

Irina Gheorghe
selected works 2009-2019

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

Solo shows include 'All the Things Which Are Not Here' at Swimming Pool, Sofia (forthcoming, 2019) and 'Preliminary Remarks on the Study of What Is Not There' at the Romanian Cultural Institute, Berlin (2018). Solo performances include: 'Foreign Language for Beginners' at Chapter Thirteen/ Glasgow International (2018), 'Preliminary Remarks on the Study of What Is Not There' at Dublin City Gallery The Hugh Lane (2017) and 'The Way to Go' in the eXplore dance festival, WASP Bucharest (2016).

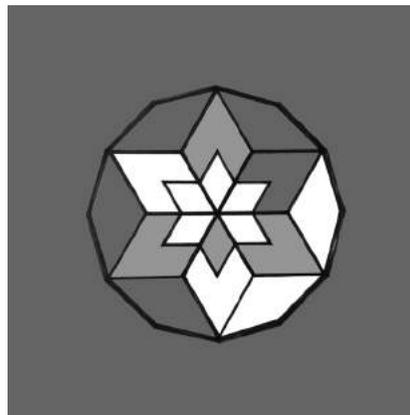
Selected group shows include 'The Landis Museum' at Chapter Thirteen/ Glasgow International (2018), 'Heroism Rises in a Warehouse' at Salonul de Proiecte, Bucharest (2015), 'The Heart Is Deceitful above All Things' at HOME Manchester (2015), 'Parasite and Mimicry' at CAC Vilnius (2014).

Irina Gheorghe has also been working with Alina Popa 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 TRAF0 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 'Alien Passions' at Skolska 28, Prague (2014) and 'The Bureau of Melodramatic Research: Official Launch' at Galeria Posibila, Bucharest (2009).

Selected group shows include '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: A Further Surface' at Times Museum Guangzhou, 'To the Reader' at bak Utrecht (2013), etc.



Principles of Deviation



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.

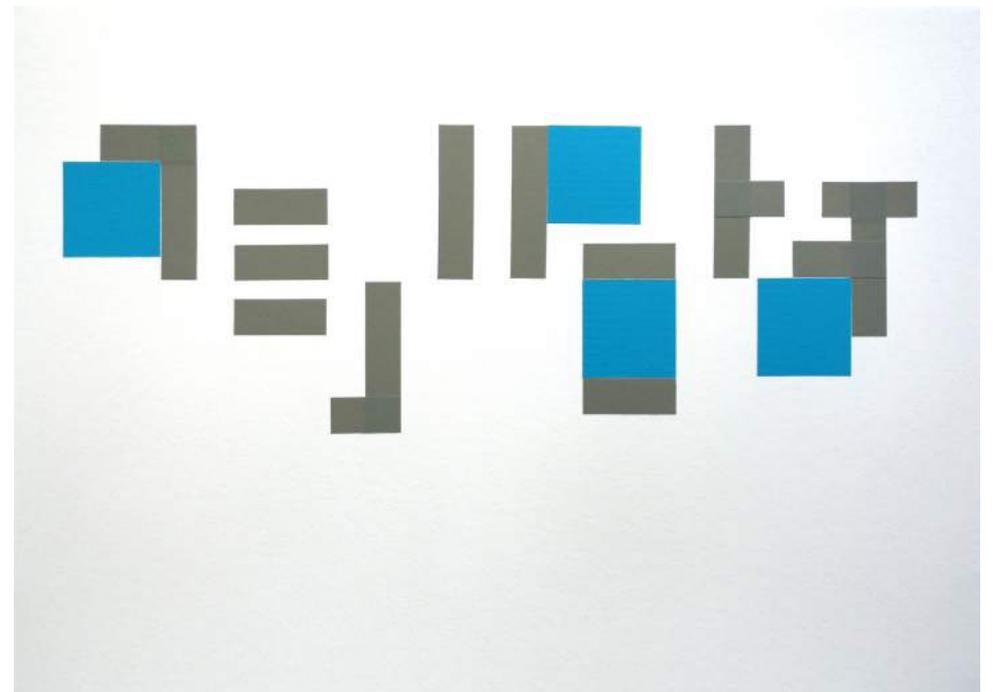
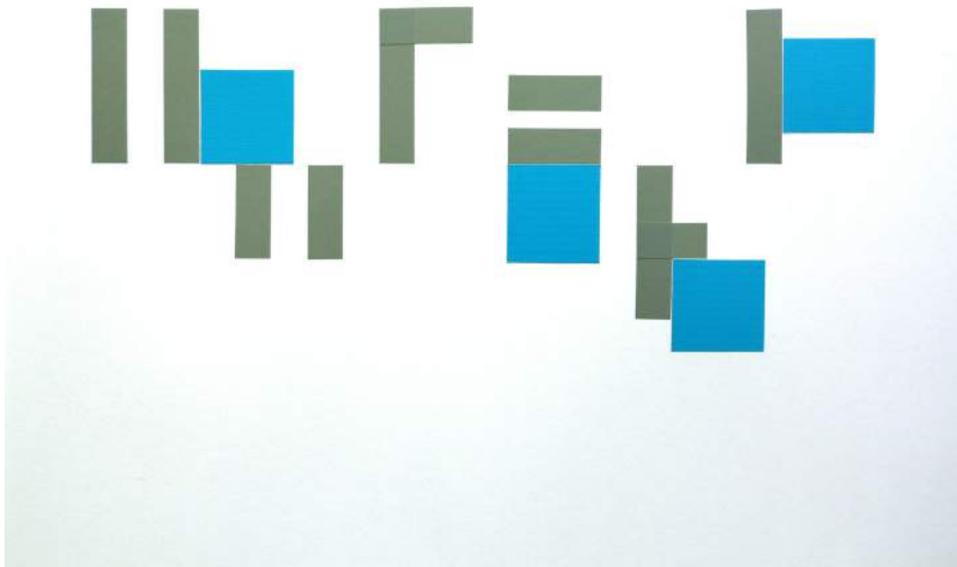
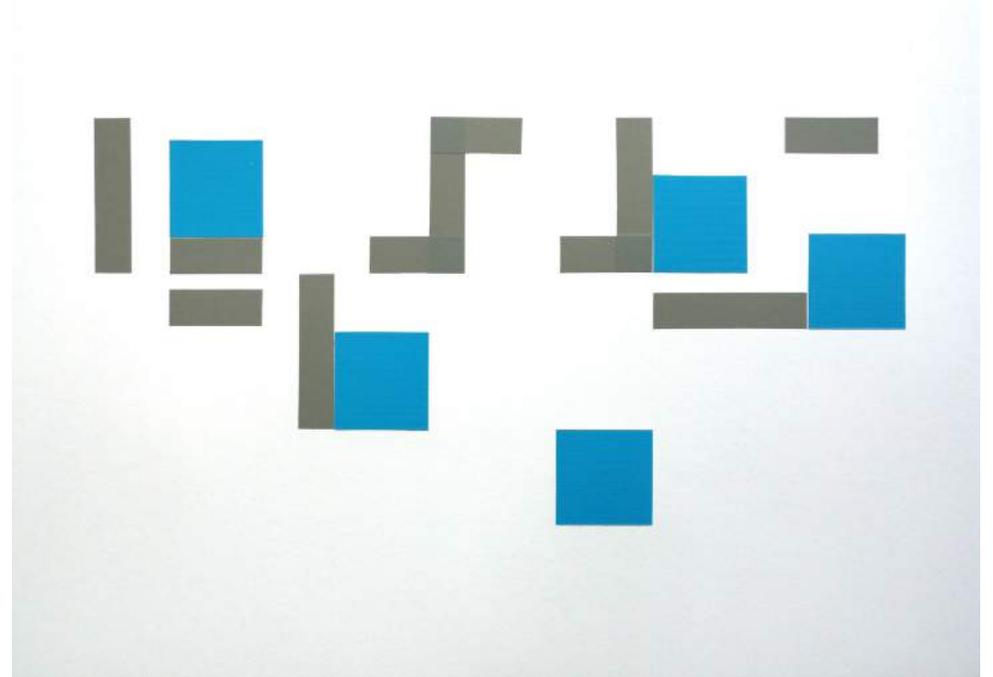
It consists of a performance, a site-specific installation and a series of tape collages on paper. The installation uses materials from the production process of the performance (photographs from previous versions, scores from studio notebooks) without being a documentation itself. There are gaps and disjunctions between the live event and the exhibition which follows or predates it, in the same way the hypothetical moment of a first contact cannot be fully comprised in either its preparation or its aftermath.

