

NOW

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Studio ALTA, Prague, 13.12.2021

*Time either does not exist at all or barely exists.**
But it seems, that we don't have time now to think about time anymore. Stop. This thought itself is about time, and we have denoted it by the word **Now**. How long does it takes to read it in such a way that **Now** matches its meaning?

*Aristotle

The Nonknowledge Zones: Now. video-documentation:

<https://youtu.be/qM7cIEX9oRc>

Chinese soup bowls,

Performative artwork that Rabota presented on the venue of Studio ALTA has the title *The Nonknowledge Zones: Now*. It has three parts, during the first one we read and projected on the wall two different parallel lists of things.



After the first section, people from the audience were asked to write a questions; all that questions we ought to answer.





1. Is it your home?

Yes, Exactly! The Index of all our belongings (ordinary personal items and household items), compiled on June 30, 2020, during Rabota's escape from the COVID-biopolitics in the wastelands we sent as an e-mail in Unicode for curatorial and production team to reconstruct the full set in quite free interpretation and install it in space, in the way they find it correct and according to the insight.



2. How many items did you read?

435 items. That is a table with full list.

3. What is the difference between projection and speech?

Spelled Index N#1 represents the things that were in use during our hideaway at uninhabited badlands in 2020.

In Autumn 2020 that index of things served as a score for re-materialization in the form of a performative installation in Turku. Every single thing from the list was consciously substituted by another thing by curatorial team of the NPTF festival forming the second list. That Index N#2 was projected on the wall.



4. Why you made this noise?

To let all of us some magic called Music.



5. Why all the spelling mistakes?

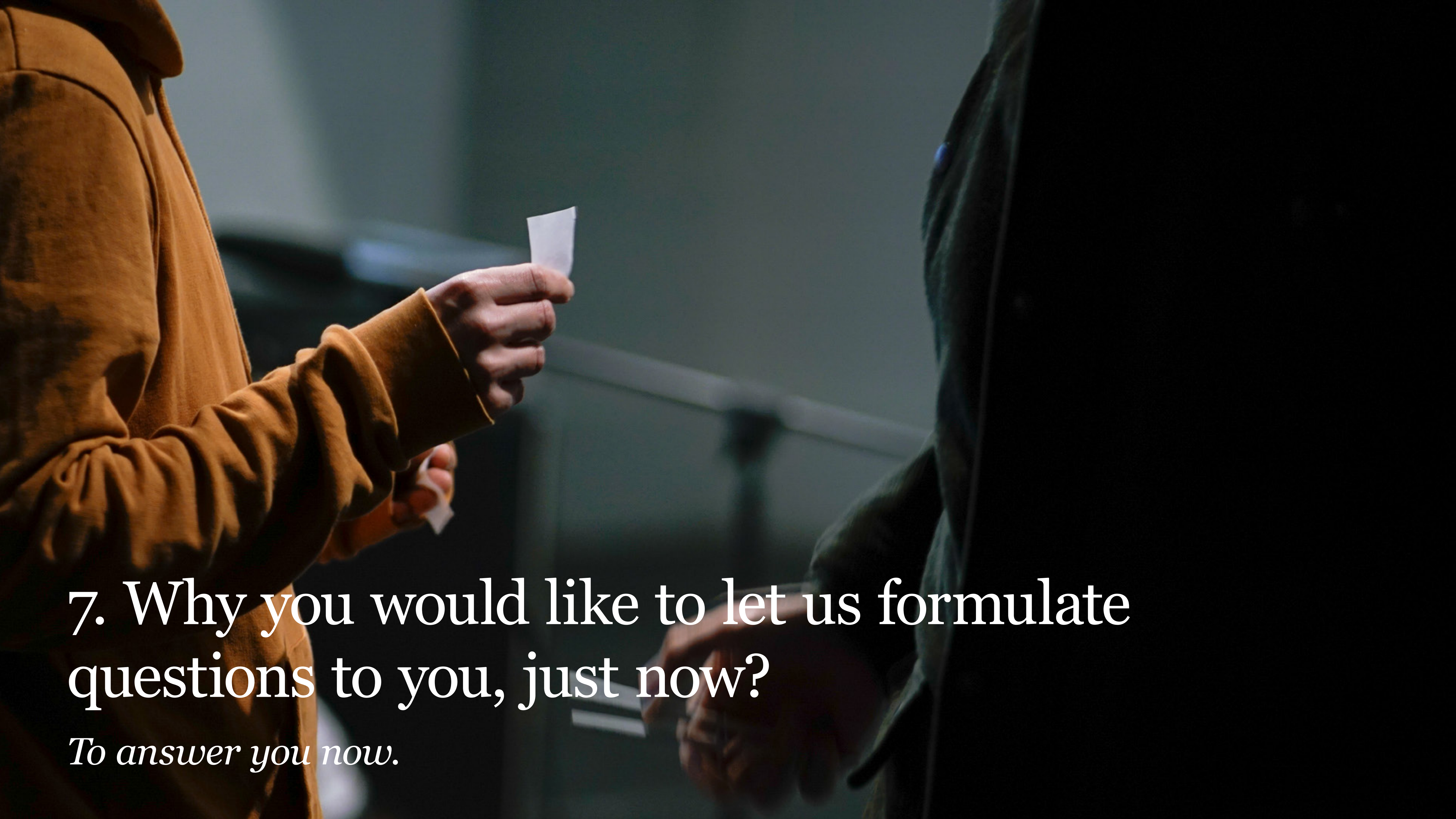
There were no mistakes, there were two different texts linked genetically and topologically.



