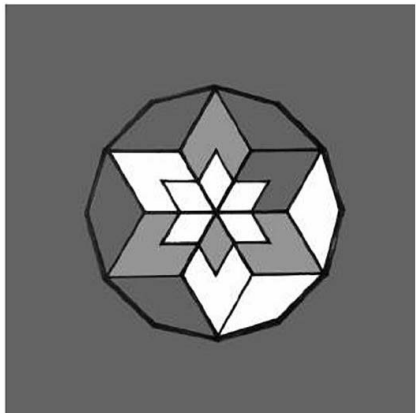


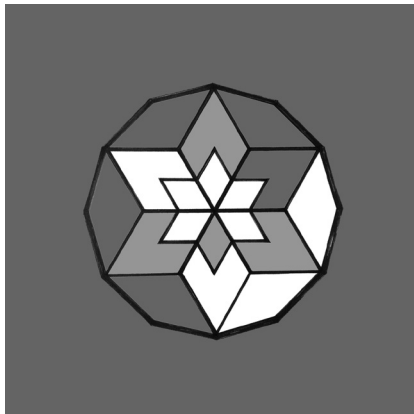
Irina Gheorghe
selected works 2009-2021



Irina Gheorghe works primarily with performance, in combination with installation, drawing, sound or video, to address the tensions which appear in the attempt to speak about things beyond our possibilities of observation, from extraterrestrial life to hypothetical planets.

Solo shows and projects include Methods for the Study of What Is Not There at Künstlerhaus Bremen (2021), Betraying the Senses, or How to Speak of What Is Not There at Project Arts Centre, Dublin (2020), All the Things Which Are Not Here at Swimming Pool, Sofia (2019) and Preliminary Remarks on the Study of What Is Not There at the Romanian Cultural Institute, Berlin (2018). Solo performances include: Preliminary Remarks on the Study of What Is Not There, shown among others at the Grazer Kunstverein (2021) and Changing Room Berlin (2019); Foreign Language for Beginners at Chapter Thirteen/ Glasgow International (2018), and The Way to Go at eXplore Dance Festival Bucharest (2016).

Selected group shows include Secret Language at Ivan Gallery Bucharest (2021), Surveill  es at Solstice Arts Centre, Navan (2019), The Landis Museum at CCA Derry (2018), The Heart Is Deceitful above All Things at HOME Manchester (2015), Parasite and Mimicry at CAC Vilnius (2014).



Irina Gheorghe has also been working with Alina Popa since 2009 as part of the artist duo The Bureau of Melodramatic Research to investigate how passions shape contemporary society, as well as our affective relationship to an unhuman universe.

Bureau performances include Lessons on Anything at TRAF   Gallery, Budapest (2017), The Game of Giving and Asking for Reasons at MNAC Bucharest (2016), Above the Weather at MNAC Bucharest (2016) and Protect Your Heart at Work at Times Museum Guangzhou (2016).

Selected Bureau solo shows include Heartbeat Detection Systems at Suprainfinit Gallery Bucharest (forthcoming, 2021), Alien Passions at Skolska 28, Prague (2014) and The Bureau of Melodramatic Research: Official Launch at Galeria Posibila, Bucharest (2009).

Selected group shows include Becoming My Extinction at Suprainfinit Gallery Bucharest (2019), The Return of Memory at HOME Manchester (2017), From Bandung to Berlin at Savvy Contemporary Berlin (2016), Feminism is Politics at Pratt Manhattan Gallery New York (2016), South by Southeast at Times Museum Guangzhou, To the Reader at bak Utrecht (2013), Good Girls at the National Museum of Contemporary Art Bucharest (2013).



THE SECOND WALK (2021)
sound work (audio walk)

Audio postcards from seven artists in their neighbourhoods.

Déambulations is an audio walk series launched by CCI in March 2021. One of the quiet consequences of restricted movement this last year has been a shift in our perceptions of the perimeters of place, locality and home. These moments of 'staying put' have brought heightened awareness of seasonality, the behavioural patterns of neighbours, biodiversity, multi-species throughways, soundscapes, accessibility and public amenities as well as natural and built environments.

Seven artists from different approaches and practices have been invited to create audio routes through their local neighbourhoods in different European cities.

The Second Walk is available online here:
<https://www.centreculturelirlandais.com/en/agenda/deambulations>

Part of the project Déambulations: keeping the ground of our being, co-curated by Fiona Hallinan and Nora Hickey M'Sichili, Centre Culturel Irlandais Paris



METHODS FOR THE STUDY OF WHAT IS NOT THERE
solo exhibition, Künstlerhaus Bremen
September 2021



ALL THW THINGS WHICH ARE NOT THERE (2021)
site specific installation (facade paint on
asphalt)

For the exhibition Common Ground, in correlation with the performance Preliminary Remarks on the Study of What Is Not There, a new iteration of the installation All the Things Which Are Not There was realised. In response to the specific architecture of the location, the work took the form of a large floor painting across the grounds which disappears gradually over the course of the exhibition due to abrasion and weather conditions.



Produced for the group exhibition 'Common Ground' curated by Eva Berendes and Andrea van Reimersdahl at Atelier Gardens / Berliner Union Film Ateliers (BUFA) Berlin, DE, 2021



PRELIMINARY REMARKS ON THE STUDY OF WHAT IS
NOT THERE

(2017-ongoing)

performance and mixed media installation

*We have, over here,
things which are not here which are,
and, over here, we have
things which are not here, which are not.
In addition to these we have, somewhere over
here,
things of which we cannot say whether they are
or they are not.*

The “Preliminary Remarks on the Study of What Is Not There” set the ground for the study of the unobservable. Of all the things which are not there, which are the ones which are and which are the ones which are not? How many things are there, which are not there, and what are the most appropriate methods to study them? The project brings together art, philosophy, science and the occult in search of things which have been and of things which have not been, of things which could be and of things which could not be. The performance maps the whole range of things which are not present in the space, and the installation becomes a toolbox for this exploration.



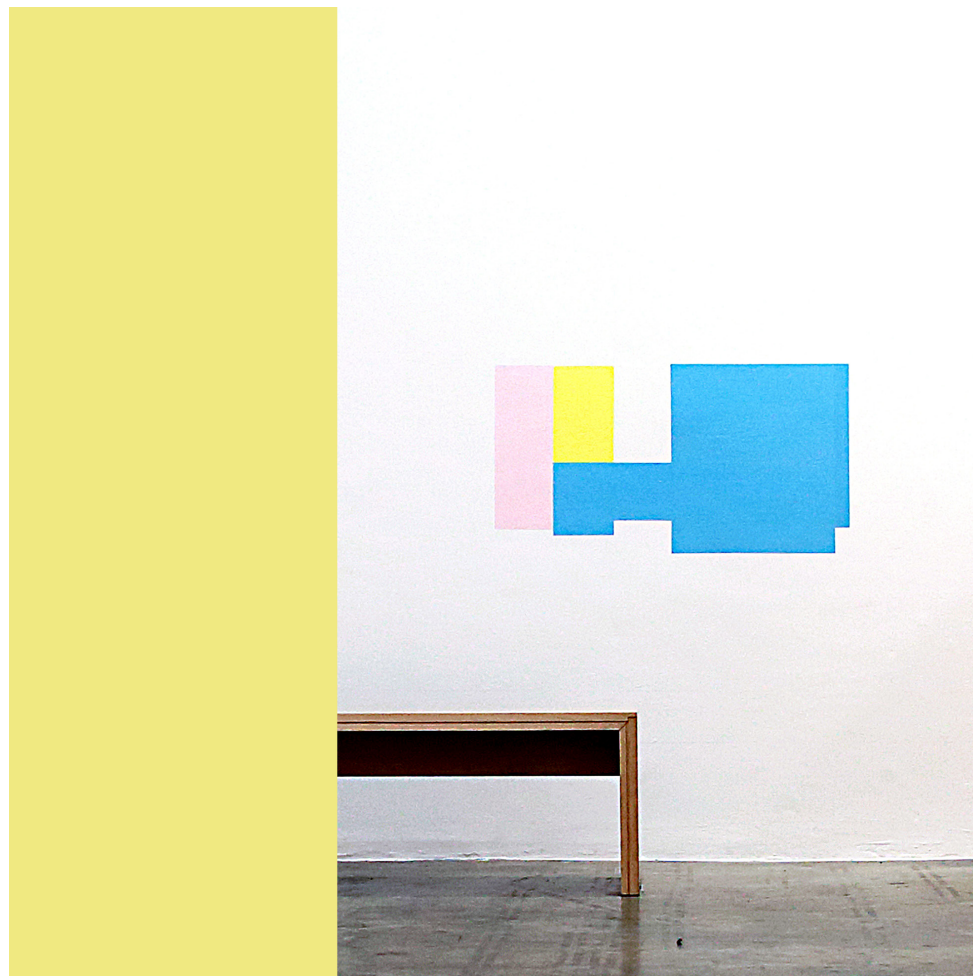
All the Things Which Are Not There,
installation view, Swimming Pool, Sofia, 2019

ROUTES TO WHAT IS NOT THERE (2020)
sound work (audio walk)

The audio intervention guides the visitor's movement on invisible paths through the exhibition space. The experience of that which is present is shaped by that which is not, while the imagination of things not present is confronted with the awareness of the physical space around. Where does one place oneself in relation to what is not there and how precise can this placement be? How can distances be measured if visibility cannot provide support? Through the participation of the visitors, the sonic routes become embodied actions, drawing new trajectories through the room.

Soundcloud link (ENG):
<https://soundcloud.com/irina-gheorghe-408019794/routes-to-what-is-not-there-2020>

First shown as part of Larisa Crunteanu's exhibition 'Do It by Heart' at the National Museum of Contemporary Art Bucharest, RO, November 2020



ALL THE THINGS WHICH ARE NOT THERE (2018-ongoing)
installation

The installation brings together maps of things which were not present in the previous locations in which the performance took place, as tape drawings scattered in space, schematically layering fragments of previous scores. The maps are built around precise colour codes, starting from the primary colours, whose various degrees of mixing correspond to a gradual categorization of the realm of the unobservable.

The installation is a mental space which has become physical. The aim, however, is not to make things which are not there, somehow, be there; as soon as this happens, they no longer are things which are not there, they have become things which are there, so our endeavour has failed. The shapes scattered in space create a disjointed temporality; the 'now' of the present becomes distorted by its other 'nows'.