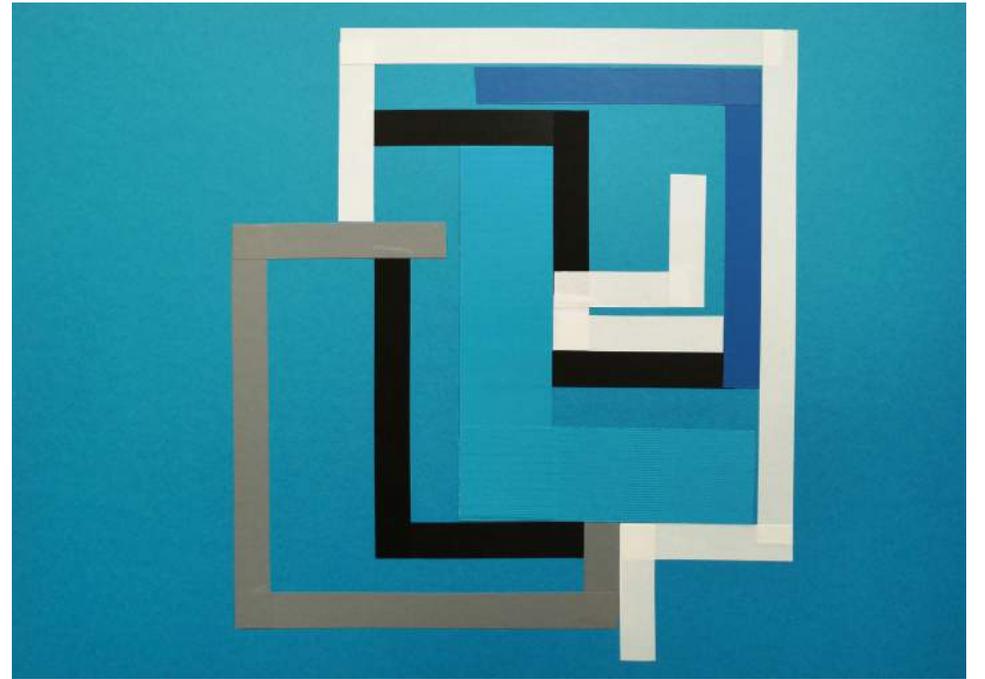


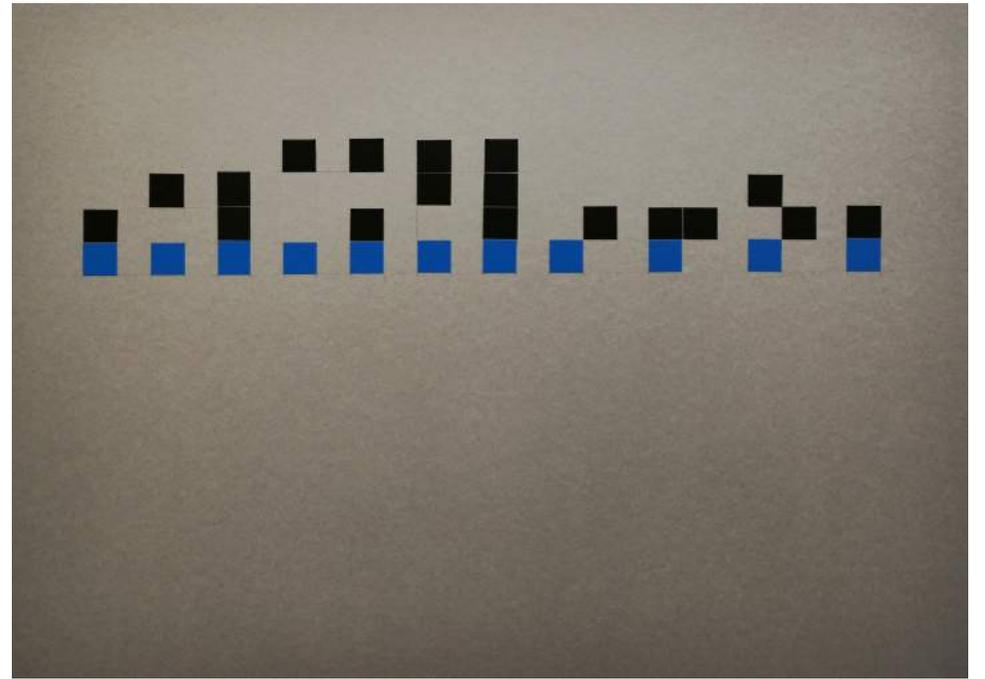
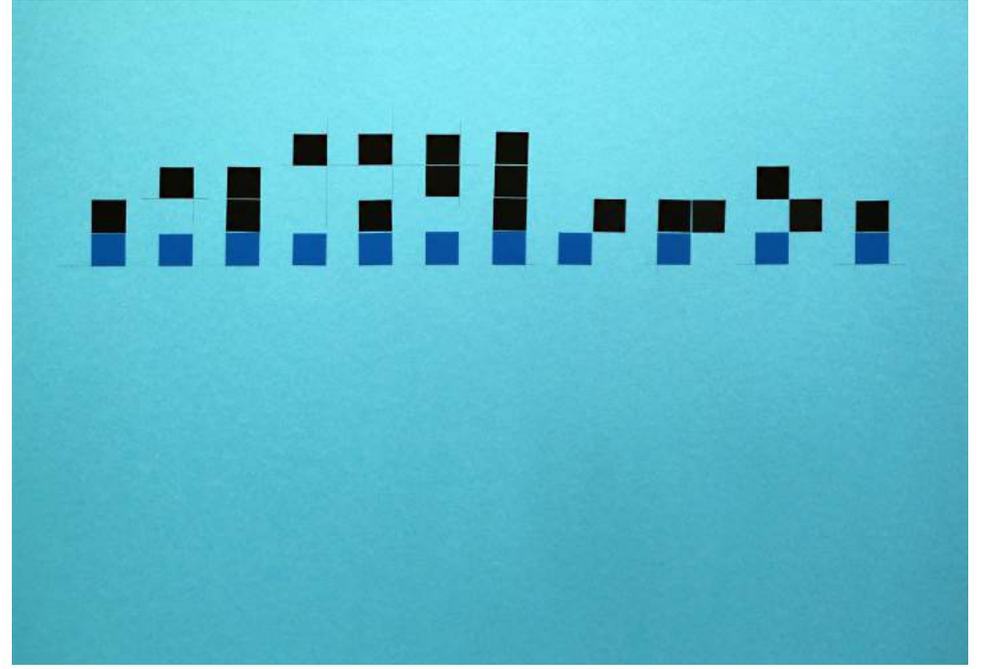
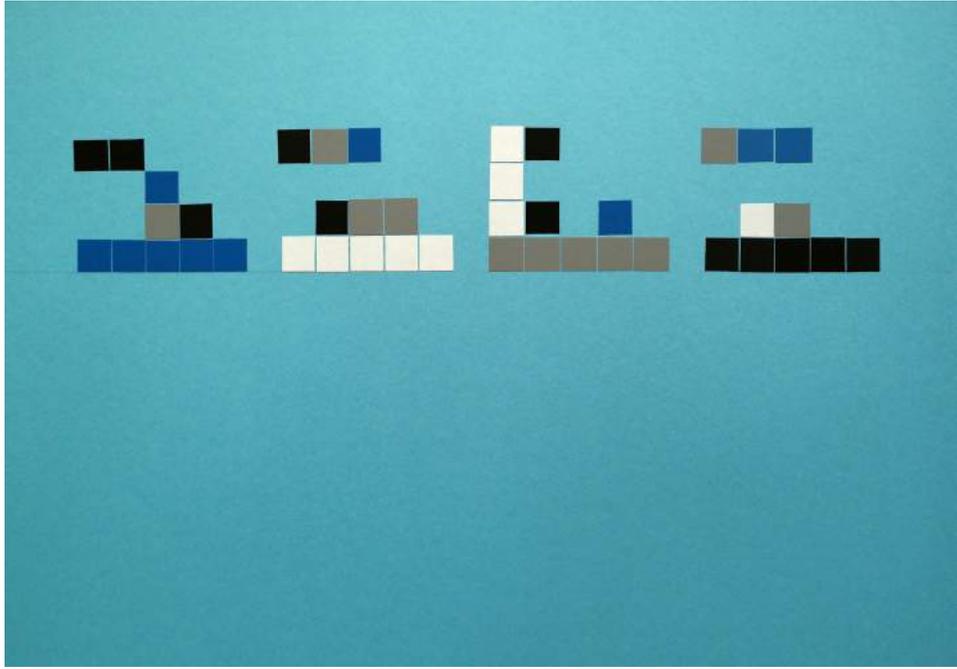
Foreign Language for Beginners, installation
view, in 'The Landis Museum', CCA Derry, 2018

