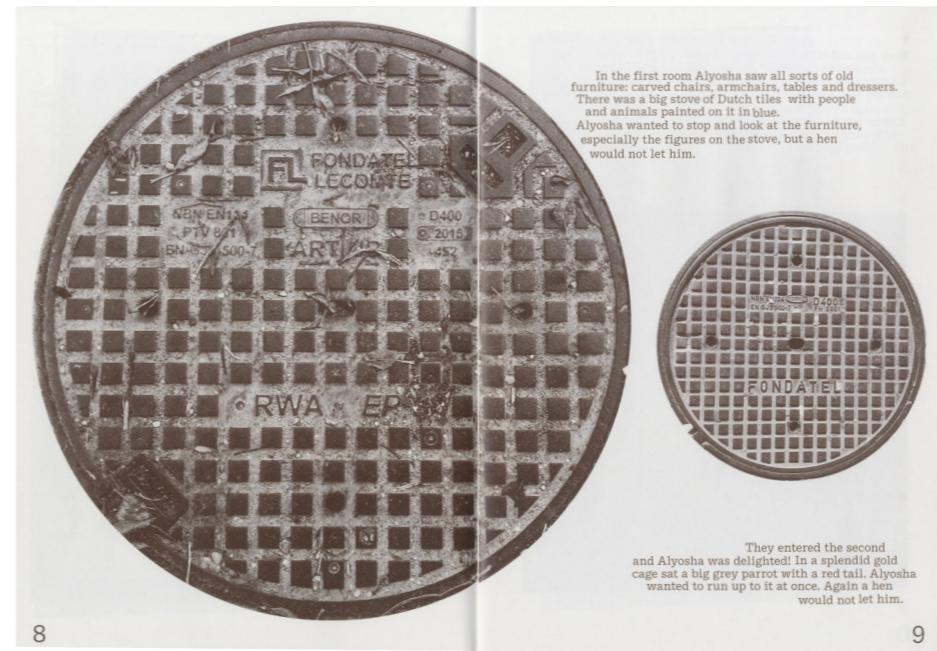
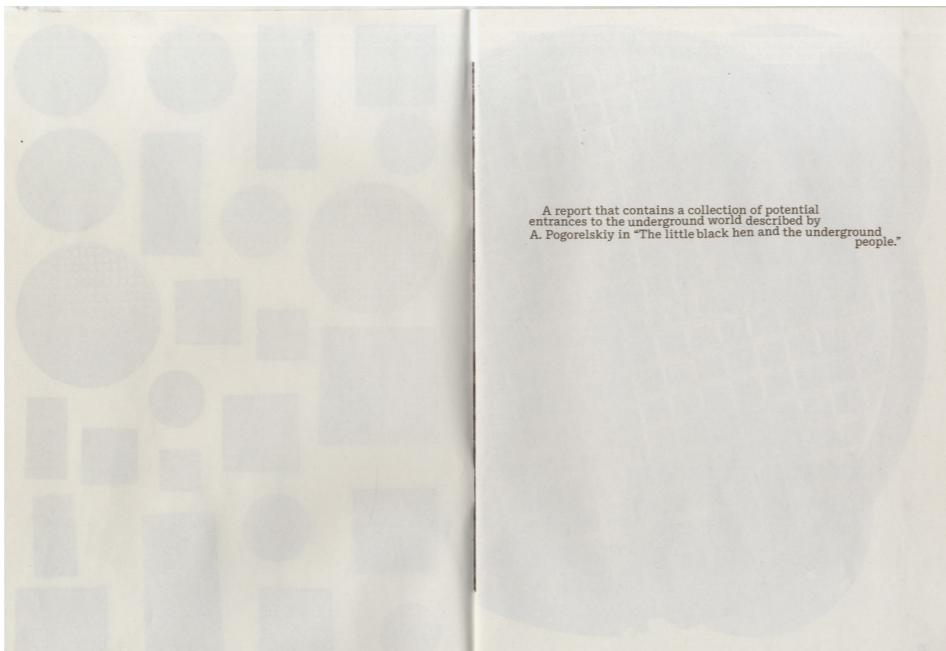
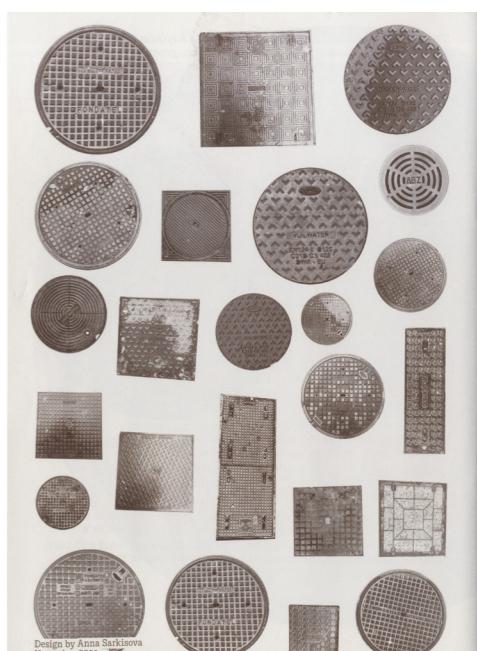
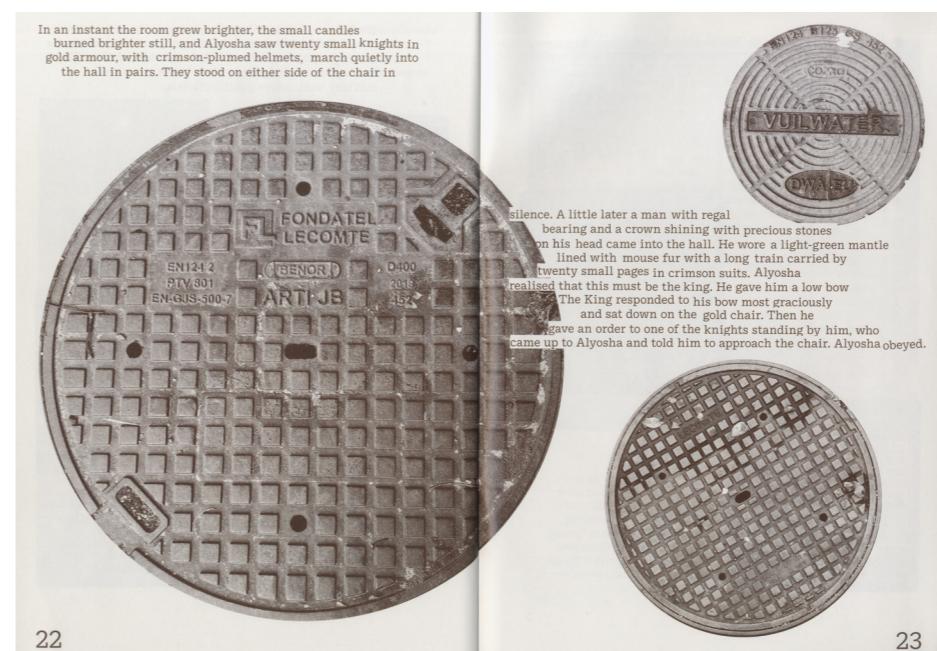
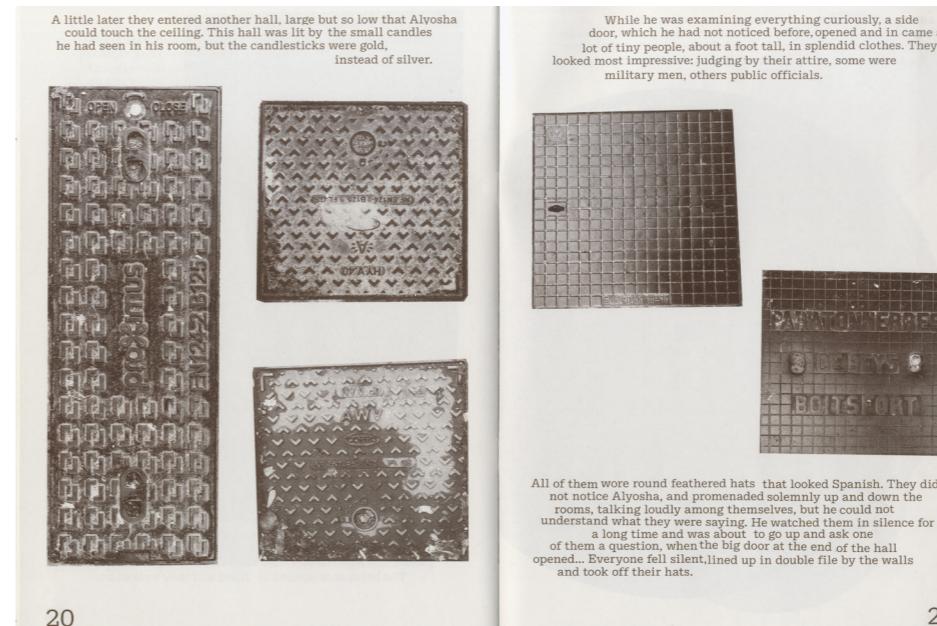
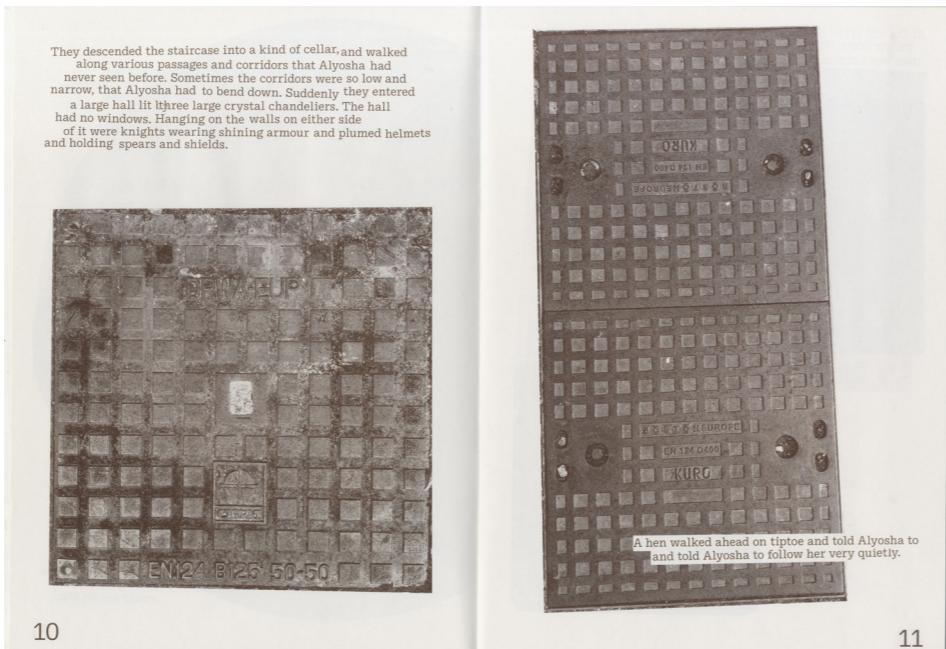


