

## **Florin Flueraş**

In his recent works, *Unexperiences*, *Unimages*, *Collapse Yoga*, *Impossible Practices*, *Group Therapy for Artists*, Florin Flueraş uses performative practices that affect the implicit attitudes and emotions of formalized art events, operating on the automatism of having an experience. More than presenting something to the esthetic capacities of an audience, he's interested in how the affecting of those capacities becomes the work. He is also interested in the "artworlds" in which his work appears. Artworlds are small scale art worlds – complex compositions of people, concepts, processes, capacities, frames. They can be presented as events, products, performances, concepts, practices, processes. They can take different forms in different contexts, and they still maintain their internal chaotic coherence of a world. *Black Hyperbox*, *Unsorcery*, *Artworlds*, *Postspectacle*, *The Clinic*, *The Skete* are some of these "artworks as artworlds", developed and presented in the last years. His work was shown at Fap Sao Paulo, DEPO Istanbul, Ujazdowski Castle Warsaw, Jardim Equatorial Sao Paulo, Fabrica de Pensule Cluj, House of Drama Oslo, Rampe Stuttgart, Akademie Solitude Stuttgart, MUMOK Vienna, HAU Berlin, Tanzquartier Vienna, DeSingle Antwerp, Bozar Brussels, Kaai Theatre Brussels, Art Brussels, Atelier 35 Bucharest, CNDB Bucharest, MNAC Bucharest, Salonul de proiecte Bucharest.

<http://www.fflueraș.ro>

***Unexperiences*** / performance (Friday, June 15, 15:00 - 19:00)

From the posture of a visitor to an art space, a performer shifts, from time to time, the attitudes and states about what's happening. Sometimes the reactions seem to be related to the space, sometimes to the visitors, sometimes to shared expectations and conventions. The atypical reactions and the alterations of the typical ones affects the formalized situation of the art event. *Unexperiences* works with the automatism of having an experience – the implicit attitudes and emotions associated with a situation, in this case, of an audience seeing art. More than presenting something to the esthetic sensibilities of the visitors, *Unexperiences* is interested in how affecting those sensibilities becomes the work. It is presupposed that you will experience the work if you come to see it. In this case we can sometimes have unexperiences, but we will often be in a process of searching for them. The work is done by visitors and performers in different degrees, at different times. The visitors are sometimes present, sometimes absent. The performers are sometimes there, sometimes not.

***Unimages*** / performance (Thursday, June 21, 15:00 - 18:00, followed by a 1h discussion)

An image is a cut in a process, an effort to register the behaviors from a certain space and time. To ease the reading of a too complex reality we develop patterns, habits of forming images. *Unimages* are subtly affecting the micro-expectations about what we encounter, the automated representations and self-presentations. As a result, the capacity of seeing and understanding what it is in front of our eyes is sometimes questioned and refreshed. It's presupposed that you will experience the work if you come to see it. In this case sometimes you can see unimages, but often you can see or be in a process of finding them. The work is done by visitors and performers in different degrees, at different times. The visitors are sometimes present, sometimes absent. The performers are sometimes there, sometimes not.

## **Adriana Gheorghe**

With a background in literature and art theory and prior media experience in art criticism, followed by performance art practice within contemporary dance context (DanceWEB scholarship in 2015), Adriana Gheorghe has been working, for the last eight years, mainly across fields, devoting herself to a better approximation and practice of performativity. She has been researching the relations between language, perspective, consciousness and affect in different contexts and mediums allowing for collision, blur and transformation. Coming in the field of contemporary dance and performance after (and due to) the dance and choreography's literal discursive expansion, she has a gravely irreverent sense of hybridity between theory and practice and of language as dance that comes from the mouth. By researching the detachment of perspective and voice in both performance (double illusion game) and fiction writing, she has already been into the durational art theory affair for a long time. Adriana Gheorghe gave the *Grave Lectures* at IDOCDE Symposium ImpulsTanz Vienna, National Dance Center Bucharest, ODD and Zona D Bucharest. She has presented her own works in white cubes (ZKM Karlsruhe, Romanian Cultural Institute Berlin, Gabirol Space, Tel Aviv, MNAC Bucharest), black boxes (Brut Viena, Akademie Solitude Stuttgart, TanzFaktur Köln, Kunsthaus KuLe Berlin, PACT Essen, CNDB Bucharest) and intermediate grey/process-based different spaces (PAF St. Erme, Atelier 35 and ODD Bucharest).

