

PORTOFOLIO

Live Every Day Like It Is The Last 1

Urban intervention, Bucharest, 2012

Text Luiza Alecsandru



Public space...for most of us just a place of transit or meeting point, for others working space or even temporary or permanent living space. How private are we in the public space? How much do we allow ourselves to be authentic in the public space? Where is the barrier between us and the others? How much do we participate in ‘inhabiting’ the public space?

The intervention aims to tackle the invisible and permeable limit between private and public and to question common concepts, fake social constructs entered in the collective Romanian mentality and prejudices regarding what is ‘admissible’ to do in the public space, launching the invitation to find which are our true liberties. Although minimal, the intervention clearly points the lack of direct reactivity of the participants to the public space and the lack of connection to this space.

A body that exposes itself in a relaxed attitude and performs actions in a frame that reminds of a private space (reads or drinks tea lying on a chaise longue) attracts attention in the daily anodyne city life. But people are caught in the routine of their actions and don't take time to find out what really happens in the immediate reality they traverse.

A reinterpretation of the urban messages that remind us: "Live every day like it is the last 1" or "∞ Priorities ∞ I love you..." while the performer deepens in the lecture of a story that begins with an atrocious crime in the book Human Love by Andrei Makine. A private meditation on the condition of the self and of humanity and a confrontation with the fear of the other in a space as public as it gets. A way in which the contact (at least visual) becomes impossible to avoid, forcing the passerby to a second of anxiety while exhausting all possible responses to the situation which is exposed to him.

Themes:

- the removal of physical, social or symbolic barriers
- mobility and communication across the city
- the re-appropriation of public space favoring new connections and new uses
- innovative ideas in reinterpreting public space as place

Snapshot Missing

SNAPSHOT MISSING

THE BEST PHOTOS ARE THE ONES NEVER TAKEN

Drawing and narration, Bucharest, 2012

Concept Luiza Alecsandru

Invited artist Alexandru Gurgulescu

Text Luiza Alecsandru



The project aims an interdisciplinary approach of quotidian reality, through observation, narration and drawing. Starting from scenes taken from the urban space, moments "photographed" in memory, a "storyteller" narrates an event or an action. Based on its visual memory, the capacity to remember details but also on the subjectivity in choosing a scene, he is trying to transmit a state, an atmosphere.

The information related almost in a journalistic manner through a short text is then taken by the artist that in its turn molds it, expressing its own stylistic visions and bringing a second level of subjectivity. The first public becomes thus the artist who makes possible the visual reproduction

of the narrated reality. The visual stories are made possible by the cooperation between a witness-narrator and a narrator-illustrator.

“Snapshot Missing” changes the focus from the decisive moment, this becoming the moment of the decision which stays exclusively in the memory of the observer.

The last level of subjective interpretation is reserved to the public.

The project is a work-in-progress which permanently searches collaborations with interested artists.

<http://metropotam.ro/La-zi/Snapshot-Missing-expozitie-de-nefotografii-art3290278484/>



Surveillance Projects

On-going, since 2008

Text and photos Luiza Alecsandru



The project is a continuous work-in-progress which can take place anywhere in the public space.

The camera or more precisely the eye behind it, assumes its need for voyeurism and simultaneously, the need to control the surrounding reality. As how else could we define public surveillance if not as a mixture of voyeurism and control?

Unlike the cctv, the photo or video camera present here, undermines each time its own function, first of all because of the location that the voyeur will chose for the survey, and which makes him, just as well, an easy target for a real surveillance system or for another voyeur.

The concept of surveillance system is also undermined through the futility of the final action. The voyeur behind the camera always needs to self-deconspire in the end, as someone playing a practical joke in a series of images from "candid camera" and showing at the end from behind the camera. The fountain from a public square in Timisoara is the favourite target for a camera which takes shots in horizontal stripes, creating the feeling of a secret hide-out from which you can not acces reality in its totality.

From the presented sequences CCTeVezi, was invited to participate in the frame of the theme Police the Police, in the Biennial of Young Artists in Bucharest, 2010 and was exhibited in 2012 in the cultural studio Groove On, Bucharest.

1. CCTeVezi



The CCTeVezi project was made in 2008 in Timisoara, Romania, in a certain contextual moment when in Romania CCTVs (Closed-circuit television surveillance cameras) started to be more and more present in the public space, creating either a feeling of safety or of paranoia, depending on the personal experiences of each of us and our way of relating to the idea of security/authority.