A report that contains a collection of potential entrances to the underground world, described by A. Pogorelskiy in "The little black hen and the underground people". December 2022



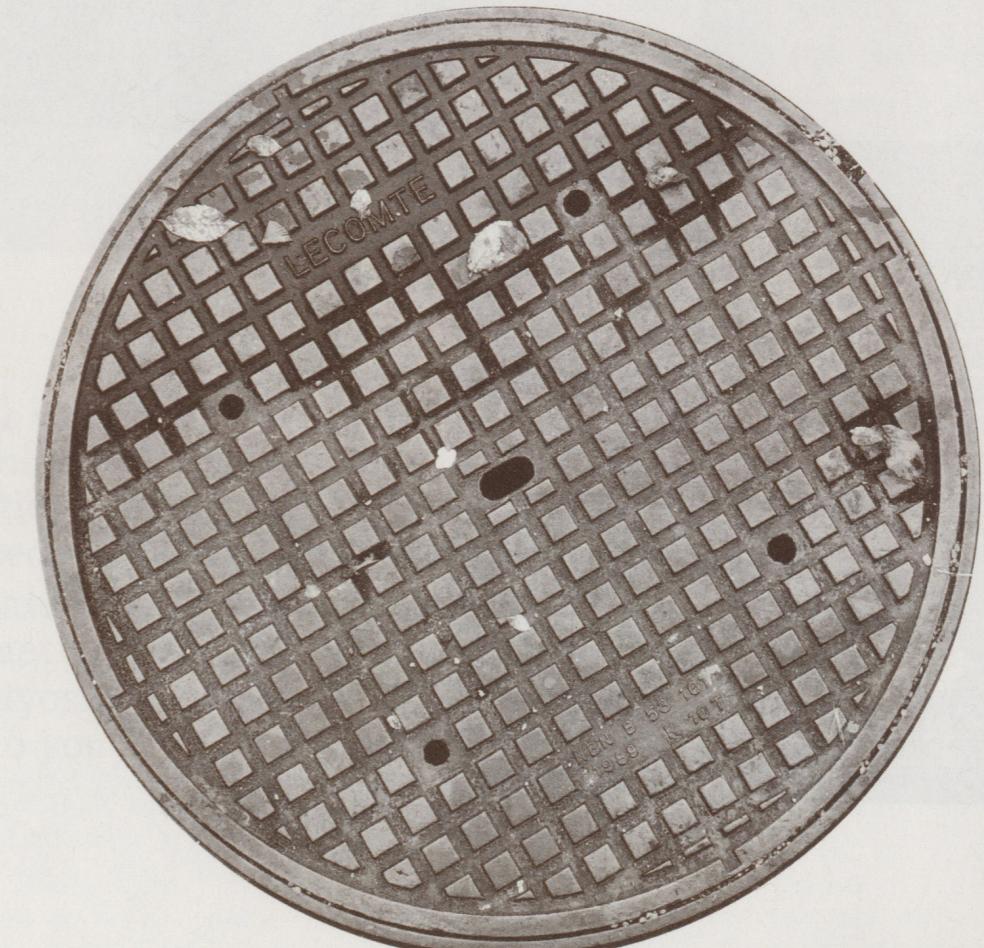
9



In an instant the room grew brighter, the small candles burned brighter still, and Alyosha saw twenty small knights in gold armour, with crimson-plumed helmets, march quietly into the hall in pairs. They stood on either side of the chair in



silence. A little later a man with regal bearing and a crown shining with precious stones on his head came into the hall. He wore a light-green mantle lined with mouse fur with a long train carried by twenty small pages in crimson suits. Alyosha realised that this must be the king. He gave him a low bow. The King responded to his bow most graciously and sat down on the gold chair. Then he gave an order to one of the knights standing by him, who came up to Alyosha and told him to approach the chair. Alyosha obeyed.



To deepen the research of typography and design of hatchways I made a video demonstrating the tactility of embossed typography, its somatic effects, and its impact on the reading direction.

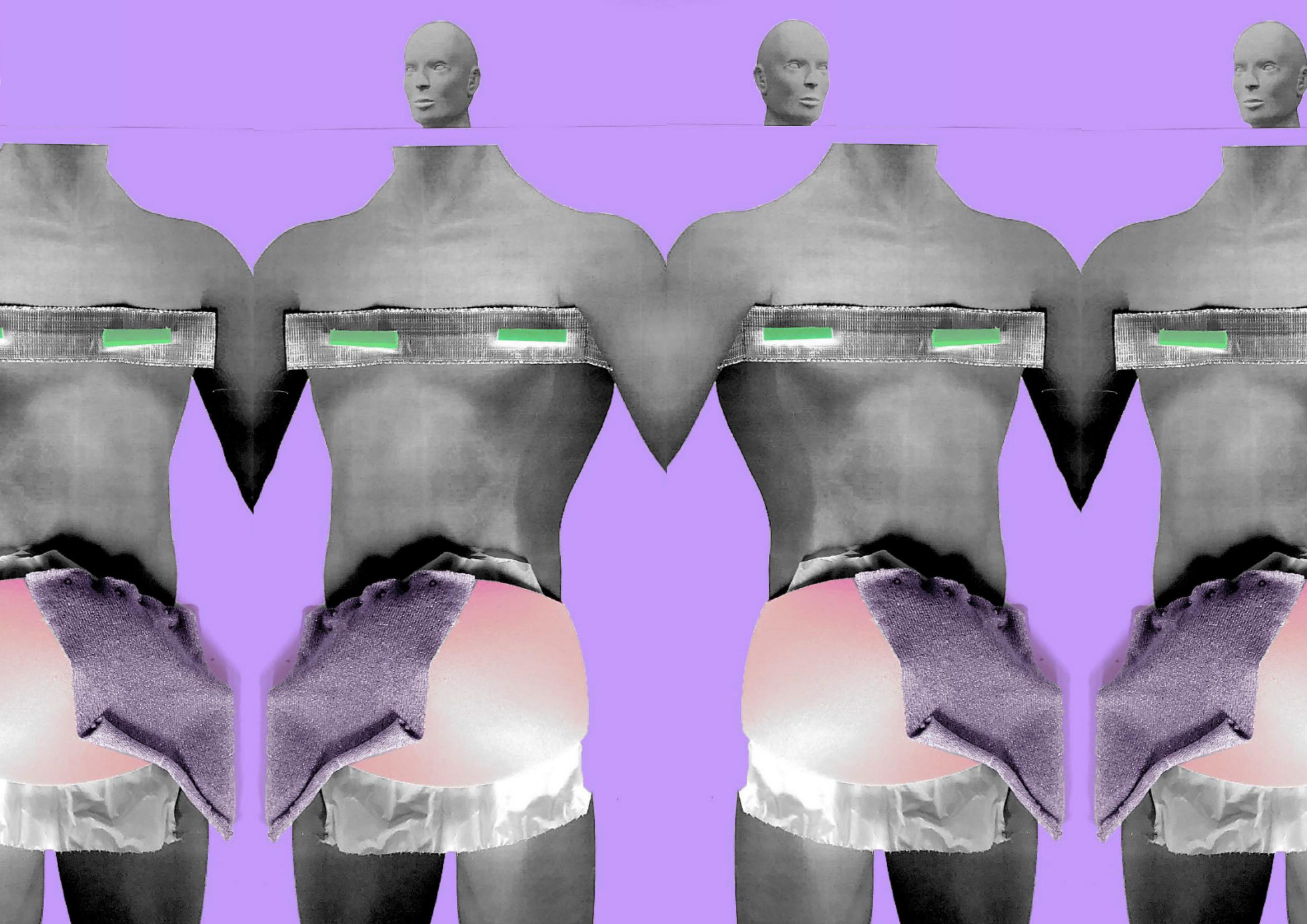
⇒ Watch my video here:

<https://youtu.be/GPxBui8OqI4>



Fashion Department Afterparty identity proposal. Poster, Instagram post and stories. Designed with Naomi Serov.  
April 2023







Publier



Publier



sanirkva

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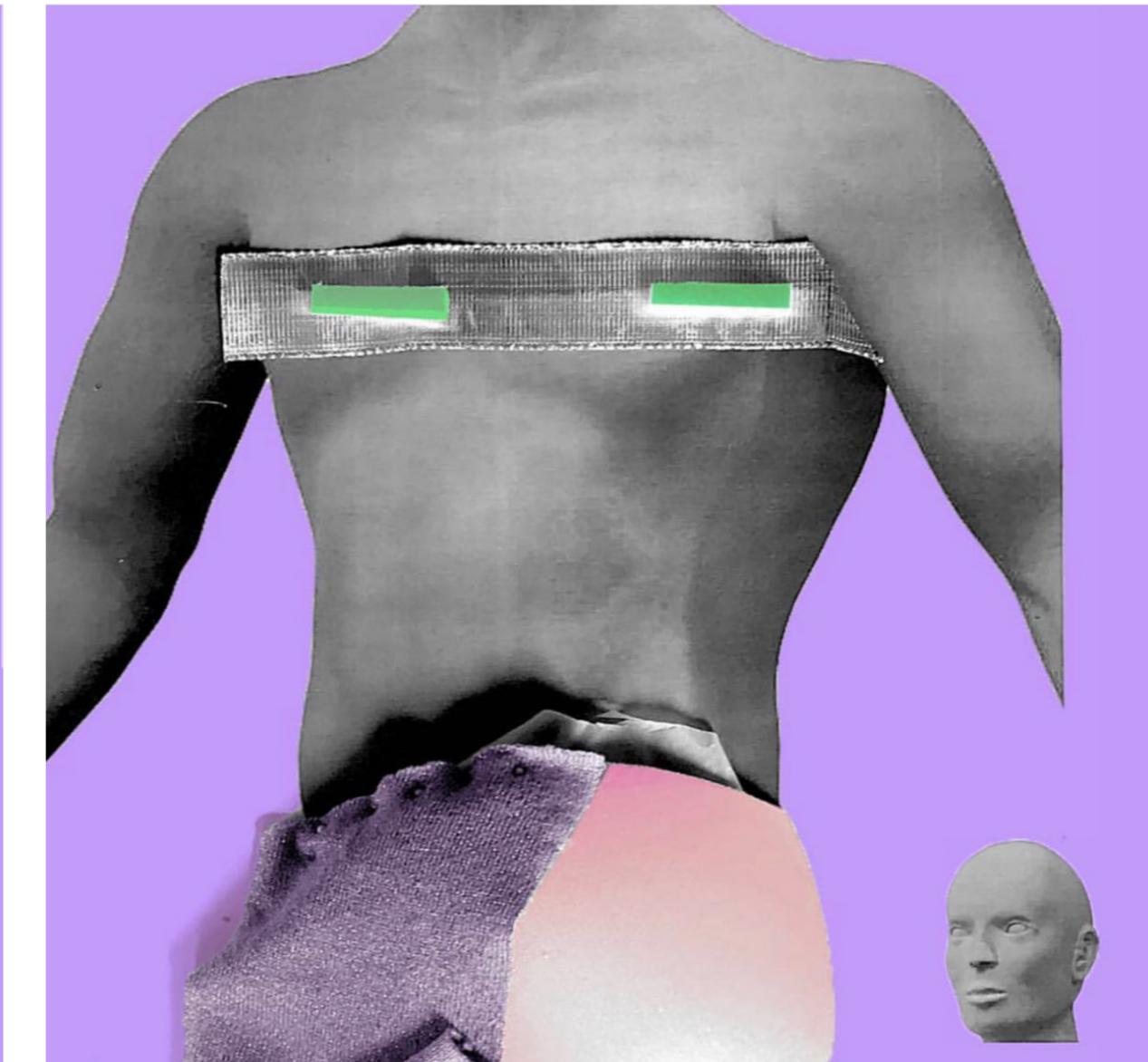