All the Things Which Are Not Here,
installation view, Project Arts Center,
Dublin 2020 and Swimming Pool Sofia, 2019





All the Things Which Are Not Here,
installation, Project Arts Center, 2020



All the Things Which Are Not Here,
installation, Project Arts Center, 2020



All the Things Which Are Not Here,
installation, Swimming Pool Sofia, 2019



All the Things Which Are Not Here,
installation, Swimming Pool Sofia, 2019



All the Things Which Are Not There,
installation, Romanian Cultural Institute Berlin, 2018



All the Things Which Are Not There,
installation, Romanian Cultural Institute Berlin, 2018

PRELIMINARY REMARKS ON THE STUDY OF WHAT IS
NOT THERE (2017-ongoing)
performance

The performance creates a detailed map of all the things which are not present in each space in which it is shown, from things which are to things which are not, from things which could be to things which could not be. It develops as a guided tour through this map, of which both the space and the spectator become part. In this sense it is a site-specific work, not because it is tied to one space only but because it responds to each space differently, drawing a new map every time. Previous spaces in which the performance took place also become invisible presences in this mapping.



Preliminary Remarks on the Study of What
Is Not There, performance, Inter-Format
Symposium, Nida Art Colony, 2019





Preliminary Remarks on the Study of What Is Not There,
performance, Project Arts Center, 2020



Preliminary Remarks on the Study of What Is Not There, performance, Changing Room and Romanian Cultural Institute, Berlin, 2019

METHODS FOR THE STUDY OF WHAT IS NOT THERE

(2018-ongoing)

series of 10 photographs

inkjet print from 35mm negative

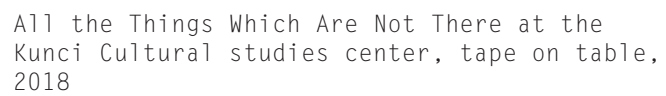
The photographic work “Methods for the Study of What Is Not There” presents another layer of the performance score, as a series stylised gestures. Once the live event has passed, it cannot be accessed again in its originary form; in the same way, realities that are not present cannot be made present without a change in their nature. Actions of measuring, classifying or dividing, which belong to scientific methodology, are now placed in relation to an absence. They become elements in a discontinuous process which cannot claim the more grounded character of knowledge produced about observable realities. The photographs translate the systematic approach taken by the tape cartography into a serial photographic method, increasing the contrast between a rigorous investigation and a not fully graspable object of research.

Methods for the Study of What is Not There,
series of 10 photographs,
inkjet print from 35 mm negative,
2019



Methods for the Study of What is Not There,
series of 10 photographs,
inkjet print from 35 mm negative,
2019





INSTRUMENTS FOR THE STUDY OF WHAT IS NOT
THERE (2018)
photographic print and painted wooden sticks

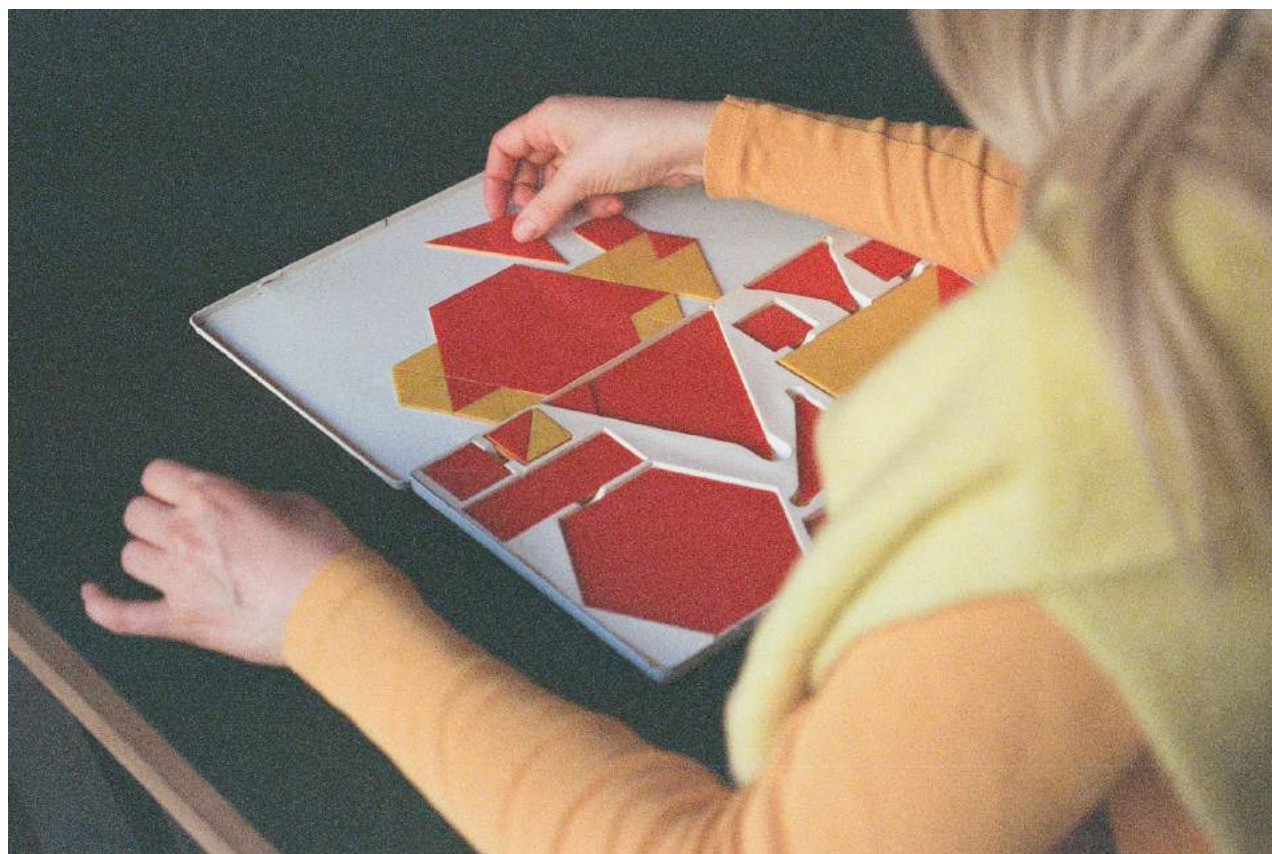
The work consists of a photograph of the studio desk and 8 painted wooden sticks. The desk is the space of that which was not realised and of that which has not been realised yet. The sticks belong to the unrealised space of the performance Preliminary Remarks on the Study of What is Not There, objects which were supposed to be used but never were. They were invisible instruments and scores which never left the studio, but also involve an element of anticipation: they might become props in a yet to be realised performance. They are the conditional past of the performance, its “could have been”, but also the space of the conditional, its “might be”. In the same way, the desk is the “could have been” and the “might be” of the whole project. The work addresses the unaccomplished, hypothetical side of a series of works dealing with unaccomplished, hypothetical realities.

Instruments for the Study of What Is Not
There, installation, Romanian Cultural
Institute Berlin, 2018



MA-TE-MA (2019)
game, photographic series

Using a childrens' game, MA-TE-MA explores the way abstract procedures in the space of the mind become physical objects, and the actions we might develop to engage with them. In the same way the installation All the Things Which Are Not There constructs imaginary geographies as concrete environments, MA-TE-MA uses abstract mathematical shapes as objects to be manipulated.







MA-TE-MA (2019)
game and series of four photographic prints,
installation view as part of "All the Things Which Are Not Here",
solo exhibition at Swimming Pool, Sofia, 2019

FOREIGN LANGUAGE FOR BEGINNERS (2015-ongoing)
performance and site-specific installation
(notebooks, screen prints, photographic
prints, tape)

The long term project Foreign Language for Beginners comes out of research into the history of an attempted contact with extraterrestrial intelligence.

It consists of a performance, a site-specific installation and a series of tape collages on paper. The installation uses materials from the production process of the performance (photographs from previous versions, scores from studio notebooks) but it is not a documentation itself. Rather, there are gaps and disjunctions between the live event and the exhibition which follows or predates it, in the same way the hypothetical moment of a first contact can never be perfectly comprised in either its preparation or its aftermath.



Foreign Language for Beginners, installation
view, in 'The Landis Museum', CCA Derry, 2018

