

FIRST PART

The whole theme of the opera is a long tedious conceptual way to get away from explaining the concept of our opera.

We play on sticks, and we get a sound that a person in life will not accidentally encounter, and it's impossible to talk about it, no one believes. It is also impossible to record it. And therefore, nobody answers to our letters, simply because no one believes in what we are saying. And we came up with what to do. We had an infantile sense of time feeling of growing capsules. We decided to build a mathematical system on the basis of this sensation. We decided to come up with such a conceptual cover as the cover of Sergeant Pepper's album. That there would be Michel Foucault, Derrida, Deleuze and Bruno Latour, Trump and feminism. So that they all would sit and croak in the bushes all the time. So there was emerged a model of a complicated cucumber of time. We enjoyed it.

We are not media artists. We are engaged in criticizing the Media. We have Bubble - this is a graphic media, graphical art object. We disassemble it. In fact, we have to turn around one scheme, viewing it in different angles. Talk about time begins with the designation of the field on which

the event occurs and the process unfolds. We define the space as the boundaries of a flat screen and we will set the time from the acts of our consideration of events on the screen. From this, we can begin to construct a scheme that has a logical correspondence with the schemes given by other conditions. This is how we can learn in these constructions the familiar and working. (picture with white space).

Then a dot appears. The appearance of the object actualizes space and time. The more we look at it, the more will be the displacement of the object from the event to an extended body filled with other events. What happens at that moment? Where does the separation come from? where does the singularity of the moment come from? Where does the jump occur between “you in the event” and “you out of the event”? And here there is a gap. We can not say why or how. But it happens. The gap occurs. The way out of conditionality by an event in the void produces a gap, a space between two signs. And the whole conversation takes place between two stages. Stages of an extended body and two events.

It turns out that the A-large arises in the context of the x-small, unknown x. When

the B-large arises, it arises in the context of a-small, and a-small is in mathematically according with x-small. And we can assume that B-large will be followed by some next event based on the sequences A-large and B-large. Thus, the context of a-small affects the occurrence of the event in the future. There is an imaginary event X, which is in the context of b. The imaginary event X-large is in the zone of non-knowledge, unlike the other known variables. If we extend this scheme further, then a chain-diagram appears (and a drawing: what place in them the zone of non-knowledge can occupy). We dissect the cucumbers, which are in the bubble. So we got an anatomy, it turned out. If we put into the composition of variables a new introductory X-large equals S-large, and S-large are all other variables, then we have a collapse of the whole system, with complete absence of non-knowledge. So In the absence of an unknown system is collapsed. We get a cone. And the music of Samothyas begins.

Samotryas is a musical instrument consists of: Tree branch, Two stones, Two nails, One string, Contact microphone. It is made anew every time, immediately prior to the performance of Samotryas music.

Bubble opera is also an experiment in the field of microtonal and spectral music. The Sonic Fire system created by the artists is built on the uniform sound of the orchestra in which the whole structure is reduced to an elementary ostinato. This structure of the work allows being its executors to people without musical skills.

Despite the primitive structure of the work and due to the fact that single-string instruments (Samotryas) is made very easy and it has not to be specially tuned, the tonal composition of the Sonic Fire sound has special qualities relating to unpredictable and bizarre tone ratios, micro tone density, dynamic and spectral aleatory. From the art point of view, the Sonic Fire represents of extraordinary interest – simultaneous sounding of a large number of densely located microtones.

SECOND PART

We are talking about autonomy, we threw all our things into the sea. The artist is the one who creates art and art is what the artist creates. We are not media artists, we are engaged in media criticism. We view the media as the focus of our attention. We are interested in the object - Bubble. Bubble is graphic media. It consists of two parts: a beam of intentionality and a material body. The shape of the Bubble's tail explains the movement of consciousness at the moment of a gap from the zone of knowledge to the zone of non-knowledge and coincides with a bundle of intentionality. If we are talking about media, in a particular case, about the screen, then we have a white screen surface. Speculatively, we remove the tail, stretches the body and go out to the screen.

We met in Venice in 2014. Marika was in the Russian national snowboard team and was preparing for the Olympic Games, Anton was the creative director of the Russian pavilion at the EXPO in Milan. It was like collision in CERN, our worlds were torn to shreds and nothing remained the same. We threw our things into the Venetian lagoon

and went to Nepal. Since then we are on a permanent journey, not living long in one place.