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sanirkva A satirical fashion bohemian invites the student body to the afterparty

Fashion Department afterparty identity proposal in collaboration with [@naomiserov](#)

21 juin · Voir la traduction



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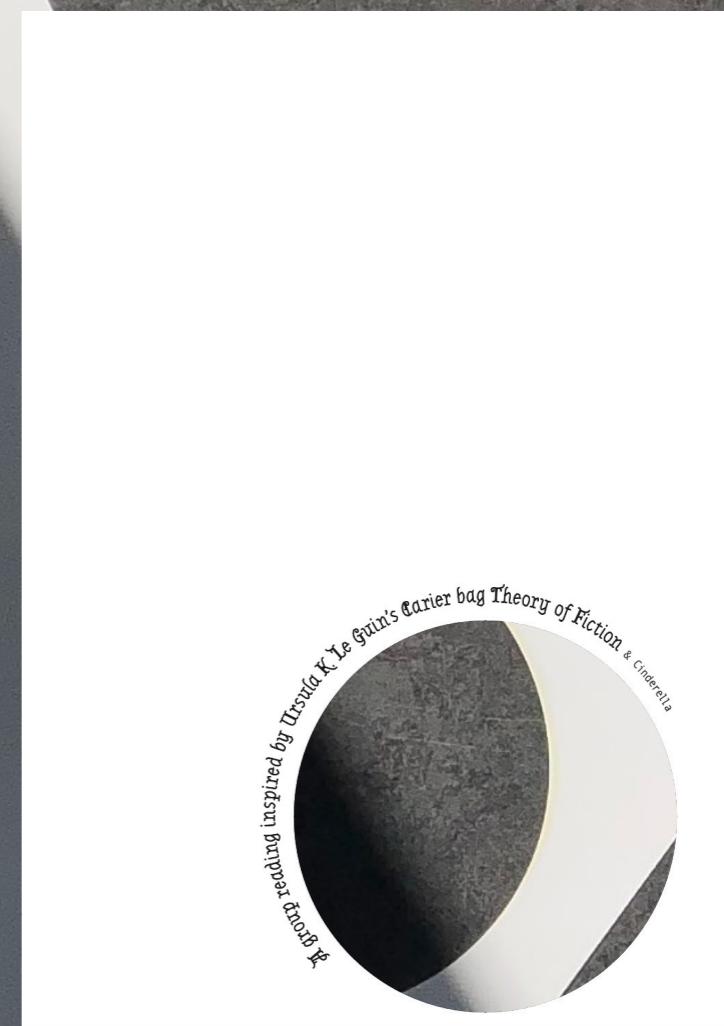
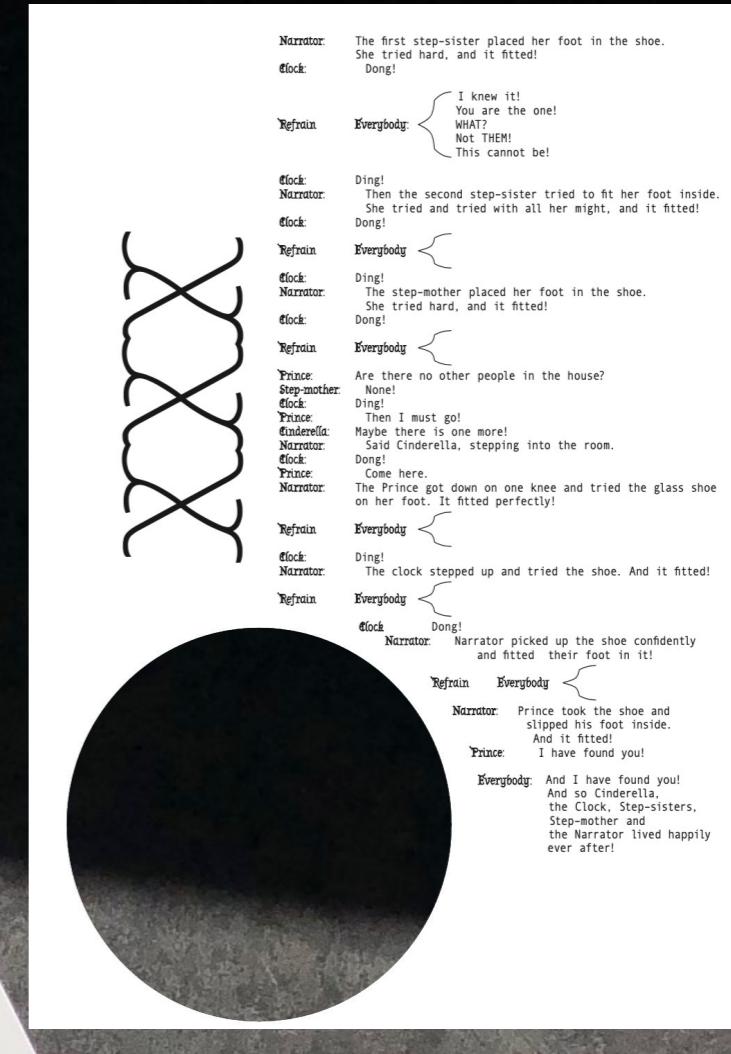
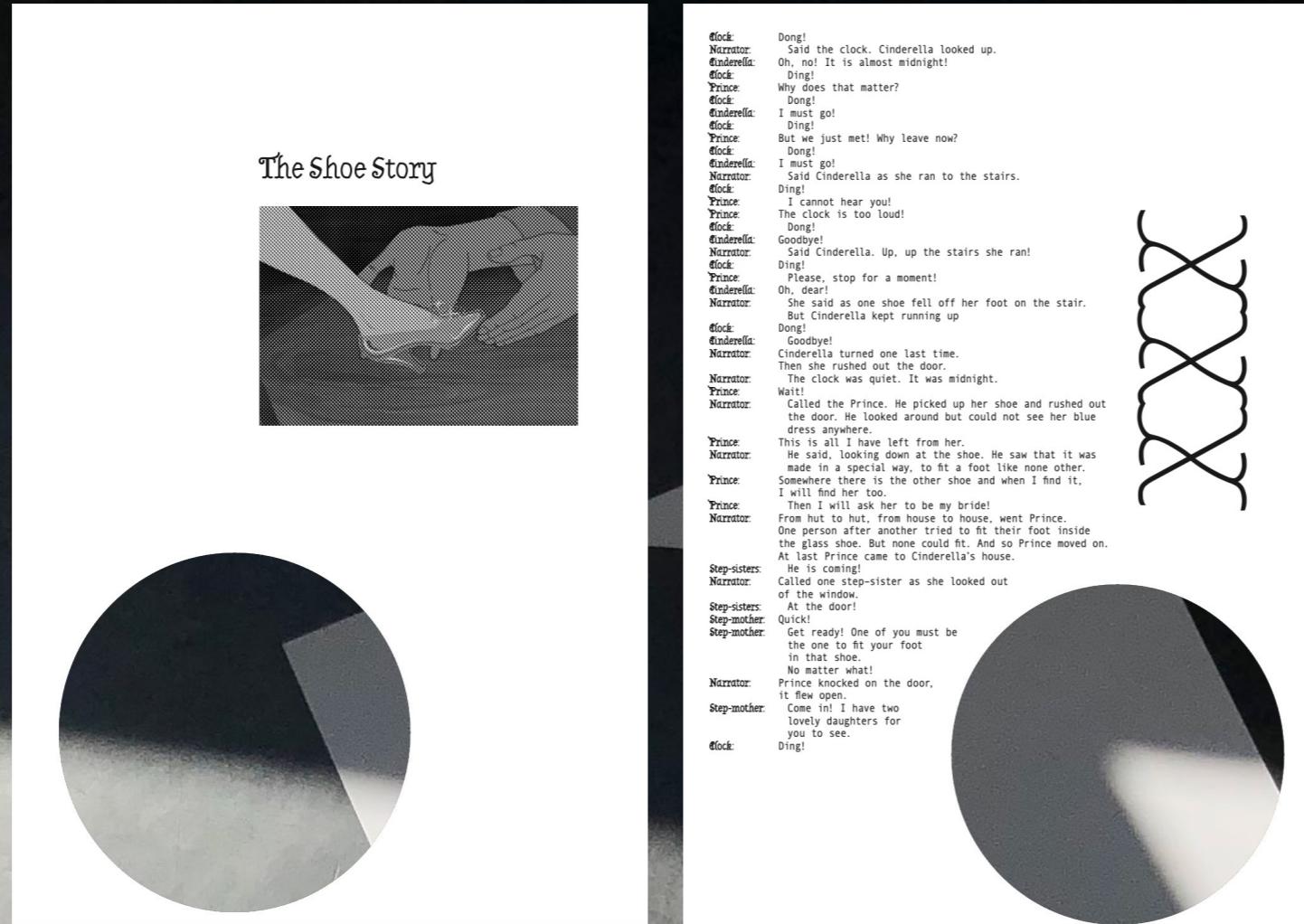
sanirkva A satirical fashion bohemian invites the student body to the afterparty

Fashion Department afterparty identity proposal in collaboration with [@naomiserov](#)