The idea of surveillance camera is being here ironically treated by the photo camera which, hidden in an unusual place, a trash bin from the central square from Piata Unirii (Timisoara), in front of the public fountain where people stop to drink water or simply to stay while waiting for someone, catches successively, in the 10 photos, a few of the people being in the “surveillance” area at the respective moment.

The location was chosen because the fountain is the most-known meeting place in town, a potential “strategic point” for any CCTV.

2. Shoe gazing



Project made in Berlin in the summer of 2009 on a central, very populated street, Oranien Strasse. We see the people walking in front of our eyes like in a dream, through a sort of blue fog. Sometimes we have the impression that they get really close and clear but then it gets again difficult to see through this blue fog. At the end the mystery is solved when the camera retracts in order to let us see a blue shoe with small holes through which the eye gazed at the street dynamics.

3. Bellevue



Project made in Linz in the summer of 2009 on a roof-top where watching devices were part of an art project which allowed people to take a look at their city from above. The observation device is made clear from the start and makes us instantly think of tourism and the special places called “Bellevue” where these kind of magnifying devices allow people to watch closely details from landscapes which are in the distance. People are thus legally exercising their voyeuristic impulses and surveillance skills.

4. Meta Police



Project made in Istanbul in the summer of 2009 in an art gallery using as a “medium” the work of art of Olga Chernysheva, “Guards”. This work is made up of photographs shown as prints on transparent film, on the windows of the gallery which is situated on the main street of Istanbul, Istiklâl.

“Chernysheva shows some of the men employed by institutions and companies in Moscow to illustrate the idea of protection, of making the city <undangerous>as the Russians put it. She explains: <Especially in Moscow it is very typical for guards to wear a badge with their

photograph on the chest. So you always see two faces simultaneously, as you would see the Roman double-faced Janus who was also connected with guarding, since he was the god of entries and exits.> The guards seem almost weightless, about to drift off, so absorbed are they by looking at everything and nothing at the same time, projecting a possible sudden outburst of violence and impassively surrendering to a milky meditative haze. “(Andres Kreuger)

Using the badge not only as a symbol of the guardian, which by definition has to watch first of all in order to guard, but also as a medium to hide the camera surveying the street, a meta function occurs in this particular situation.

Seen from different perspectives, from the badge of one of the guardians or from the space in between the legs of another guardian, people follow their business which leads them on this main street without having the sensation of being watched. Even for the ones that stop to look inside through the window, sometimes the camera stays unnoticed.

The real Big Brother feeling exists, as a boomerang effect, this time for the eye behind the camera which surveys under the permanent tension of being himself watched: by the guards in the gallery, by the other people inside and by the huge printed photos of these guards.

The videos catch this “being under surveillance feeling” precisely, in short, approximately one minute sessions of filming the people walking on the street and then facing the gigantesque figures of the “guards” with almost trembling movements. People on the street seem Lilliputans compared with these huge figures and you get the same feeling from behind the camera.

Where does this feeling of shrinking and getting small and powerless come from? Is it because you are being under this permanent surveillance or because you imagine that through this minimizing effect you could escape it?

A funny and relevant moment is captured when the Police car passes in front of the camera, being “policed” by both guards and the surveillance camera or when a passing girl watches inside, frowning at the camera through the window and through the badge which now contains precisely her face.

5. Exhibit



Project realized in 2011 in Venice in a few museums. Museums and galleries are in general closely surveilled spaces with cctvs and also with guards, in order to avoid photos being taken, touching art objects or even stealing them.

The photo camera hides strategically and turns over to the public watching the exhibited art objects without thinking that one can become in its turn an “exhibit”. Another series contains photos of the guards in their turn surveilled and exhibited and another one contains photos made in exhibition spaces where photographing was prohibited.

6. Surevilling Surveillance

Photos of images ‘stolen’ from the cctvs.



Reality Shoe

Performance, Bucharest, 2011

Text Luiza Alecsandru



The project consists of a social action of re-enacting an old traditional job performed usually in the public space and connected with the urban space.

The project reasearches possible reactions of people witnessing a performance in the public space.

It foccuses on signalling the disparition of an old traditional job from the public space and observing possible reactions of the public to this re-enactment.