***Spoils*** / performance (Saturday, June 23, 17:00 - 19:00)

*Spoils* was initially a solo made inside the Black Hyperbox frame, a good context for hybrids and exercising transgression. It conditioned, in an extravagantly real way, an ongoing practice (problematizing any possible "situating of any subject", on both sides of the reception, due to counterintuitive, dramatic address and hyper-investment in performativity).

The irreverence of this kind of approach on performativity has then been used to make possible an irreverent approach on aesthetic theory production. And this was part of a wider conceptual and intuitive attempt to simultaneously bring to life parallel worlds that I have been constantly researching during the last years (from performance to literature, consciousness studies & mind philosophy, with a touch of psychoanalysis and phenomenology, and theology). The seemingly flamboyant mix of associations is not necessarily decorative but a dramatic way to summon the possibility of imagining a different consciousness, as esthetic medium or pure counter-intuition. I start from Hélène Cixous's idea of approaching the language of the Scripture as the subconscious and then make sure I show love to all participants (following them outside of the performance space if necessary).

## **Susanne Grau**

Susanne Grau is a dancer and choreographer based in Germany. She studied contemporary dance at the Köln University for Music and Dance. After her graduation she completed a three month internship at Movement Research in NYC. She worked with choreographers like Fabrice Mazliah, Alexandra Pirici, Georg Reischl, Mårten Spångberg, Davis Freeman, Özlem Alkis, Maayan Danoch, Reut Shemesh. Since 2012 she is a member of Köln based MichaelDouglas Kollektiv. Her own works and collaborations have been shown at Künstlerhaus Mousonturm Frankfurt, Maschinenhaus Essen, tanzfaktor Köln, LOFFT Leipzig, tanz.tausch festival Köln, De NWE Vorst Tilburg. She was the recipient of the danceWEB scholarship in 2015 at ImpulsTanz Festival Vienna. In her work she is interested in connections of inner process and physicality and uses practice as a séance to find out about and play with relationships and perception of abstract and concrete, visible and invisible elements. Collaboration is an essential part of her artistic practice and leads her to discover new contexts and roles within the working process. Her collaborator Adriana Gheorghe once described Susanne's practice as working across chasms and she liked that.

***Horizon tbc*** / performance (Saturday, June 23, 15:00 - 17:00)

Moving between visible and invisible scores, bridging (abstract) realities, dosing input and output, pressure and spaciousness, creating at least the illusion of a continuity, I wonder what is my continuity that I don't control. I like to invest abstract spaces with emotions and images to force connections and a possibility to let something appear that takes over, or looks back. If this mechanism is a search for a kind of maximal minimum, how to approach a minimal maximum? How to create a score that allows for desire and affect in a hyper-real space by using alienation techniques and human representation? In an attempt to make explicit the process of creating conditions and dosing transparency, I wish I could find another relationship to time, neither dancing to forget nor to remember. A practice with the uplifting feeling of promising a future and the comfort of not knowing. (Susanne Grau)

## **Adriana Gheorghe & Susanne Grau**

***You Want It Darker*** / performance (Sunday, June 17, 15:00 - 19:00)

We constantly meet or miss in the space before or after the representation. And that abstract invisible spaces are for us the most real, meticulous, vital things. What if we switch something in the human perception and verbal language & representation are the air we breath, the landscape, while the highly codified invisible spaces are our language – there we meet or miss, there we put all our concentration and life.

This has been an already two years and a half research on fear and humans by means of rethinking and re-dosing performativity and modes of theater, with more or less economical human investment. We went through different contexts, allowing for the practice to transform and always searching, counter-intuitively, for the source of disbelief. What was unsafe in the theatre is exactly the opposite of what is unsafe in a studio at noon or in the gallery. We have been feeding the practice with layers of human reception and convention.

