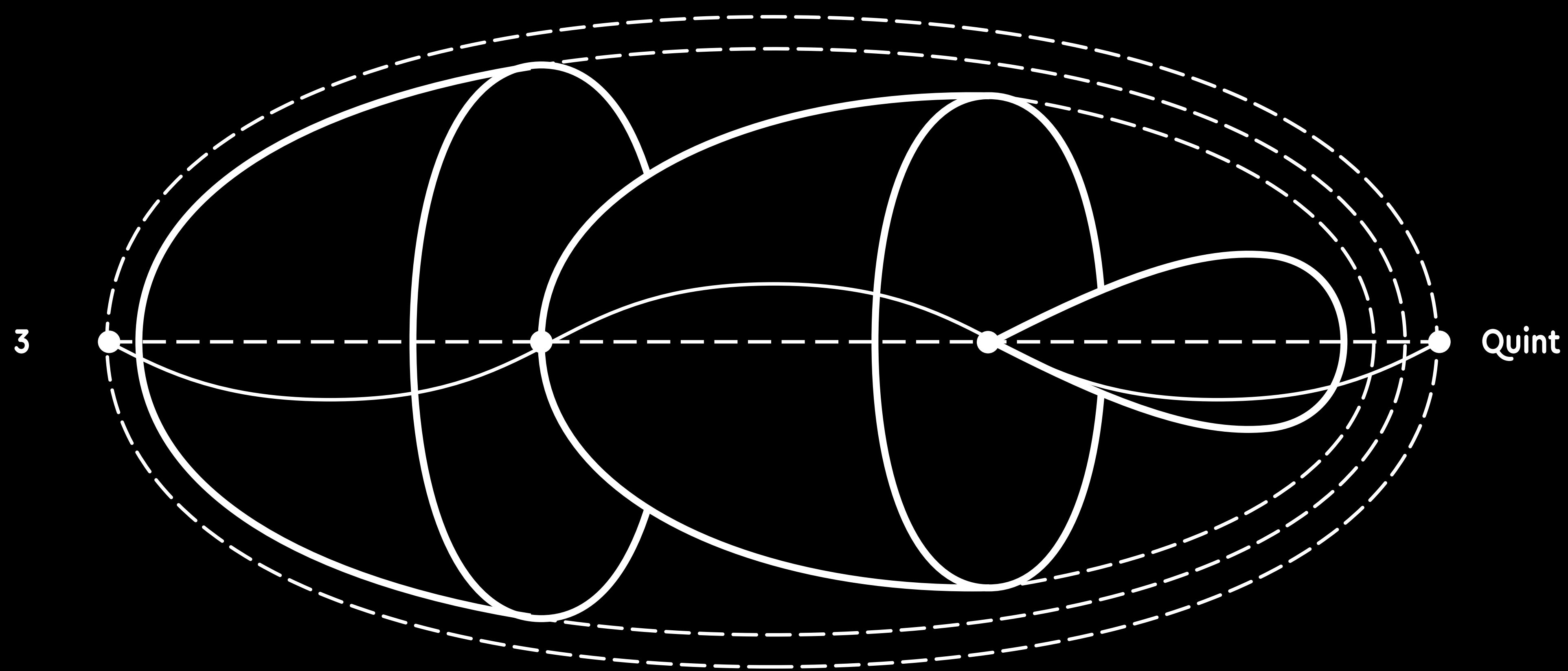


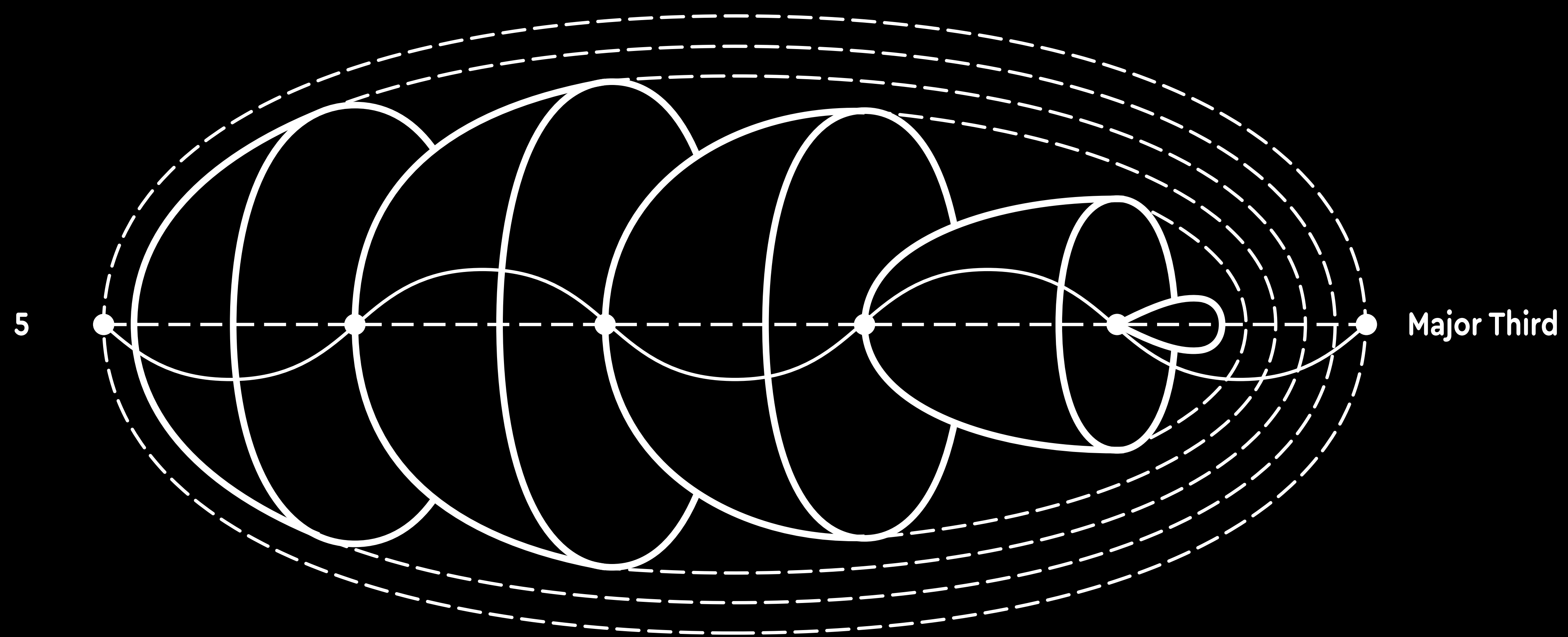


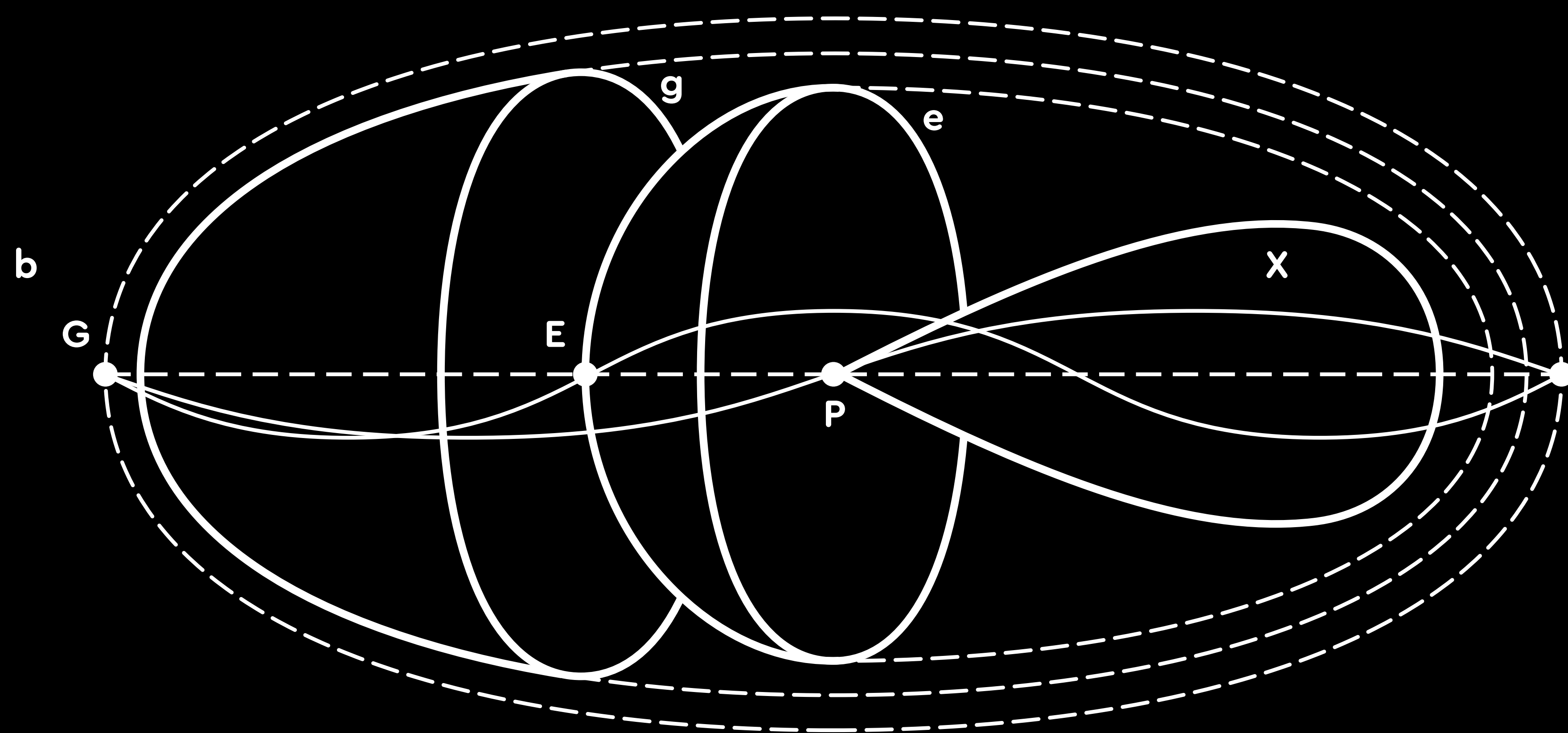








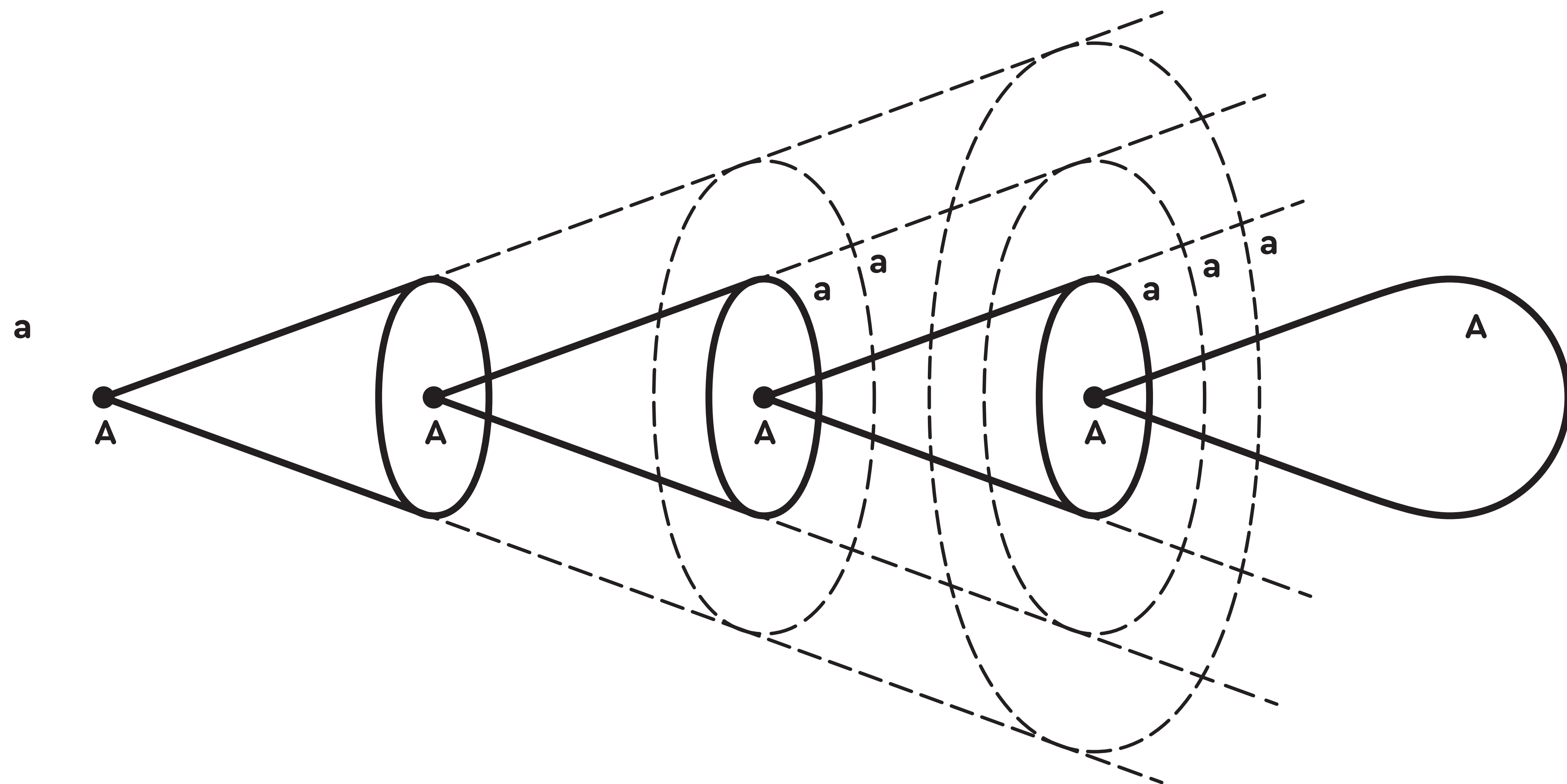












The entire sequence is collapsed, the memory is equal to the event, no musical text arises. *Time tends to the moment*, not turning into a spatial object.

VIDEO



C O F F E E B R E A K



















ОПИСЬ ВЕЩЕЙ В РЮКЗАКЕ.

1. Тонкая нейлоновая кисть. Производство Непал.
2. Каллиграфическая кисть. Производство Китай.
3. Колокольчики для рыбной ловли.
4. Духи в стеклянном флаконе.
5. Связка ключей.
6. Ноутбук McBook Air.
07. Вязаный топ. Производство Индия.
08. Леггинсы. Производство Китай.
09. Розовая пластиковая папка. В ней три больших цветных бумажных конверта, на каждом круглая печать «Chaos Sense Delight» и надпись от руки «Common body».
10. Карманная карта Парижа с нанесенными на нее рисунками и надписью «Magic mold attacks Paris».
11. Документы на немецком языке «Mietvertrag. Dresden».
11. Блокнот с записями.
12. Складной цветок из рисовой бумаги в самодельной подарочной упаковке с открыткой.
13. Ювелирные украшения: золотая цепочка на шею, медный браслет, кольцо с бриллиантами, бронзовое кольцо с лунным камнем, индийский браслет на ногу, ожерелье из натурального жемчуга, серебрянная цепочка с кулоном в виде черепахи. Камень — бирюза.
14. Сандалии.
15. Папка с распечатками книги на немецком языке R.Krauss «Originalitate der Avantgarde».
16. Гербарий.