21 juin · Voir la traduction



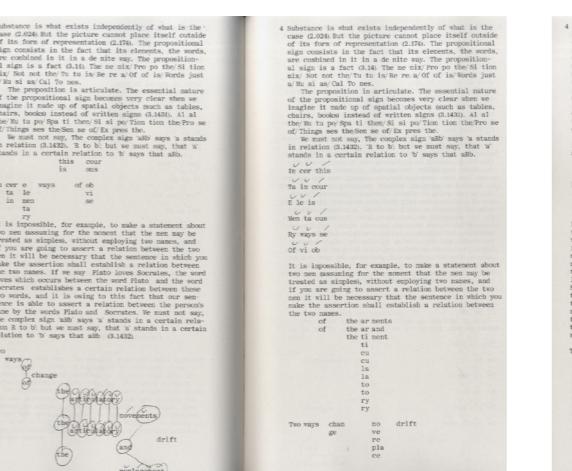
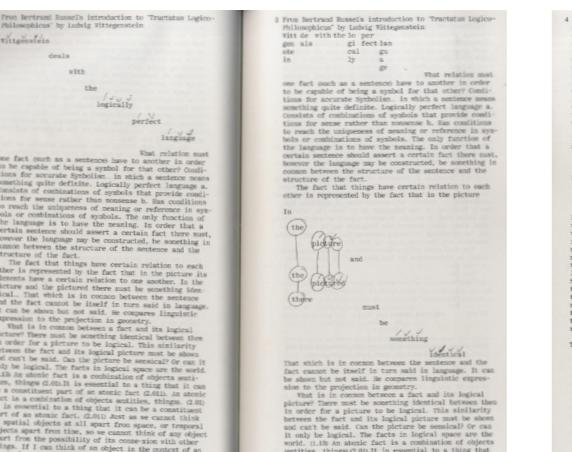
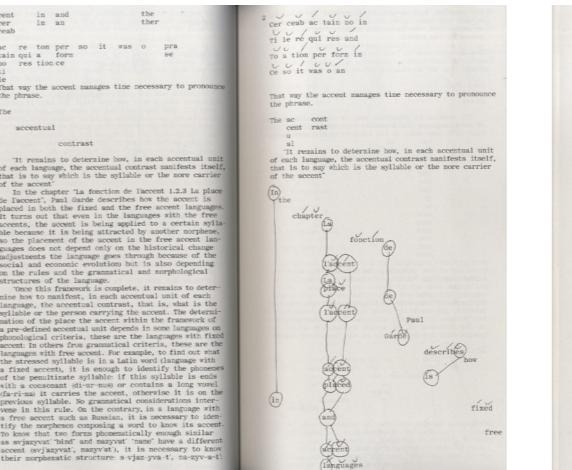
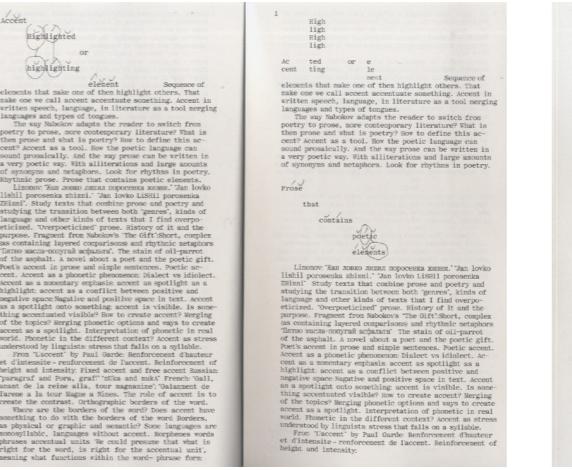
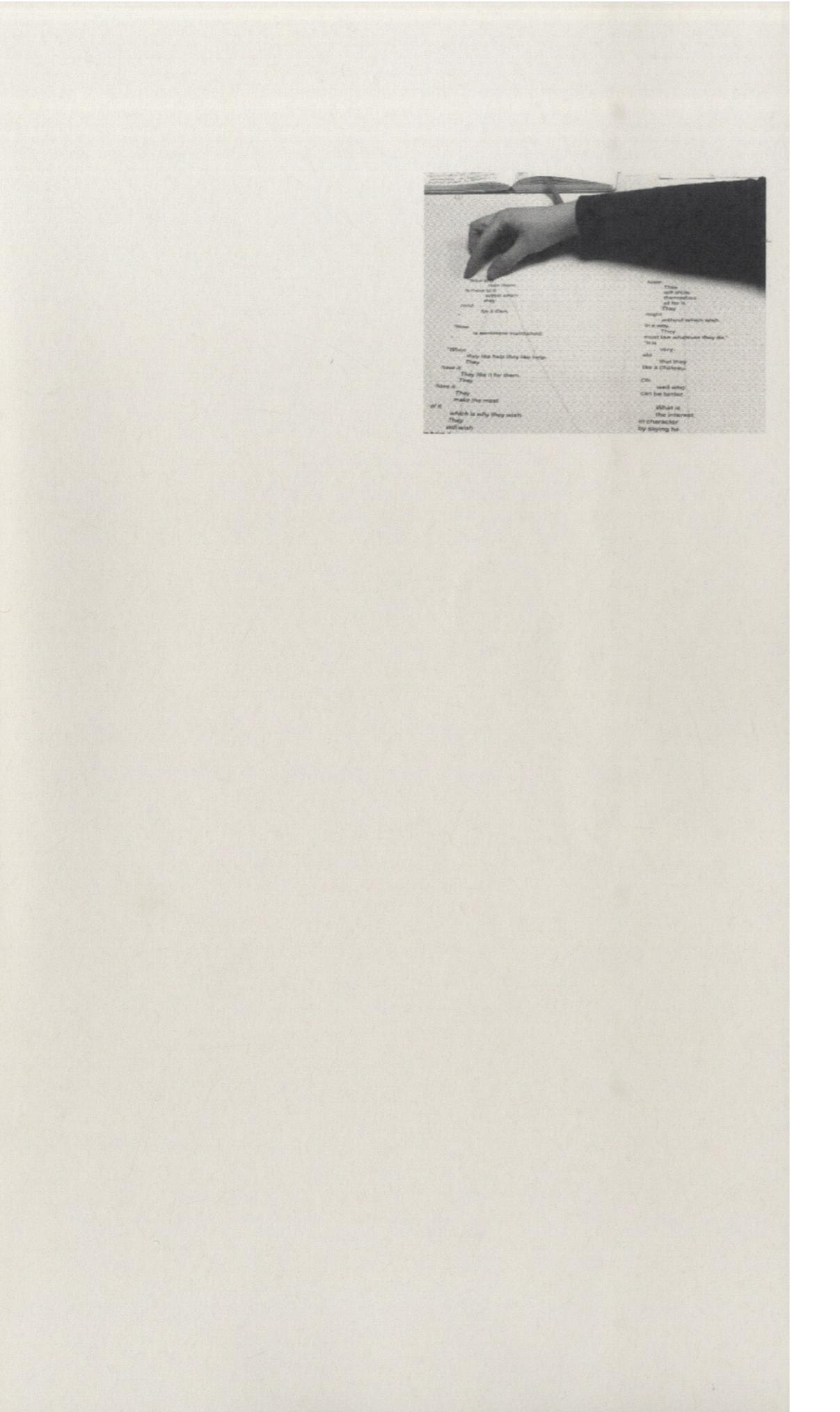
The Shoe Story. A zine and a group reading inspired by Ursula K. Le Guin's "The Carrier Bag Theory of Fiction". Designed with Steven de Kort and Charlotte Niemann. June 2023







Phonopoetry. Ti li ty sounds. Research book. An investigation of accent and its impact on the structure of text. Research that resulted in a system that deconstructs sentences and makes poems. An exercise to acknowledge the rhythmic potential of any text and constantly juxtapose it to the content. February–June 2023



2 Cer ceab ac tain no in/ Ti le re qui res and/ To a tion per form in/ Ce so it was o an/ The ther pha se cent. That way the accent manages time necessary to pronounce the phrase.

The ac

U al

Cent rast

Const

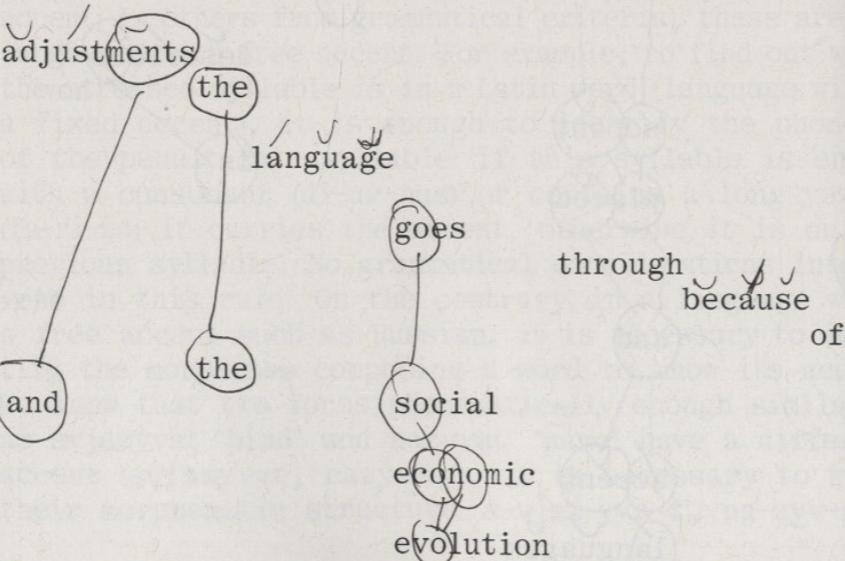
"It remains to determine how, in each accentual unit of each language, the accentual contrast manifests itself, that is to say which is the syllable or the more carrier"

In	La	de	
in	l'ac	de	es
	La	de	is

pla
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lan
ac
ac
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cent
cent
ced
and
cent

the chap	ce	fond	Gar	Pa	des	how	fi	free
ter	gu	tion	ul	crib	xed			
ter	a							
ges								

It turns out that even in the languages with the free accents, the accent is being applied to a certain syllable because it is being attracted by another morpheme, so the placement of the accent in the free accent languages does not depend only on the historical change



2 Cer ceab ac tain no in/ Ti le re qui res and/ To a tion per form in/ Ce so it was o an/ The ther pha se cent. That way the accent manages time necessary to pronounce the phrase.