On the banks of the Danube in Budapest, we found 2 stones and began to study how they interact with each other.

Is it a stone or a piece of rock or is it cheese? When another stone appears, the second object is similar to the first object, we can say with confidence that this is a stone.

“I am holding in my hand a piece of some kind of a rock: small, around 1cm diameter, yellow with black veins. We picked it up on the bank of the Danube in Budapest. You can call this part of a rock “the Stone”, but you can say that it is a kind of a rock still, complex of molecules, crystals or just some swirl. I’ll put it next to another similar object and now they clearly express “the Idea of the Stone”. In each of them there are many different qualities: roundness quality, hardness quality, the quality of being similar to cheese, vegetables or bones; and in particular way, they are like a stone, namely to say that this is a stone definitely we can not, because the stone is the object of conversation, object of speech, but when they are together, it is a particularly

stone value. Exactly their duality, exactly their twoness (emphasize oneness) indicate to each other, exactly in the aspect of their attitude to the idea of the stone.”

And the category of stone is carved in the form of a third stone and a game arises between them.

We have three stones, three chairs.

Here is the video “6 stones”. What can be called a stone in general?

We want to assign operators. We introduce the variables B G E P in the role of operators.

On the basis of substitutability, we simply take presidents. For the sake of laughter - to make Putin a stone, we took them. Put on the timeline.

The time shift - the gap occurred - it can be shown purely mathematically.

We introduce mathematical schemes.
(Drawings from a notebook + beautiful schemes.)

There was such a time that Putin became the president again, because of the

power abuse there was a collapse of the cucumber. Putin introduced a variable — Putin. There was a short circuit of the sign and the cucumber collapsed.

(And here will start a New Year's video.)

Vasily Zvezdochkin (years of life 1876-1956) is a littleknown representative of Russian cosmism, a friend of Tsiolkovsky and the creator of the well-known nesting doll, Matryoshka, as well as the concept of a cucumber of time, which was prompted by the creation of a matryoshka doll. He worked all his life with the idea of ??”nesting,” and in many ways his “idea of ??nesting” influenced Tsiolkovsky in the idea of ??the multistage space rocket.

About Vasily Zvezdochkin is not enough, that is preserved, it is known only that he lived not far from the city of Podolsk, he worked in a secret laboratory on the creation of what is unknown, nobody really knows. In the village of Shubino, in the house where he was once born, his memorial museum is preserved. It is a small hut in which some of his distant granddaughter Olga works and mostly tells visitors about nesting dolls, but the museum also keeps his notebooks, which he hid in the hives after returning from the

war. These notebooks represent, in our opinion, the most important value of Vasily Zvezdochkin as a scientist and thinker.

His time model was very interesting to us. Vertical, growing top and spreading simultaneously in the breadth drawings. At first glance it is pointed and long capsules of different sizes. But no, it's cucumbers of time, so he came up with them to name. Flying cucumbers on the expanses of his papers acquire a cold and frightening appearance when considering the ideas of Vasily Zvezdochkin chronologically.

One of the facts of his biography is a project for the Soviet government. When Lenin died, the party was at a loss, did not know what to do with the body, as several projects came in at once, and there was no concept of funeral in communism. One of the projects belonged to Zvezdochkin that Lenin should be buried vertically, in a special sarcophagus, as in a space suit.

With the adoption of the decision, the party did not hurry. At first Lenin was simply put on wooden sticks and everyone waited for some further solution. Since it was very cold, the body did not decompose, and gradually the doctors began to replace the organs quietly, so that it stayed longer, until

the party decides whose project to choose. Among the projects was the Malevich project, which proposed to bury Lenin in a black cube and put it in the Mausoleum.

The party was at a loss: to bury, as the emperors were buried before - it would be strange. To bury him vertically as Zvezdochkin suggested was a very radical and courageous move, Stalin was against this idea. During the long months there were numerous discussions, for a long time, doctors turned Lenin's body into a mummy. Burn it to put in a black cube - it was already irrelevant. And, as it turned out, the body could be kept very long, replacing the body tissues, organs and other parts of the body. In the end, the ideas of Malevich and Zvezdochkin rejected and decided to move further toward the experimental plan for the third idea, which belonged to the doctor who had worked all this time over Lenin's body. He suggested turning him into a dead cyborg, which, as we see, is very close to Stalin's desires, who wanted to receive total power. With the help of power, bury Lenin as a pharaoh, as an emperor, so that he lay in a mausoleum made under the laboratory of the future, with the first man-future. And most importantly, that all people could see Lenin, Lenin - a demigod

who is dead.