VIDEO





WIRBELNDE FLOCKEN
WOHIN DAS AUGE BLICKT
WIRBELNDE FLOCKEN







WIRBELNDE FLOCKEN
WOHIN DAS AUGE BLICKT
WIRBELNDE FLOCKEN







VIDEO

















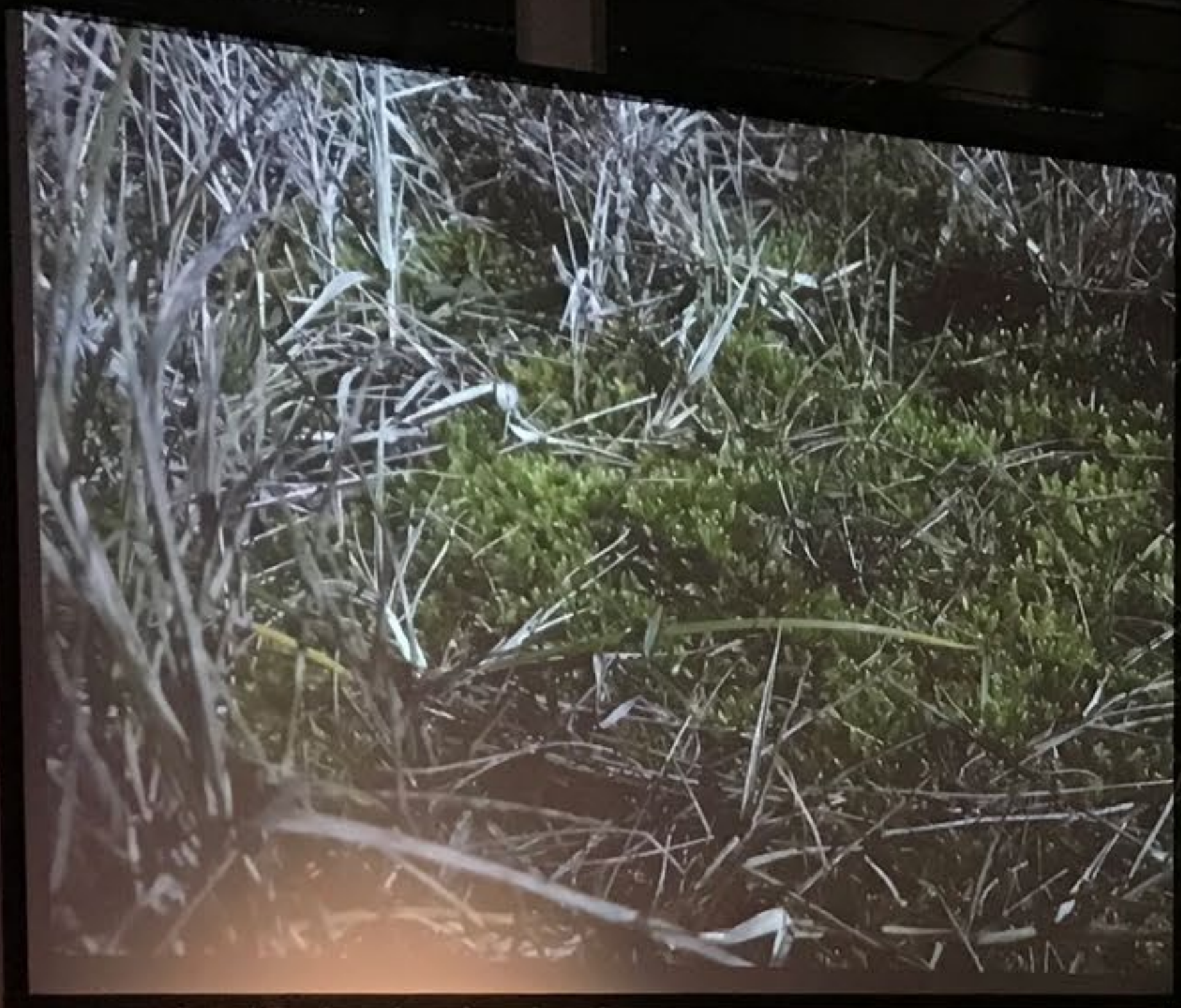
WE HAVE SOLD
OUR BIKES

AT A
BAR
Le Troquet

IN PARIS



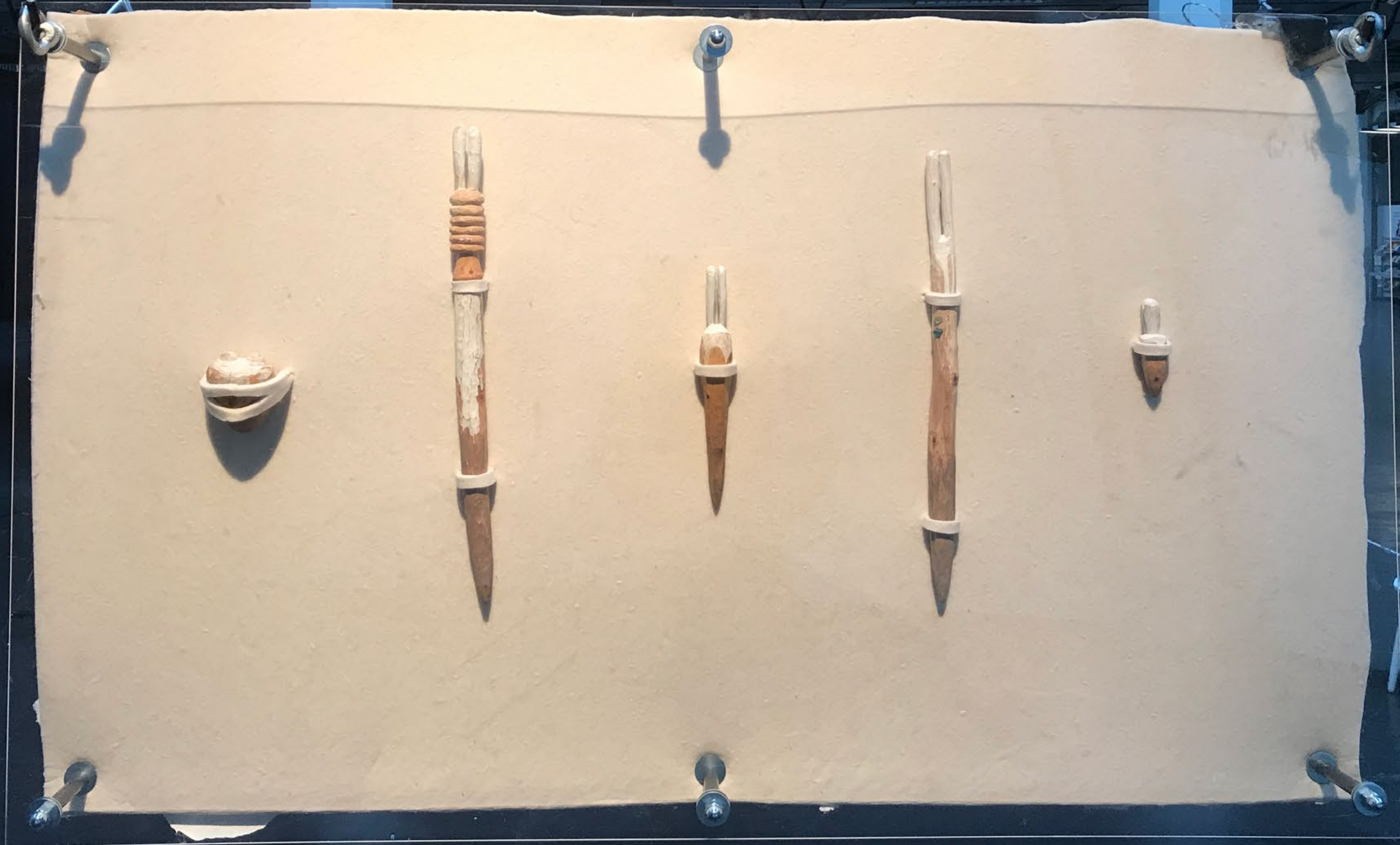






VIDEO





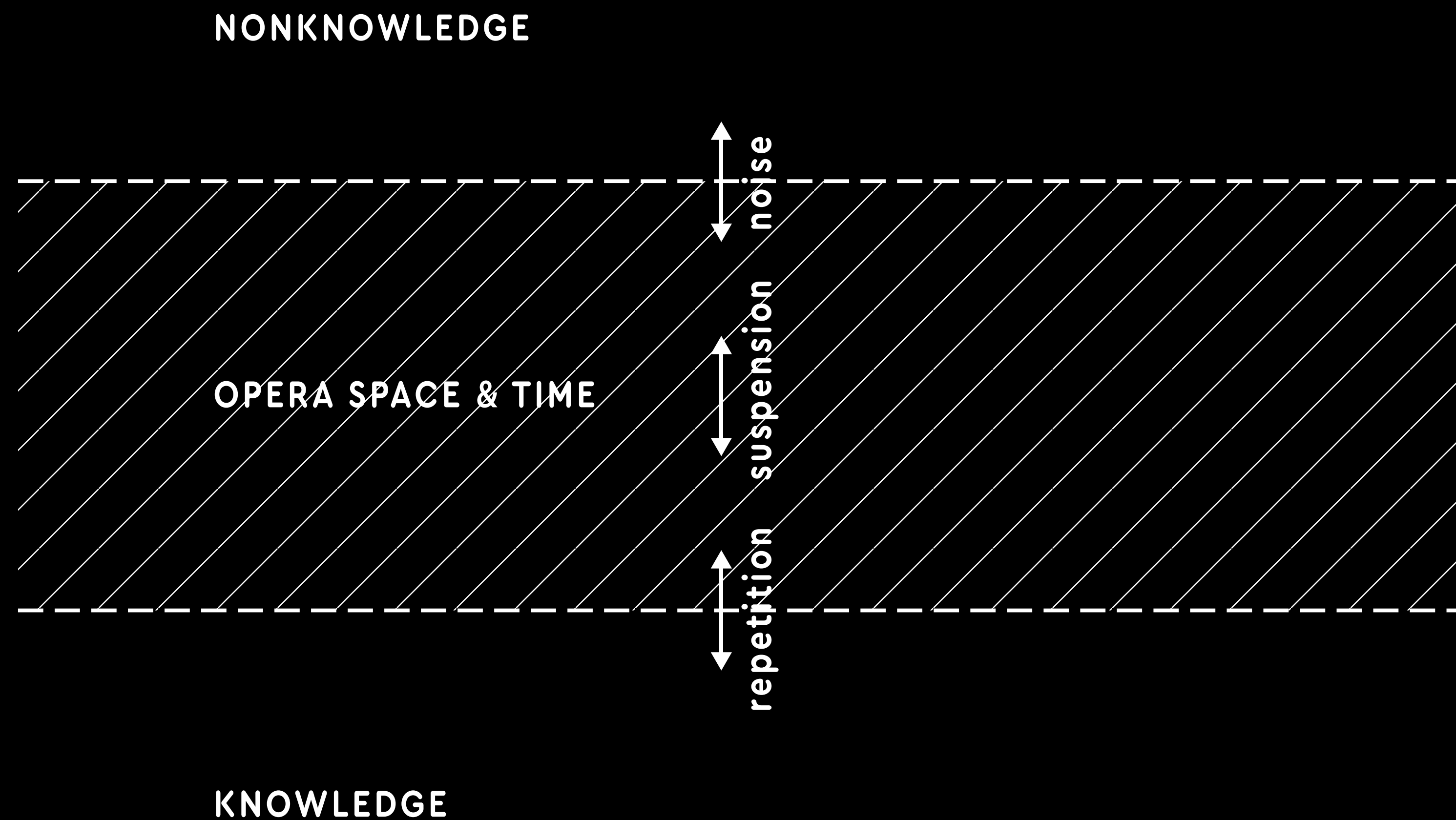