We started with a perceptual theatre in the space of ODD, made it even more invisible in the KuLe theatre in Berlin where mainly oblique reiki was offered, we built a new dark human carousel for the noon-devil presentation in PACT, we let ourselves be devoured by a conventional black box audience in Köln and brought back into each other's irreverent lives this enhanced interspecies inter-perspectival perception. At Salonul de proiecte, we will have already been fed with your possible reception. And we mainly do not propose much, we wait for the silly hard-work practice to reveal where we are and where you are. We have been flirting with a possible interspecies cultural twist (the vampire theatre), while the unworldly gap between us has always been the different bodies culturally codified in terms of performing identity and skills. This is a human outside perspective that we tried hard to learn. We also borrowed a lot of language. Our real "skill", our common new "language" belonging to the new consciousness that appears between us happens on a different frequency. From outside what is given to visibility (to keep you there) is gaze-affected haunted bodies or exaggeration lingering. Look until your eyes hurt. The real interspecies/vampire theatre is a double illusion becoming a double reality game. We turned the possibility for double perspective into something literal and tangible. (We built ourselves performative human technologies, we call them little abstract theaters, that turn representation into special meditation for different coordination between inside and outside). In that mechanism of delay by intensity, in that split second before approaching the representation, there, we rest. And when it happens that representation or language takes over and clicks with any possible situation of the "self" (where are we, Susanne?), then it is a singular precious moment of "immanent theatre", when you can maybe see us and we can see you, a real exhausted masquerade.

We like to say that we are confiscated by a masquerade scene from a questionable vampire movie in which (real) vampires pretend to be human actors playing vampire characters in front of a human audience. We misuse theatricality as a way to get to the character behind the person and worse. In one grey box, we treated the audience as humans, us pretending to be humans playing vampires. In a black box, we really acted as nonhumans pretending to be humans. On some level we also have to be Adriana and Susanne. But, then, we might bring an articulation of the practice in the space while our perception is already transformed.

(Thanks to Andros Zins-Browne for artistic advice. Funded by Kulturstadt der Stadt Köln, Goethe-Institut. Supported by ODD Bucharest, ZAIK Köln, KuLe Berlin, PACT Zollverein Essen, Tanzfaktor Köln)

## Krõõt Juurak

Krõõt Juurak (EE/AT) is a choreographer and performer whose work (performances, presentations, texts, workshops, mood shifts) tends to challenge fixed definitions of choreography and performance. She graduated from ArtEz Institute of the Arts, Arnhem, in dance and choreography and obtained an MA in Fine Arts from the Sandberg Institute, Amsterdam. Since 2003 she is based in Vienna and has presented her work in a variety of forms at venues including Mindaugas Triennial, Contemporary Art Center (CAC) (Vilnius); ImPulsTanz Vienna; De Appel (Amsterdam); Künstlerhaus Büchsenhausen (Innsbruck); Tallinn Art Hall; deSingel (Antwerp); Kunstverein Langenhagen. She has created performances and performative conditions such as *Bad Mood*, *Internal Conflict*, *Look Look* (with Anne Juren), *Once Upon, Ride the Wave Dude* (with Marten Spangberg), *Presentation*, *The Place of the Grave*, *Animal Jokes (for Animals)* & *Performances for Pets* (both with Alex Bailey).

<http://www.kr66t.wordpress.com/>

<http://www.performancesforpets.net/>

***Bad Mood*** / performance at the opening (Wednesday, June 13, 19:00)

*Bad Mood* is an artwork in the format of a performative condition, in other words a mood. *Bad Mood* will be on display during the opening of *Durational Life Theory*, conditioned by Alexandra Croitoru, Magda Radu, Alina Bucur, and Ștefan Sava (the organizing team) overtaking their personal moods. Since a mood can be more or less contagious, *Bad Mood* can spread to include others as volunteers. *Bad Mood* was conceived by the artist Krõõt Juurak in 2014, on the occasion of a commissioned work for an exhibition by the De Appel Curatorial Program, titled *Three Artists Walk Into A Bar*. As the exhibition did not have a specific space, nor budget, the artist responded by offering her own mood as the artwork. Throughout the duration of the exhibition the artist would remain in a mildly negative state of mind, a.k.a bad mood.

Tips from the artist:

"Bad Mood cannot be performed at will but rather the mood performs itself through people and situations.

