

Kirill Savchenkov's project "Office of Sensitive Activities / Applications Group" examines the processes of changing optics and of mutation as a means of survival in a contradictory world where relationships between people and objects become relationships between data and knowledge. The project space can be regarded as a training centre for integrated education. This was composed of several parts; an exposition that changed gradually over the course of an eight-week period, performative mediation and a public program (the "16 steps program"). The exposition on the ground floor took the form of a "polygon" installation: a unified environment created from assembled aluminium EcoShape structural elements, OSB boards, a fitted carpet, scorch marks, sealing foam, airsoft masks, clay, Plexiglas, hair, flowers, a fulgurite and quotes from the films "Blade Runner" (1982) and "A Visitor to a Museum" (1989). The upper floor consisted of a library module with science fiction and military literature, papers on the biology of ctenophores and octopuses, neuropsychology and physics, and the script of the film "Blade Runner". A practice hall contained mirrors and a judo mat, onto which had been placed a flow pattern of the actions that took place in the first hours after the nuclear power plant disaster at Chernobyl. Next was the "Karl Linnaeus room", dedicated to the "abominable snowman" (a relict hominoid) and comprising a glass museum box of complex configuration (through which visitors could pass) and containing sculpted likenesses of various hominids and exhibits from the Darwin Museum. The last section was the "purple room", an assemblage of colour, light and sound, with the theme tune from the series "Leftovers" playing over an ultra-directional acoustic system. Starting from the third week of the project, the exposition was gradually dismantled until its complete disappearance in the last two weeks. The places once occupied by the objects were then taken by performers engaged in a conversation, into which they would draw the visitors. This conversation began with the question "What was it that you wanted to become, but never did?" and went on to develop further around the issues of mutation and radiation, the visible and invisible, revolution and evolution, software and hardware, stone and plants. During the final phase, performative excursions were held on the two empty floors of the museum; in the performers account, the fictional and real exhibits of the dismantled installation mingle and create a new "impossible" exhibition. The "16 steps program" can be seen as the subtitle to the series of transformations and events that made up the project. Twice a week, throughout the functioning life of the training centre, performative colloquiums were held with invited speakers and demonstrating physical breathing exercises, open to the participation of all willing visitors.

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