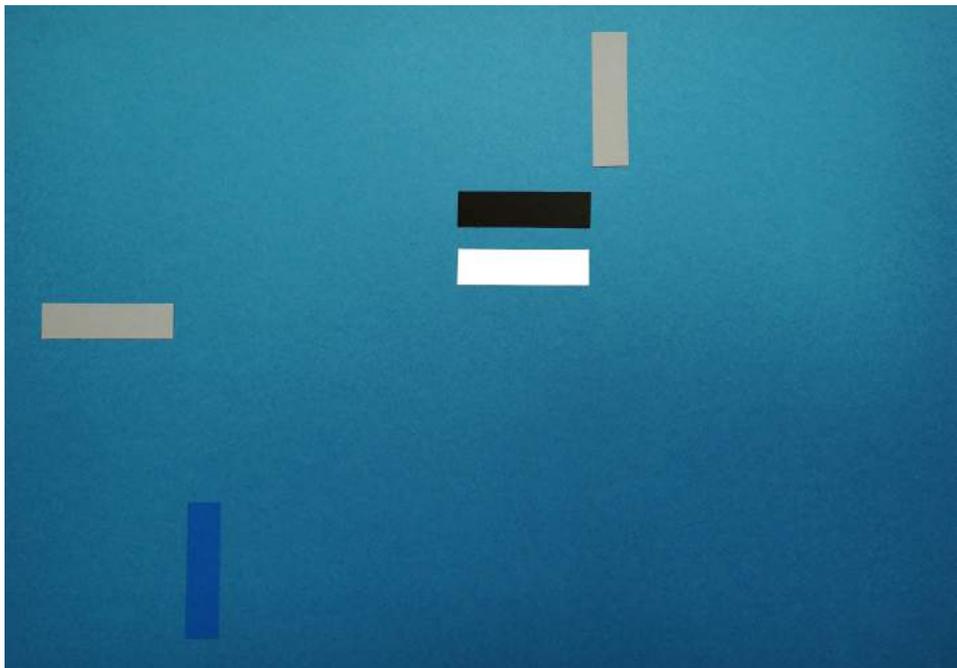
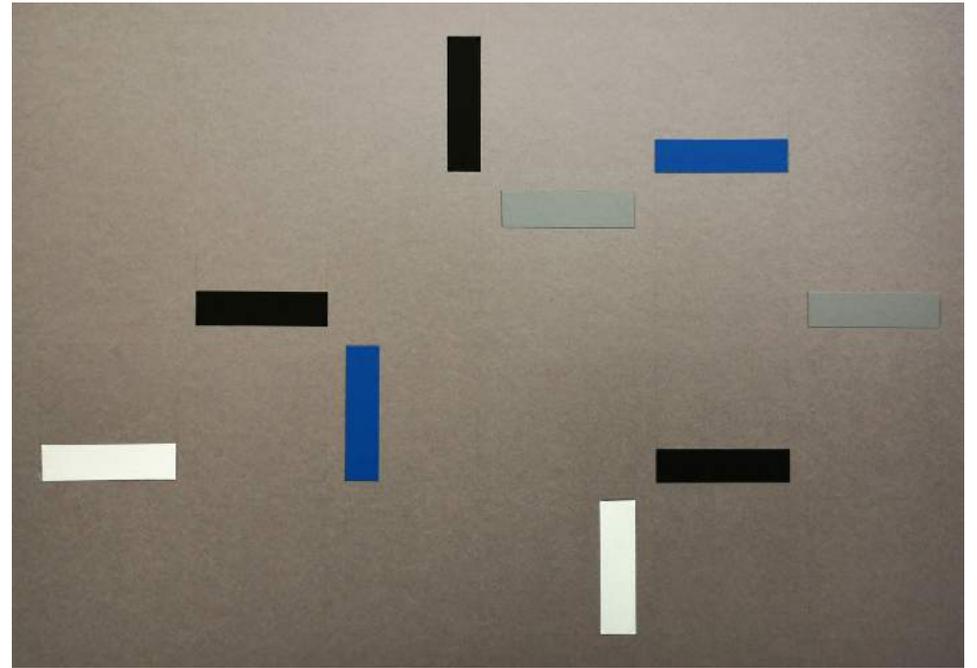
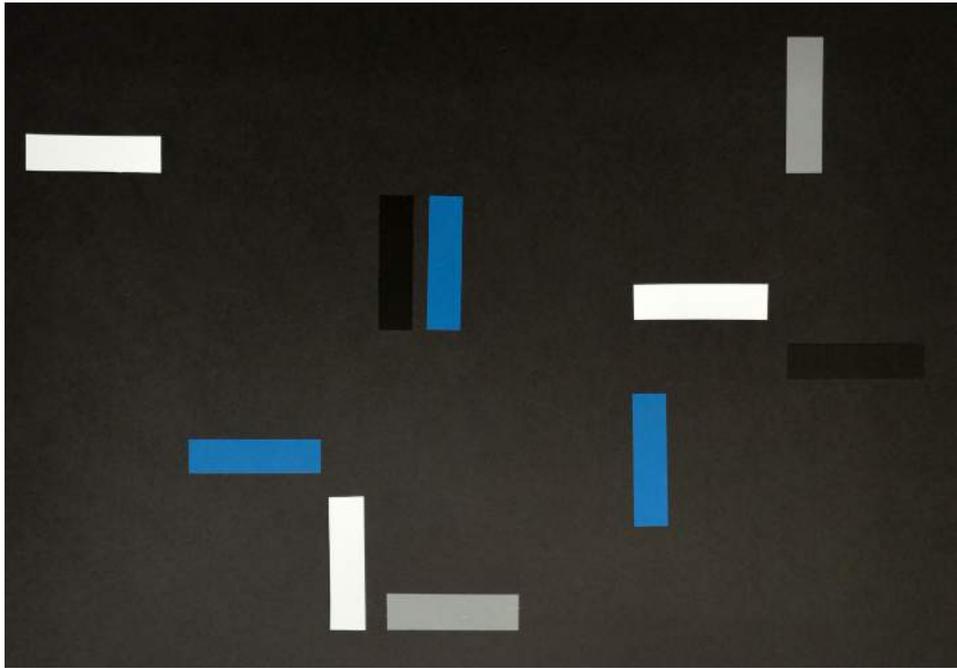
SCORES FOR FIRST CONTACT (2018-ongoing)
tape on paper, 35x50 cm