Bad Mood manifests through one's personal presence or absence.

Bad Mood will be present in the physical exhibition space as well as in the mental space around the exhibition (such as press, media, the Internet, events, guided tours, educational program of the institution etc.)

Bad Mood has no physical form, and cannot be visually documented, it transmits itself primarily through word of mouth."

***Various Moods*** / performance (15 hours, starting on Wednesday, June 13, at 19:00 and continuing until Saturday, June 16, at 19:00)

*Various Moods* is an artwork in the format of various performative conditions or moods. *Various Moods* will be on display during the opening of *Durational Life Theory* (3 hours) and will go on for 15 hours (every day during the visiting hours, accompanying other works, until Saturday 16th). *Various Moods* will be conditioned in Bucharest by the curator Adriana Gheorghe overtaking her personal moods.

Each mood takes one hour. Each day will have its own chance score of four moods. *Various Moods* will be written on scraps of paper and every hour a new mood will be picked, announced (in writing) and performed. *Various Moods* manifests through the personal presence or absence of Adriana Gheorghe (delegated conditioner) throughout the designated hours of the performance. *Various Moods* will take place both in the physical space of Salonul de proiecte as well as in the mental space around. It is a work best suited for social (power) dynamics or human coding. And it is not an accident that this work has been delegated to a live art curator. Since a mood can be more or less contagious *Various Moods* can spread to include others to volunteer too.

## Lilach Livne

Based in Israel, Lilach Livne is an artist who focuses on the relationship between choreography, philosophy, religion, healing, new technology & community. Her practice is one of constant research and experimentation. She creates performances, lectures, public acts, meetings, prayer books and video art. Livne suggests new self-perception techniques, called "The Non-Image" and "The Darkened Body", which she believes can fulfill dance's potential to create manifested philosophy and a transformative mix between art & reality. Livne presented her works at the 20th Sydney Biennale, Coventry University, CCA Tel Aviv, among others. She taught at Impulstanz Festival in Vienna, and lately her practice book *Prayer for the Abstract* was published by Circadian (Berlin). In 2018 Livne started collaborations with Robert Steijn, Goshka Macuga, Rūta Junevičiūtė & Emmilou Rößling. Livne studied Philosophy & Gender Studies at the Tel-Aviv University, Choreography at the School for the Arts in Amsterdam SNDO and Experimental Dance at SEAD Salzburg. In 2012 received the danceWEB scholarship in the frame of ImPulsTanz Festival, Vienna. Livne also works at "At Risk Youth" institutes in Israel, incorporating her artistic research of "body-image" & "meeting the other" into social work.

***Prayer for the Abstract*** / performance-practice-prayer (Sunday, June 24, 15:00 - 21:00)

i: The work presents a 6-hour sensual portrait of transformation. And I hope/call for the metaphysical to flirt with the seen to slowly dissolve into invisibility and then reemerge into the tangible. I see the connection between religion, art, philosophy & reality and how they can be blurred into one another.

*The Prayer for the Abstract* is not only a way to transcend the visual, but a deeper quest on how to also bring love into the images-world, how to touch, experience and reach a complete visibility of things, bodies and selves. I have been busy with this practice since 2012, and only two years ago the word prayer entered my work. I think that belief is necessary as much as technique. I pray for the abstract to become a part of the way I think, see and feel, and not just an artistic approach. In order to allow others into my prayer, I invented techniques like "The Non-Image" or "The Darkened Body", which can be practiced as singular beings or as a collective/community. Meeting the other is important, it is the challenge itself. Can we, when we look at a stranger, stop and self-reflect and try to expand the way we perceive each other? From automatically imposing and being imposed images to expanding the meaning of meeting and transcend into abstract thoughts where abstract selves can meet again. Can we hope for that?

ii: In the last year the question that is leading this research to its next level is: what kind of LOVE could exist in a world where the invisible and the "non-image" are more present? I am inviting you to use this prayer to create a distance between your body and its image, to see yourself in the mirror and see beyond what is seen, to reach your next level of Body-Being-in-the-World and also to think of what kind of community/dance/aesthetic/bodies/reality/relationships could we build if our bodies and minds were to succeed in crossing beyond the logic of the images that rule our world today? What kind of touch could we find in the invisible landscape? And what type of sincerity is hiding there?