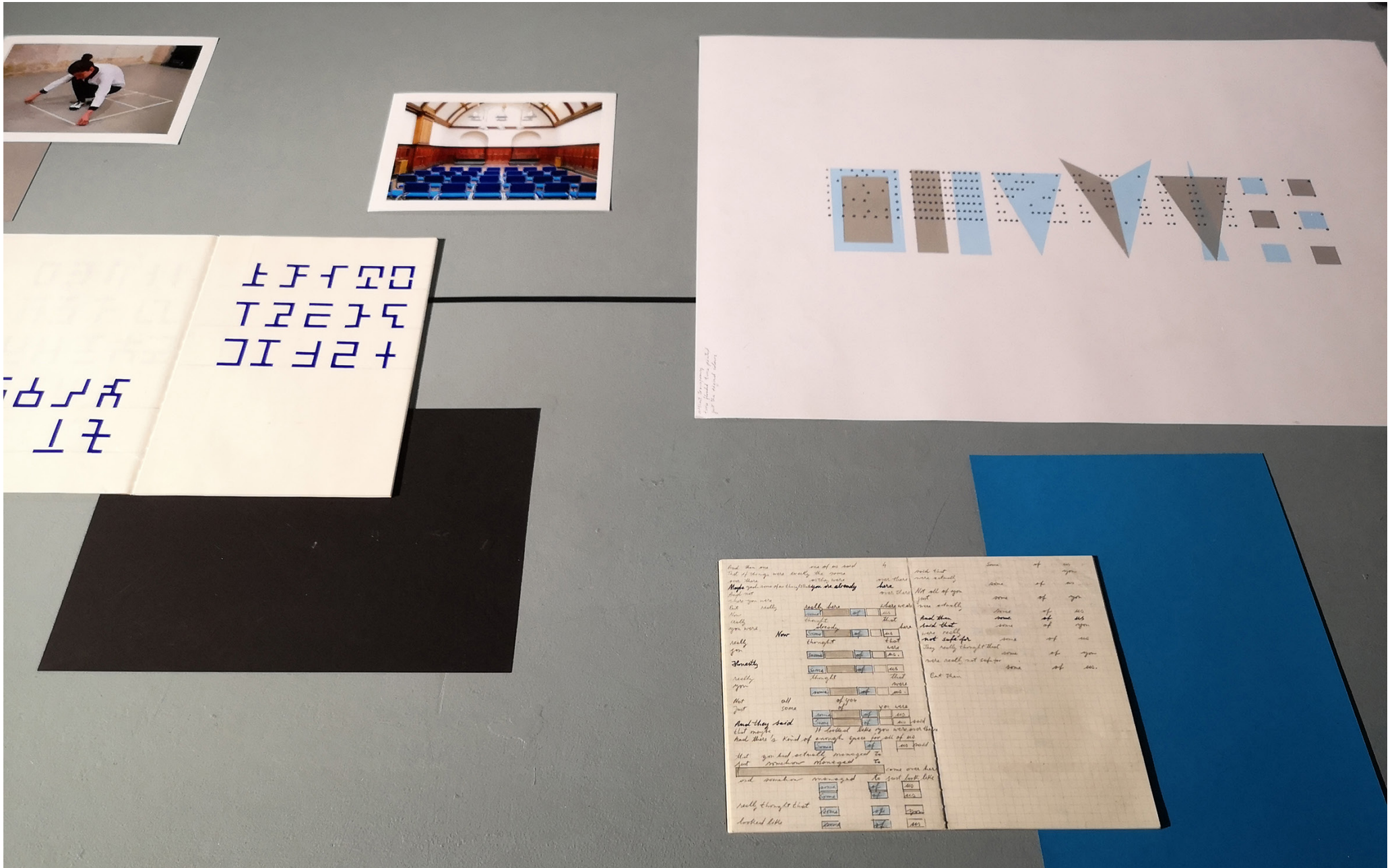




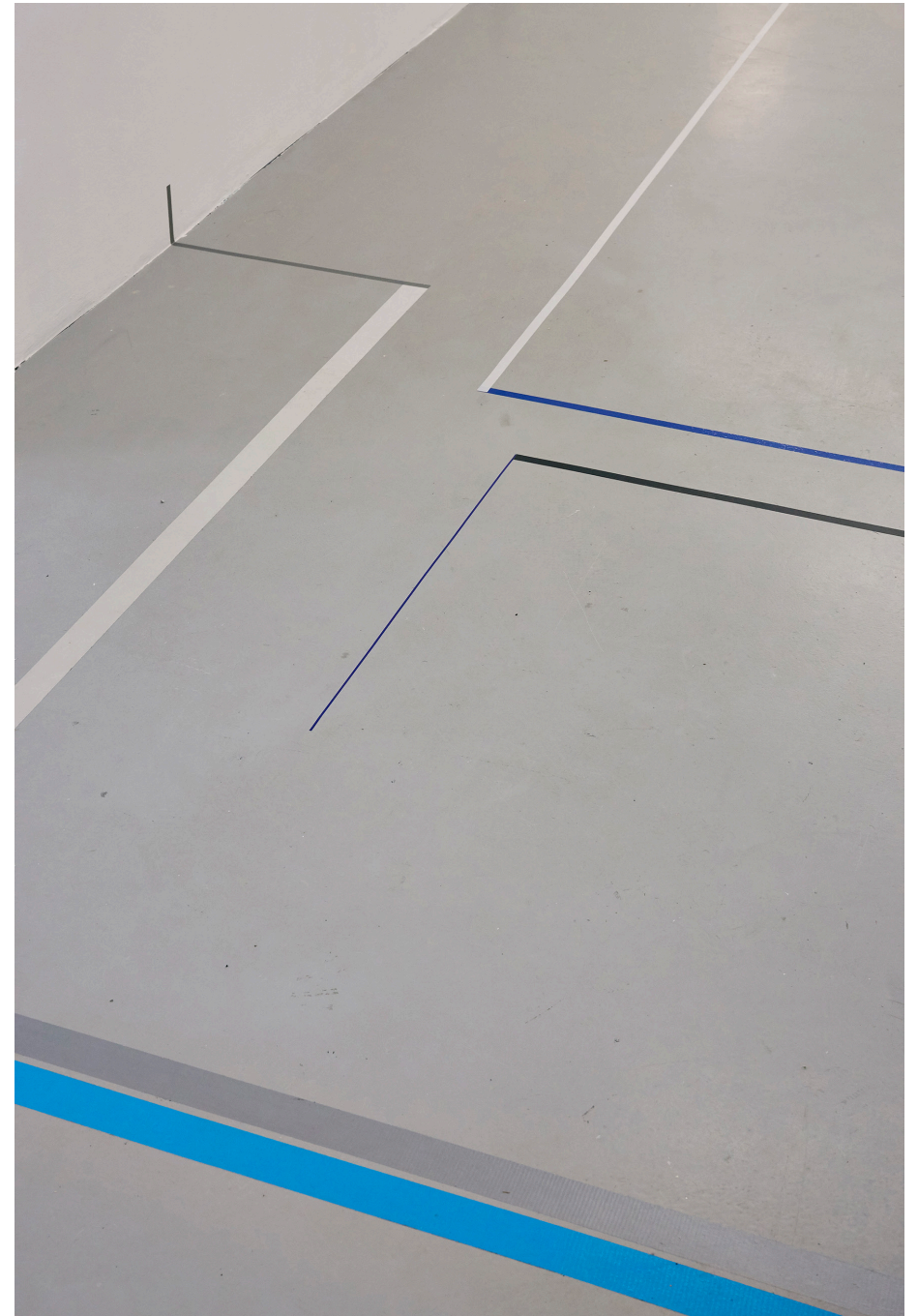
Scores for First Contact in the group exhibition Secret Language, Ivan Gallery Bucharest, RO, 2021



Foreign Language for Beginners,
site-specific installation, Project Arts Center
Dublin, 2020



Foreign Language for Beginners,
site-specific installation, Project Arts Center
Dublin, 2020



Foreign Language for Beginners,
site-specific installation, in The Landis Museum,
CCA Derry, 2018



Scores for First Contact, screen print, 2017

FOREIGN LANGUAGE FOR BEGINNERS (2015-ongoing)
performance and scores

Foreign Language for Beginners explores the dynamics and history of a potential first contact as the ultimate performance by way of speech, sound and movement. It's a guide of conversation with the world outside the word by way of word, inside a room.

The performance starts with simple messages that were composed and gathered by the SETI Institute to be sent into outer space. As the performance progresses, the mode of address, the language and the situation become increasingly uncanny.

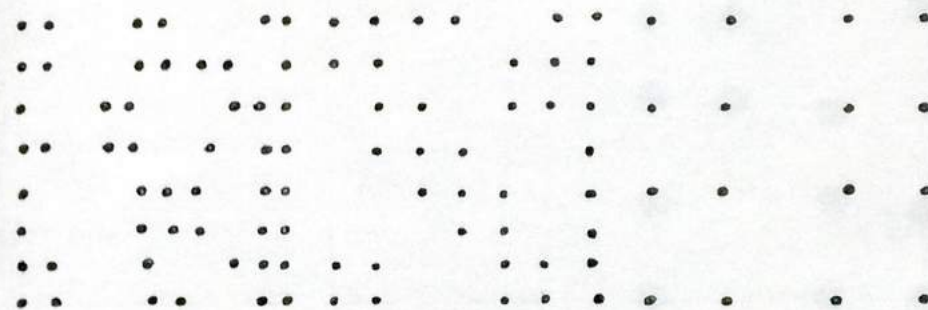
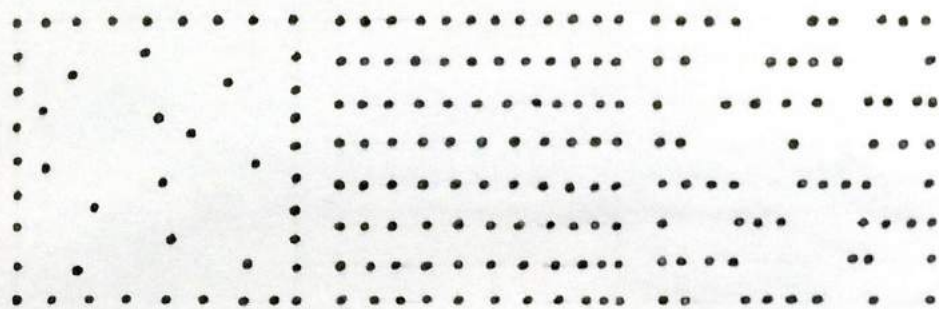


Foreign Language for Beginners, performance,
in 'The Lost Letters: between the White Cube
and the Black Box', Atelier 35, Bucharest,
2015

And then one of us said
 You were very very advanced
 That was very clear
 You were somewhere
 And we were really high
 And you were looking down below
 And we were really looking on us
 And we were really looking up to you
 That you would come to visit us
 But then
 One of us said
 One of us said that
 Actually quite the opposite was true
 One of us said that
 We were somewhere high up
 And you were somewhere down below
 And we were actually
 looking down on you
 And you were really looking
 up to us
 And some of us
 thought that you were
 really looking up to us
 And some of us were actually
 quite happy
 that you were looking up to us
 And some of us were
 actually very happy
 that we were kind of high
 And you were kind of low
 Even if some of us thought
 that you were kind of high
 And we were kind of low