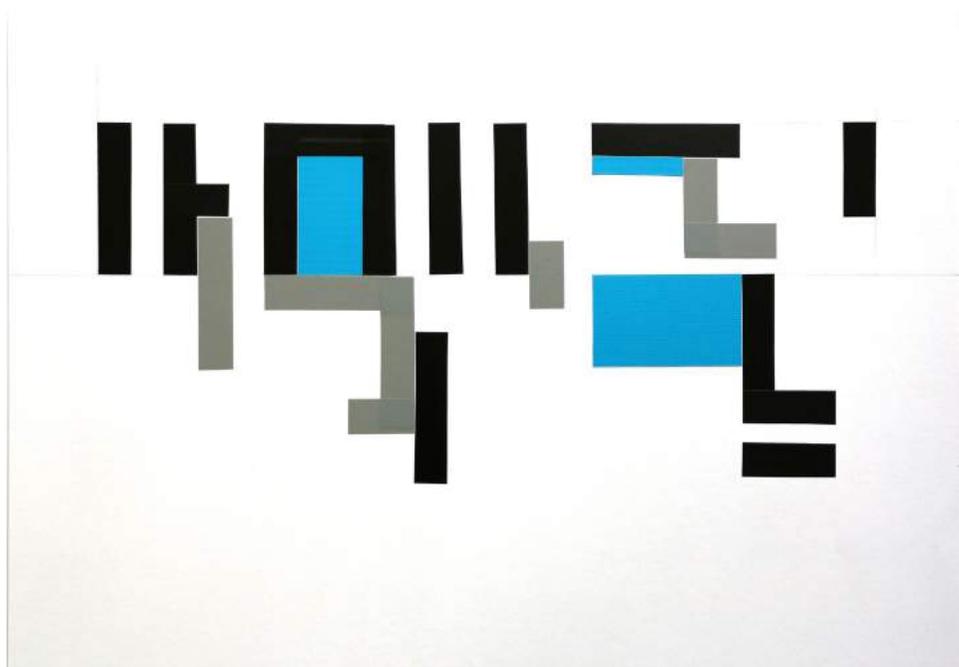
The series of tape collages elaborates on the themes in the performance and installation to create an abstract language for alien communication. Unlike the scores from the studio notebooks, which reflect the structure of the performance, the collages are no longer tied to an existing event and become open scripts, in which new alien languages develop and proliferate.











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, in the last century, 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



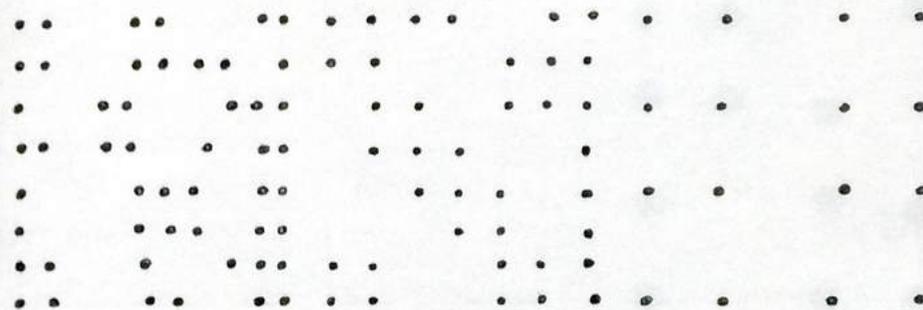
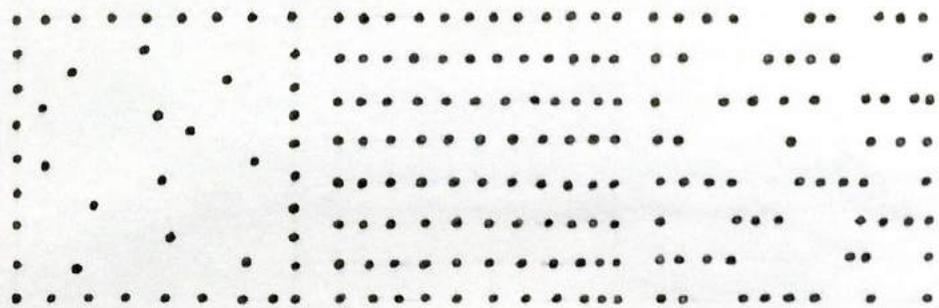
Foreign Language for Beginners, performance,
The Landis Museum, Chapter Thirteen/ Glasgow
International, 2018



Foreign Language for Beginners, performance,
The Landis Museum, Chapter Thirteen/ Glasgow
International, 2018



Foreign Language for Beginners, performance,
Research Pavilion, Venice Biennale, 2017



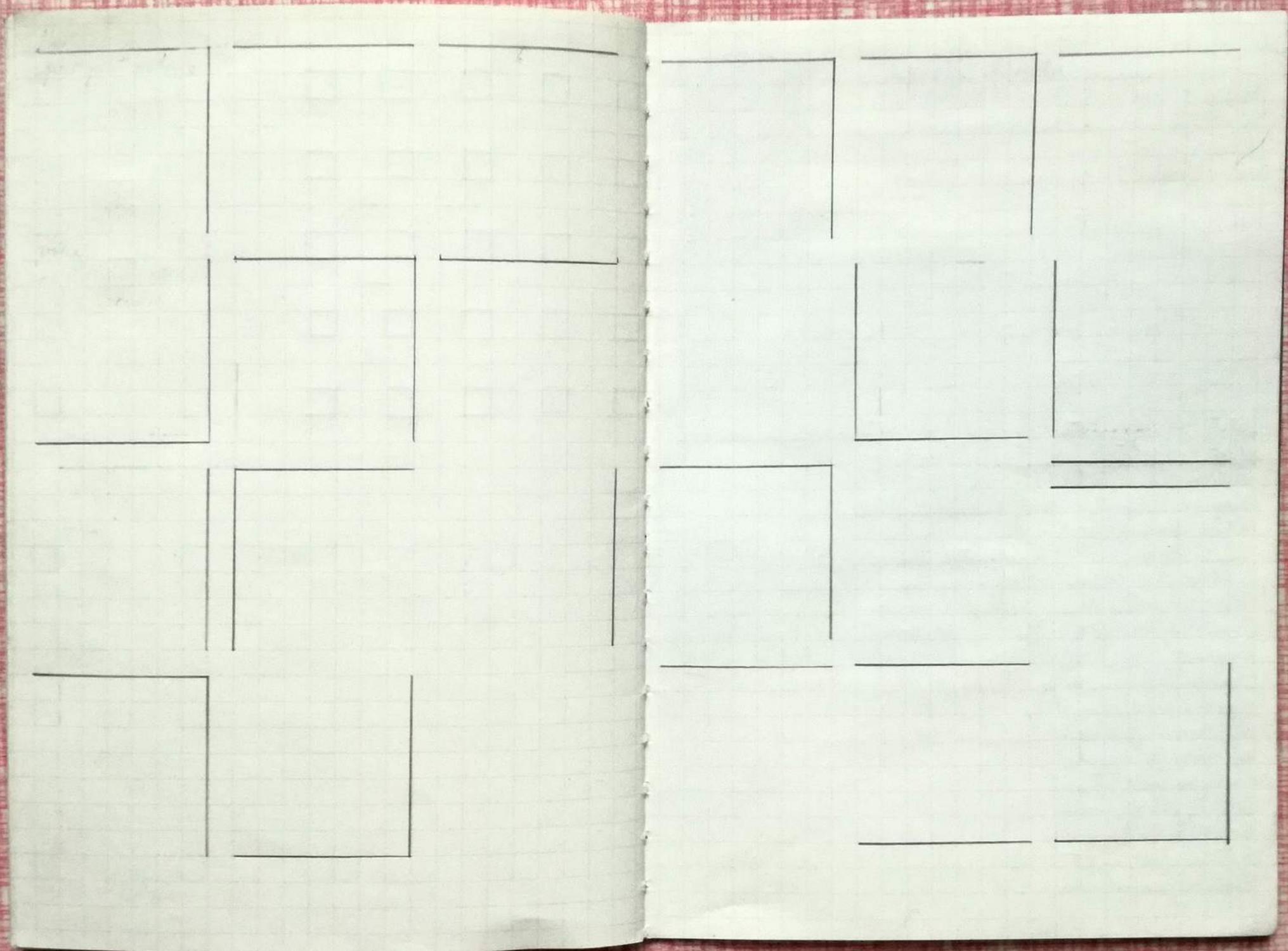
Scores for First Contact, photographic
prints, 2017

And then one of us said
 You were very very advanced
 That was very clear
 You were somewhere
 And we were
 And you were
 And we were
 And we were
 That you would
 Down here
 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
 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 high and
 because we were exactly
 some of us said exactly
 on the same level
 And even if it seemed
 that you were low
 and we were high
 to some of you
 we were actually exactly
 on the same level
 and some of us really thought
 that this was 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

you	were	low
we	were	high
some	of	us





Scores for First Contact, screen print, 2017

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

The installation Foreign Language for Beginners is built around the scores of the performance, photographic documentation of earlier versions, and a site-specific tape structure which changes with each location. The mental space of the performance becomes an immersive space which surrounds the viewer and guides her around. Language itself becomes immersive; not only language as we know it, but also an abstract language, whose meaning is not fully accessible to either the viewer or the performer, in the same way human languages would not be directly accessible in the case of alien contact.