The end of the 40s the Soviet Union. Vasily took part in a secret project of Soviet science, on the development of a portable black hole. Together with Soviet nuclear physicists, we literally transmit as written in Zvezdochkin's notes, they wanted to create a black hole in the place of America.

Only with the death of Stalin, in 1953, they stopped, the project was closed.

In the writings of Vasily Zvezdochkin, one can often find a reference to the torus-like nature of the Earth, comparing the planet with a bagel. This concept is the same cucumber of the 1910s, but it was not applied in the time scale. as written by Zvezdochkin himself: "There is no time for a spatially three-dimensional bagel." That is, we have a very interesting observation, at the moment of which, at every new second we see a flash of consciousness, if we say in the terminology of Buddhism, dhamma (dharma) is carved out. With the appearance of time, this flash is stretched in time, and a capsule is formed, that is, a cucumber. Now this may seem funny, as one could call it, but it's amazingly accurate. Capsules of time, in which, as in cucumbers, there are seeds capable

of growth and growing at the time of the cucumber itself.

(бублик переходит в Базель видео bagel goes to)

To show the : Infinity lies in the limit. First we disassemble examples with strings, (scheme texts about strings, proportions)

Then we go to cucumbers based on musical intervals (scheme cucumbers in proportion.)

Now we have an ANATOMY of the BUBBLE (scheme)

There is an intuitive concept of the general. Every particular is in proportion to the general. The synchronism of proportional relations to some ideal sense of proportions is the basis for any communication, the basis for memory. There is a variety of media, and there are proportions. And everything works through a proportion in the multiplicity of media.

Bubble Opera turns around the sound of one string. Nothing could be said about that positively, therefore, we are speaking only about the ephemeral, incorporeity and volatility. We can start

with phenomenological consideration of musical instrument, invented by us, called Samotryas. Its components: a string, branch and stones are very exciting objects for analytical review.

We play on the sticks, and we get a sound that a person in life will not coincidentally meet. So talking about it is impossible, no one believes. It is also impossible to record it. And therefore, nobody answers to our letters, simply because no one believes in what we are saying. But we came up with - what to do.

We have the Bubble Opera, it is a self-extracting synthesis of reality. We began to explore the synthesis of reality in the aspects of musical, figurative-visual perception at the very moment when a flickering specter of an image emerges on the surface of an anonymous substance or waves of supposed musicality in the movement of sound run through the same way. For our experiments we found theoretical support in the works of Hume, Bergson, Helmholtz, Deleuze and the concept of dharma of Buddhist philosophy. Bubble Opera is an artistic model of a dharmic unit or a time synthesis capsule. So there was a model of a complicated cucumber of time. We enjoyed it.

But really, to what we want to do in the end,
IT DOES NOT HAVE ANY RELATIONSHIP.

Samotryas is a way to show what music is all about. The music process, in principle, and the perception of music can be divided into 3 levels:

The 1st level is physical, phenomenal. Sound is perceived by us as a physical phenomenon, which somehow affects the organs of perception at a given moment.

The 2nd level is dynamic. Sound dynamics can be traced by us from one moment to another. Some kind of musical event.

The 3rd level - when a musical event we interpret in a certain cultural context, comparing with our cultural deposits, cliches and cultural codes, thus carving some text laid down by the author. The Samotryas works only with the 1st level.

This occurs at the border of musicality with the desire to provide a minimum level of musicality, entrusting it to the work of perception. Samotryas was invented especially for this, it is a quasi-musical instrument and it's quasi-music.

This is absolutely static music. It stands

in one place, whilst overflowing with all the hues of the musical spectrum, just like the Aurora Borealis, northern lights. It embodies uniformity where we expect to see difference — and difference where we expect blunt sameness.

Bubble opera is also an experiment in the field of microtonal and spectral music. The Sonic Fire system created by us is built on the uniform sound of the orchestra in which the whole structure is reduced to an elementary ostinato. This structure of the work allows being its executors to people without musical skills.

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But if we will talk about infinity in the limit, limit of a string, then the whole conversation begins from the beginning

from the theme of labor. And In the end it will be like a fairy tale about a white bull.

Do you know it? Repeating of a same story limitless just with some new variables from your answers.