3 Part three min 15

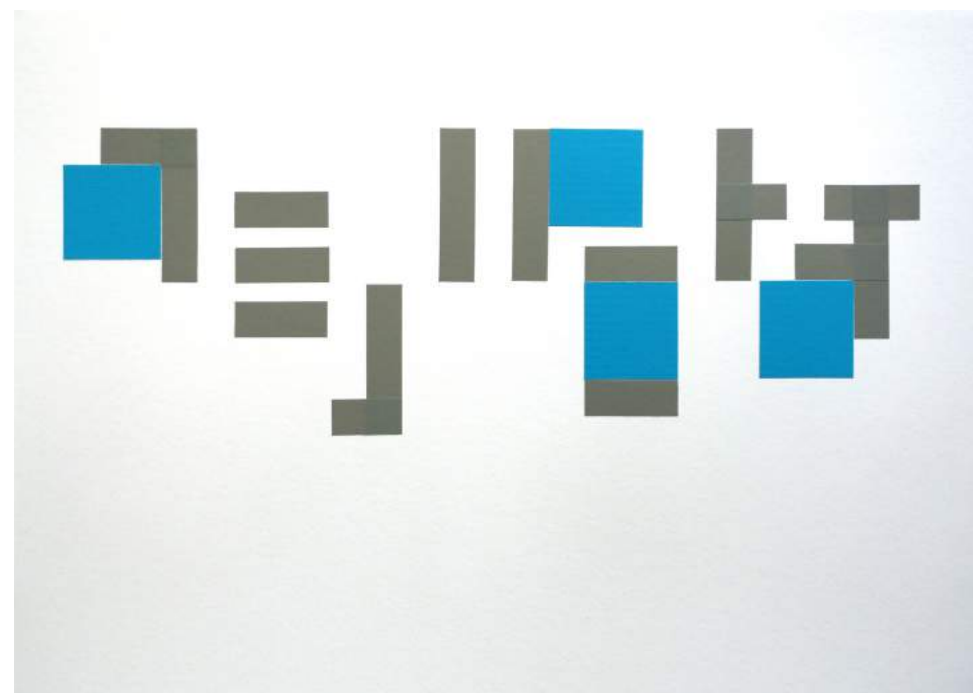
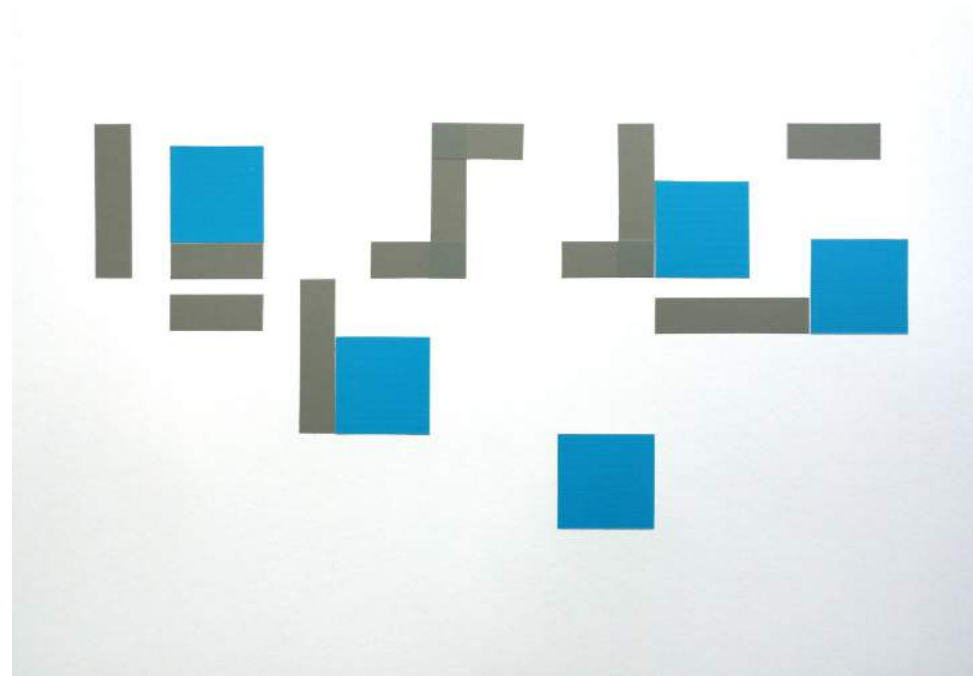
And even if some of you thought
 That you were really up high
 and we were quite low
 when in actual fact
 we were quite high
 and you were somewhere
 down below
 And then some of us
 thought that you
 were really not high at all
 And we were really low
 not so really high and
 and we were so exactly
 because we were exactly
 some of us said level
 And even if it seemed
 that you were low
 and we were some of you
 to some were actually exactly
 we were but exactly
 on the some level
 and that this was thought
 bad
 And it's actually quite confusing because looking at you now
 I really don't know if you are looking down to us
 Or we are here and we are looking down to you
 Or we are actually exactly but exactly on the same level

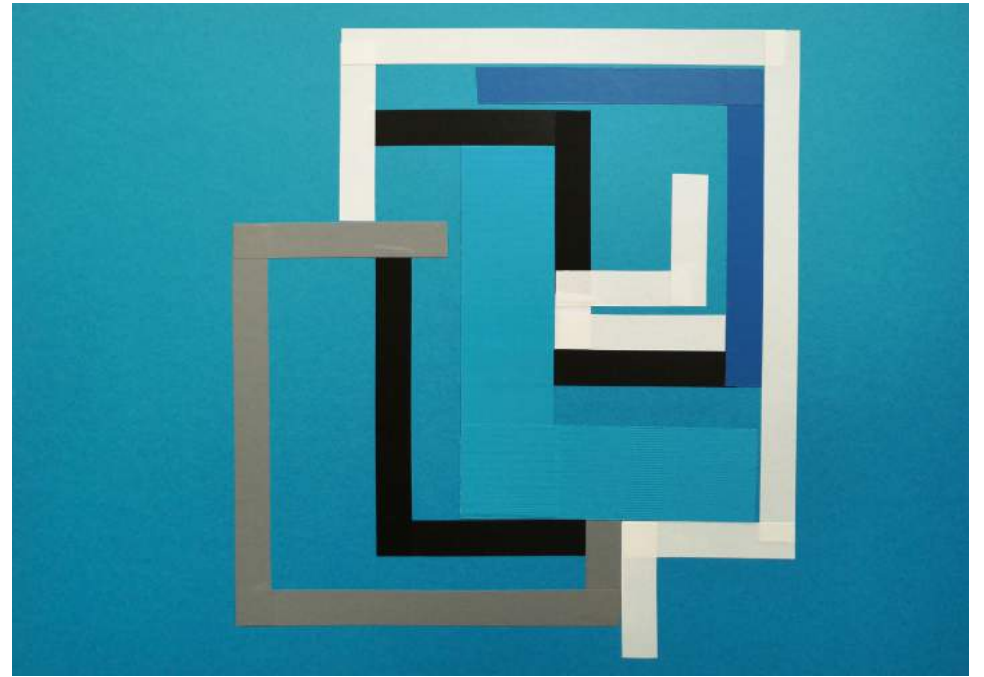


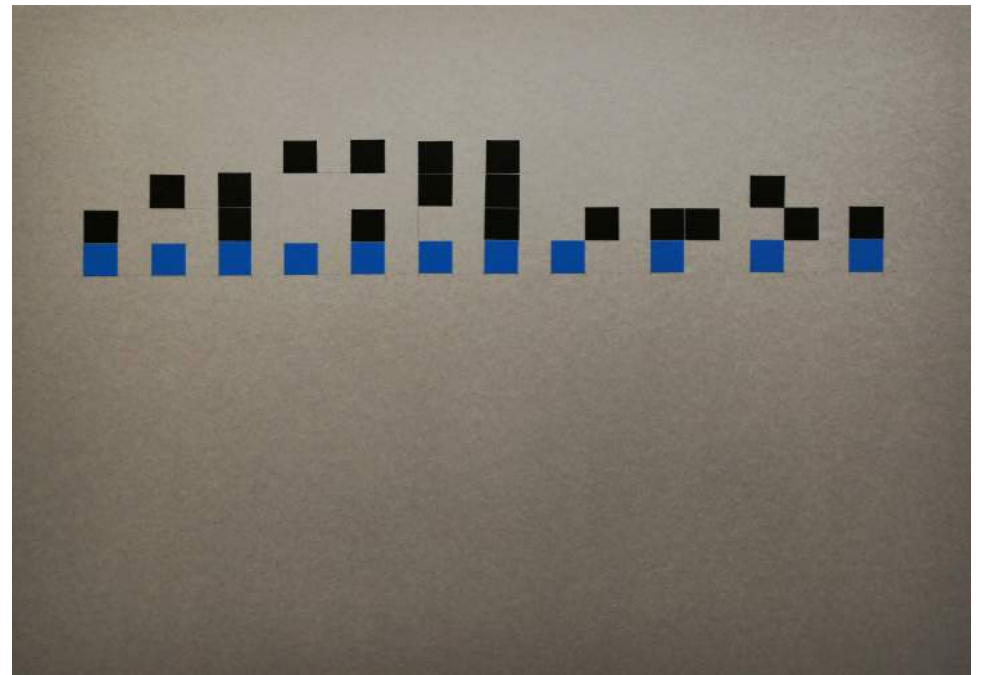
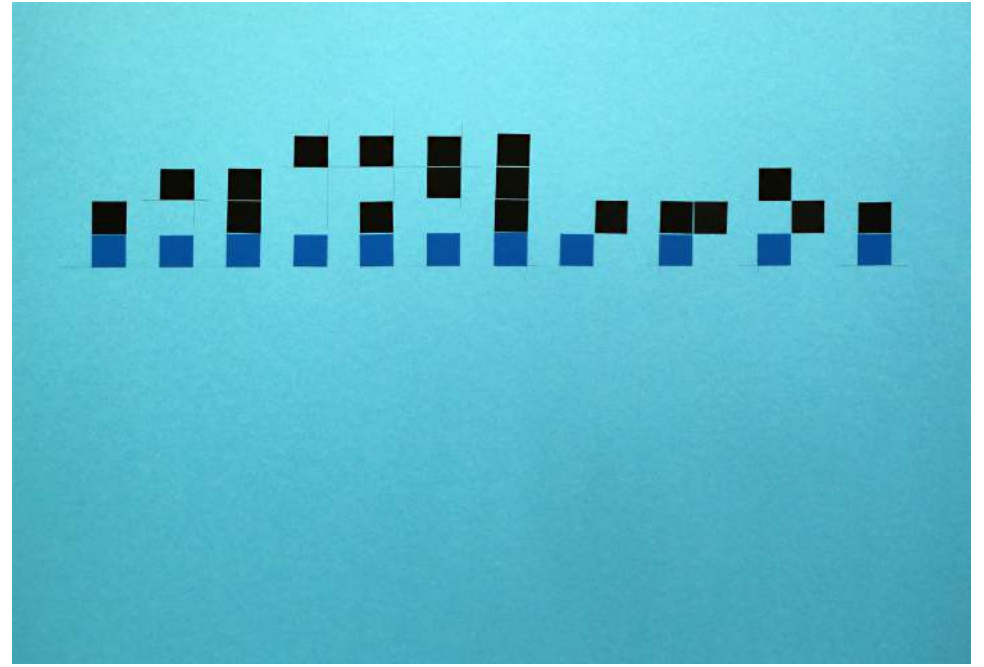
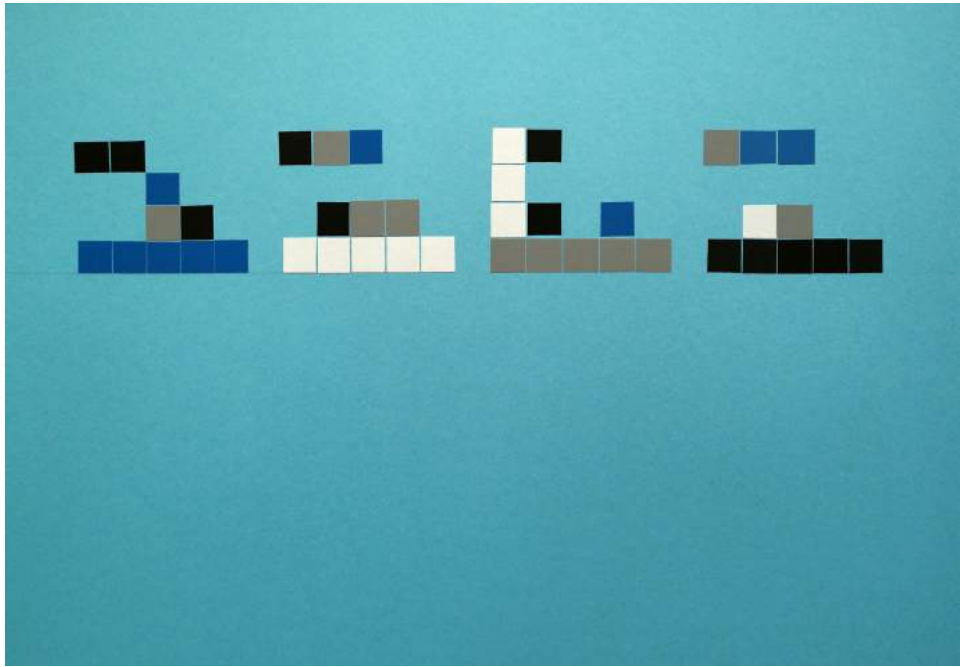
Scores for First Contact, photographic
prints, 2017