The ac/ U al/ Cent rast/ Const

"It remains to determine how, in each accentual unit of each language, the accentual contrast manifests itself, that is to say which is the syllable or the more carrier"

The chap ter la

Lac la l'ac de

Pla lan ac pla

Ac cent cent de

Ced cent ce in

Gu a ges es

Fonc tion de in

Gar pa ul is

Des crib how cent

Fi xed free and

It turns out that even in the languages with the free accents, the accent is being applied to a certain syllable because it is being attracted by another morpheme, so the placement of the accent in the free accent languages does not depend only on the historical change (adjustments the language goes through because of the ments the go and the so co no vo

ad	lan	es	thro	be	of
just	gu	ci	ugh	ca	
	a	al		use	
ge	e				
	mic				
	e				
	lu				
	tion				

but is also depending on the rules and the grammatical and morphological structures of the language.

"Once this framework is complete, it remains to determine how to manifest, in each accentual unit of each language, the accentual contrast, that is, what is the syllable or the person carrying the accent."

In

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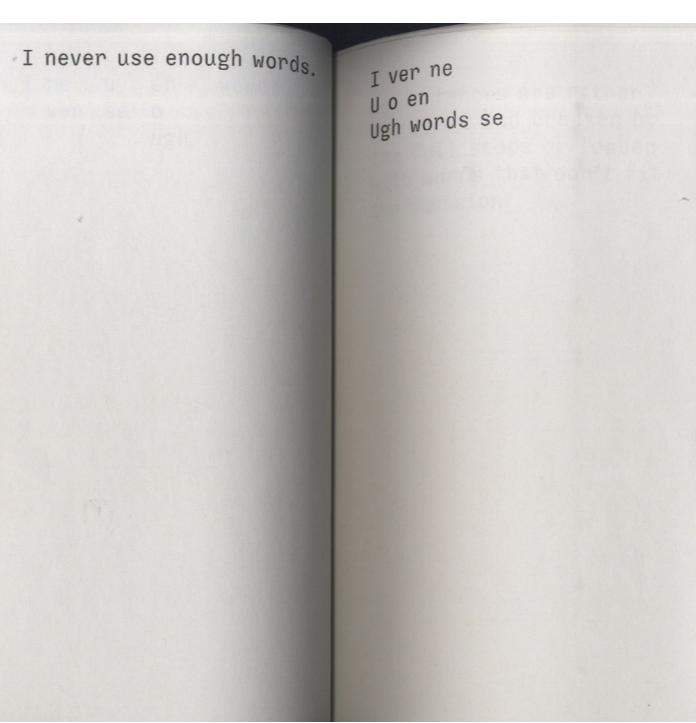
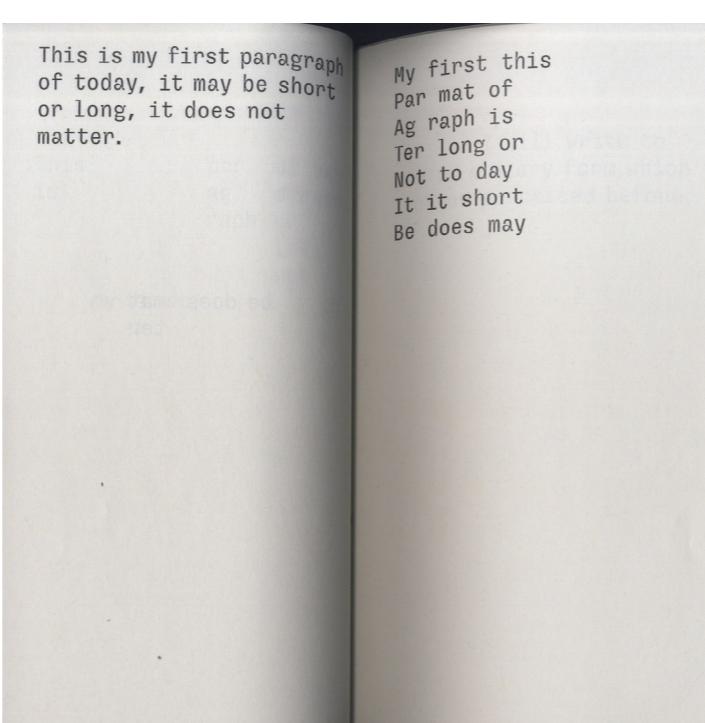
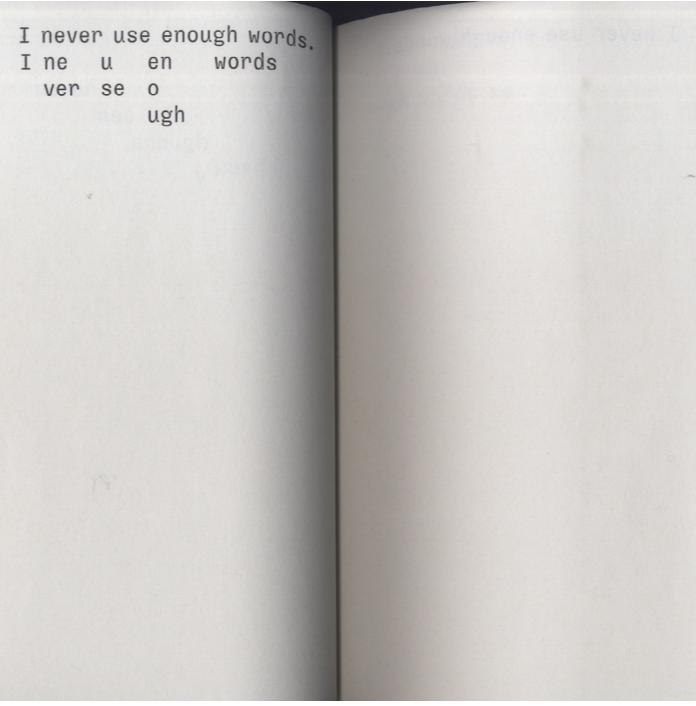
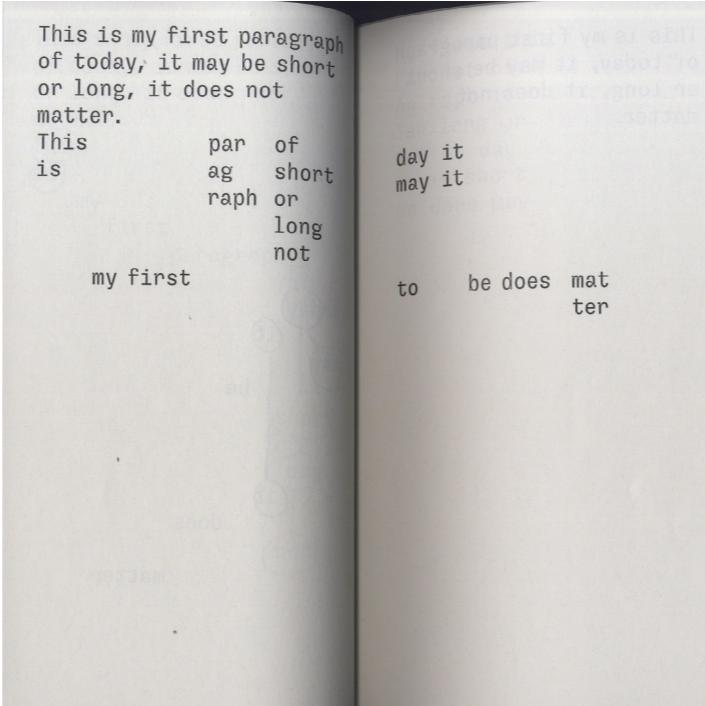
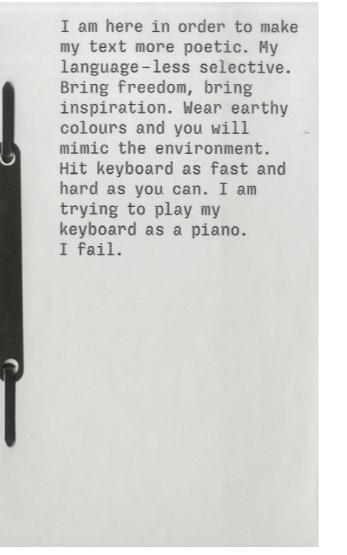
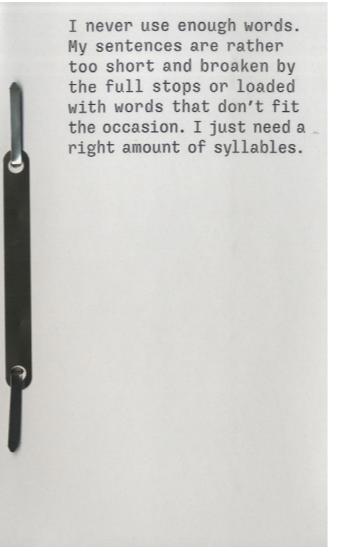
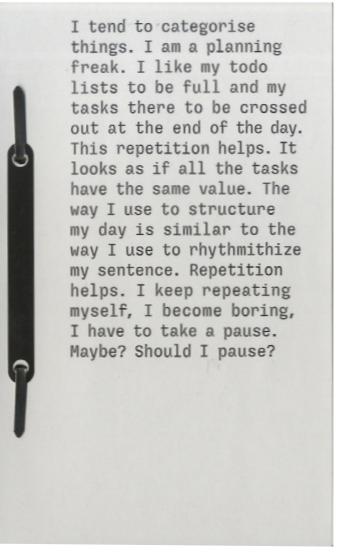
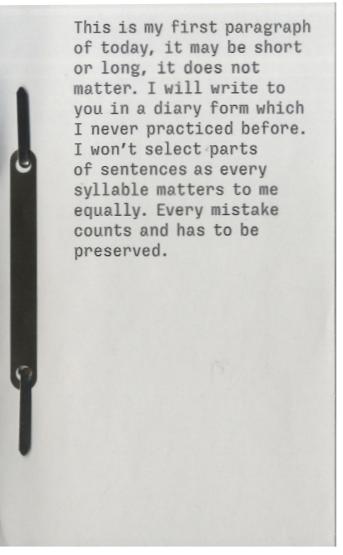
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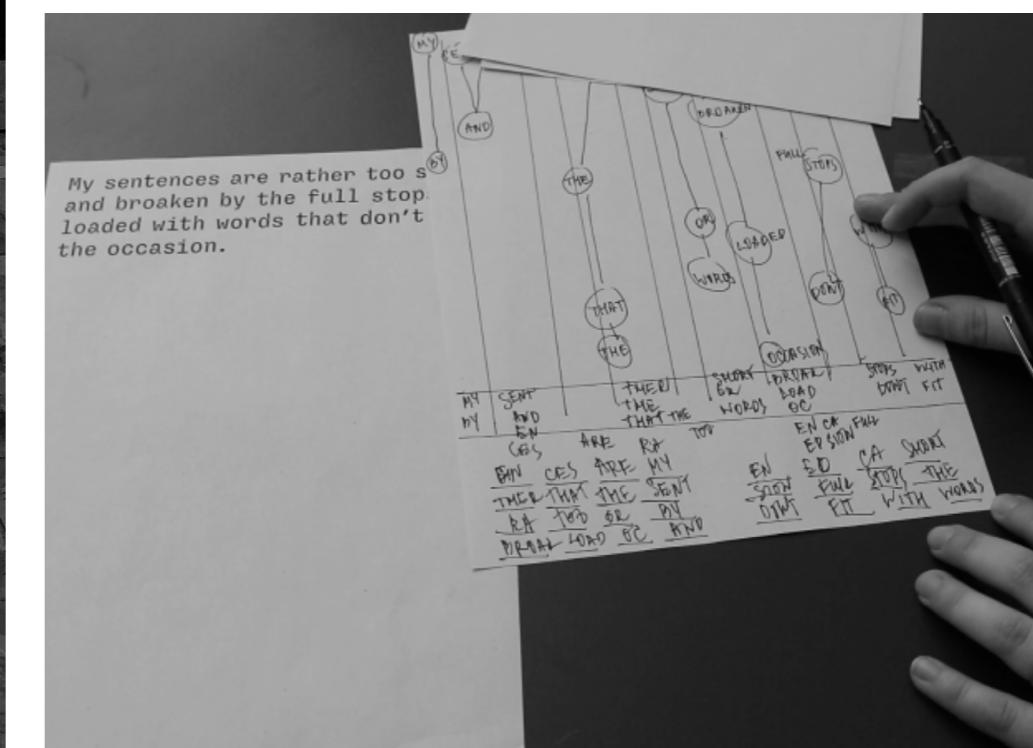
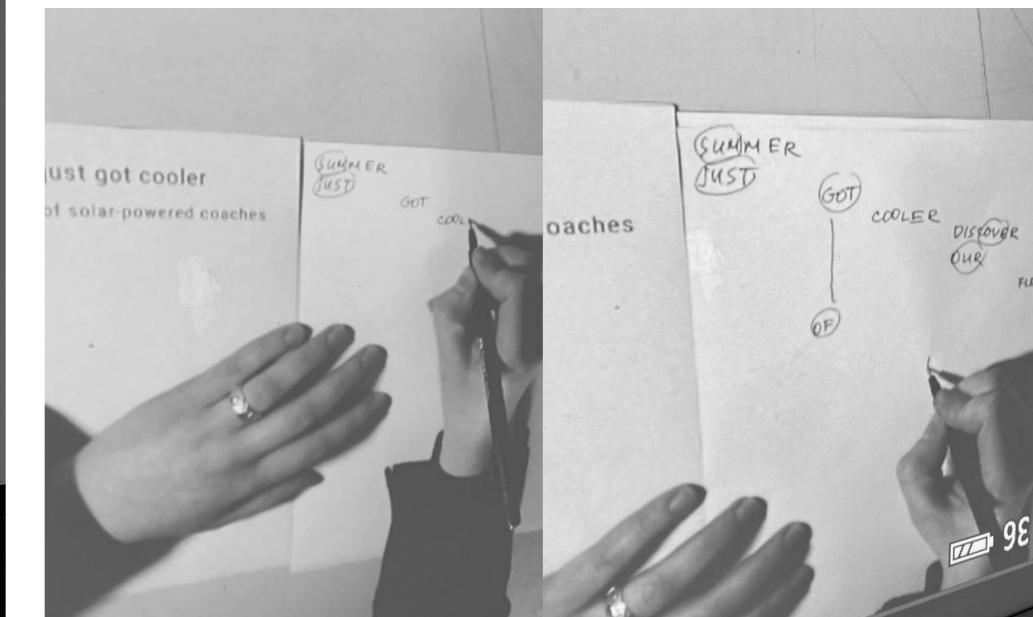
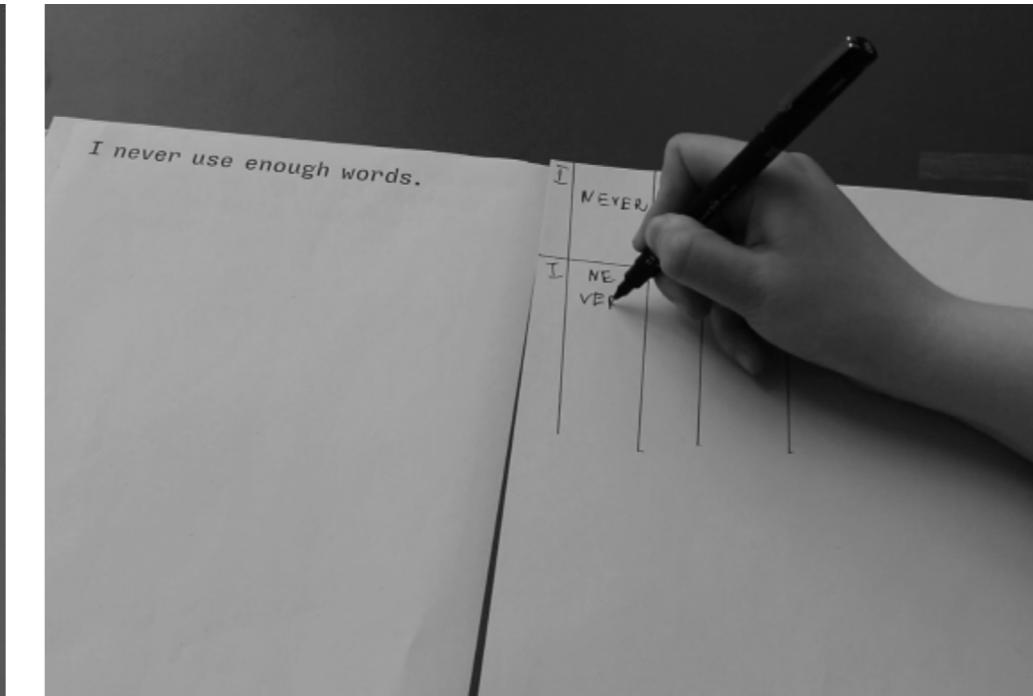
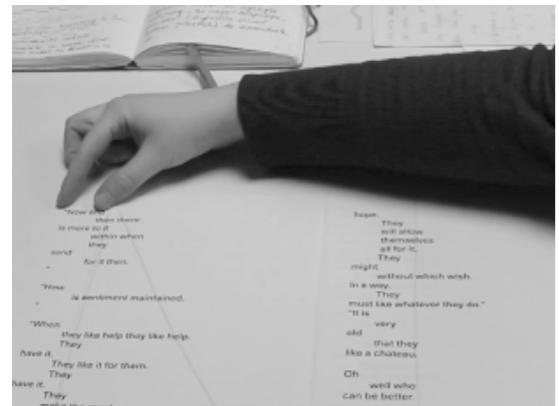
cradual