Samotryas one day program is a cultural event in wich will be involved refugees, people, who are not able to find a legal job, who are out of normal social life. We want to create new jobs, employ people for the one day to be musicians in an orchestra of the instruments built by the applicants themselves. For one day they would be the central figures at cultural life of the city and make money for it. For that we will apply a musical system and a musical instrument invented by us especially for elementary use.

THIRD PART

Recently, we tried to recover from the scabies, while we were in a distant seaside town and so we went to do it at night in the park

So We, Marika and Leopard, in Barcelona without money. Now it is clear that this is scabies and we need urgently be treated.

We have a special gel, and late in the evening we will go look for a place where it would be possible to become bare, smear yourself with

medication and go to sleep. For an overnight stay, we have a pink hammock, a piece of black cloth with a reflection and a white mosquito net found in Berlin.

23:30. (11.30 P.M.) Through a hole in the fence, we climb into the park de la Ciutadella.

23:38. The park is not so empty as we thought at first. Some people are standing by the pond, others, in overalls, go up on cranes in different parts of the Park and water palm trees from spray guns. Gulls are circling.

00:25. We find a good place in the bush near the pond.

00:30. (12.30 A.M.) Marika climbs into the hammock, the Leopard walks around, watching what's going on around him.

00:40. The crane is approaching. A worker comes out with a resperator on his neck and asks us to leave.

00:58. We collect the things, put them on a bench and see how this dude handles the palm with some liquid from the lift cab.

1:06. Marika notices a man in a red T-shirt standing on the path. Before that, she had seen him in the bushes.

1:14. We decide to leave and look for another place. A man in red is walking somewhere nearby, as if trying not to lose sight of us.

1:25. Leopard proposes to dispel fears and go straight to him and talk.

1:30. There are three of them. They sit on the grass and smoke. We approach them, we ask to smoke. They have tobacco and Marika is twisting a cigarette.

1:40. We talk. They say that they are French from the city of Lille (they look not similar). They are kind. We talk about our musical intentions and about the fact that we were recently in Paris.

01:57. The guys advise us to have a safe place on the lawn at the dance floor and we carry our things there.

02:18. We smear with gel from scabies and making photos naked with shining skin in

the light of lanterns. We are having fun.

02:30. The skin is almost dry and we go to bed, spread a black cloth and a hammock, cover with a mosquito net. A bag and a backpack under the heads. A large roll of paper, which we found in the trash near the Museum of Modern Art, lies side by side.

02:33. What is it?! We wake up in horror. Around us and right below us from the lawn come out metal tips from which the water flows like a fountains.

02:34. We are wet completely. We and all our things.

02:40. We drag our wet rags and bags onto a bench near the dance floor.

02:52. A hammock, a black cloth and a white net are thrown to dry on a branch. The rest is near.

03:00. We sit and look at the seagulls.

03:10. This dance floor is quite an interesting place. Round and brightly lit with polished wood floor. There is not a single person around.

03:21. We are unfolding our roll of paper (1,5 on 5m) on the podium of the dance floor, we have mascara and paints. We begin to draw.

03:45. Very cool! We paint with palm leaves and hands.

03:57. Someone is running around the sculpture of a mammoth with screams "Mothe fucker ...". Then some kind of fuss in

the bushes, and everything subsides.

04:02. We notice a Memorial plaque near the entrance to the dance floor. It turns out that this is a monument to Sonya Zafra, who was killed by neo-Nazis in 1991.

We went down from the dance floor and found that our things were not there. Except those that we hung dry on branches: 2 rags white and black, a pink hammock and that's all.

It was three real events synchronous in time: our night robbery at the Barcelona zoo, creation there a large calligraphic works and a murder in this place on the same day 24 years earlier transsexual Sonia committed by nazis.

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

The events of that night are still setting the scale of our work. And we are still between an extended body and two events in the space of the dance floor, we are addicted to the game, while someone picks up our things beneath our very eyes.

Here is the index of stolen things:

01. The Nepal narrow brush.

02. China brush for calligraphy.
03. Fishing rod bells.
04. Parfum.
05. Keys from Moscow flat.
06. McBook Air.
07. Knitted top from Goa.
08. Leggings from Venice china shop.
09. Pink folder with tree copies of
“Common body” installation.
10. “Magic mold attacks Paris” - collage on
a map.
11. Rental contract of a studio in Dresden.
11. My new diary.
12. Gift for mother.
13. Jewelry: golden chain, cooper bracelet,
one ring with diamonds, another ring with a
moon stone, ankle bracelet, perl necklace,
chain with turquoise turtle.
14. Sandals.
15. Folder with copies: Rosalind Krauss
“Originalitate der Avantgarde”
16. Herbarium.