Foreign Language for Beginners,
site-specific installation,
'The Landis Museum', Chapter
Thirteen/ Glasgow International,
2018





Foreign Language for Beginners,
site-specific installation in The Landis Museum,
Chapter Thirteen/ Glasgow International, 2018



Handwritten text on a label on the book's spine, including the words "BIBLIOTHECA" and "MUSEUM".

Handwritten notes on a lined page, possibly a notebook or journal, with some text highlighted in blue.



Printed text on a page, possibly a document or report, with a blue vertical strip on the left side.

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



Preliminary Remarks on the Study of What Is Not There, performance, Dublin City Gallery The Hugh Lane, 2017

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, Changing Room, Berlin, 2019



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, in the group show Imagine a World Where The Opposite of Light Isn't Dark at Galeria Zona Sztuki Aktualnej in Szczecin/ Stettin, Poland, 2018



Preliminary Remarks on the Study of What Is Not There, performance, Dublin City Gallery The Hugh Lane, 2017



Preliminary Remarks on the Study of What Is Not There, performance, Kunci Cultural Studies Center, Yogyakarta, Indonesia, 2018

When the performance is presented inside the installation, the division of imaginary spaces produced by the movement is superimposed on the divisions of real spaces created by the immersive tape installation. The correspondence is not perfect, sometimes the lines dividing areas of things which are not there in the performance find an equivalent in visible lines, sometimes they don't. Cubes of painted wood are placed in designated spots for members of the audience to be seated. In choosing a spot in the room, visitors occupy various areas of that which is not there, thus becoming, together with the installation, part of the work's exploration.



Preliminary Remarks on the Study of What Is Not There, performance, Romanian Cultural Institute Berlin, 2018

ALL THE THINGS WHICH ARE NOT THERE (2018)
installation

The installation brings together maps of things which were not present in previous locations in which the performance took place, as tape wall drawings extending toward the floor. The maps are built around precise colour codes, starting from the primary colours, whose various degrees of mixing correspond to further proliferations of categories. Thus, if red = things which are not there, which are, blue = things which are not there, which are not, and yellow = things which are not there, of which we cannot say whether they are or they are not, then expansions could lead to, for example, pink = things which are not here which are, and which could be here with some form of support, usually technical, and violet = things which are not here which are, but which could not be here, irrespective of any form of support.

The installation is a mental space become physical. The scores of previous versions of the performance create a disjointed temporality, in which the now of the current performance becomes distorted by its other “nows”.



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





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 eight painted wooden sticks. The desk is the space of that which has not been realised yet and of that which wasn't in the end realised. The sticks belong to the unrealised space of the performance, objects which were supposed to be used but never were. They are invisible instruments in the performance, an invisible score which never left the studio, but they also involve an element of anticipation, as 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 project. In this sense, the work addresses the unaccomplished and hypothetical side of a series of works which deal with unaccomplished and hypothetical realities.

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



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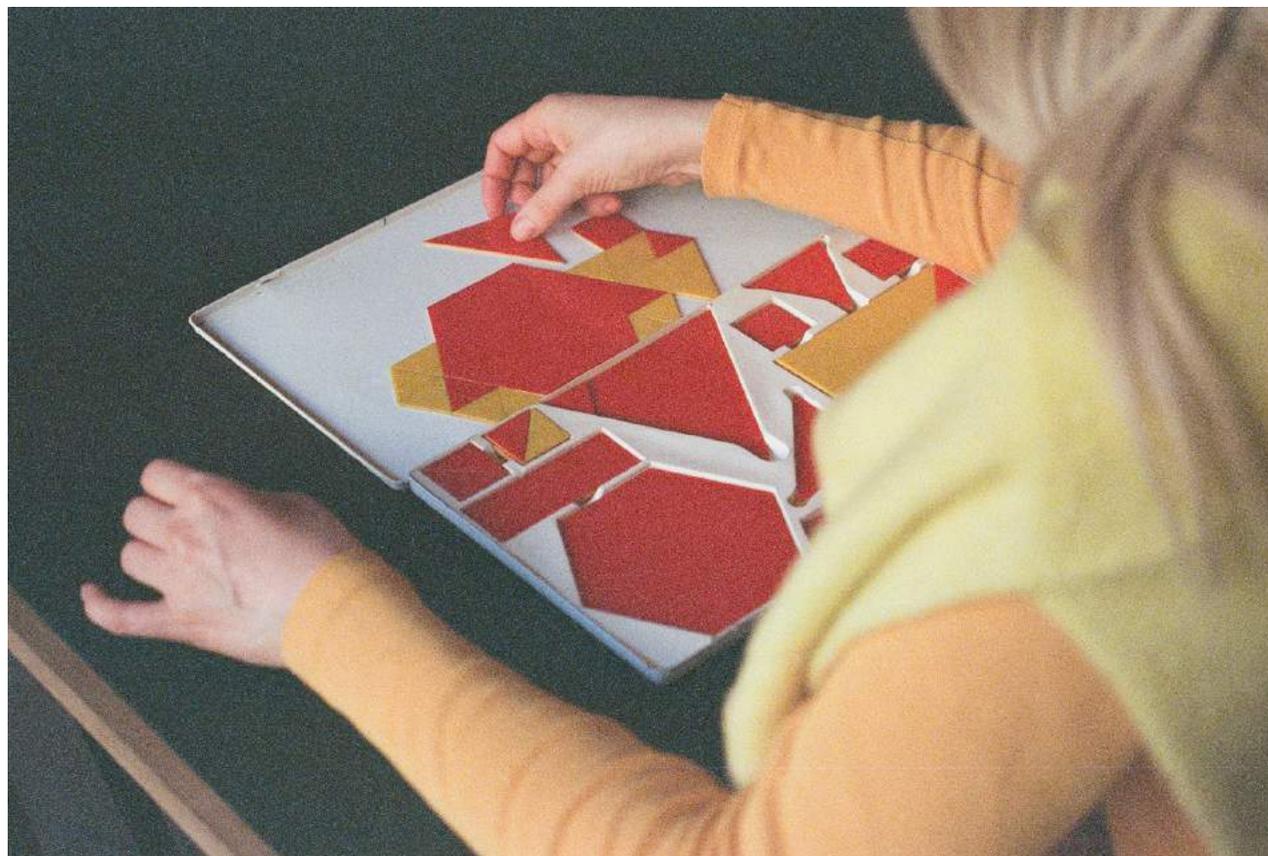


Techniques of Deviation: How to Find What Is Not There, performance, work in progress, 2018



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.



