

Before a National Anthem (78min, 2009)

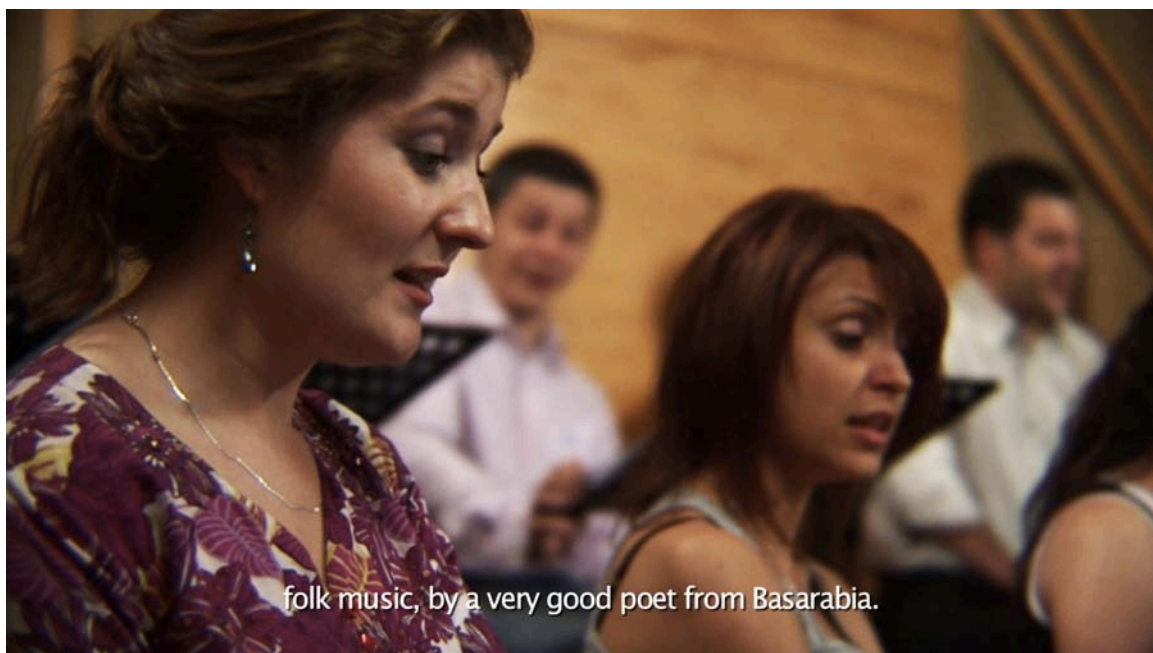
The film is attempting to analyze and exhaust the model of a national anthem through engaging with its form and content. The *telos* of composing a national anthem was not to mobilize a patriotic feeling around the idea of nation, but to consider: what is the political imagination of the moment?

For 'Before a National Anthem' writers and musicians were asked to create, in the freest way possible, a new national anthem for Romania. In addition, a 'collage' text was composed through the use of comments made by people in a variety of public spaces, responding to the question: how do you compose a national anthem today? The twelve chapters document a professional choir deciphering the freshly formulated anthems.

The project examines the capacity of songs to be sites of active resistance and social protest. Moreover, the choir itself constitutes a collective structure that negotiates the interpretation and performance of each musical piece.







A Place of Citizenship (2009)

(Museo Nacional Centro de Arte Reina Sofia, Madrid, 27th November 2009)

A Place of Citizenship documents a collaborative performance with twelve Romanian street musicians living in Madrid.

After several exploratory workshops the musicians led a performance at the National Museum Reina Sofia. An anthem was created 'on the spot' through collaborative negotiations with the audience. The process encouraged the public to suggest words, phrases, ideas and sounds that might be included in a national anthem.

The process established a link between the Spanish audience and the Romanian performers, wherein the composing of a new national anthem for Romania, was ultimately transformed into the 'anthem of the audience'.