Placing a common object as the shoe in the „reality” but under the eyes of the public as in a „show” as the title suggests points to a current historical and sociological state of disparition of old traditional jobs performed in the urban space. As the technological progress has radically modified the public space, such jobs and their performance have become in many countries from Europe sociologic curiosities. Thus performing a simple, traditional job, becomes a reality show.

My Life in A Museum

Video Diptich, MNAC 2011, Bucharest

Created and presented in the frame of the exhibition Double Life of the artist Olga Kisseleva

Text and photos Luiza Alecsandru



Experimental video depicting a schizophrenic experience of living in my house transformed in a museum.

For 3 months, between December 2009 and March 2010 I've been curating a personal project called Museum of Apartment Modest Art, M.A.M.A. The project took place in my living space, a rented 3 room old house in the center of Bucharest. The house functioned as a normal living space in the periods when it was not opened to the public as a museum. I transformed my living space in order to allow it to have 2 different functions. For my landowner and his family, living next door, I was the young girl paying the rent and working as a journalist. Actually I had taken this project as a role, having multiple functions in the museum as curator, artist, guide, communication officer and host.

This experience helped me perceive my own house as an entirely new space. I had to reconsider my living space to the point of trying to discover it from scratch and imagine it as an unknown place where I was in a creative residence. I put myself in the situation of arriving in this new space and trying to function in it as in an artistic work space.

My two lives in the house became schizophrenic but also crossed at some points. I chose to use these transgressions for artistic purposes in order to enrich the function of the house as a museum. During the 3 months, inspired from the stories of the house and the events taking place in it, I have created some art works.

M.A.M.A. Museum of Modest Apartament Art

Curatorial Project, Bucharest

December 2009- March 2010

Text and photos: Luiza Alecsandru



The idea of this museum and the necessity of its existence is a result of the meeting of various factors that found the favourable context and moment. One of them was the passion for diverse collections and the possibility to exhibit them in the space where I used to live in that period. When deciding to turn the house in a museum, I wanted to research the idea of collections and

collectors. M.A.M.A exhibited for 3 months personal collections, installations created in-situ using recycled materials and ready mades and works of less-known artists.

The importance of using the ready mades in the museum is related to the story of the house hosting the museum, itself a ready-made (being found and having its function modified/adapted/reinterpreted). Objects "collected" from various sources found their place together with those belonging to the house, selected in the course of exploring the past of the house and its former inhabitants.

Installations were created in relation to personal stories but also in relation to the stories of the house, some of them even during the existence of the museum, trying to play a permanent game with the artistic/non-artistic value of objects, questioning what we define as artistic object and how placing casual objects in a certain context detours them into art objects. At the borders of domestic ethnography and art, what makes a quotidian object surpass its strictly utilitarian function to become decorative (aesthetic function) or art (conceptual function)?



Approaches ranged from mixing family history with personal history and the history of the house and its surrounding environment and context, using objects to create mental spaces and territories, linguistic means like play-upon-words.



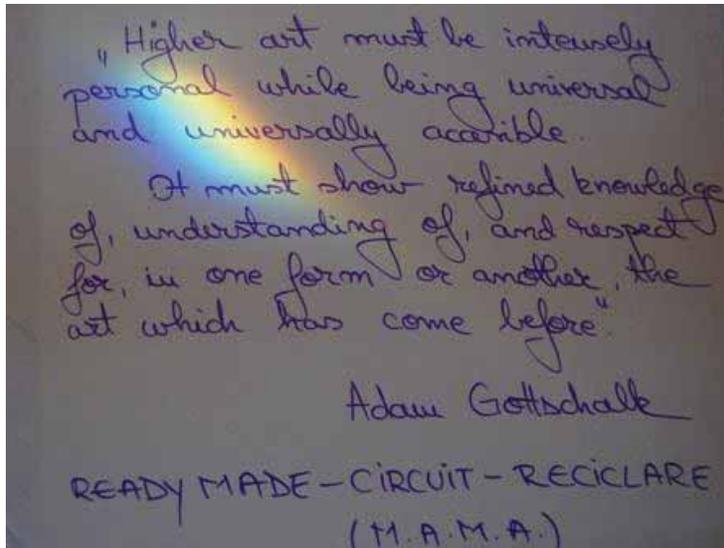
M.A.M.A. aimed to be a pleasant and entertaining space. The museum could be visited every month on the Open Doors Day (Sundays) or upon request. Every visitor was given a guided tour with the story of the collections, installations and artists's works. Every Open Doors Day had a given theme and participants were invited to bring an object and exchange it in the end at a tombola. An object circuit was created aiming to confront participants with issues like property and attachment regarding the objects that are part of their universe, rising questions about what represent the objects that we choose to surround us, whether there is a real, consciouss choice. For sure, in the middle of a consumerist and capitalist society, we all become more or less conscious collectors. What do the objects we "chose" to "collect" have to say about us and the way in which we use them, is a different issue.

