Where do we go from here? // Curators: Aici Acolo // September 19 – October 28, 2018 // Salonul de proiecte

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1. Lorena Cocioni's *Following the Nereids* (2018, digital print, compass needle) makes use of a story from the Greek mythology depicting the Nereids sea nymphs as beautiful benevolent figures of the ocean that calmed the sea, guiding the ships and helping lost sailors, like a human body GPS. Her work investigates how technology and biology affect each other in constructing the body as a navigation device making use of memory and ruled by instincts. / Lorena Cocioni (b. 1995, Romania) is part of the Aici Acolo collective. Her work explores the things that surround or shape us, a process in which the human body is essential, merging the visual graphic field with objects and installations.

2. Adela Muntean's *Lines and Dots* (2015, GIF) shows an intervention on one of her father's technical maps. As an engineer, he devised water supply systems in villages and the artist draws connections between her father's technical projects and her own multimedia practice. *Poisoned Paradise* (2015, video), however, marks the map of one of the most polluted towns in Europe, Copşa Mică, using shades of strident neon colours as if they were patterns of a deadly poisonous plant, attracting the attention like a visual trap. / Adela Muntean (b. 1988) is a researcher, media designer and curator of new media exhibitions. Her socially engaged practice focuses on reinterpreting immersive media in the fields of interactive documentary making and contemporary art.

3. *In Search of the Internet* (2018, digital print on silk) follows how the Internet travels across continents through cables laid on the ocean's floor. In search of such cables, **Thea Lazăr** took a long walk along the Atlantic's coast. / Thea Lazăr (b. 1993) works between Cluj and the internet. Her work ties the internet culture with the real life and focuses on how technology influences us and our behaviour online. She is part of the Aici Acolo collective and has presented works at kinema ikon, Arad and Atelier 35, Bucharest.

4. In *Voyage* (2018, laser print) **Hajnal Csibi** traces her personal web history during one week while discovering the underlined connectedness of the network infrastructure. Even a simple visit to Facebook leads to connections across continents, predominantly westbound. *Overlay* (2018, drawings on PVC) gathers fourteen personal perspectives related to the shifting borders of Cluj's city centre and the resulting map is a reflection of the pace of the current gentrification. / Hajnal Csibi (b. 1992) studied textile design at the UAD Cluj-Napoca and at The Academy of Fine Arts in Łódź. Her works are a variation between textile art and design. Recently she has been focusing on body and feminist topics.

5. In *Shapes of Regret* (2018, video) **Tăietzel Ticălos** uses audio extracts from big corporations' CEOs that apologize for data breaches. Mapping the audio waves to 3D surfaces, her process focuses on the shape produced by audio data of words like "sorry" or "regret." Everything we share online is collected, stored, analysed through algorithms in order to be capitalized. Our data is our vulnerability. / Tăietzel Ticălos (b. 1986) is a visual artist based in Bucharest, Romania. Her artistic practice investigates the transmutation of reality into the virtual space and contemplates the development of digital narrations. Between 2014-2016 she coordinated with Gabriela Mateescu the mobile group Nucleu 0000, a flexible collective of young Romanian artists.

6. Vlad Anghel's *Scatter Vase* (2018, video) functions like a mapped surface, where protuberances grow following a distribution that mimics various population dispersion patterns found in nature. / Vlad Anghel's practice is located at the intersection between art, design, and technology. In his work, he often appropriates obsolete 3D aesthetics and surrealist references, creating virtual environments that can be described as magical realism.

7. In *In/(di)gestion* (2018), **Smaranda Ursuleanu**'s hand drawn animation, the artist remembers a childhood memory of her swallowing a large metal coin of 100 lei. She humorously calls her action from when she was 3 years old her first "performance". In the context of the hyperinflation in Romania in the 1990s the act of swallowing a coin and the subsequent corrosive effect of digestion on the metal playfully comments on the value of money. / Smaranda Ursuleanu (b. 1995) started her MA at the Faculty of Visual Art and Design in Iași. Through her practice, she reflects on sexual behaviours, stereotypes and social taboos in subversive representations that are multiplied and staged in various techniques. She has exhibited at Galeria Meru, Iași, tranzit.ro/Iași, Galeria Aparte, Iași, The Art Encounters Biennial in Timișoara.

8. Bogdan Bălan's *Audio Intervention* (2018) uses lyrics found in a presentation of the Evangelical Church in Sibiu. Originally written in Flemish, they record the migration of the German population to the East, namely to Transylvania, during the Middle Ages. Reciting them speaks about positioning oneself at a cultural junction. / Bogdan Bălan (b. 1997) lives and works in Bucharest. He is currently studying art history and theory at the National University of Arts, Bucharest, where he experiments with various practices and discourses.

9. In *Rare Earth* (2018, collected earth samples, glasswear) **Vanessa Singenzia** explores the polluted soil composition of her hometown, Cluj-Napoca. While the collected soil samples are sent to a chemical lab for analysis, in her own practice the artist turns the polluted earth into raw ceramic materials. / Vanessa Singenzia (b. 1991) is an artist based in Cluj-Napoca, Romania. Her work concentrates on social issues, human behaviour, female rights, and the way mass media affects our society. Through her visual research, she aims to bring everyday struggles, memory of spaces and people in front of her audience.

10. In **Andreea Anghel**'s *Moving Money for Better* (2018, plexiglas marquee, LEDs), the glowing marquee subversively nods at a widespread phenomenon encountered in Eastern Europe, where displaced workers use international money transfer services to send money either to their families left back home or as an investment into their own existing or future properties in their native countries, that will never get to be called or used as a home. / Andreea Anghel (b. 1990) holds a BA in Graphic Arts (UAD Cluj-Napoca, 2012) and an MA in Experimental Graphics and Printmaking (ASP Wrocław, Poland, 2015). She uses different mediums as messengers with a hidden context, mixing ready-mades with time-consuming personal works that reflect socially aware and political concerns.

11. In *The SABA Postcard Series* **Silvia Amancei** and **Bogdan Armanu** are mapping their own cultural context through the personalities who have shaped their thinking and practice. Presenting a series of small collages superposed on their acronyms, they create a constellation of different personalities, philosophers, directors, actors, and sportsmen. / Silvia Amancei (b. 1991) and Bogdan Armanu (b. 1991) are an artist duo living and working in Iași, Romania. Their artistic practice is positioned at the border between social studies and visual art; they research methods through which art and artistic means can be instrumentalized in order to enhance the ability to look beyond capitalism and create a (common) future.

12. Flaviu Cacoveanu's *No place left in the world so I moved to the Internet* (2015-present, webpage) is the conclusion of his project that searched for Sweeterland (www.sweeterland.ch), an imagined ideal world free of conflict and resembling a childhood utopia. After a series of performances using the Sweeterland Flag this ideal country is now in a latent online state. / Flaviu Cacoveanu (b. 1989) presents himself as a Con & Temporary artist. His position relates to a conceptual approach of his own surroundings, as well as to notions of time, language, humor and the everyday life. He is currently in a residency at the Hochschule für Bildende Künste Braunschweig.