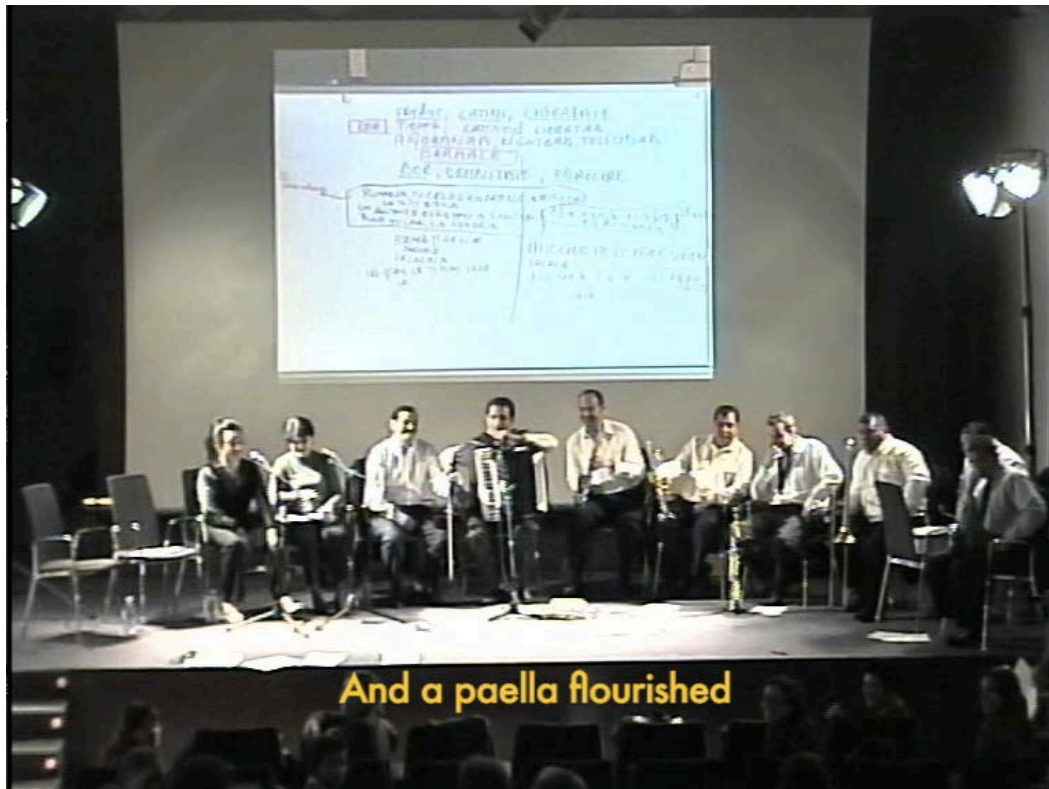


To begin creating a strophe for this anthem



The first word is, "gypsies"





Auditions for a Revolution (22min, 2006)

Chicago 2006, young people audition for roles in a reenactment of the first televised revolution, the 1989 Romanian revolution.

In the piece, the Romanian artist, who witnessed the events, juxtaposes actual footage of the revolution* with reenactments of those same televised events by non-Romanian speaking performers. The new performance was recorded on video and also on 16mm film camera, a camera the artist acquired from a documentary film company that quite likely used the camera to film the 1989 revolution.

In the reenactment, the young people 'try on' the identity of the revolutionary and learn the 'language' of revolution. In speaking a language they do not understand – though the artist has provided them with a translation – the words become abstracted, provoking the viewer to compare the performance with the original 1989 footage and to consider such questions as the construction versus the spontaneous unfolding of historical events, the manner in which a historical events gets transmitted and the possibility or impossibility of revolution today. The audition becomes a step located somewhere between theatricality and real life, a preparation for an event that took place in the past, and a futile gesture or an attempt to try and change or understand where things (the revolution and its aftermath) started to 'go wrong.'

For the artist, the audition is a way to (re)visit the past in a more comprehensive way, not just through the mind but through the body as well. In attempting to re-activate the memory of the body, the artist seeks to open up, explore and reclaim other virtualities, other possibilities, other directions that the moment of revolution might have offered. In doing so, she hopes to discover a way to heal the wounds and release the tension created by this painful past in order to be able to live in the present - as well as understand the present through the past.

*Courtesy Harun Farocki and Andrei Ujica's film "Videogram of a Revolution"





Picturesque (2012)

(in collaboration with Nicu Ilfoveanu and Toni Cartu)