shnift.

Phonopoetry. Ti li ty sounds. Series of booklets with poems made from the sentences from my diaries. An exercise to acknowledge the rhythmic potential of any text and constantly juxtapose it to the content. February–June 2023



Phonopoetry. Ti li ty sounds. Screening performance. I demonstrate my system by applying it to several random sentences. I repeat the sentence making sure its rhythm is noticeable. I rewrite the sentence, vocalize it and regroup its syllables so it becomes a poem. April, June 2023  
→ Watch my performance here:  
<https://youtu.be/kI3ggx4jYco>



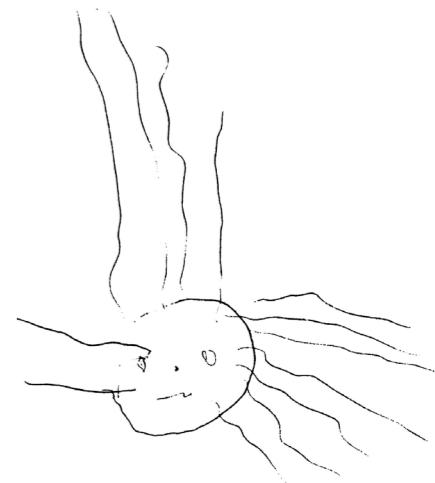
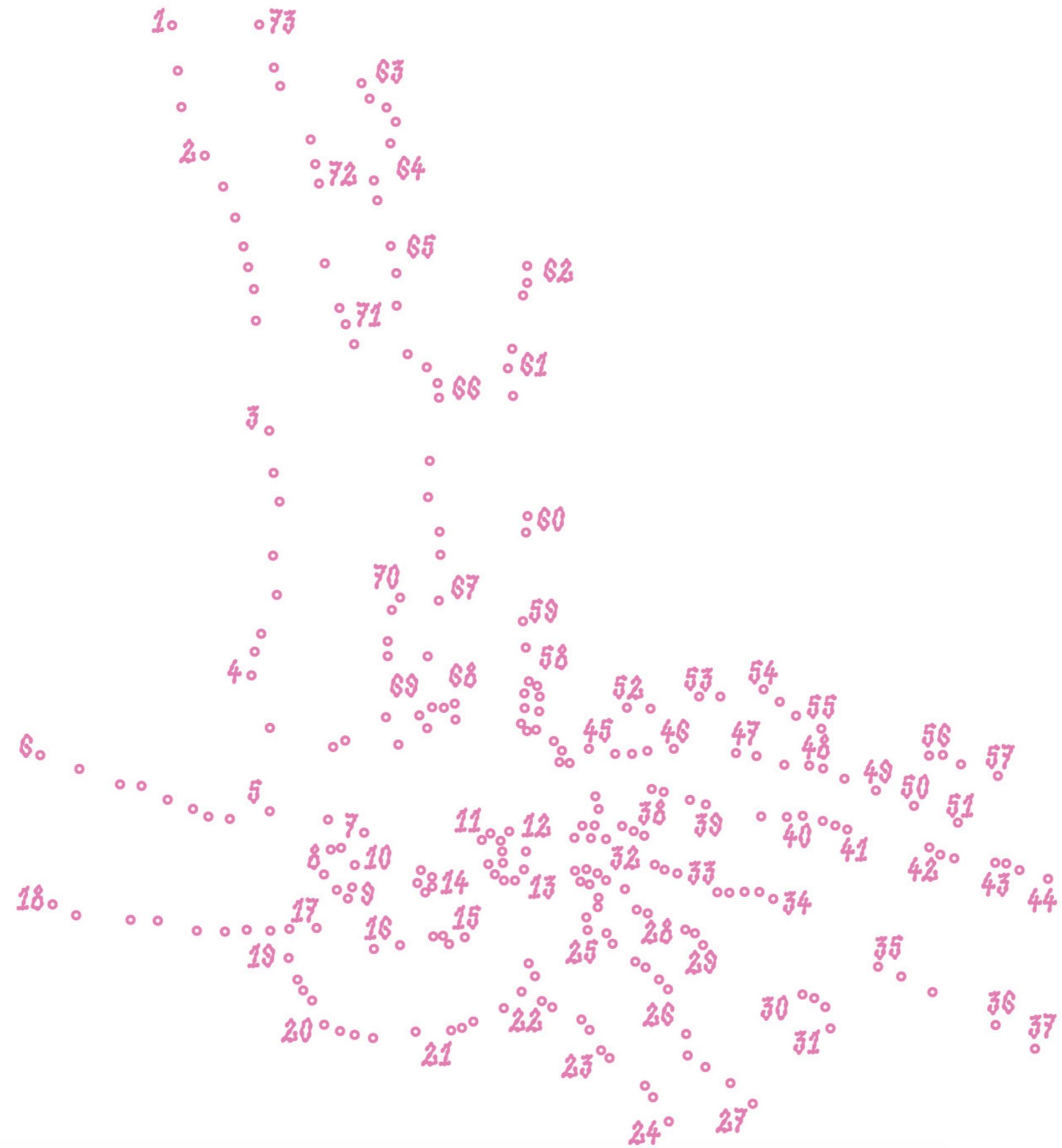
# Numeric Sun