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.

On January 6th, we made an exhibition
“Six Stones” in the HfG.

The things surrounding each of us form our material body, which, as a psychic, social, physical, is easily alienated from us, replaced, transferred and constantly moves away from us. This burden, with which we tend to identify ourselves, does not really belong to us, but only serves to pull our personality, that metaphorically also produces a certain sound. Having once disassembled the world and ourselves up to the hilt, we are engaged in redefining and reassembling the new integrity, without losing the sense of suspense in the space of the whistling draft.

We have been in a state of the permanent journey for four years. The amount of personal possessions has long been reduced to the required minimum, which could always be rapidly collected and taken as a hand luggage on the plane. Now all these things are bounded and suspended on the strings, few of them on the objects, as a weight providing the necessary tension for pulling the sound. “Six stones” is based on a numenological matrix of six successive events divided into three groups of one, two and three objects in each.

We flew to Germany from Sri Lanka and we had almost no personal belongings at that

time - two bags, a computer and forty euros in cash. Since then we have had a few more clothes, books and tools. all this was bounded and suspended on strings. the strings were the drivers for the playing of a specially created set of dictaphone records recorded by us during our wanderings for four years. the performative part of the event was divided into two stages - media corrida and an interactive installation in which people could interact with multimedia objects themselves.

The music appeared for a moment and immediately disappeared forming a repetitive gap pretending to be central. The main object of this whole event is precisely this gap. Waiting for some event. And we thought that this gap is what surrounds the art object as an entity, this is what creates the transcendental shell of an art object. this suspension in an empty space, in the space of autonomy.

Balancing on the brink of object representation and picturesque concreteness, demonstrating variations in the concept of "semi-open form". Limbo of perception causes the viewer to stay on neutral territory of grasping an object, making his effort of phenomenologisation intense and noticeable for consideration.

Our artistic practice is to create a synthetic form, which we call opera in a sense of work and labour. numerous ingredients of this synthesis require a fundamental study, and the development of this basis took four years, many thousands of kilometers and 40 countries. we have developed a performative concept, musical theory and technology, the philosophy of the object, space and time.

Our task as artists is to go into the field of opportunities to start creating the world around from the zero point. To speak further about what we are doing, we need to make a clear definition. What is art and who is an artist. Our definition of art — art is what the artist creates, and the artist is the one who creates art. Art is determined only through the artist, and if the artist is autonomous, then the art that he does is autonomous. And no other external definitions are determined. It is extremely important for us to manifest this autonomy. Autonomy is a necessary condition of ethics, criticism and art-object.

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, poorness, of spontaneous actions

ensures their authenticity, accuracy and depth in matter.

Aesthetics as the philosophy of form,
in modern times — in an era when
“Everything has already happened”.
To rid the form of phantom historicity,
cultural complexes, obsession with time.
To provide an object as the embodiment
of an ideal form with traces of constantly
unfolding life.

It is necessary to “quit the history” and
commit “a symbolic return” to the extra-
historical spirit of chivalry, knighthood.

Alexander Piatigorsky. THOUGHTS OF A
STRANGE MAN

During the autonomous drift, through
forty countries, we reassembled our life
into a situational practice, based on the
phenomenology of time and space. We
have developed a special technology of
action based on the instrumentality of
nonknowledge. From the very beginning,
from the zero point, we recreate the world,
abandoned to die in the fractal infinity
of history. We cancel the whole history
and return to the beginning to personally
participate in the creation of the world.

The thing in which its substance is discarded and the thing itself is turned inside out. It's such a bunch, a bunch of fireworks. This is the basis of the art object. this is the foundation on which the art object stands. But it still has always some kind of extension. It contains a certain communication interface.

-Take me by the handles. I'm an art object.

The FID - our art object. Simple and wide instrumental function of the fid, its mysterious interaction with the environment, as well as the equality of representation in itself. At the exhibition the Fid is presented along with soil and a hole.

Recently we had a conference. We divided the space into two zones: an alienated quasi conference space that never begins. The topic of the quasi-conference "The Fid" is broadcasted through a screen presentation and pseudo television. The second zone of installation is backstage, a place of real activity, a space of autonomy and communication. The event lasted from morning till midnight, the events in the backstage area streamed to the Internet nonstop and were broadcast with a slight natural delay on the screen and the sound

system that were in the quasi-conference zone.