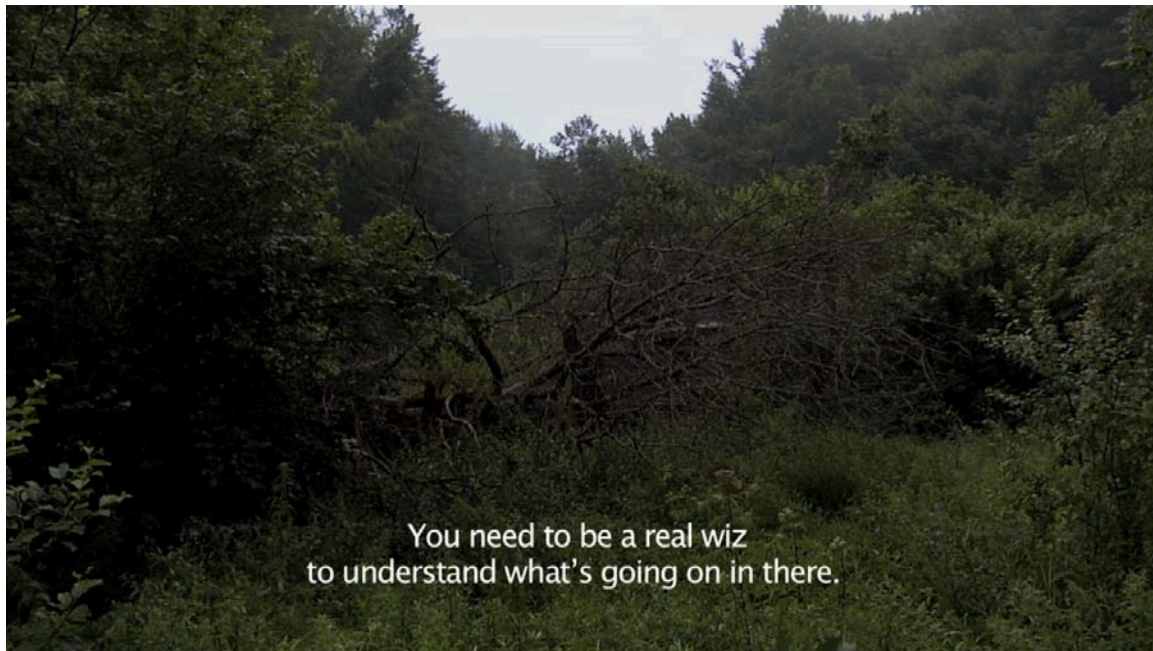
The film is attempting to re-evaluate the socio-cultural concept of 'the picturesque' through challenging both accepted narratives and associated visual representations.

Picturesque follows Mr. Nelu a 75 year-old tourist guide and magazine freelance writer for "The Picturesque Romania". During the making of the film, Mr. Nelu and the film crew traveled through deserted villages, mines and factories in the Apuseni Mountains, Transylvania.

Essentially, Mr. Nelu is asked to comment upon his relationship with the word "picturesque" while the image-makers struggle to find the "right image". As a consequence of the camera's wandering eye, the film captures lush, desolate, austere landscapes that may perform less as bucolic pastures and more as the empty fields between utopias.

Picturesque is seeking to raise issues of how tourism contributes to, and perpetuates, the perception of the world as an idyllic, extraordinary, safe, clean and uniform place. The world is offered as a depoliticized zone, experienced at a safe distance and easily consumable; consequently removing uncertainty, chaos and conflict.









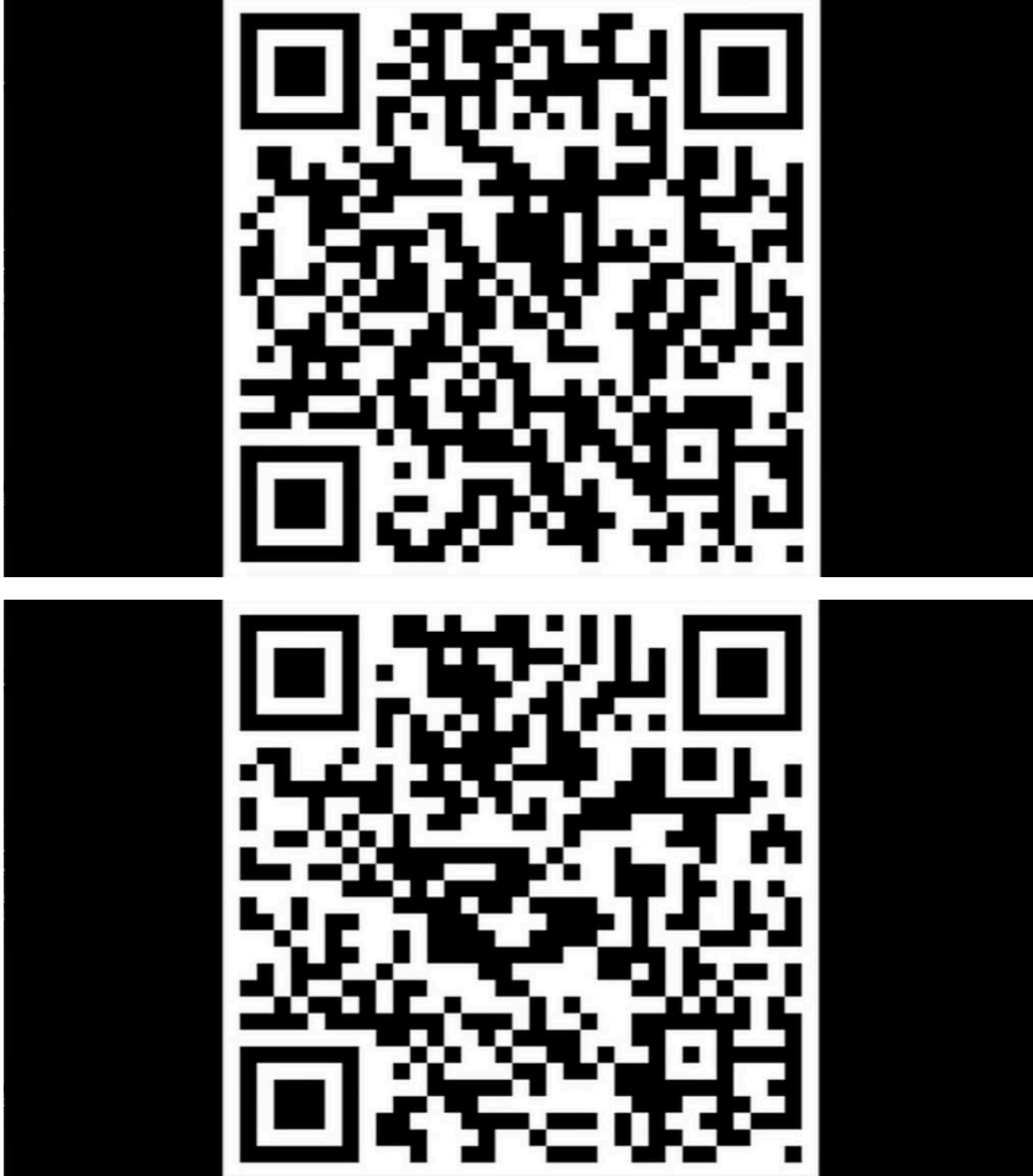
Quick Reply (2011)