A man and a woman are in a recording studio. The man, on the right, is wearing sunglasses and a white jacket, gesturing with his hand. The woman, on the left, is wearing sunglasses and a dark top, looking towards the man. There is a microphone on a stand in front of them and some audio equipment on the right. The background is a plain wall with some windows.

6. Why is so boring?

The ability to be boring is one of the most important values of art, and the very ability to get a little bored is an extraordinary privilege of the spectator. Use it for something: for thinking or contemplation.

A person wearing a brown jacket is holding a small white card. Another person's hand is visible in the foreground, holding a small object. The background is dark and out of focus.

7. Why you would like to let us formulate questions to you, just now?

To answer you now.

A woman with long dark hair, wearing a white puffer jacket and red-tinted glasses, is focused on operating a large, white, industrial-style loom. She is holding a white fabric strip that is being woven. The loom has many horizontal threads and a complex frame. The background is a deep blue with large, out-of-focus circular shapes, suggesting a stage or gallery setting. The lighting is soft and focused on the woman and the loom.

8. What is your aim?

We were presenting you the seam between text written and text spoken, thereby letting you confronting the pure nature of text.

A person wearing a white jacket is working on a large, complex metal structure, possibly a sculpture or architectural element, against a clear blue sky. The person is holding a long, thin metal rod and is focused on their work. The structure consists of various beams and joints, creating a geometric pattern.

9. What for?

We assume our work as the practices of resistance and overcoming; we are developing a model of action, we are testing the strategies to face impassable circumstances in our own living and working experience. We accepted the current universal threats, such as the collapse of the interhuman world and globality as a professional challenge with which we operate employing particular artistic practices. The extreme conditions of these practices reveal their universal use and give confidence in their reliability.



Torstai 29.8.2019

Porin yliopistokeskuksen yhteinen infotilaisuus uusille opiskelijoille
torstai 29.8.2019, auditorio 126

klo 10.00 Opiskelu Porin yliopistokeskuksessa
Porin yliopistokeskuksen johtaja Tarmo Lipping
koordinaattori

klo 10.10 Porin yliopistokeskuksen kirjaston esittely
kirjasto sihteeri Anna Tuominen

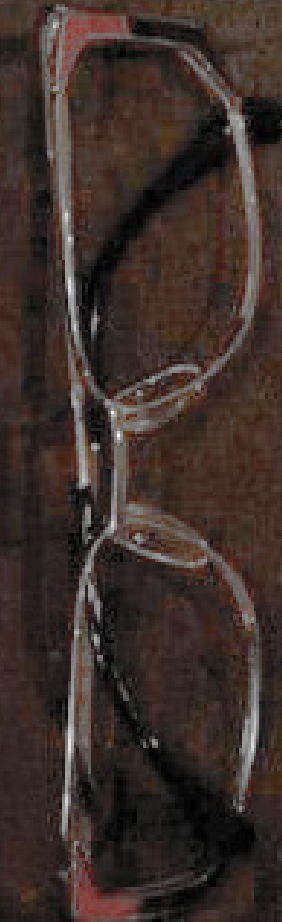
klo 10.20 Tilat ja turvallisuus/aula
Palvelukeskus, RTK-Palvelu Oy
palveluvastaava Markku Kataja

klo 10.40-11.10: Opiskelijat ja kaivat kolmeen tuutorien vetämään ryhmään, jotka kiertävät rasteilla
(10 min rasti).

klo 10.40 Oppilaitosdiakonia/Idea Satama
oppilaitosdiakoni Johanna Simola
oppilaitosteologi Heikki Hesso

klo 10.50 YTHS-palvelut/Augusti
terveydenhoitaja Eija Tarri

klo 11.00 Ryhmätyöskentelyä



10. Was it a list of refugees belongings?

Yes.

11. Why do you have sunglasses?

That fake gesture casts doubt, undermines this whole moment, in the second part when the light turned on; that is what we needed.



A group of diverse people are shown from the chest up, sitting in a line. They are all wearing face masks. The person on the far right is a woman with blonde hair wearing a red coat and a red knitted mask. Next to her is a person with curly red hair wearing a black beanie and a black jacket. In the center is a woman with long brown hair wearing a white surgical mask and a black jacket. To her left is a man with glasses and a white surgical mask wearing a black jacket. Further left is a woman with long red hair wearing a black mask and a patterned jacket. In the bottom left corner, a man with a white beard and a white surgical mask is visible. The background is a plain, light-colored wall with a dark railing. The overall tone is somber and reflective.

12. Are you making this often?
No.

13. Does anything has any sense?

The materiality of the text flickers, and therefore it is invulnerable to material and time constraints. It does not need to be transported and stored, but at the same time, it actualized only in material interpretations (sound and vision).

Despite the fact that the work is stored in the form of a digital code, its actualization takes place in the form of performative material actualization in space and time of the audience experience.





14. What can we do?

You did it already.

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Rabota group

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Thanks to:

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