Quasi-conference, on which no one came to. The fids were shown on a video, on a huge screen and all sorts of gestures with them: stabbing, making holes and poking.

(Google speaks:) Using the ultimate and peremptory nature of communication, media space has become today the agent of using speculative practices that allow to form arbitrary symbolic structures and manipulate them. The media space does not allow to develop an autonomous criticism of these practices in itself. Attempting to go beyond the media manipulation, we are returned to phenomenology to examine the phenomena of media and media mechanics from outside the media space.

Proceeding from the concept of cognitive synthesis created by Immanuel Kant in the Critique of Pure Reason, we create objects of the world from perceptions based on categories of understanding. All objects have a valid or invalid instrumental function in relation to the subject. The objects created in this way (What) are in certain relationships (What For) with the subject. And their very What is conditioned by the

What For.

Preliminarily, it is necessary to inform that we consider art as the space for the autonomy of an object. Falling into this autonomy (What) of the object is separated from it (What For). The object loses any implicit value, all different types of value may be attached to it by external subjects. Such an object, suspended in the conventional space of autonomy, we call a Tool of Disclosure. (Google said:)

In the BUBBLE Opera , 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 also call a Tools of Disclosure.

Getting into the situation of suspension, an instrument is executed to self-denunciation, self-disclosure, the media

demonstrates its hidden nature. A spectacular example of such a suspended object is the empty Bubble.

We are not media artists. We are engaged in media criticism. And we have a special media object to consider: Empty Bubble from a comic book, which in itself is a complete embodiment of media in the graphics space. We offer an iconic image of a bubble - an empty bubble does not represent anything. It does not belong to anyone, it is equal to himself.

We divide it into a bundle of intentionality and a material body. How our consciousness acts, how it comes out through a bundle of intentionality and enters back. Bubble is a wonderful model of the work of consciousness. The bundle of intentionality serves the Bubble in order to introduce an observer into the fixation zone of the glance. The shape of the tail of the Bubble explains the movement of consciousness at the moment of a gap from the knowledge zone to the zone of non-knowledge and coincides with a beam of intentionality. At the moment when we are moving aside from the material body of Bubble, we are back to it and do not see what is happening. And here there is a gap, a failure that gives birth to a new

event at the time when the head is turning backwards. That is, we were turning around and we understand that a new event has happened.

And again we fly into the material body of Bubble with the help of the tail of intentionality. And we already have two stones, two events. The body was born. Cucumber with two stones. We build points in Bubble, the first point we had when we flew into a bundle of intentionality, when we returned, we saw already two points. They formed a body with a zone of non-knowledge. These moments of falling out and falling into the zone of consciousness, are before the appearance of the zone of non-knowledge (до или после?)

That is, every dropout into the zone of non-knowledge is causing a new cucumber cell to be born. Yes, since we fall out very often, with every coming of a new thought. We think not consistently we do not have thoughts in the form of a thread, our thoughts appear as cucumbers, and cucumbers grow not only horizontally, but in all directions. They stick out of Bubble. But we can not always see with our consciousness all these thoughts, We see a model with cucumbers as a model for the emergence of our thoughts.

We work with the content frame, in the border zone of awareness using the phenomenological consideration. Our development field includes a variety facilities — from objects to the actions and concepts. To work with an object, we use the term bubble — it means any object as a manifestation of itself. Working consciously with frame of any content as a bubble we turn media into a tool.

We began to think about creating an event for a year. And we decided to figure out how to break the year into segments. And the first thing that came to mind is a string that is divided into overtone. We divided the year according to the overtone system and decided to make the performances at these points.

These parts, which constitute the structure of the year and our performances, they are a model of our perception. All these cucumbers are a model of perception about which we spoke earlier.

Putting a new introduction - one year, we divide the Bubble into pieces. On December 15, January 6, February 16th, April, October. We got not just divided cucumbers, but we have divided Bubble with cucumbers inside. Dissect (дайсэкт) of

the Bubble, dissect of the cucumbers is our Bubble opera. With all this Bubble we came up specially for the sake of one event: We thought that in one year we want to make a musical event, in which 100 non-musicians, Syrian refugees will play music on sticks. How does one hundred Syrians sound?

