

Convulsion Ltd.

December 18, 2015

MEMO TO: all Convulsion Ltd. stakeholders

FROM: KILOBASE BUCHAREST & Sandra DEMETRESCU

TOPIC: further thoughts from new associates

The exhibition taking place at the underground floor of EASTWARDS PROSPECTUS will introduce a series of compelling recent works and new commissions from young artists who dedicate an important part of their practice to reflecting on the human body.

Convulsion Ltd.: further thoughts from new associates is an autonomous exhibition, nevertheless it is inextricably linked to *Convulsion Ltd.: Christian Paraschiv*, unfolding in the same gallery at the same time.

The works are gathered around the same main themes of reflection upon the body: Pain, Humor and Self-Exploitation.

By unveiling potential similarities and also highlighting important differences between the works of the young artists and the practice of Christian Paraschiv, *Convulsion Ltd.: further thoughts from new associates* is surfacing as a spirited dialogical process.

Such an imaginary juxtaposition of the two exhibitions is an artificial, yet very caring gesture of connecting thoughts and works of like-minded artists that don't know each other, but share approaches, emotions and obsessions across different contexts and generations.

Further info on the new associates will follow shortly.
Images will be available on EASTWARDS PROSPECTUS website soon.

Convulsion Ltd.

December 19, 2015

MEMO TO: all Convulsion Ltd. stakeholders

FROM: *KILOBASE BUCHAREST* & Sandra DEMETRESCU

TOPIC: new associate (1) - Franco ARIAUDO

Franco ARIAUDO

Ramon

2015

video HD

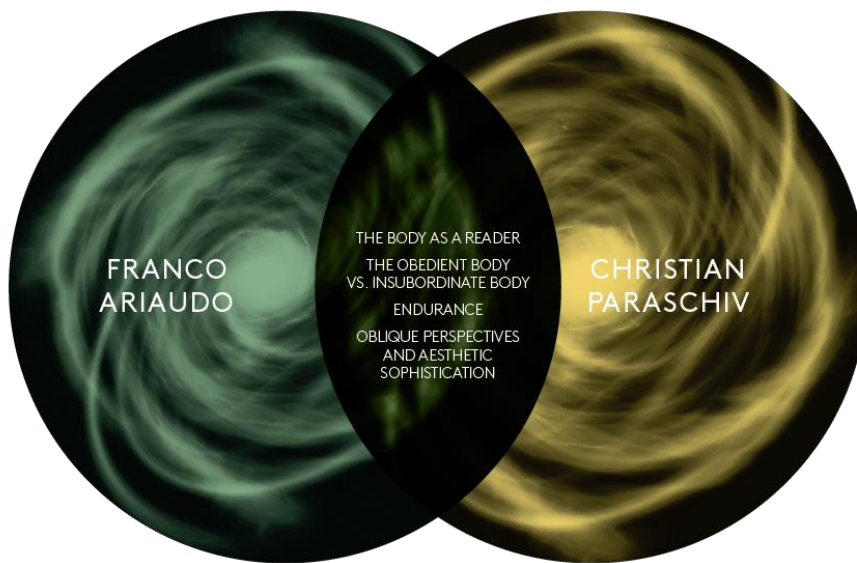
8:32 min

Conceived as a pitching tutorial, Franco Ariaudo's work revolves around the dynamics of bodily gestures (more specifically, the act of throwing an object) and their ambiguous nature when placed in different (even antagonistic) contexts.

The baseball coach featured in the video, Ramon Rodríguez Fernández, is given a set of basic geometrical wooden items – derivations of various objects deployed in public manifestations or riots, like an egg, a stone, a brick, a piece of cobblestone and a Molotov cocktail – in order to analyze the anatomical motion and to scientifically calculate the best result of the throwing act.

What's here at work, through counterposing the regulated, predictable context of sports and the unstable character of rebellious acts, is a twofold abstraction – first, of the physical objects themselves and, second, of (bodily) language – which results in the displacement of the common structures of meaning.

The counterintuitive usage of a controlled setting for describing an essentially indocile action opens up for a third reading of the human body as subject of authority but also as the potential insubordinate body.



Scheme 2. Imaginary juxtaposition Paraschiv – Ariaudo

For further reference:

Vainqueurs – a series of three works analyzing the relation between athletic gesture and violent gestures, or catch the next session of *The Art Pacemaker*, a truly engaging performance for both body and mind that take the form of a race for seeing and experiencing art.

Who is Franco ARIAUDO?

b.1979, Cuneo, Italy

Lives and works in Turin, Italy.