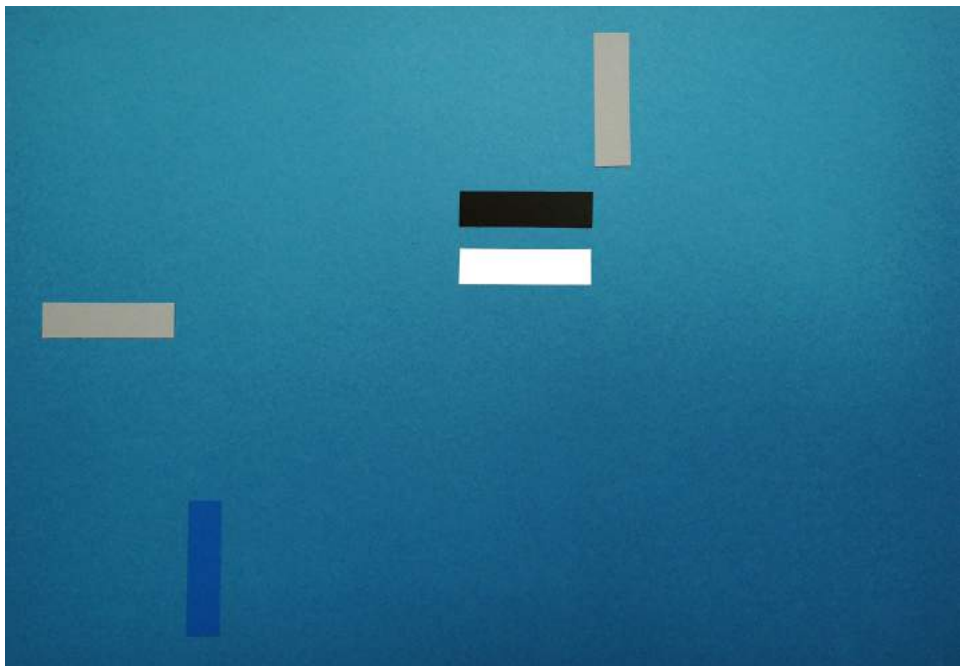
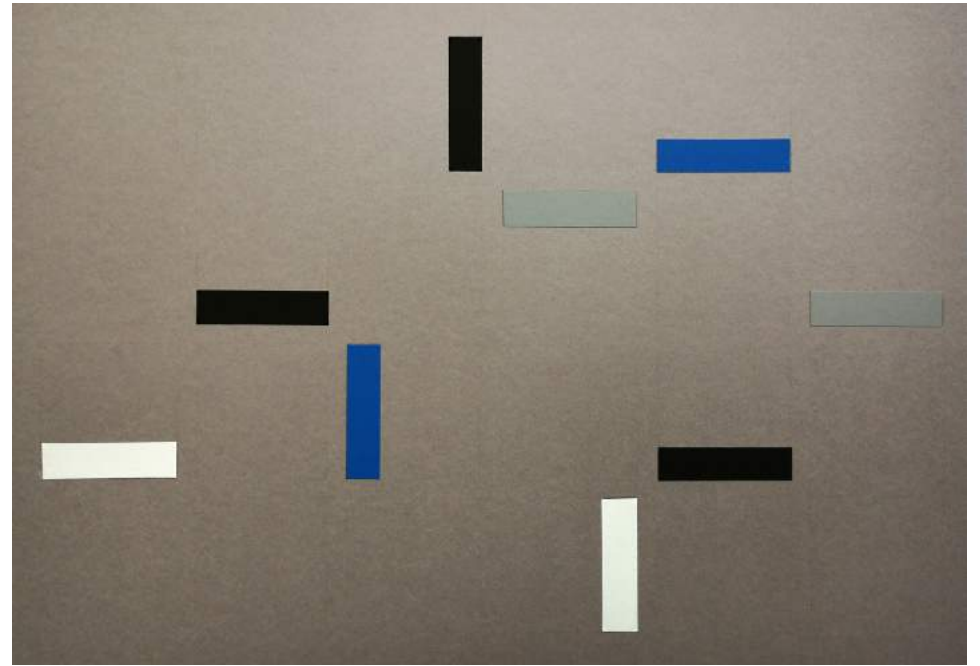
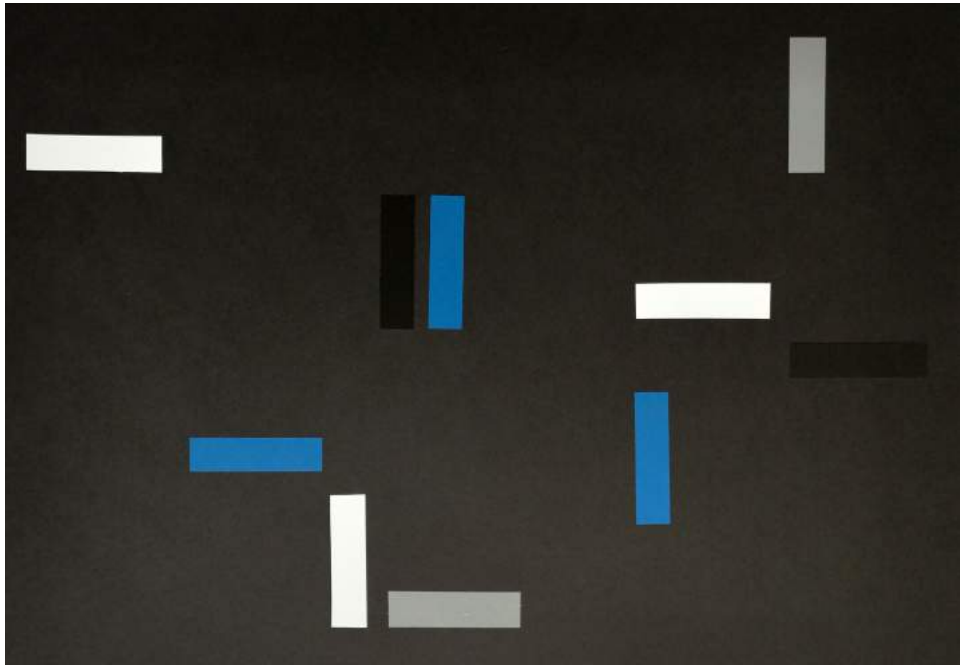
SCORES FOR FIRST CONTACT (2018-ongoing)
tape on paper, 35x50 cm

The series of tape collages is the most recent body of work within the project Foreign Language for Beginners. It expands the themes in the performance and installation to create an abstract language for alien communication. Unlike the scores from the studio notebooks, which reflect the structure of the performance, the collages are no longer tied to an existing event and become open scripts, in which new alien languages develop and proliferate.









THE ATTACK OF THE LATERAL: SEVERAL WAYS TO GET TO THE OTHER SIDE
IMPRECISION (2015)
video-performance

This is a series of actions recorded on video shot at various locations following the instructions below:

*Look out there.
Find a location whose structure is appropriate for the intended purpose.
Make sure the structure has no particular usage, an ambivalent usage, or a usage that is no longer known.
Carry out an action which leaves a trace.
Make sure the trace is mininal and ephemeral.
Carry out an action which leaves no trace.
Leave the spot.*

The character, wearing a long black overcoat, appears at the entrance of a metro station called PRECIZIEI (Precision) with a ladder. She climbs up the ladder and, using thin black tape, adds the letters IM at the beginning of the station's name, thus changing it to IMPRECIZIEI (Imprecision). According to accounts by local witnesses, two weeks later the two extra letters were still there.



THE ATTACK OF THE LATERAL: SEVERAL WAYS TO GET TO THE OTHER SIDE
SHED (2017)
video-performance

A character, wearing a long black overcoat, is trying to bring a burning candle from point A to point B. In the course of the journey, the wind blows out the candle. The character has to go back to the initial point, light the candle again, and proceed on the same route. Once again, because of the wind, the candle goes out. Once again, the character returns, and proceeds again. The action goes on repeatedly until the candle reaches point B.



TRANSELECTRIC (2015)

mixed-media installation (video, photography, artist book, wood, tape)

Transelectric is a parascientific study which brings together the Politehnica University in Bucharest, the Science and Technology Almamac and the metro station Precision (previously Industries). Transelectric is placed at the occult borders of the exact sciences and explores the unclear zones in which they are invaded by the inexact, the unknown and the irrational. It is a study of aesthetic engineering and poetic technology which questions the position of artistic practice between “realist” disciplines and the humanities, between the unhuman real and the unreal human. The transelectric methodology includes criptoaritmatics, laterology and paraenergetics, deploys an armamentarium of secrecy and enjoys the grace of Saint Five, the protector of Politehnica.