15M movement: unexpected, reviving the public space as an arena for political action, web-based networks, an intersection between tourism and political action. A quick reply?

One of the most significant actions that took place during the 15M protests was the reclamation of public space. However, the protest partially took place at the intersection between physical and virtual (social) networks.

Quick Reply (QR) codes represent a visual translation of the bridge between the two spaces of interaction.

This film is constructed from QR codes generated from web-links to articles referring to both previous political uprisings and the 2010/11 protests.



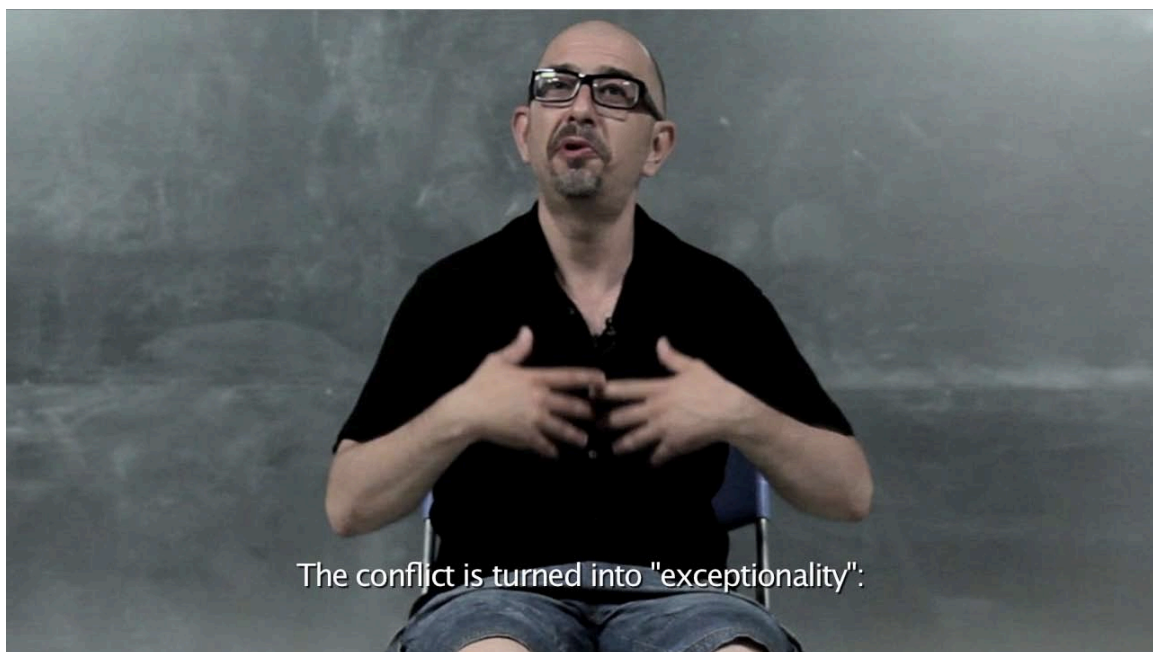
15M Conversations (2011)

A sequence of directed interviews held during the 15M protests in Barcelona.

Individual sessions structured to analyze the contemporary political system in Catalonia and the specific nature of the 15M movement. During the recorded interviews participants commented upon the movement's social dynamics, ideology and relationship with tourism.









the manner in which one can resist



for that famous: What can be done?