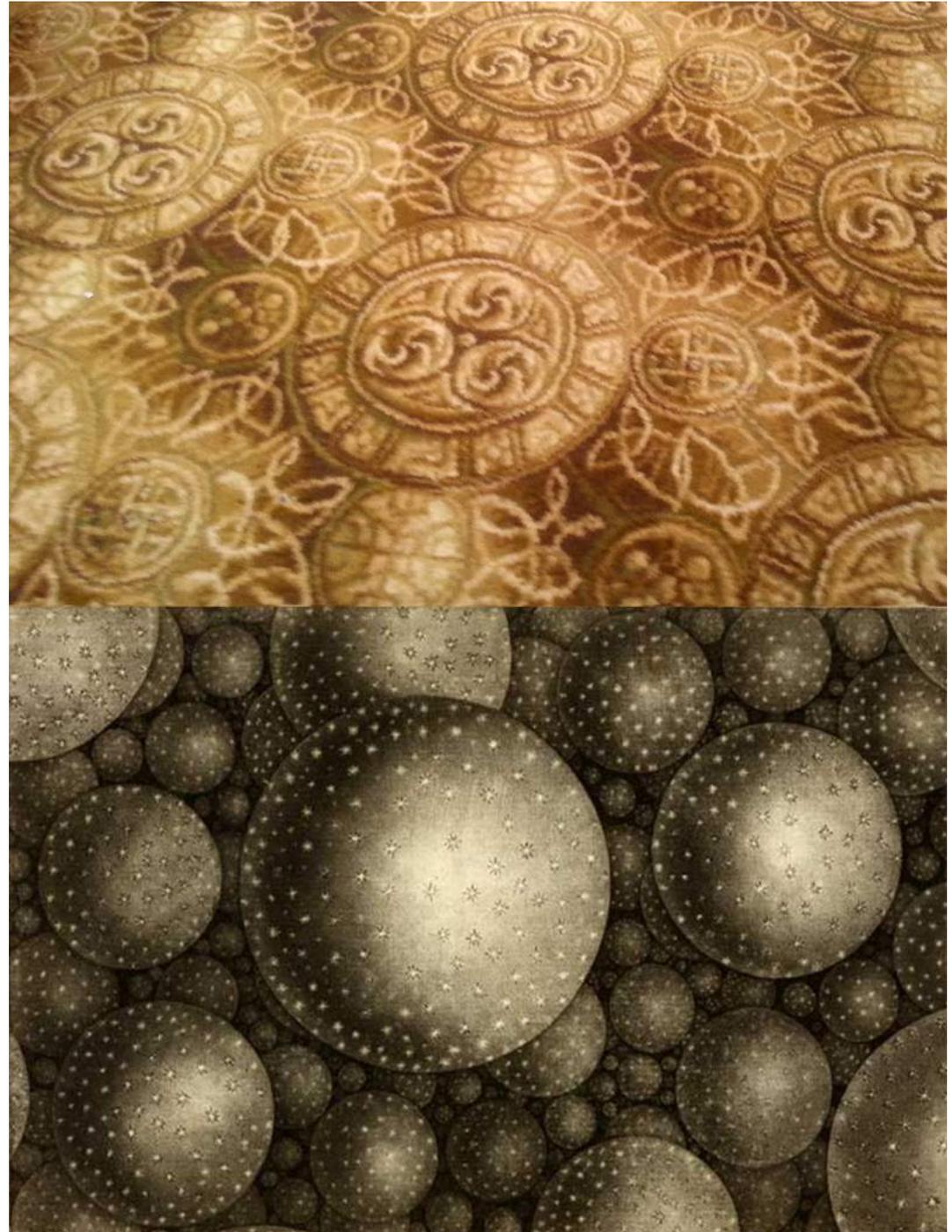


THE SPACE WHICH HAS NOT BEEN: PADDY'S ROOM
(work in progress)
video and site-specific installation

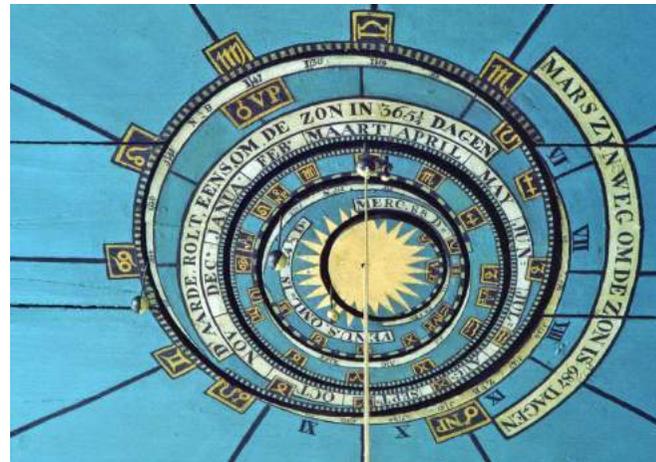
In 1860 French mathematician and astronomer Urban Le Verrier announced the discovery of a new planet in the Solar System, placed between the Sun and Mercury. He named it Vulcan, after the Roman god of fire, since it was so close to the Sun. Le Verrier had correctly predicted the existence. However, consistent evidence of its existence was never found, and it was eventually disproven.

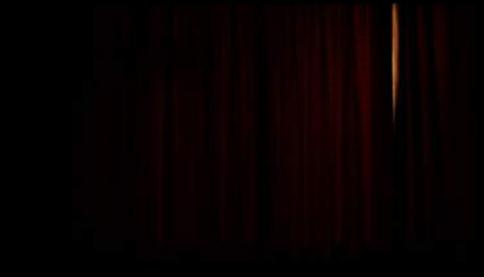
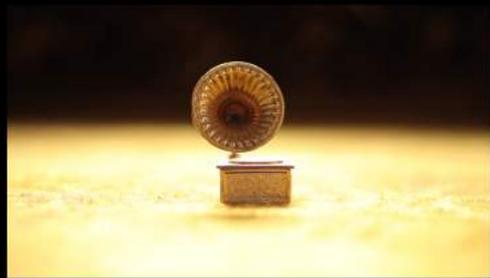
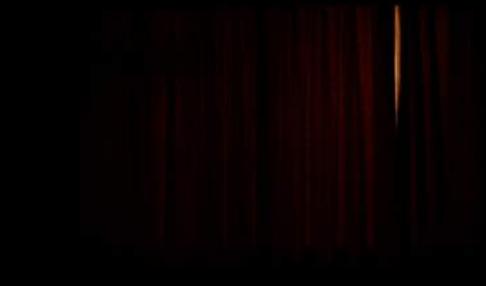
In 2014, astronomers Chad Trujillo and Scott S. Sheppard noted the possible existence of a trans-Neptunian planet, which they argued for in a letter to the journal Nature. Two years later, astronomers Konstantin Batygin and Michael E. Brown made an extensive argument for the existence of the planet, calling it Planet Nine. It was welcomed as an explanation to the abnormal orbits of a group of trans-Neptunian objects found beyond the Kuiper Belt but, as its orbit would presumably last approximately 15000 years, the planet was never observed, nor will it be observed by the scientists currently speculating on the possibility of its existence.

Far away from each other, at the two far ends of our solar system, the planet which might have been but was not and the planet which might be are actually not so far from each other. The history of space exploration is a history of imagined scenarios, some of which never reach the level of observation. The project is a large scale exploration into the limits of our understanding of outer space, and the way these limits manifest themselves in several fields of knowledge, from art to philosophy to the natural sciences.



The film looks at cosmic objects which are placed at the limits of existence, from those which were believed to be true in the past and now discredited (Planet Vulcan) to those whose existence is possible but not proven (Planet Nine). What is the status of these objects and how can we relate to them? What is the role of time in this exploration and what are the distortions that it brings about? The oldest, still working planetarium was built by Eise Eisinga in the Dutch town Franeker and was completed in 1781. It was built in Eisinga's living room. Starting from this example, the film uses a family living room which no longer exists as a setting for new cosmic explorations.





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

*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 minimal and ephemeral.
Carry out an action which leaves no trace.
Leave the spot.*

The action is a point, crossed by multiple lines. It is not a sequence which unfolds in time, it is a singular spot. It punctures time, it is a *punct* rather than a *point*. A puncture, a hole made by a sharp object. The moment in which something happens becomes an empty point.





The Attack of the Lateral, installation view
in 'Goodbye Language', Atelier 35, 2015

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.



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

A 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.