VIDEO

but rather we obey it.

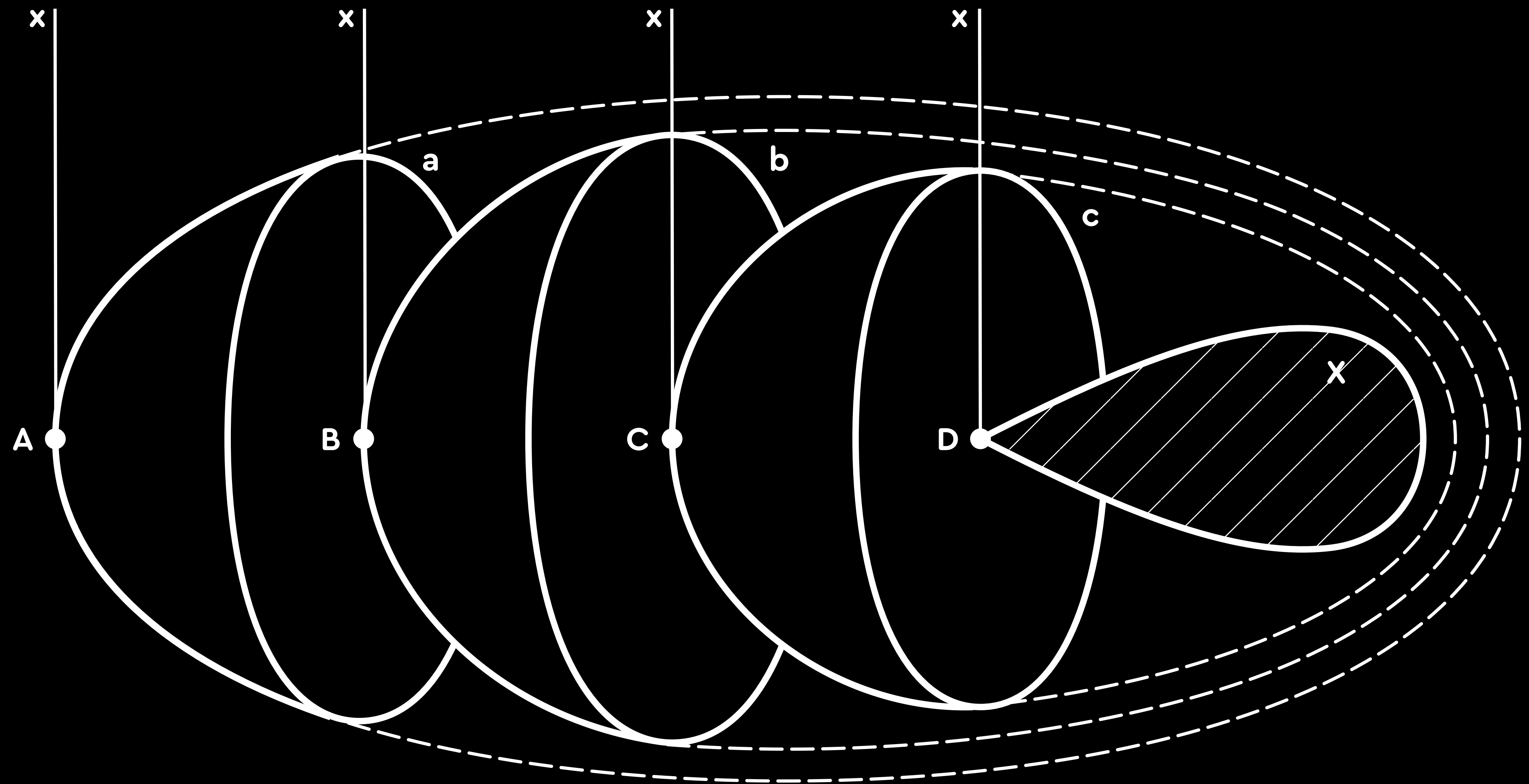
TOOLS OF DISCLOSURE

In the BUBBLE, there are three forces that could be personified in mythological characters, if we were trying to create a classical work. But our opera will be a work with the insides outward. These three forces are Noise, Suspension, and Repetition. *Noise* is chaos, an empty place, a gap. *A suspension* is snatching the object and giving it autonomy. *Repetition* is the representation of an object, doubling, multiplying. The interactions of these three forces in the space and time of the opera (between the nonknowledge and knowledge), form instrumental functions, which we will call *a Tools of Disclosure*.