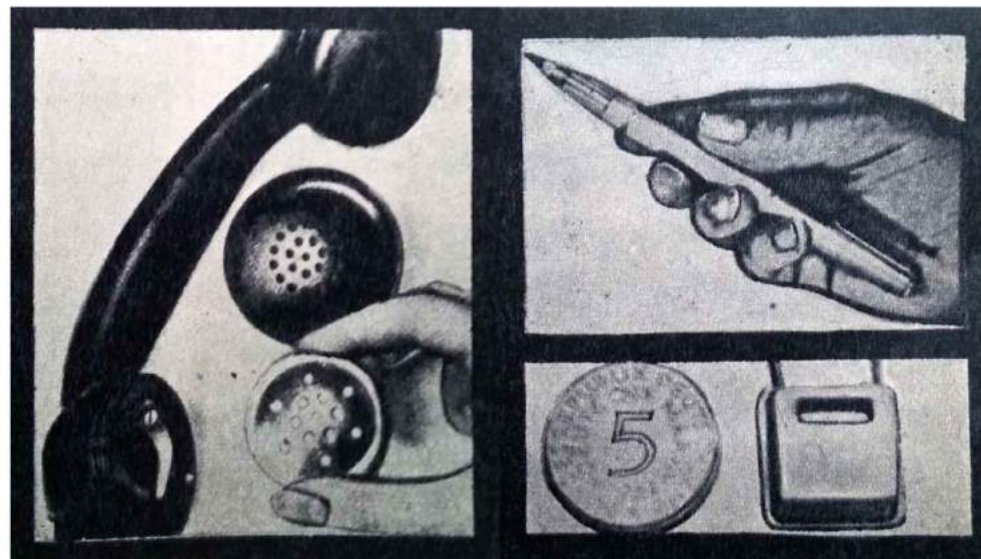


Transelectric, mixed media installation, in 'Heroism Rises in a Warehouse', Salonul de Proiecte, Bucharest, 2015

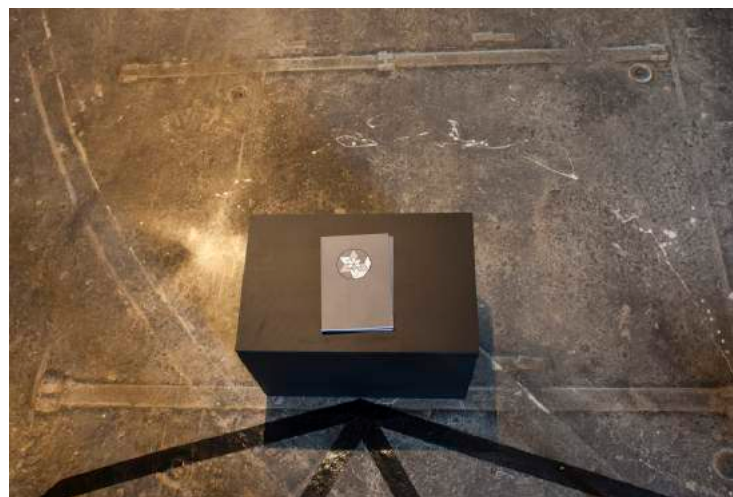


UNTITLED (SMALL TOOLBOX) (2015)
artist book

Compiled from the archives of the Science and Technology Almanac, published in Romania as a supplement to the Science and Technology Magazine between 1945-1989, the book is a collection of articles selected around the theme of secrecy. It has no title and no commentary, following the model of an occult manual. With subjects ranging from methods of surveillance to tricks of dissimulation, from technological espionage to crypto-arithmetical exercises, the articles assemble an armamentarium of mystery extracted from fields aiming to reveal the unknowns of the universe.



Untitled, as exhibited in 'Transelectric',
mixed media installation, 'Heroism Rises in a
Warehouse', Salonul de Proiecte, Bucharest,
2015





Aparatele indiscrete cu ajutorul cărora pot fi ascultate și înregistrate convorbirile se pot ascunde în bijuterii sau într-un pahar cu băutură, garnisit cu o nevinovată măslină

oricărei rețineri în realizarea de clișturi ilicite, pe constante acțiuni de corupere și de falsificare a naturii umane.

Barierile legale, internaționale și naționale, existente în toate țările capitaliste pentru apărarea brevetelor științifice și tehnice sînt încălcate cu brutalitate de către marile concerne și monopoli atunci cînd interesele lor vitale sînt în joc. Multă vreme, după cel de-al doilea război mondial, convențiile internaționale de la Amsterdam și Lisabona erau bolcote de întregi ramuri ale industriei japoneze. Neaderind la aceste convenții, unii așanumiți specialiști japonezi se considerau liberi să adapteze, de fapt să copieze orice dispozitiv, mașină sau mecanism care prezenta interes. Dar în urmă cu cîțiva ani principalele ramuri ale industriei japoneze au aderat la convențiile internaționale care protejează invențiile. Au făcut aceasta pentru că și-au dat seama că ele însele sînt jefuite de către alți concurenți, și în special de cei americani.

Cu toate acestea, lupta continuă. La ultimul târg internațional de ceasuri care a avut loc la Basel (Elveția), fabricanții din această țară au interzis fotografierea chiar de la distanță a standurilor lor, ca urmare a faptului că la edițiile precedente ale târgului fotografierea de către diferiți vizitatori japonezi a stat la baza unei uluitoare asemănări a producției japoneze de ceasuri cu prototipurile elvețiene încă necomercializate. După cum reiese din plîngerea adresată autorităților de către un grup de fabricanți elvețieni, la un moment dat un grup de vizitatori japonezi alcătuit din cca 20 de persoane au început să deseneze cu asemenea viteză și abilitate prototipurile expuse încît orice intervenție a fost inutilă.

DOMENIILE INDUSTRIALE DE VÎRF — TINTĂ A SPIONAJULUI INDUSTRIAL

Este foarte greu de stabilit o listă a preferințelor spionilor industriali, pentru că evoluția interesului lor diferă de la o ramură industrială la alta. Ceea ce se poate stabili cu precizie este că există domenii de interes major legate de cele ramuri industriale în care progresul tehnic este cel mai accentuat.

Monopolurile americane sînt interesate în prezent, în Franța de materialele electrice și de cercetările în domeniul unor noi mase plastice. De

asemenea, performanțele cuptoarelor cu combustibil chimic, oscilografele de diferite tipuri, rețelelor foto ultrarapide și telecomunicațiile constau în domeniile cele mai cercetate de cavalerii moderni ai capei și spadei.

Dar nu numai producția industrială propriu-zisă interesează, ci și tot felul de date referitoare la negocierile comerciale sau tranzacții, de unde pot reieși profituri. Se știe, spre exemplu, că marile cumpărători de cacao de la bursa din Londra plătesc agenți speciali pentru a afla cît mai repede posibile date despre calitatea și cantitatea recoltei pe care țările producătoare le păstrează secret pînă în ultimul moment al negocierilor, cu scopul de a obține prețuri cît mai ridicate. Recent, înalți funcționari din Nigeria și Ghana au fost selectați pentru a mari sume de bani să dea indicații asupra unor asemenea date.

Un domeniu în care spionajul industrial a luat o mare amploare în ultimul timp este cel al programelor pentru calculatoare electronice. Odată cu dezvoltarea sistemului de abonare a diferitelor întreprinderi și laboratoare la rețele de calculatoare, depinzînd de concernele producătoare de asemenea echipament, viteza de soluționare a problemelor puse de diferiți abonați depinde direct de calitatea programelor de care centrul respectiv de calcul dispune. Diversificarea ființei relativ mare, existența unui portofoliu de programe se impune pentru a fi competitiv. De aici poartă să obține, adică de a fura programe noi, complexe care prezintă perspective de a fi cele mai solicitate, deci de a procura venituri cît mai mari și mai rapide.

Recent s-a aflat că un grup de 4 angajați ai companiei aeriene «British Overseas Airways Corporation» au încercat să vîndă unei companii concurente programul de rezervare a locurilor de avio- ca mașini electronice, pe care și-l puteau procura urmări a naturii activității pe care o prestează. Directorul general al companiei concurente cărui i s-a făcut oferta era foarte interesat în utilizarea acestui program, dar, după ce s-a sfîșit cu specialiștii săi, a ajuns la concluzia că preluarea lui ar fi condus la unele modificări ale sistemului deja folosit, lucru ce ar fi dat de bănuț. Așa încît a preferat să fie «cavaler» și să anunțe conducerea BOAC de această ofertă. Așa s-a putut de a încheia această tentativă.

Lucrurile nu sînt întotdeauna asemenea turnurilor mai ales cînd riscurile de a se descoperi furtul sau

sursa de inspirație sînt inexistente sau foarte mici. La fel, cînd metodele folosite se bazează pe aflarea secretului concurenților prin interceptarea permanentă a comunicațiilor acestora. Un exemplu: în iulie 1970, reprezentantul la München (R.F. a Germaniei) al societății GRAMCO, un organism internațional specializat în plasarea de capitaluri în industria din țările capitaliste, a observat că în cursul convorbirilor telefonice pe care le are cu corespondenții săi obișnuiți din S.U.A., Franța și Elveția, deși îi aude perfect pe aceștia, este mult mai greu auzit de ei. Ca urmare a plîngerii depuse, direcția telefonică a orașului München cercetează întreaga zonă Frauenplatz, unde se afla imobilul, și descoperă existența pe circuitele abonatului GRAMCO a unor pastile (termen de spionaj de semnificativ microfoane emițătoare) cu ajutorul cărora, pe o rază de 500 m, puteau fi ascultate și înregistrate convorbirile.

Cercetările întreprinse pentru a se afla cine este autorul montării aparatelor indiscrete au dus la concluzia că pastilele fuseseră montate de doi reprezentanți ai unui birou de spionaj industrial din Londra, trimiși de către centrul societății GRAMCO la München, al cărei angajat era însuși



Grație microminiaturizării se pot realiza aceste minuscule aparate care introduse în ureche servesc pentru a auzi o convorbire directă la distanță.

reclamantului. Scopul era de a supraveghea activitatea propriului său reprezentant, bănuț de a furniza secrete unei firme concurente. Reprezentantul din München, nefiind avertizat, a dezvoltat fără să vrea întreaga afacere, punînd în situație delicată firma la care lucra.

Activitatea de spionaj industrial a fost instituționalizată în ultimii ani în unele țări occidentale. Sub forma birourilor de consultanță, care își oferă serviciile unor companii, uzine, firme, pentru a le apăra împotriva spionajului industrial, activitatea este organizată după principiul că cea mai bună apărare este atacul; deci se pun la cale adevărate campanii de furturi de invenții și dispozitive.

La Londra, un asemenea birou funcționează pe strada Bury Walk din cartierul Chelsea. Parlamentul englez a organizat un comitet intitulat pentru «apărarea vieții particulare», care își propune, printre altele, să găsească forme juridice care să ducă la legiferarea unor sancțiuni drastice împotriva spionajului industrial. Președintele acestui comitet este deputatul laburist Kenneth Younger. Tot în Anglia a luat ființă un organism semiguvernamental, subvenționat de Ministerul de Interne, care studiază în prezent, sub aspectul creșterii acțiunilor de spionaj industrial, patru domenii de activitate, care reprezintă tot atîtea medii propice pentru

LĂSTUNUL

(URMARE DIN PAG. 40)

lăstunilor pot să doarmă în zbor purtați de curenții ascendenți, o bătaie de aripă reflexă fiind suficientă pentru a ridica pasărea care, eventual, a pierdut din înălțime.