And after all, about this in general, nothing could be said, we can only promise extraordinary musical experience.

One Day Job

The main theme of the project is art and labor. Who is an artist, the one who graduated from the academy but working in the bookshop, or someone who is making art for the money? We want to explore the labor aspect of art production. The natural process of music production, the technologically conditioned movements of the performers, the mechanics of their movement through the hall will be carefully planned by the script and will be controlled with the help of a special object - an alien looking case with a giant monochord driven by a computer inside.

We want to hire 100 people. Labor alienation of an employee whose task is

to accurately reproduce the vibrational motion of the string, based on the dynamics of the process, which dictates the process itself, what needs to be done. Therefore, as soon as there is author's ambition, the process of this music is destroyed. The music freed from authorial arbitrariness (арбитрэинесс) begins to work autonomously from the author's intrusion and from the author. Music begins to interact with perception. The music, which as a result appears as a sensation, is molded, formed by the consciousness of the perceiver.

We want to create a mass art event using social institutions as an artistic media.

We want to put the day-labor of the poor, outsiders and refugees at the center of aesthetic attention and make every effort to receive maximum social resonance.

We want to hire people from the lower strata of society: outsiders, unemployed, refugees so that they perform the work of musicians in the orchestra on specially designed electronic musical instruments.

Professional treatment of these instruments requires the same simple training as working with a shovel or broom. In addition, these instruments will be built by the participants themselves and could be taken with them after the event.

After the construction of instruments and rehearsals, the orchestra will give a concert in a public place, square or a concert hall in the center of Karlsruhe. Each participant will receive an hourly payment of the minimum rate (8,5 € per hour).

The whole theme of the opera is a long tedious conceptual way to get away from explaining the concept of our opera. We play on the sticks, and we get a sound that a person in life will not coincidentally meet. So talking about it is impossible, no one believes. It is also impossible to record it. And therefore, nobody answers to our letters, simply because no one believes in what we are saying. But we came up with - what to do.

We have the Bubble Opera, it is a self-extracting synthesis of reality. We began to explore the synthesis of reality in the aspects of musical, figurative-visual perception at the very moment when a flickering specter of an image emerges on the surface of an anonymous substance or waves of supposed musicality in the movement of sound run through the same way. For our experiments we found theoretical support in the works of Hume, Bergson, Helmholtz, Deleuze and the concept of dharma of Buddhist philosophy.

Bubble Opera is an artistic model of a dharmic unit or a time synthesis capsule. So there was a model of a complicated cucumber of time. We enjoyed it.

(Video about the quasi-conference 15.12)

Before we became involved in the problems of perception, thinking and knowledge, everything in our artistic practice was very smooth and understandable. Art was for us a gesture of expression of identity and autonomy. Questions of philosophy, we began to sort out not from much interest, but rather from irritation with knowledge, dogmatism of various kinds and demonstration of intellectual superiority. We were moved by the desire to understand and expose the field of knowledge and culture in general, based on observations and practice of dialogues. Starting with the problem of perception and synthesis of the world, we came to ideas (as we later found out) close to the concepts of Immanuel Kant and phenomenology.

But the language caused us the most irritation, as an all-pervasive means of peremptory manipulation and as communication in a whole as a condition of unfreedom. The more we go into the

concepts, the more difficult it becomes for practice and the more obscure for a pure understanding.

But really, to what we want to do in the end,
IT DOES NOT HAVE ANY RELATIONSHIP.

But if we talk about infinity in the limit of a string, we will have to start from the beginning forever. In the end it will be like a fairy tale about a white bull.

Recently we went to Andorra to extend visas. We are now here illegally.



Marika Krasina and Anton Kryvulia are working under the name of Chaos Sense Delight. During the year, from October 2017 to October 2018, the Chaos Sense Delight laboratory is working on the basis of the HfG Institute of Arts and Design (Germany, Karlsruhe), the result of which is the actualization of the BUBBLE opera in the form of performative events, live broadcasts, and open conferences, revealing the artistic and technical aspects of the Opera.

Chaos Sense Delight

Artists Duo

Marika Krasina and Anton Kryvulia are
the media artists working under the
name of Chaos Sense Delight.

extra:

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Artists Portfolio



Marika Krasina & Anton Kryvulia

+7 977 348 9182

bubble@shaky.space

Gabelsbergerstr. 1, D-76135 Karlsruhe, Germany,
c/o Joachim Hirling, tel: 0049-176-20994400