Drawing by my sister Arina Udalova\*

Interpreted and designed with

Naomi Serov. Printed as part of the

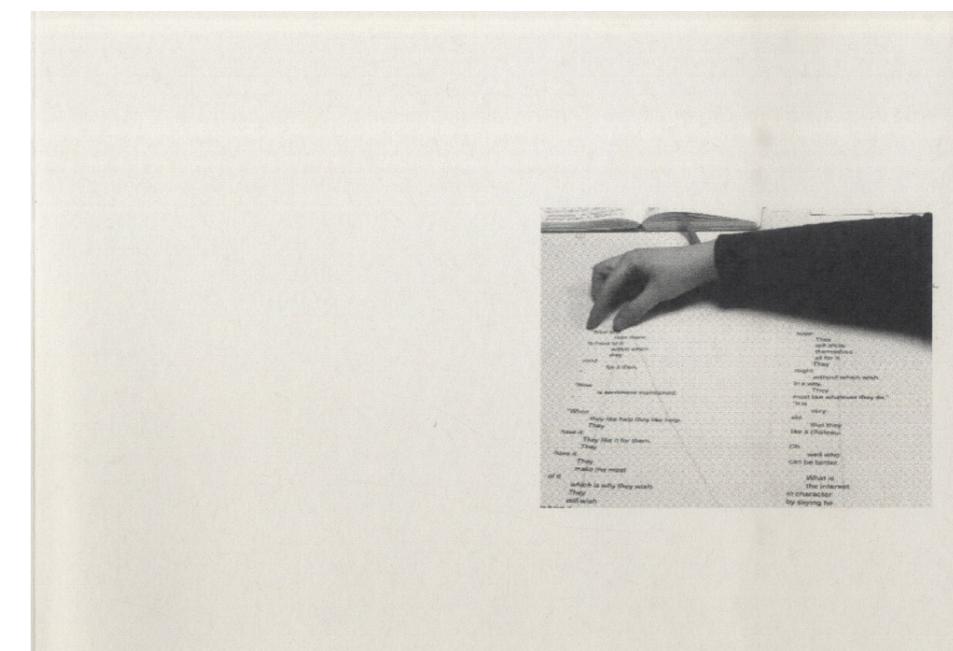
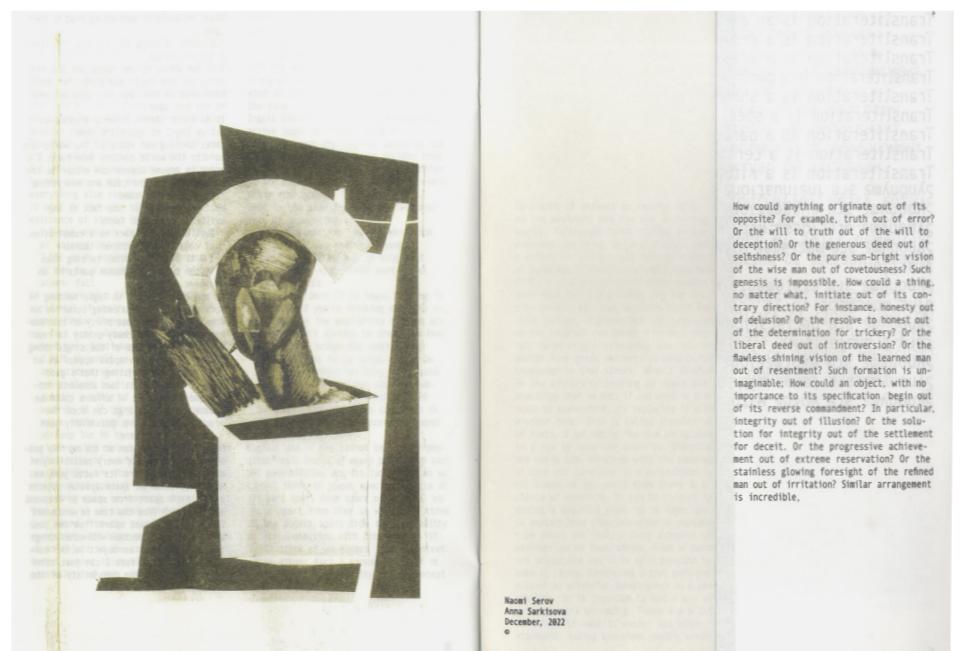
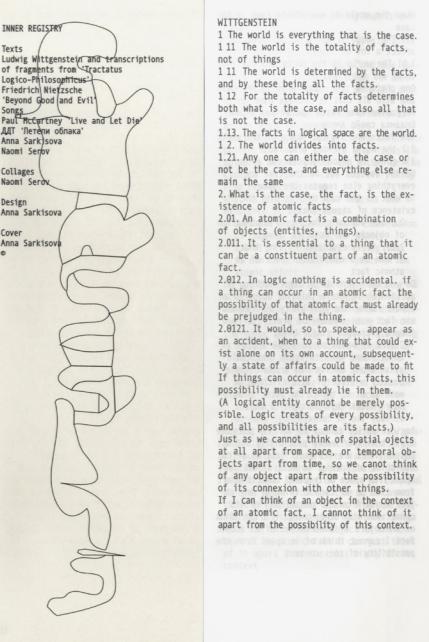
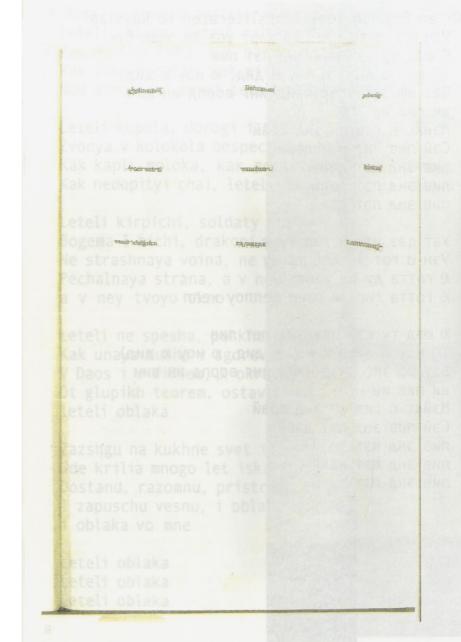
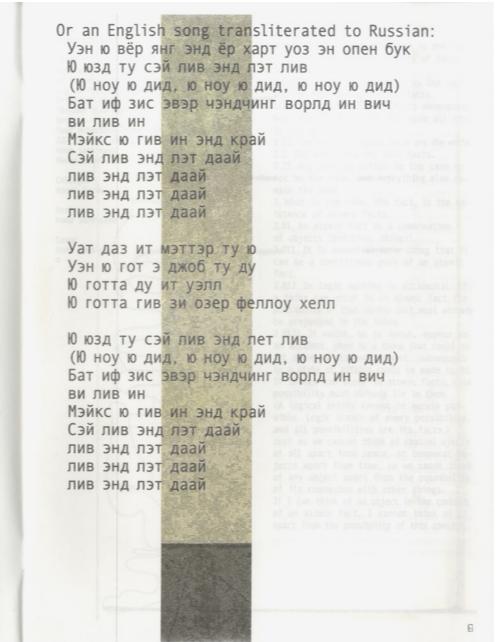
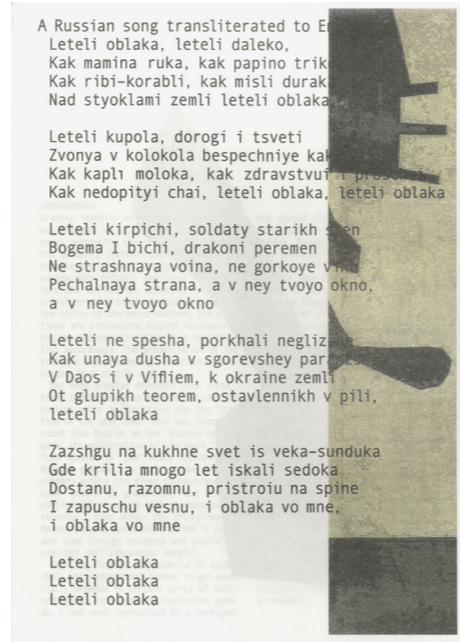
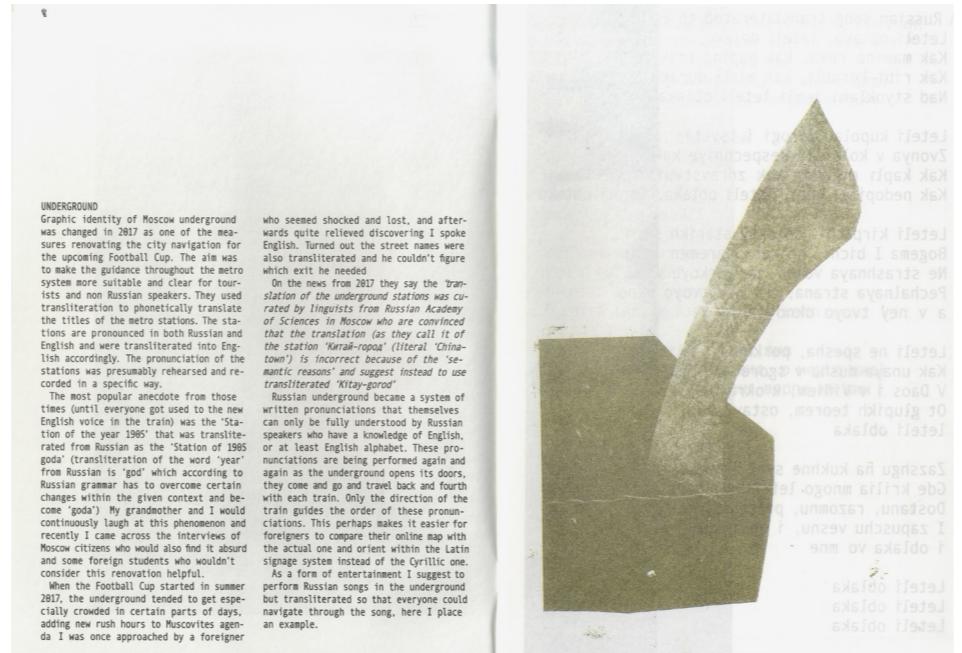
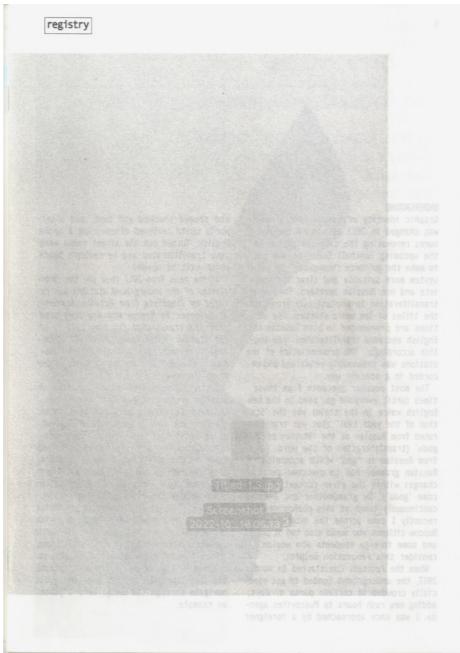
2nd issue of registry zine. June 2023