Grație cercetărilor întreprinse de elvețianul E. Wehnauer, care a încercat să descrie cu ajutorul radarului secretul nopților lăstunilor, astăzi se știe că ei zboară și noaptea. Nu este sigur dacă și dorm. Poate că se odihnesc în timpul zilei ascunși în scobiturile pereților. Poate că dorm în zbor atunci cînd migrează din Europa spre Africa centrală. Poate. Cert este că migrația acestei specii are loc noaptea și se efectuează în grup. Pentru ce migrează? Nici acest lucru nu se cunoaște încă. După cum nu a fost elucidată nici fantastica rezistență pe care o are lăstunul, deși se știe că în ansamblu păsările au mai mult «suflet» decît alte vertebrate și, de asemenea, că zborul planat înseamnă, de fapt, o mare economie de energie.

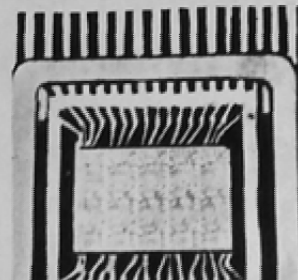
Desigur că toate aceste întrebări își vor găsi răspuns în cele din urmă. Deocamdată să ne dorim ca multă vreme de acum înainte să putem admira zborul lăstunilor, iar cerul orașelor noastre să răsună la fiecare început de primăvară de strigătele ascuțite ale celor mai urbiani dintre locuitorii săi.

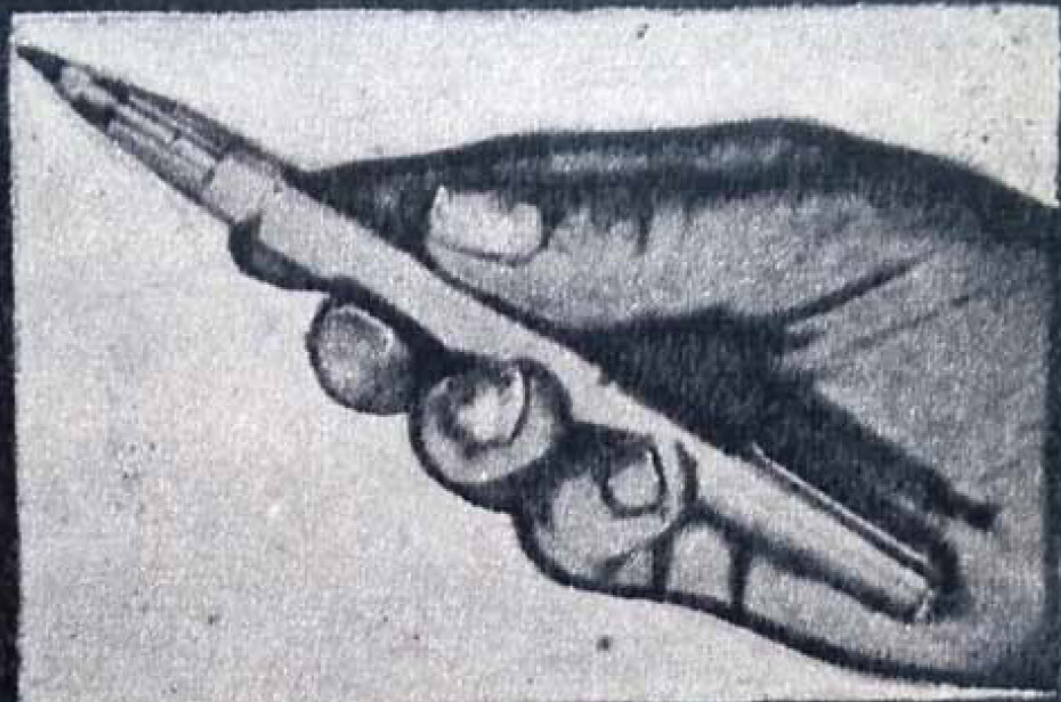
răspîndirea rapidă a acestei plăgi: bursa, asociațiile patronatului britanic, industria de motoare de avioane și... șantierele navale.

În S.U.A. a luat ființă ASIS (American Society for Industrial Security), denumită cu pudicitate de patronii săi ca o societate fără scop lucrativ, deci fără intenția de a produce beneficii. Președintele ASIS nu este altul decît M.J. Hoover, directorul F.B.I. (Biroul Federal de Investigații). La 28 ianuarie 1971, la Hotelul «Prince de Galles» din Paris a avut loc, sub președinția acestuia, o consfătuire a tuturor responsabililor din Europa ai serviciilor de «apărare» a secretelor industriale americane. «Scopul», anunțat public, al acestei consfătuiri îl constituiau reciclarea personalului utilizat și modernizarea metodelor de lucru, deoarece s-a constatat că întreprinderile americane din Europa sînt mult mai vulnerabile la spionajul industrial decît firmele-mamă din S.U.A.

Ziaristul francez Maurice Denuzière apreciază că bugetul anual total numai al concernului american «General Motors» dedicat spionajului industrial este sensibil egal cu cel al Franței consacrat tot acestui scop. Acest lucru poate furniza o indicație asupra amploarei operațiilor care se desfășoară în culisele murdare ale activităților industriale din principalele țări capitaliste.

Schema complicată a unui receptor emițător poate fi cuprinsă într-un minusculele de mîin.







THE ATTACK OF THE LATERAL: SEVERAL WAYS TO GET TO THE OTHER SIDE
SIGNALS (2014)
video-performance

The character, wearing a long black overcoat, appears on an unidentified beach. She uses movements of the arms to send what appears to be a series of messages, aimed at undetected recipient somewhere in the distance. The messages contain elements belonging to several communication systems, but their meaning has not been deciphered.

Watch the film here:

<https://vimeo.com/117411278>



THE ATTACK OF THE LATERAL: SEVERAL WAYS TO GET TO THE OTHER SIDE
BORDER (2014)
video-performance

The character, wearing a long black overcoat, appears at the border between Lithuania and Kaliningrad. The border is situated in a remote beach area and is unguarded. The character is painstakingly carrying a stack of long sticks. Gradually, a second border is built, one meter in from the original border. An empty area is created in between the two borders.

Watch the film here:

<https://vimeo.com/114674871>



JOHN, YOU LIKE HER, DON'T YOU? (2015)

mixed-media installation (photographic prints, notebooks, framed poster)

The project centers on a collection of files that I compiled with Sabina, my school friend, between 1994 and 1996 in Ploiesti, Romania. Gathered in a notebook and several additional documents, it contains extensive information on 100 subjects, all of whom were older boys from the local school we were attending who we believed were the best looking guys in the school. As stated in the notebook, the whole enterprise was regarded as the beginning of a detective/spy career and was treated with all the seriousness of intelligence gathering, with the whole range of investigation methods proper to the pre-internet period. These varied from eavesdropping in the corridor, following the subjects home and talking to their neighbours to find out addresses and other family information, and using a coded sign language in the schoolyard that would allow us to spend time in their proximity without revealing the nature or scale of our interest in them. All the data gathered, together with the respective methods that led to its collection, was pedantically registered.

John, You Like Her, Don't You? (2015),
installation view in 'The Heart is Deceitful
Above All Things', HOME Manchester (2015)





Obs * I = cls. a 9 a
* II = cls. a 10 a

* III = cls. a 11 a IRON

R

NOME: Radu Iliescu

ADREȘA: Str. Libertății, bl. C, et.,
sc A, ap. 8, tel. 190323 - bunici

* CLASA: $\bar{x}A_2 \rightarrow \bar{x}I A_2 \rightarrow \bar{x}II A_2$

① etaj II, 5 / III et. II, centru III et. 0, 5

DIRIGINTE: Viorica Zaharia GH

ASPECT: șaten, ochi câprui,

FIZIC: a fost tuns brios dar

acum are părul pînă la

umeri; are un tricou cu

Iron Maiden (de la ata

i - a provenit porecla), o

sămășă în pătrățele maro

are o mînușoare dădă

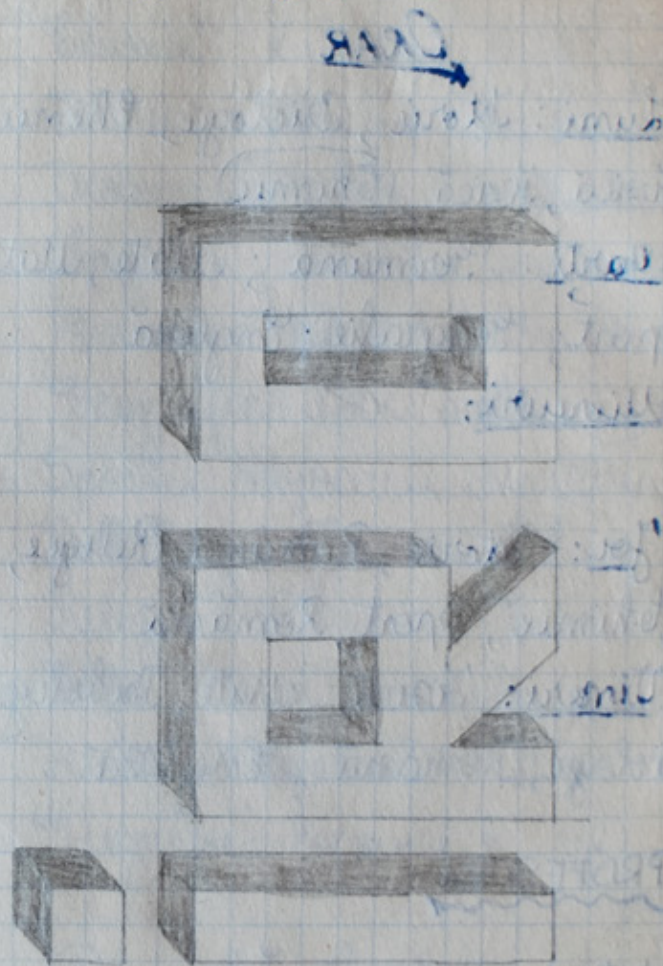
cuta) o cheamă Andreea dar
s-a certat și cu ea și cu
cealaltă

→ Ultima dată se plimba cu
o tipă blondă cu părul lung
și roșu

→ Are o geacă gri mai subțire
și mai deschisă decât cea-
laltă

→ Are o pasiune deosebită
pt. copul de ginsori din colț
de la bufet

→ Are o moacă de fată pt. că
s-a tuns de curînd așa că
arată exact ca în desen (caruca-
tură)





LESSONS ON ANYTHING (2017)
lecture-performance

Using the table as a stage to set up controversies on contemporary philosophical ideas and argue about the latest pop songs, the Bureau of Melodramatic Research will make a dialogue-performance where the phone is a speaker, smalltalk a script, and sometimes nothing at all. Where your side of the table is a representation and my side the real world and vice versa, the napkin a world and the teaspoon a thought. Like Flaubert's characters Bouvard and Pécuchet, the Bureau agents are experts in anything, from melodrama to philosophy - and in the end they are just complex copies, redundant to one another. The same half, repeated.