Educated at the Academy of Fine Arts in Florence, Ariaudo's trans-disciplinary research draws on anthropology, sociology, ritualism, sport and leisure.

His research investigates, and at times destabilizes, those anthropological and social short-circuits that lead to the formation of a specific train of thought, to the establishment of a tradition or simply to the expression of a cliché.

On a formal level, Ariaudo constructs mechanical and sculptural devices, and engages in performances, video and installations that, by virtue of small perceptual variances, tend to disturb the habitual gaze of the spectator.

His work highlights and features "the play of forces at play"- that tension between contrasting movements and energies that leads to a specific subject becoming an object of contention (between tradition and modernity, power and submission).

His recent exhibitions include *Mirror Project#5, Barriera* (Turin), curated by Bruno Barsanti and Fabio Cafagna; *Les sentiers battus sont pleins de fictions endormies*, at Filatoio di Caraglio (Cuneo), curated by a.titolo; *De arte gymnastica*, curated by Maria Teresa Roberto and Alessandra Castellani Torta, at Pinacoteca Albertina (Turin), *The Pitcher*, a solo show at COLLI in Rome, curated by Fabio Cafagna.

He is member of Progetto Diogene since 2011 and in 2013 he was artist in residence at Khoj, International Artist Association, New Delhi, India via of Resò network.

Convulsion Ltd.

December 20, 2015

MEMO TO: all Convulsion Ltd. stakeholders

FROM: KILOBASE BUCHAREST & Sandra DEMETRESCU

TOPIC: new associate (2) – Irina BUJOR

Irina BUJOR

Less of Elsewhere

2016

installation (copper, foam, tape)
site specific

Irina BUJOR

Cascade or choir?

2016

installation (copper, steel)
variable dimensions, site specific

The two new installations of Irina Bujor have a strong particularity in the context of the exhibition as, unlike all the other works, the body is not present; she emphasizes it is not absent either. It might have been, or it might be present in the future.

However unsettling, we must trust her choice of subtracting the visible body (for the time being) and using the void in order to define (invisible) bodies in both works.

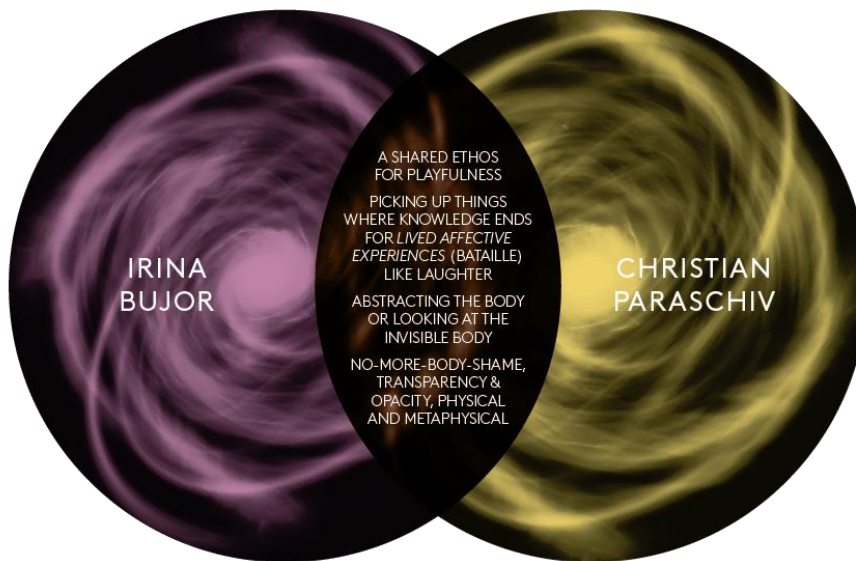
Inspired by the protective feeling of the underground space of the gallery, Irina Bujor unveils two privileged spaces (study-installations) for future moments, when there will be no forms of oppression and the ecstasy of laughter will take reign.

The abstract copper forms and the organic feeling of the (artificial) foam of *Less of Elsewhere* are cryptically shaping a clumsy looking (and probably inhabitable) *machine* for sustaining and pushing the body out of control, in the realm where hysterical laughter borders pleasure and pain at the same time – a choreographed situation for uncontrollable gestures.

And what about the other work with the metal masks resembling the universe of Batman?

Could *Cascade or choir?* be a highly stylized set for group therapy laughter sessions? Or home for an obscure sect embracing laughter in their rituals?
Or just a safe place for the shy to overcome societal restrains with the likeminded?