\*original drawing

# registry

A project founded and curated with Naomi Serov. registry is a setting organised for play within the formal and informal. Part of our practice is creating systems for collected information that was not structured before and perhaps never needed to be. We like absurdity. We mock bureaucracy. 2022–now Online registry portfolio will be available soon via this link: <https://my.readymag.com/edit/4328690/preview/>



A Russian song transliterated to English:

Leteli oblaka, leteli daleko,  
Kak mamina ruka, kak papino trik  
Kak ribi-korabli, kak misli durak  
Nad styoklami zemli leteli oblaka

Leteli kupola, dorogi i tsveti  
Zvonya v kolokola bespechniye kak  
Kak kapli moloka, kak zdravstvui i prosveshchiye  
Kak nedopityi chai, leteli oblaka, leteli oblaka

Leteli kirpichi, soldaty starikh sene  
Bogema I bichi, drakoni peremen  
Ne strashnaya voina, ne gorkoye vino  
Pechalnaya strana, a v ney tvoyo okno,  
a v ney tvoyo okno

Leteli ne spesha, porkhali neglizhe  
Kak unaya dusha v sgorevshey paradi  
V Daos i v Vifliem, k okraine zemli  
Ot glupikh teorem, ostavlennikh v pili,  
leteli oblaka

Zazshgu na kukhne svet is veka-sunduka  
Gde krilia mnogo let iskali sedoka  
Dostanu, razomnu, pristroiu na spine  
I zapuschu vesnu, i oblaka vo mne,  
i oblaka vo mne

Leteli oblaka  
Leteli oblaka  
Leteli oblaka

Or an English song transliterated to Russian:

Уэн ю вёр янг энд ёр харт уоз эн опен бук  
Ю юзд ту сэй лив энд лэт лив  
(Ю ноу ю дид, ю ноу ю дид, ю ноу ю дид)  
Бат иф зис эвэр чэндчинг ворлд ин вич  
ви лив ин  
Мэйкс ю гив ин энд край  
Сэй лив энд лэт даай  
лив энд лэт даай  
лив энд лэт даай  
лив энд лэт даай

Уат даз ит мэйтэр ту ю  
Уэн ю гот э джоб ту ду  
Ю готта ду ит уэлл  
Ю готта гив зи озер феллоу хелл

Ю юзд ту сэй лив энд лет лив  
(Ю ноу ю дид, ю ноу ю дид, ю ноу ю дид)  
Бат иф зис эвэр чэндчинг ворлд ин вич  
ви лив ин  
Мэйкс ю гив ин энд край  
Сэй лив энд лэт даай  
лив энд лэт даай  
лив энд лэт даай  
лив энд лэт даай

### INNER REGISTRY

#### Texts

Ludwig Wittgenstein and transcriptions  
of fragments from 'Tractatus  
Logico-Philosophicus'  
Friedrich Nietzsche

'Beyond Good and Evil'

#### Songs

Paul McCartney 'Live and Let Die'  
ДДТ 'Летели облака'

Anna Sarkisova  
Naomi Serov

#### Collages

Naomi Serov

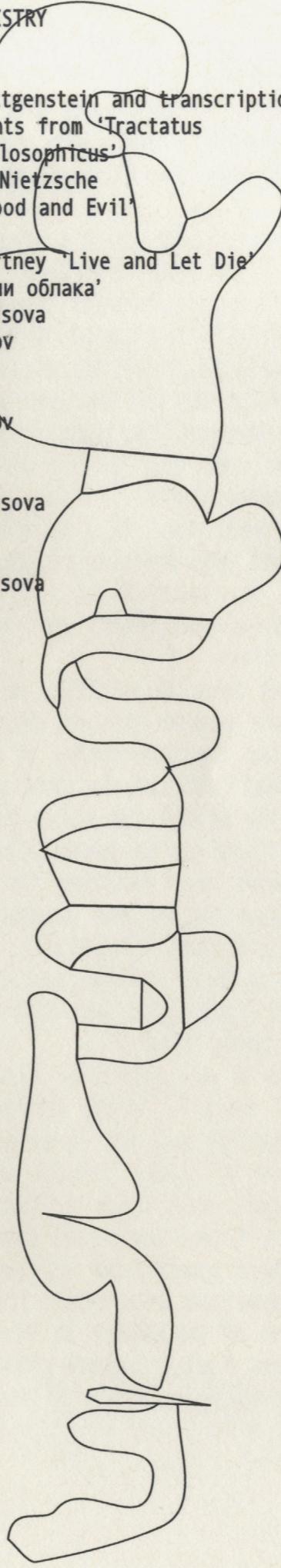
#### Design

Anna Sarkisova

#### Cover

Anna Sarkisova

©

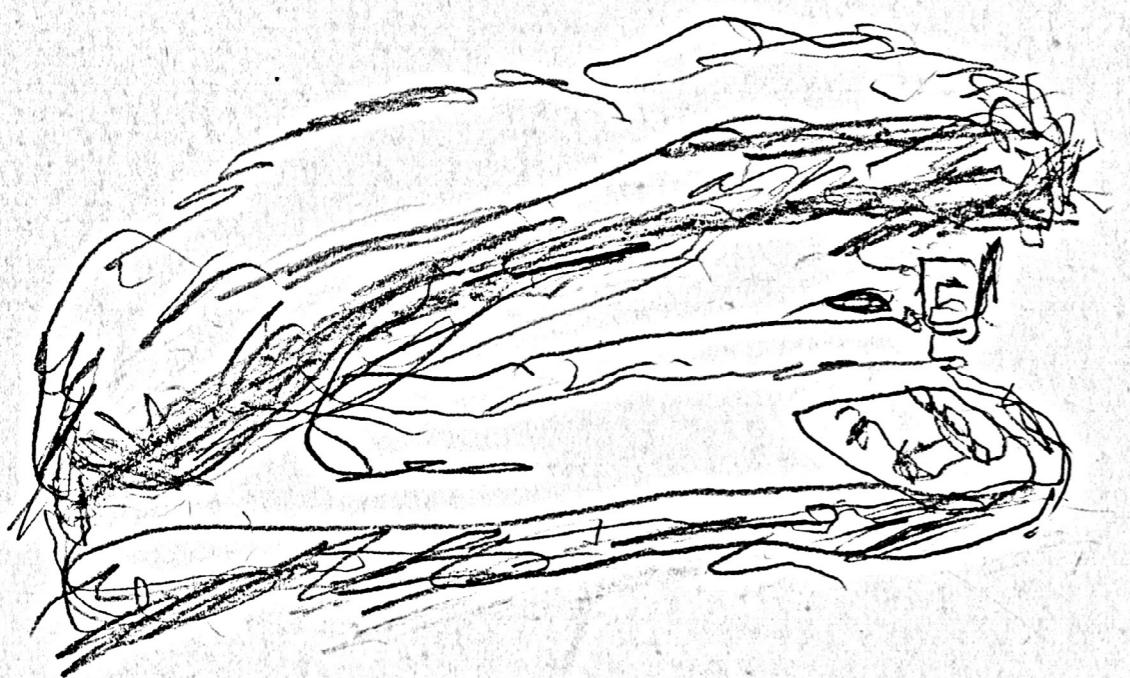


### WITTGENSTEIN

- 1 The world is everything that is the case.
- 1.1 The world is the totality of facts, not of things
- 1.11 The world is determined by the facts, and by these being all the facts.
- 1.12 For the totality of facts determines both what is the case, and also all that is not the case.
- 1.13. The facts in logical space are the world.
- 1.2. The world divides into facts.
- 1.21. Any one can either be the case or not be the case, and everything else remain the same
2. What is the case, the fact, is the existence of atomic facts
- 2.01. An atomic fact is a combination of objects (entities, things).
- 2.011. It is essential to a thing that it can be a constituent part of an atomic fact.
- 2.012. In logic nothing is accidental. if a thing can occur in an atomic fact the possibility of that atomic fact must already be prejudged in the thing.
- 2.0121. It would, so to speak, appear as an accident, when to a thing that could exist alone on its own account, subsequently a state of affairs could be made to fit If things can occur in atomic facts, this possibility must already lie in them. (A logical entity cannot be merely possible. Logic treats of every possibility, and all possibilities are its facts.) Just as we cannot think of spatial objects at all apart from space, or temporal objects apart from time, so we canot think of any object apart from the possibility of its connexion with other things.
- If I can think of an object in the context of an atomic fact, I cannot think of it apart from the possibility of this context.







Poster for the series of concerts by  
Beata Prokhorova and Sarina Wagner.  
January 2022

03.02.2022  
19:00

Kaisersaal  
Kaiserstrasse 10  
1070 Wien

# WE KNOW A FINE WAY TO TREAT A STEINWAY

Chanson und Lieder aus Musicals und Filmen von Berlin bis New York

Soprano—Sarina Wagner  
Klavier—Beata Prokhorova

Eintritt gegen freie Spende

Anmeldung per E-Mail [sarina.wagner@outlook.com](mailto:sarina.wagner@outlook.com)

Thanks for browsing ☺  
To be continued...