Audience is free to join, eavesdrop, check their feeds, sneak out of the bar. On this stage, they can choose to be free as in a museum, engaged as in the theater.



Lessons on Anything, part of 'Thought Sculpture' lecture performance series, Trafó House of Contemporary Arts, Budapest (2017)



THE GAME OF GIVING AND ASKING FOR REASONS
(2016)
performance

On Bertold Brecht's bedside table lay a pulp novel, whose covers suggest a crime story. I open the book and read between the lines: "In fact, in this paradise... on the smallest change in price of the most essential means of subsistence, a change in the number of deaths and crimes". The cover drops and reveals Marx's *Das Kapital*. High-brow cloaked in cheap thrills.

In *The Game of Giving and Asking for Reasons*, two piles of books stand next to each other: a tower of sentimental literature and one of philosophy. Two performers stand side by side and read out loud from each book. The routes of romance and metaphysics mingle: the performance of thinking veils the performance of sentimentality, the performance of sentimentality obstructs the performance of thinking. Words cover each other, reasons lie over reasons. Philosophy is cloaked in tears, sighs overflow sense. Two new piles of books grow, compete, copy each other's shape.



The Game of Giving and Asking for Reasons, in 'The House is Looking for an Admiral to Rent', curated by Marie Bechetoille, National Museum of Contemporary Art Bucharest, Romania (2016)



ABOVE THE WEATHER (2016)
video, 11 min - BMR work

Above the Weather, the third part of the Alien Passions trilogy, takes the form of a road movie set in the atmosphere of a classical 50's Hollywood melodrama, shot against a background of industrial scenery from today's Romania, with shabby oil pumps and derelict gas tanks. It makes reference to Douglas Sirk's *Written on the Wind* (1957), taking the title literally, and hinting at the immaterial aspects of weather, and to the materiality of emotions, to the circuit linking affective and natural climates. It is a play on different temporalities, and follows how the end of humanity is recontextualized across different epochs - a 20's poem by Sara Teasdale on extinction, a 50's nuclear SF radio show, and the 80's Turkish Eurovision song *Petrol*.



Above the Weather was shown in The Dark Side of Nature, National Museum of Contemporary Art Bucharest (2016); BIEFF film festival Bucharest (2016); etc.



LOVEGOLD: A COSMIC COOKING SHOW (2013)
performance and video
20 min

Lovegold is a cooking show about cosmic cooking as a model for today's material-immaterial economy which does not start or end with the human element.

Cooking is the new alchemy. Cooking, just like alchemy, never ends. It goes on endlessly and doesn't even end with food. It doesn't matter what is cooked but how we are being cooked through our own thoughts and feelings.

We are part of a vast chemical paradigm, just a small cog in the big wheel of cosmic cooking. Material and immaterial are a continuum and transform one another, and we take love and gold to form a new chemical composite, which has the dual character of today's economy.



Lovegold: A Cosmic Cooking Show, in
'To the Reader', curated by Benjamin
Fallon, bak Utrecht, 2013



PROTECT YOUR HEART AT WORK (2012)
performance and video
25 min

In the postindustrial economy the commodities are intangible: a feeling of well-being, the personal satisfaction, a sense of uniqueness and individuality, connectedness and protection. We produce emotions, trade in knowledge, invest on the market of ideas, speculate on compassion and monopolize happiness. Buy for a smile, sell for a laugh. Affectivity, knowledge, communication, social skills, kinship, creativity, human contact, proximity, forms of life are at the heart of the mechanisms of production and valorization today.

Under the present conditions, there is a high need to update the protection rules at the workplace. Since the workplace is everywhere and we embody the work, these rules become more and more important. What are the ergonomics of contemporary emotional work? How to avoid the repetitive strain injuries caused by recurrent smiling, compassionate inflections of the voice, endless nodding? We need new protection today because we no longer have a job, we are the job.



Protect Your Heart at Work, Technical
Museum, Palace of Science and Culture
Warsaw (2012)



CRY-BABY: HOW TO WIN HEARTS AND INFLUENCE
PEOPLE (2010-2011)
performance and booklet

Being interested in the circuit of emotions, the Bureau of Melodramatic Research recognizes the anti-hierarchical potential of cry-babies - weeping as a form of resistance, but also its manipulative purpose with the aim of producing consent. BMR proposes a new etiquette, the Cry-Baby Guide. This new guide turns to onion, as a natural catalyst for these socially forbidden eruptions in the public space. The new school of lachrymatory practice aims at breaking the alleged monopoly of emotional secretions and promotes reflex tears as a form of counter-crying, a protest which doesn't end but start with tear gas.



Cry-Baby, performance, Perla-Mode
message salon, Zurich (2011)

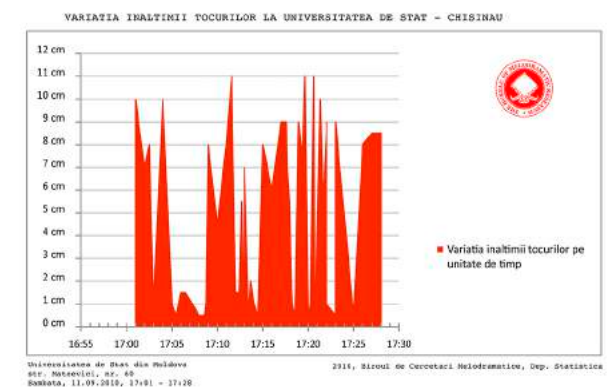
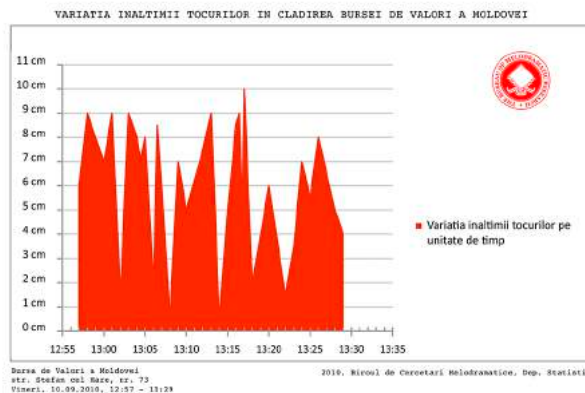


GROSS NATIONAL HEEL (2010)
performance, printed graphics on paper

Moldova's Gross National Income is one of the lowest in Europe. The economic crevasse at the EU border is countered by wider railway lines and higher heels worn on women's stilettos. While the financial situation is extremely uneven across the ex-soviet territory, the train lines and the bodily elevation of the female population are rather constant, responding to invisible biometrics.

BMR has chosen several locations in Chisinau to collect numeric data regarding the height of the heels, thus warning against a lacuna in the official statistics. The results of the survey will be displayed in place of origin, in the form of a graphic of the heel height variation in time. This will be shown both in the public space and in the state institutions situated in the immediacy of the studied area. BMR recognises an institutional disregard of the relevance of such data. In the spotlight are: The Romanian Embassy, The Stock Exchange, The National Commission for the Financial Market, The State University, The Center for Contemporary Art [KSA:K].

All the graphics will eventually be displayed in the proximity of the National Bureau of Statistics of Moldova, who have refused collaboration with the Bureau of Melodramatic Research, therefore the presentation will take place in the public space.



CREATIVITY COUNSELLING FOR ARTISTS
(2010)
performance

The deadline race, the competition for residences, biennials and funding are constantly inflating the creativity-bubble which has been the pride of the years 2000. Artists, curators and other cultural workers are all lending a helping hand. For whom should we use our creative potential and who profits from the generated surplus-value?

Any curiosity regarding the origins of the much-touted creativity leads us straight to the right-brain activity, mainly responsible for emotions – the very object of the Bureau's research. How do we place ourselves on the neurobiological map of contemporary politics? And how to use emotions correctly and efficiently to respond to the generalized creative imperative?

The Bureau of Melodramatic Research provides creativity counselling services for all those interested. The sessions are open to all the artists and other actors on the local cultural scene who feel that the role attributed to them by the contemporary society, those of seismographs, needs further training. Give up your glittering portfolios, the namedropping mantras and institutional talismans and join BMR'S treatment sessions!



Creativity Counselling for Artists,
CCA Ujazdowski Castle, Warsaw (2010)

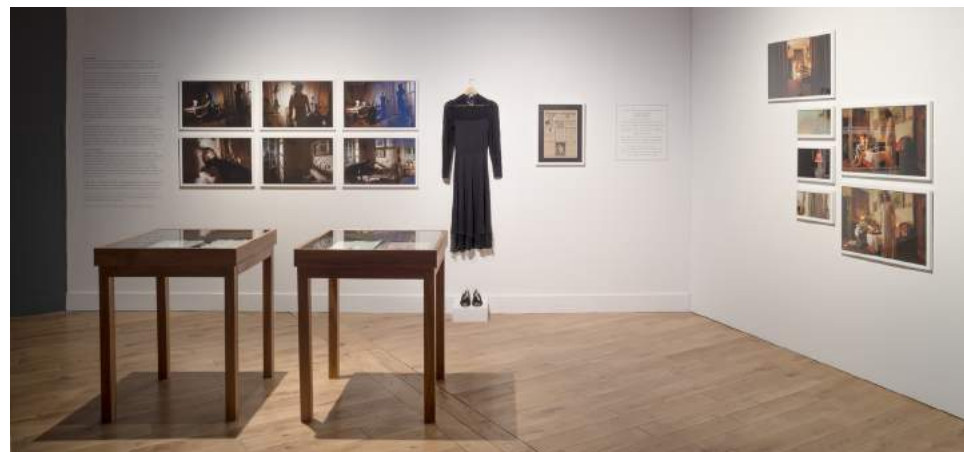


GHIRTOIU / STANESCU ARCHIVE (2009)
installation

The beginning

The mention of a private archive containing 35 mm footage in Mr. Ghirtoiu's obituary, recently published in a local newspaper, has revealed the roots of a yet unknown women's movement involved in producing independent films in Romania during the 40's.

The two initiators, Mona and Lisa Stanescu, were also playing the lead roles of these lost films, which stylistically mimic Hollywood classic melodrama and film noir. However, the backdrop seems to be real, diverting the artificial studio system of the American model through a keen touch of documentary. A collection of film stills exclusively featuring the two women has been preserved, but couldn't be exactly dated due to lack of information. Or so it seemed at that point in time.



Ghirtoiu / Stanescu Archive, The
Return of Memory, HOME Manchester
(2017)