During the existence of the museum, my private collections have become public. So, the decision to create M.A.M.A confronted me with questions regarding my attachment to the exhibited objects, how much do I want them to be seen by other people, to be exposed to the looks and even manipulations by foreign people. Between the constant attempt to detach from the house and the objects and the impossibility of doing it, the museum became also an attempt to de-value the objects and the space. Putting my life in a museum in both the figurative and the common sense, I had to constantly ask myself if I want this kind of exposure.



M.A.M.A. is a home-made museum. The concept developed 3 directions: Ready-Made-Circuit-Recycling (R-C-R)

Do It Yourself, recycling not only materials but also ideas and events, a permanent rethinking of the space and repositioning not only the objects in the collections but also one's own relation with them, the necessity of correlating space and time in all this process, mimicking the formal museum practices.



Why M.A.M.A.?

In a country and a moment in which there is only one Museum of Contemporary Art and few contemporary oriented galleries:

To mark the passage through a space without permanently affecting it.

To offer small insights in the contemporary art field and its practices to those who don't necessary and constantly have a contact with galleries and museums.

To make known to the public young artists and to promote their works through this kind of exposure.

To create a domestic ethnography which everyone could understand.

To create a socializing and cultural entertainment event in a pleasant, friendly and familiar place.

To try an ecologic, non-profit alternative to create a different kind of Museum.

Even only because we will never have in Romania a M.O.M.A. :)

<http://www.ublog.ro/2010/02/23/arta-de-apartament/>

M.A.M.A. participated as invited institution to other 2 projects in 2011 :

First Congress of Spectral Institutions

UNA Galeria, Bucharest, 2011

Project Initiator: Veda Popovici

Performance in the frame of the workshop: “ **Institutional Futurology: Prospections Beyond Planning**”





Irina Costache, Luiza Alecsandru, Biroul de Cercetări Melodramatice

Our intervention at the congress “The Spectral Institution Today and Tomorrow” aims at optimistically exploring the future. For this purpose, we invite all participants, representatives of spectral institutions, theoreticians, ideologues, affiliated and non-affiliated artists and symposium attendees to join us. For one hour, we intend to push the logic of critique beyond the constraints of the present and test the forces and the authorities of the future. Throughout the workshop, together with some experts we will try to identify and analyze those trends that would potentially transform and shape the future of our spectral institutions.

M.A.M.A. created another institution in the frame of this workshop:

A.P.P.A.

The Agency of Pools and Prognostication in Arts

Text Luiza Alecsandru



We are in a moment of art history in which, as Beuys envisaged or hoped, art has been liberalized, but this also leads to the limitation of the survival capacity of artistic products. In full inflation of art and artists, it became extremely difficult to evaluate an artistic product as one to have a long life-span. If the works of Renaissance or Impressionism are still being sold at huge prices and have their stable and devoted collectors, the faith of contemporary art, of the artistic products that invade nowadays the already overflowing art markets, seems in the hands of hazard. Works of an artist can enter relatively easy the art market but maintaining one's quota on a market so rich in fresh and challenging offers seems a true stike of luck.

Thus, betting on art is betting on hazard, in the end.

The Agency of Pools and Prognostication in Arts wants to follow the evolution of some artists, institutions and art products in the future. It also tries to involve specialized experts as well as casual art consumers in evaluating the artistic value and the survival capacity on the art market of artists, art institutions and art products.

In the frame of the congress of Spectral Institutions, A.P.P.A. aims to actively implicate the participants in the workshop, asking them an evaluation of the survival capacity of the invited institutions, under the form of some prognostications. They will be able to formulate clearer opinions helped by the estimations of the invited specialists in the workshop (business consultants etc).

Implicitly A.P.P.A. will attempt to forsee also the future of institutional ctitique.