Imprecision, view as part of the Transelectric installation, in 'Heroism Rises in a Warehouse', Salonul de Proiecte, Bucharest, 2015

TRANSELECTRIC (2015)

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

Transelectric is a parascientific study which brings together the modernist campus of the Politehnica University in Bucharest, the Science and Technology Almac 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

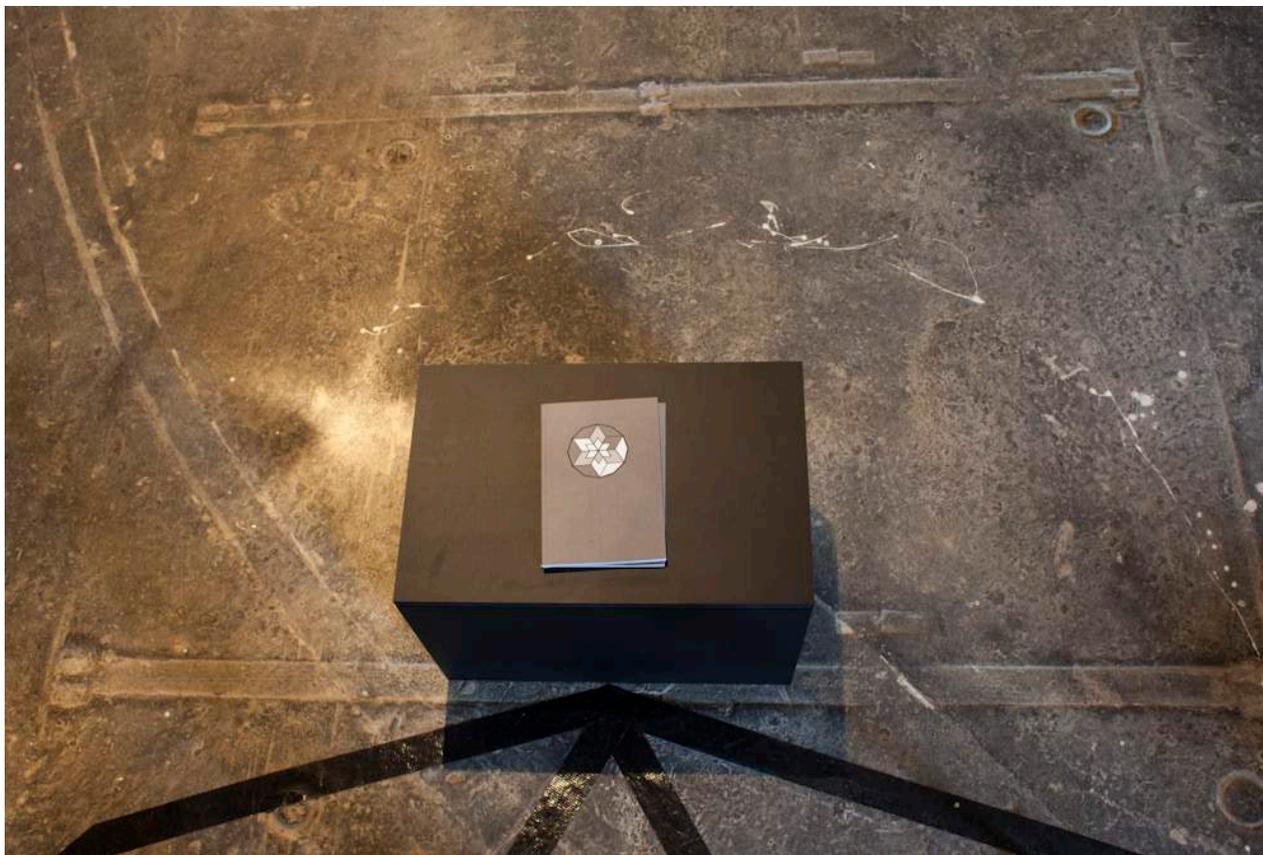


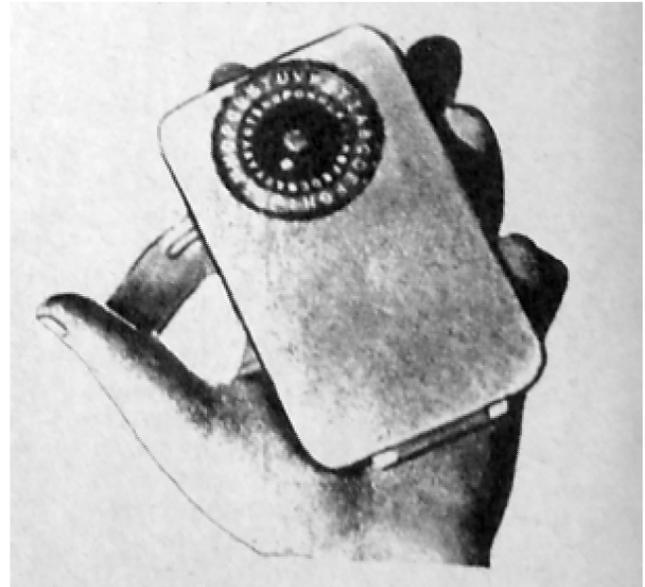
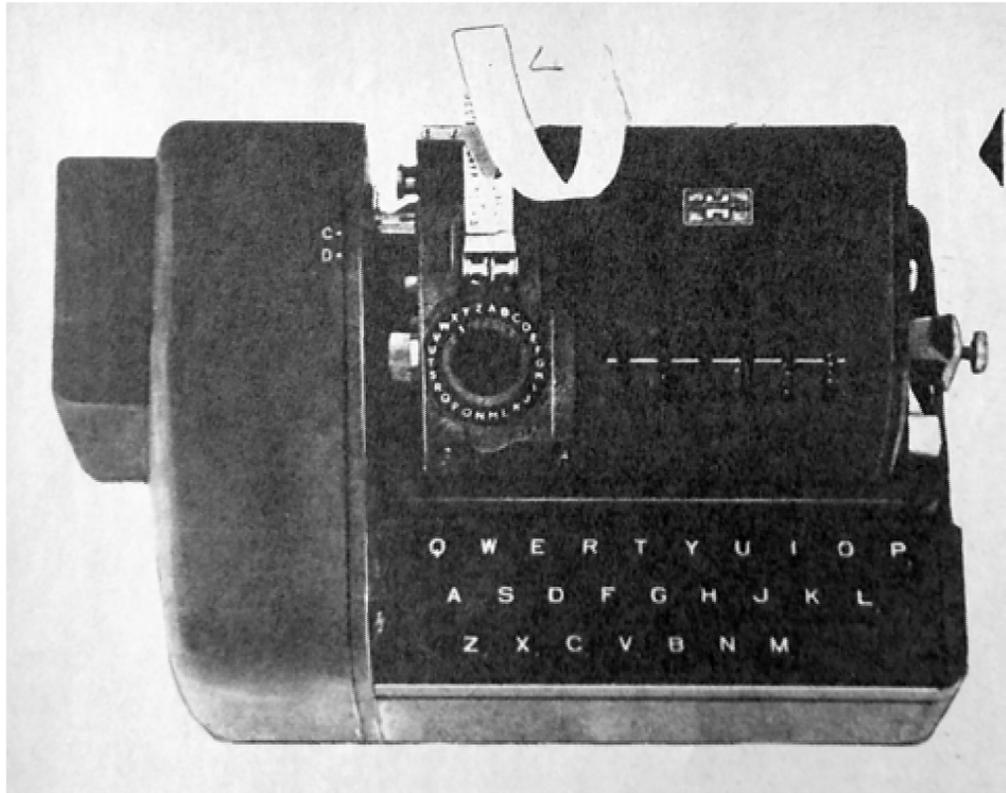




UNTITLED (SMALL TOOLBOX) (2015)
artist book

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.







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

oricărei rețineri în realizarea de cîștiguri 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 monopoluri 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 bocolote de întregi ramuri ale industriei japoneze. Neaderind la aceste convenții, unii așa-numiți 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 uimitoare 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 acele ramuri industriale în care progresul tehnic este cel mai accentuat.