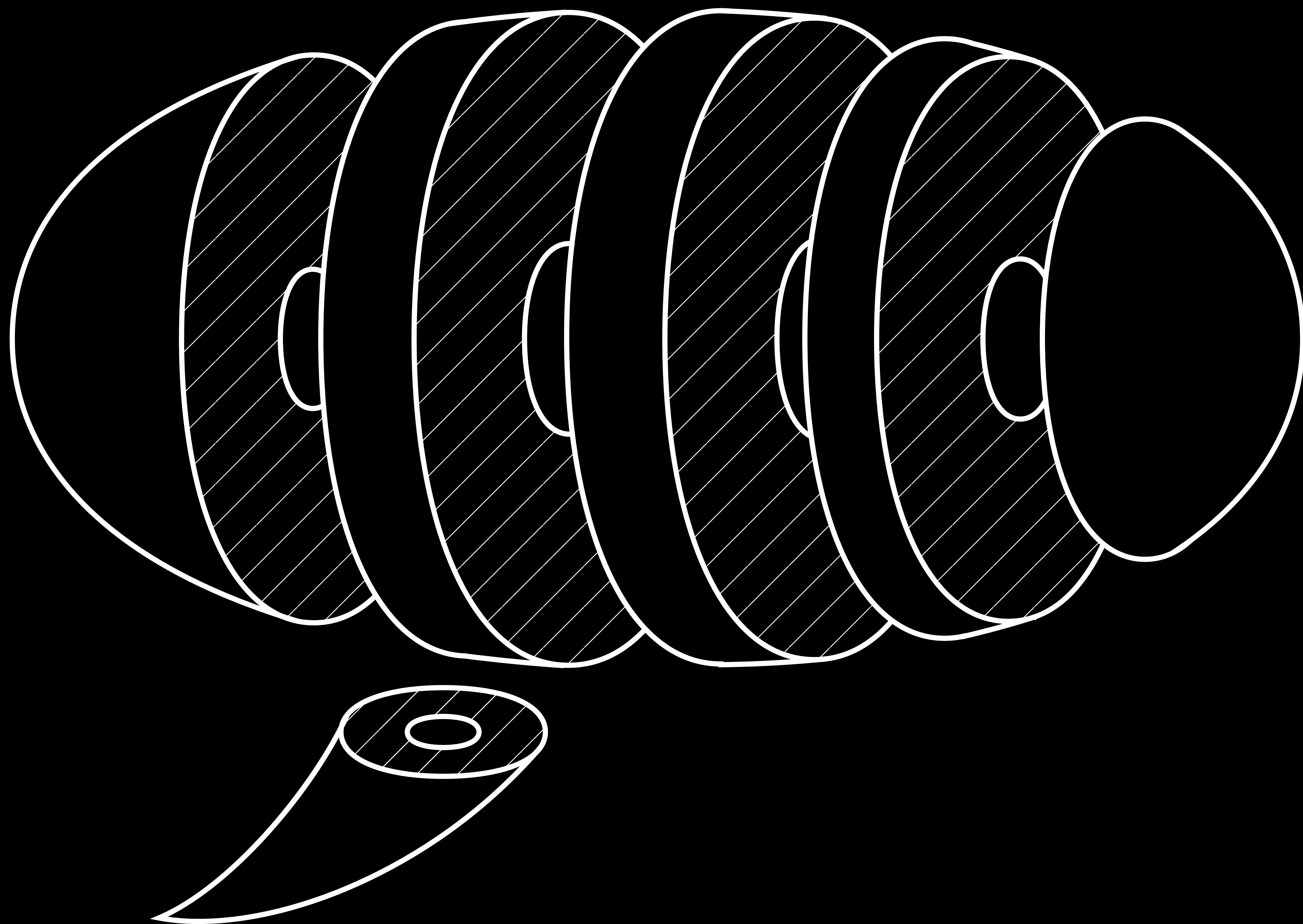


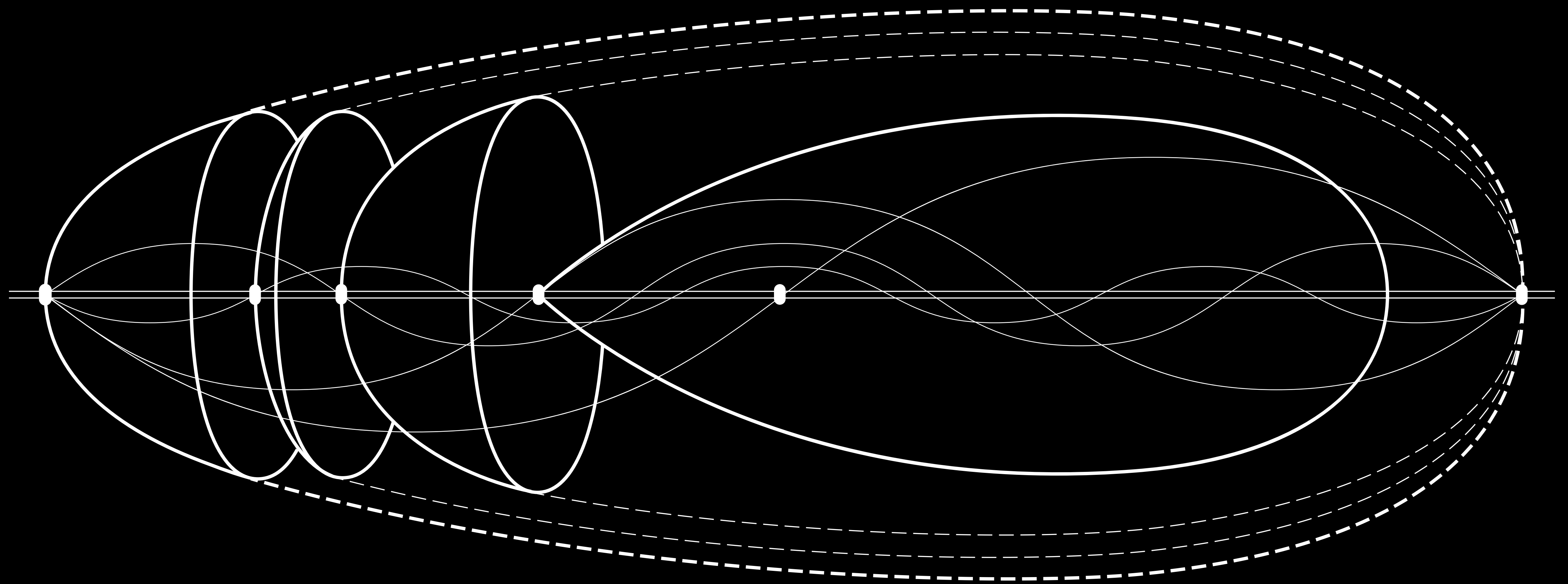






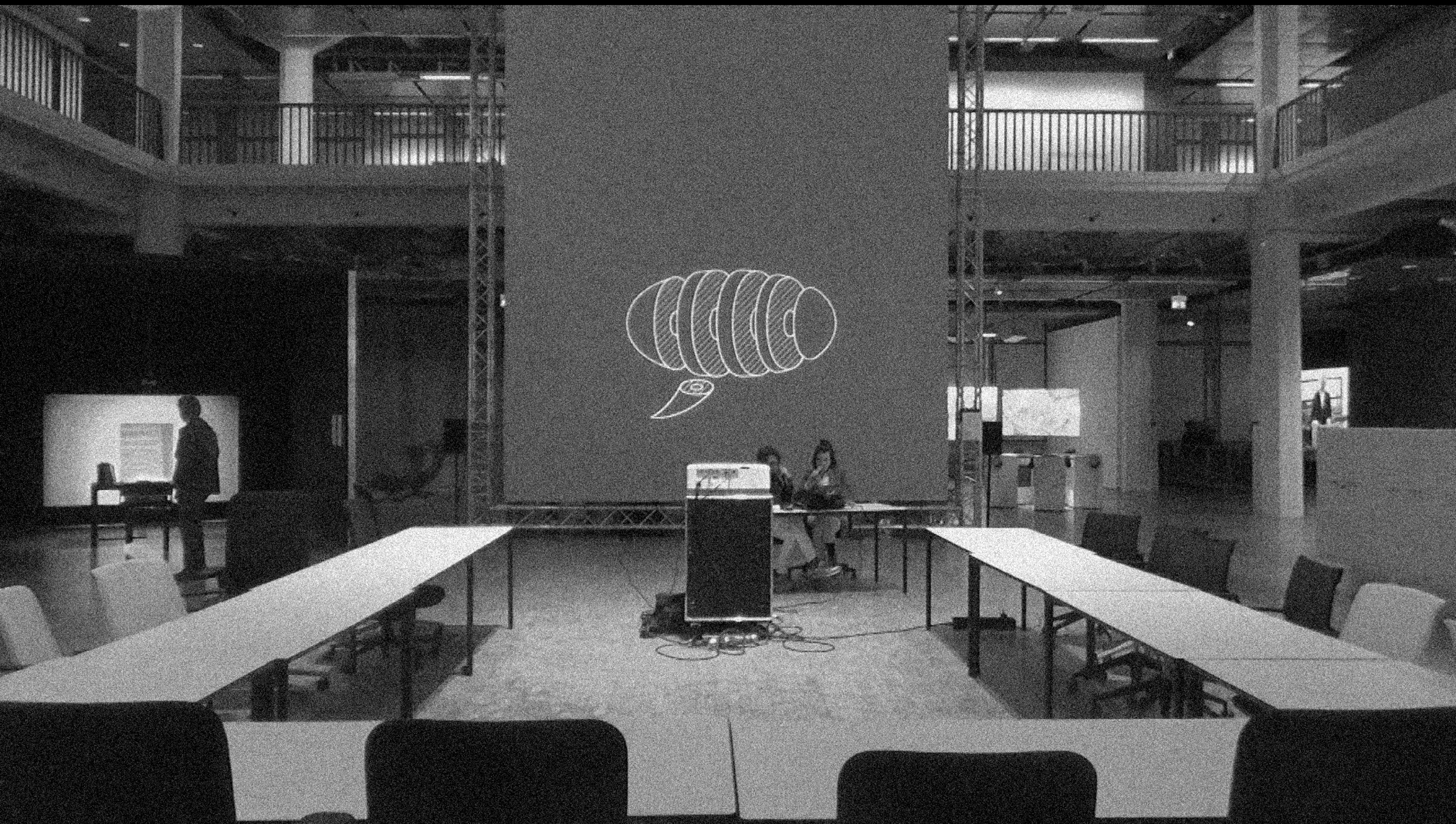
Explanation of the X and x operators
with the Non-Knowledge Zone.





VIDEO







Rabota

Marika Krasina & Anton Kryvulia

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