<http://www.modernism.ro/2011/06/01/congres-institutii-spectrale/>

<http://mappingromanianart.blogspot.com/>

The Fair of Spectral Institutions, Ist Edition

Exhibition at the Contemporary Art gallery of the Brukenthal National Museum, Sibiu,
2011

Installation

Participating institutions (representatives): Muzeul Orb (Veda Popovici), Kunsthalle Batistei (Claudiu Cobilanschi), PARApolitia (Arnold Schlachter), Biroul de Cercetari Melodramatice (Irina Gheorghe si Alina Popa), Departamentul pentru Arta în Spatiul Public (Raluca Voinea), Candidatul la Presedintie, M.A.M.A. – Muzeul Artei Modeste de Apartament (Luiza Alecsandru), CAA-Arhiva de Arta Contemporana (Lia Perjovschi)

Section young curators: organizers Liviana Dan and Anca Mihulet

Curator: Veda Popovici

GALERIA DE ARTĂ CONTEMPORANĂ A MUZEULUI NAȚIONAL
BRUKENTHAL prezintă SECȚIUNEA CURATORILOR TINERI

TÂRĞUL INSTITUȚIILOR SPECTRALE

ediția I



Muzeul Artei Modeste de Apartament,
un proiect de Luiza Alexandru.

Prima ediție a Târgului Instituțiilor Spectrale își propune să prezinte publicului instituții de diverse spectralități. La inițiativa Muzeului Orb, mai multe instituții în curs de legitimare se vor reuni pentru prima oară pentru a-și prezenta identitatea, activitățile și istoria. Colaborarea acestor instituții cunoaște un precedent prin Congresul

Instituțiilor Spectrale care a avut loc la București, la UNAgaleria pe 3-4 iunie 2011. Galeria de Artă Contemporană a Muzeului Național Brukenthal va găzdui standurile primului Târg al Instituțiilor spectrale și o documentare a Congresului I.

Vă așteptăm!

Instituții participante (reprezentanți): Biroul de Cercetări Melodramatice, CAA/CAA - Arhiva de Artă Contemporană / Centrul de Analiză a Artei (Lia Perjovschi), Candidatul la Președinție, Departamentul pentru Artă în Spațiul Public (Raluca Voinea, E-cart.ro), Kunsthalle Bistrița, MAMA-Muzeul Artei Modeste de Apartament (Luiza Alexandru), Muzeul Orb (Veda Popovici), PARApoliția (Arnald Schlachter).

17 Iunie – 1 Iulie 2011

VERNISAJ VINERI 17 Iunie ORELE 17.00

STR. TRIBUNEI NR. 6, SIBIU

ORAR: **MARȚI – DUMINICĂ 10.00 – 18.00**



INSTITUȚIA SPECTRALĂ



Promovarea expoziției
a fost realizată
cu sprijinul HENKEL



Expoziția *Never as Tired as When I'm Waking Up* și Târgul Instituțiilor Spectrale (ediția I) fac parte din SECȚIUNEA CURATORILOR TINERI, platformă lansată de Galeria de Artă Contemporană a Muzeului Național Brukenthal în anul 2007.

http://www.brukenthalmuseum.ro/cms/expo_more.php?id=373_0_11_12_M





AMIN

Video, 2010

Text Luiza Alecsandru



It was once said that in the 21 century humanity will either be very religious and spiritual or it will simply cease to exist. As we can see humanity is still here and spirituality seems to flourish in most forms than ever, ranging from traditional churches and their rituals, sects, masons, meditation resorts from all over the world, Budhist, Vipassana, Osho, Yoga gurus, shamans, witches, and so on. Above all, Capitalism is the almighty religion. Its power comes from the fact that it did not present itself as a religion.

In a post-communist society like the Romanian one, marked by half a century of fierce restrictions of basic goods, Capitalism found a proper terrain for spreading its percepts. Long time ago religion was brought on these lands by the Roman colonizers through war. People who inhabited at that time these lands tried to resist. Capitalism did not need to use guns and fear to impose itself. On the contrary, it came offering gifts and happiness. People accepted the new

religion without any intention to fight. Capitalism is not a monotheist religion and from this point of view what we experience today is like a return to ancient pagan religions which had many gods. Gods returned to populate the earth just like once they were said to come from Olympus and inhabit the earth under different forms. We could be happy thinking at the Earth again as a mythical space. Gods are present everywhere, sparing us from ridiculous long and risky pilgrimages like those to Mecca, Santiago de Compostela etc. They came to live in our proximity and one of the easiest way to see them is through raising our eyes. The post-modern idols placed in the urban space are represented through outdoor banners, huge meshes over buildings or flashy screens, all featuring commercials, sometimes signaling also a Consumption temple which bears the name of MALL, MEGASTORE, SUPERMARKET, HIPERMARKET etc.