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

asemenea, performanțele cuptoarelor cu combustibil chimic, oscilografele de diferite tipuri, rețelelor foto ultrarapizi și telecomunicațiile constante 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 se pot realiza profituri. Se știe, spre exemplu, că marile cumpărători de cacao de la bursa din Londra plătesc agenți speciali pentru a afla cît mai repede posibil date despre calitatea și cantitatea recolte 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 sistemelor de abonare a diferitelor întreprinderi și laboratoare la rețelele de mașini calculatoare, depinzînd de concernele producătoare de asemenea echipament, viteza de soluționare a problemelor puse de diferiți abonați depinde direct de calitatea programelor de care depinde respectiv de calcul dispune. Diversificarea fiind 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 avion cu mașini electronice, pe care și-l puteau procura ca urmare a naturii activității pe care o prestată. 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 specialistii 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 au întotdeauna asemenea turnuri 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 condițiilor prin interceptarea permanentă a comunicațiilor acestora. Un exemplu: în iulie 1970, reprezentantul la München (R.F. Germaniei) al societății GRAMCO, un organism 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, GRAMCO a unor paștile (termen de spionaj desemnînd 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 paștile fuseseră montate de doi reprezentanți ai unui birou de spionaj industrial din Londra, trimiși de către centrala societății GRAMCO la München, al cărei angajat era însuși



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

reclamantul. Scopul era de a supraveghea activitatea propriului său reprezentant, bănuț de a furniza secrete unei firme concurente. Reprezentantul din München, nefiind avertizat, a dezbătut 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 consultanți, 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 laborist 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 ațteia 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.

Grăție cercetărilor întreprinse de elvețianul E. Weitnauer, care a încercat să descifreze 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 fantastică rezistență pe care o are lăstunul, deși se știe că în ansamblu pasărea are mai mult «suflet» decît alte vertebrate și, de asemenea, că zborul plan înseamnă, de fapt, o mare economie de energie.

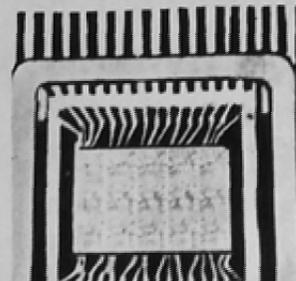
Desigur că toate aceste întrebări își vor găsi răspuns în cele din urmă. Deocamdată să ne dorim ca multă vreme de acum înainte să putem admira zborul lăstunilor, iar cerul orașelor noastre să răsună la fiecare început de primăvară de strigătele ascuțite ale celor mai urbiani dintre locuitorii săi.

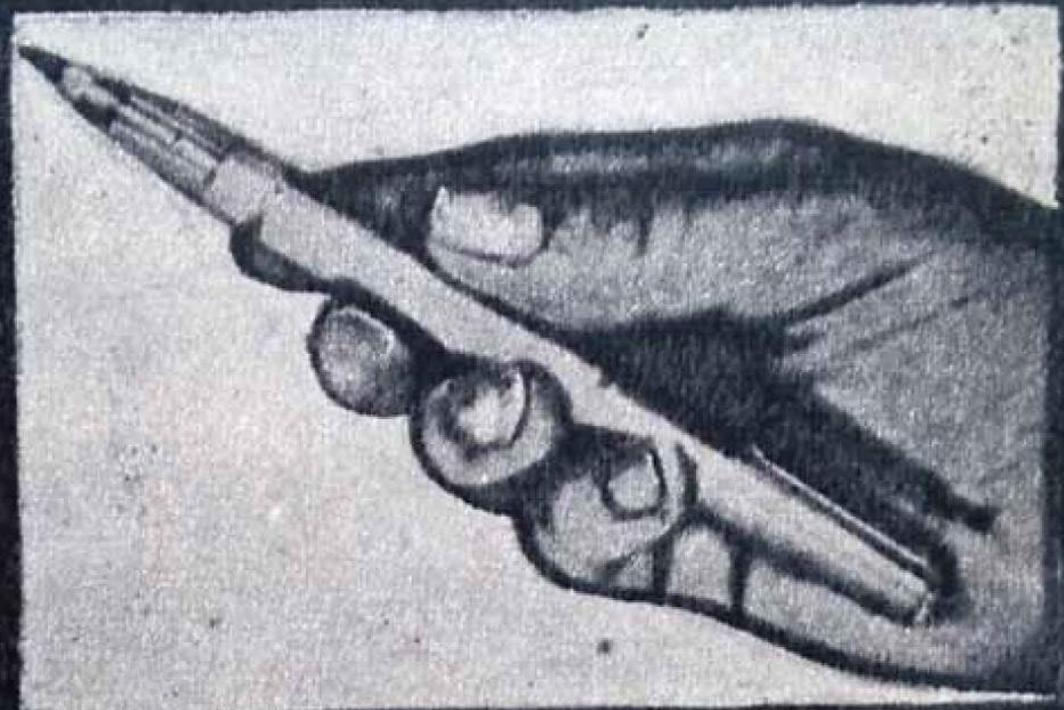
răspîndirea rapidă a acestei plăgi: bursa, asociațiile patronatului britanic, industria de motoare de avioane și... șantierele navale.

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 recitarea 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 ceas de mîină.







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 = ds. a 9 a
* II = ds. a 10 a

* III = ds. a 11 a IRON

R

NOME: Radu Iliescu

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

* CLASA: X A₂ → XI A₂ → XII A₂

① Detaj II, S / III et. II, centru II et. 0, S

DIRIGINTE: Viorica Zaharia GH

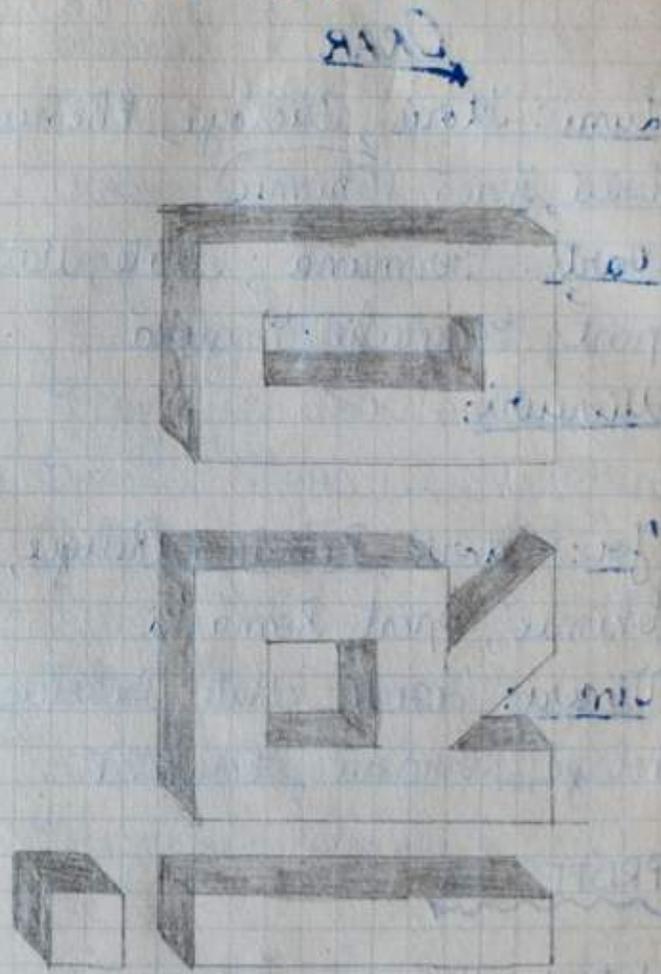
ASPECT: șaten, ochi căprui,

FIZIC: a fost tuns brios dar
acum are părul pînă la

umeri; are un tricou cu
Iron Maiden (de la asta

i-a provenit porecla), o
cămășă în pătratele maro
are o mustrătoare dudu

- cupa) 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 creț
 - Are o geacă gri mai subțire
și mai deschisă decât cea-
laltă
 - Are o pasiune deosebită
pt. copul de ginsu din cânt
de la bufet
 - Are o moacă de fată pt. că
s-a tuns de curînd așa că
arată exact ca în desen (caruca-
tura)



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

A 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

A 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>



work with the Bureau of Melodramatic Research
for more info see
<http://thebureauofmelodramaticresearch.blogspot.com/>

