



1. **Apparatus 22**, *Amulet forging with my eyes closed knowing I owe nothing*, 2016, object (leather, prosthetic metal stick, red wool), 130 – 150cm

To be used to conjure some superhuman strenght.
To be used also to oppose instrumentalisation of the new body.

This amulet is part of the series FLUXUS-LIKE PROTOTYPING and unfolds a ritual space to engage with essential problems of imagining a radical new body.

2. **Pandele Pandele**, *Fulfilling the Shopping List*, 2019, installation, various dimensions.

The uncomfortable diversity of textures of the installation's elements reflects the supermarket aesthetic. The assumed use of some brands logos functions here as an anti-guerilla advertisement campaign. The amounts of waste produced by the individual in urban environments, the fast development of the fast-fashion industry, the genetically modified products etc. bring guilt in the action of filling the shopping cart, certain guilt that I tried to convey.

3. **Larisa Sitar**, *Resplendent*, 2019, concrete bas-relief, 36cm diameter

4. **Mihaela Vasiliu**, *Species of the Pod*, 2019, mixed media (studio monitors, mixer, CDJ, monitor stands, textile print), variable dimensions
A reflection on easy-listening with a fluctuating tempo.

5. **Vlad Brăteanu**, *pending explosion*, 2019, mixed media (archival print on Hahnemuhle paper – 100 x 74cm, resin – 91 x 19cm)
A slow violence replica, a flexible non human, a move towards plasticity

6. **The Bureau of Melodramatic Research**, *Above the Weather*, 2015, video

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 is a play on different temporalities, and follows how the end of humanity is recontextualised 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.

7. **Vlad Nancă**, *Gaze into the Abyss*, 2018, found postcard (VIP observers are lit up by the light of an atomic bomb, Operation Greenhouse, Enewetak Atoll, 1951, photographer unknown) and celestial map (1991) mounted together, 51 x 95cm

8. **Apparatus 22**, *V1*, 2017, object (leather, laser inscription, hand dyed in white), 100 x 140cm

For this piece the collective envisioned the body's ultimate engineering and extreme ergonomics as a result of pressure from the market spheres and the call for increasing efficiency. *Will there be a way to be better equipped for survival? Is the body a material as any other to be molded, transformed and reshaped into something utterly new?*

9. **Ștefan Bertalan**, *Walking potatoe*, 1983, red chalk, ink on paper, 46 x 33cm

10. **Ștefan Bertalan**, *Untitled*, 1986 – 1987, ink and pencil on paper, 63 x 48cm