Capitalism aims to be a global religion, accessible in practice for most of the people possible. So enough with the strict rules forbidding all human pleasures, fasting, seclusion and all that sort of crap! The unique commitment of the new religion is BUY! It is so easy to practice that most of the time people do it without too much thinking or even without realizing. Different Gods bearing the name of Brands are represented through iconic symbols in order to make them easily recognizable by the worshipers. Being such a tolerant religion, Capitalism accepted the coexistence of all old religions and did not try to convince people to renounce to other convictions. On the contrary, it established strong collaborative practices with all other religions. Some people are preserving Orthodox, Catholic or other religions and specific derived traditions. Celebration of Easter is one of them and it is the moment when the film was shot recording the religious service performed by an Orthodox choir.

Classic religions pretend to bring people closer to God. Capitalism pretends to bring people closer to happiness. God is supposed to be happiness. Either they chose the altar made of flashy commercials or the illuminated one made of saints in the church, or both of them, people seem to be still in the search of both God and happiness. We are not pre-determined as long as we are free to choose the illusion. AMIN

<http://www.youtube.com/watch?v=RKpuD211g5I>

BackupBrain project

Performance in the frame of the exhibition **Biodreams –The Future Sounds Well**

Gallery of the Art Faculty, Timisoara, 2007

Curator : Dinu Bodiciu



The world in which we live transforms the way we mold it, directly but also unconsciously.

„Biodreams- The Future Sounds Well” wants to offer different perspectives of a close future in which genetic inginery becomes one of the tools that mankind works with in order to satisfy some existential, relational and emotional needs. Because the human being is capable of concentrating all its energy in the purpose of attaining some goals, sometimes repercussions are not estimated at their real amplitude and level, the results being possibly negative.

In the universe of genetic inginery, the discoveries made in the last years offer the possibility to intervene in the most intimate part of the human beings, that is the „individual map” - a.k.a. **genetic code** or DNA. From the moment when it was discovered the way of interpreting a DNA sequence, and perfected a replication (copying) technique, followed by inoculating cells that then through multiplications can generate organs or full organisms, human being has become a sort of „supreme being” able to give „life breath” to creatures created after its own pleasure.

This has, up to a point, benefic effects (if we speak about treating genetic diseases or organ degeneration, solved by replacement through transplants with „clone”, organs or systems) applied to both human and animal medicine and also in agronomy and environment inginery .

But where is the limit before we can stop from modifying life around us when we figure out that we are our own masters and that we can create a world as we wish it?



I have tried to find out how many of those present in the gallery during the exhibition would like to clone one of their organs and how much they would be ready to pay for this. For 2 hours I have pretended to be the representative of a research company working with genetical inginery and launching on the market its last offer: cloning organs for medical purposes. With a persuasive discourse borrowed from the sales agent's language and an imaginary price offer, I have managed to convince most of the visitors to sign a contract with the Back Up Brain (BuB) company for cloning at least one organ. Last phase included the realization of questionnaires regarding participants' opinions in what concerns tissue cloning but also human clones.

Chose Your Ego **L' EGO-Build Your Ego**

Installations in the frame of the Ego exhibition of the Self Corporation group
Timisoara, H.Arta space, 2005

Text Luiza Alecsandru





L' EGO-Build Your Ego and **Chose Your Ego** installations research the *ego* seen as social construct, as creation with materials and roles provided by society at a certain point. Every individual produces or “builds” during life a unique, personal ego, but only in relation with the others, through interactions. People and the relations created between them become the *social material* and while interacting everyone takes a *role*. In the construction process of our egos take active part all those we know and meet.

Interactivity becomes the basic principle of the **L' EGO-Build Your Ego** installation. The goal was to also create interactions among participants. With the elements of the lego game visitors were invited to build and express their *ego*. In the **Chose Your Ego** installation they were tricked to believe they have the power to choose a ego of their own, just to realize after a second that all images represented on the cards are the same and that there is no right or wrong choice.





Participation in other projects

Performance in the frame of the project *If you don't want us, we want you.*
Initiated by the choreographer **Alexandra Pirici**, 2011, Bucharest