*The Prayer for the Abstract* is a hyper-reflective space, a complex reality, a trip, a cult, a never ending experiment, an alternative world, a new form of life, a way of thinking, a place where the metaphysical and the spiritual become a material, an actual dance, a sensual wish and more than all – a way to hang out with friends. (Lilach Livne)

## **Cosmina Moroşan**

Having an analytical outlook deeply infused by interpretative layers coming from the field of philology (graduate of Faculty of Letters, ex-editor at *Echinox* until 2014, writer of articles in various cultural magazines and reader of poetry at festivals and gatherings), Cosmina Moroşan veers her attempts to permeate and interrogate the "normopath's" (quotidian) space to performances that mingle elements of dramatisation, theory, DJing and poetical jamming, trying to recapture the "academic" format on a more versatile rhetorical platform. In 2017, she published a book of poetry called *Beatitudine (eseu politic)* at Nemira publishing house

***Joy of Immanence*** / lecture performance (Saturday, June 16, 15:00 - 19:00)

baby adore

The ethereal link  
was paddling through curses.  
You: credulous, mesmerized  
by life on the wall and by sequins.

You adorable one, I destroy you  
- with unlimited trips,  
the formatting strategies  
on my knees;  
wet like this, and mean,  
and penetrating.

Been on buses since I was 12,  
on opium, on munchies  
and money, love...  
to give happiness  
from Rare-Content.

I measured a bunny.

They licked off nervures.

Dew drags on.

Hey, you mild one,  
how's your soul "imitosis"?  
how's your soul "eternal joy"?  
how's your soul "no paragon"?

*eternal joy eternal joy eternal joy*

(Feat. Duns Scotus, Meister Eckhart, Maica Tereza, William James, Gisela Pankow, Simondon & others)

## ALINA POPA

Alina Popa cares for a place from which it is possible to have artistic consequences, without a total break-up of life and art, of the politics of production and the politics of the product, of oneself as subjectivity and oneself as performance, of the art piece and its framing. She thus found herself at the border between visual arts and performance, the white cube and the black box, fiction and theory writing. She interrupts parties to give lectures, camouflages life in performances and performances in workshops, chants geometry as mystical meditation, writes SF as a documentary gesture, and will, at least once, intervene in a public discussion to talk about jaguars. She is interested in artworks as environments more than in individual works, in mediums with fuzzy borders and spatiotemporal ruses. She founded several "esthetic entities": The Bureau of Melodramatic Research, Unsorcery, Black Hyperbox, Bezna. With Florin Flueraş she recently developed Artworlds – artworks as artworlds. Her work was shown at Fap Sao Paulo, Atelier 35, Times Museum Guangzhou, Pratt Manhattan Gallery NY, BAK Utrecht, MUMOK Kino Vienna, CNDB, MNAC Bucharest, DEPO Istanbul, Ujazdowski Castle Warsaw, Wing Hong Kong, Jardim Equatorial Sao Paulo, Teatru-Spălătorie Chişinău, Salonul de proiecte Bucharest, House of Drama Oslo, Theater Rampe Stuttgart.

<http://alinapopa.blogspot.ro/>

<http://www.artworlds.ro/>

***You Are*** / performance, white cube version (Thursday, June 14 and Friday, June 22, 15:00 - 19:00)

*You Are* uses the idea of a space, social and affective, that can accommodate forms of therapy, of performance and forms of abstract thinking. The performer is (a) patient and can be activated by the therapeutic touch of audience. Stillness and affect wake up to movement and language, or not. The audience can precipitate either thought or contemplation, they can trigger perspectives or they can have their own. The lecture mode will be a jungle of perspectives: speaking as a patient on behalf of the jaguar, or like myself on behalf of a lamprey or another fish, like you in my dreams, like the unknown thing looking at a praying mantis. The rest is still. The therapy is collective and abstraction is both a matter of content and mood. To hold multiple perspectives is to dance between lightness and graveness and dislodge the place of the self and to heal. *You Are* contains practices and formats developed within the context of "The Clinic" – the next "Artworld" ([www.artworlds.ro](http://www.artworlds.ro)) created together with Florin Flueraş.