Maybe all of these and more, as Irina Bujor dreams of building places where Laughter is on an everlasting-everchanging loop. Utopian as it might be, such a thought is supremely seductive; and contagious.



Scheme 3. Imaginary juxtaposition: Paraschiv – Bujor

For further reference:

Where does?, her first foray into looking at the fringes of laughter and its authenticity in large social contexts or her humorous *Open Call* poster series, started in 2014, in order to open up the taxonomy of laughter and to provoke the passerby to think of new naming interfaces for this behavior.

Who is Irina BUJOR?

b. 1984, Târgu Mureș, România
Lives and works in Stuhr, Germany & Pucioasa, România.

Her work is based on formal associations which open a singular poetic vein; multilayered images and installations are highlighting the fragility and instability that question our seemingly certain reality.

By applying a wide variety of analytic strategies, Irina Bujor develops a multifaceted practice around ordinary phenomena that tend to go unnoticed in topics she is obsessed with: laughter, hope, gender and future.

Her work was exhibited at Porous Space, Vienna (Austria), “On Floating Grounds. Ways of Practicing Imponderability” exhibition in the framework of Art Encounters biennial 1st Edition, Timisoara (Romania), Galeria Anca Poterasu, Bucharest (Romania), photo_graz 014. Biennale der steirischen Fotokunst. Kunstfreiraum Papierfabrik, Graz (Austria), Narrenkastl, Frohnleiten (Austria), ArtPoint Gallery, Kulturkontakt, Vienna (Austria).

She contributed for collective projects like “managing structural bird problems” - DIE PHILOSOPHISCHEN BAUERN, Kabinett, Akademie Schloß Solitude, Stuttgart, Germany and “KILOBASE BUCHAREST A – H” - as one of the 8 artists contributing to the experimental alphabet book on Bucharest (publisher: Mousse, Milan) edited for the “Image projected until it vanishes” exhibition at Museion Bolzano (Italy).

Convulsion Ltd.

December 23, 2015

MEMO TO: all Convulsion Ltd. stakeholders

FROM: KILOBASE BUCHAREST & Sandra DEMETRESCU

TOPIC: new associate (3) - Geumhyung JEONG

Geumhyung JEONG

Fitness Guide

2011

performance (video documentation)

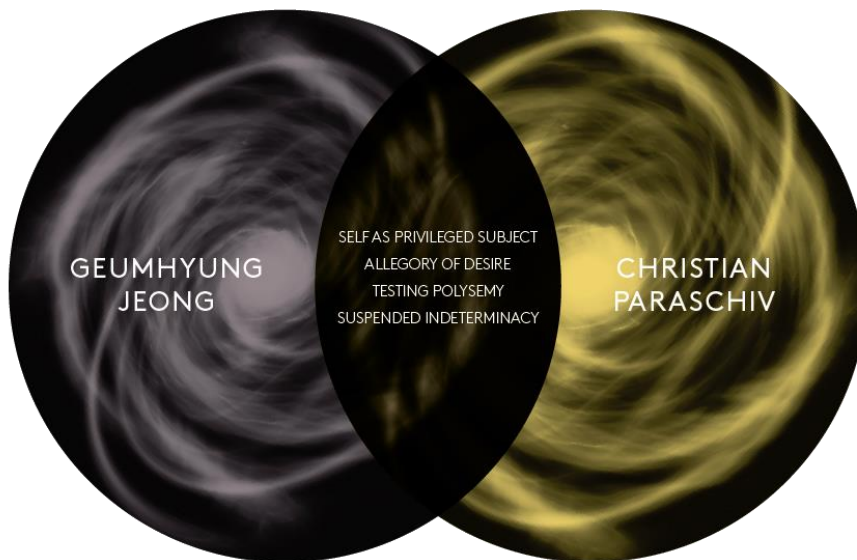
50:00 min

Committed to the potential of the performing body, Geumhyung Jeong unveils the latency (and capacity) of desire in a gradual process of interaction with the almost humanoid machines of her own making.

Through her durational performance, routine gestures are obsessively distorted into an erotic power play, raising issues such as the exploitation of the female body within a gendered economy or the shaping impact of technology on our ways of relating to otherness.

Ambiguous and disconcerting, the actions performed on (and together with) the machines attempt to displace the perception of the (female) body as locus of normativeness through disruptive strategies of stretching sexuality and re-envisioning patterns of passion.

An intermittent tension between the configuration of the performance as a “fitness guide” and the subsequent loss of control is placed at the core of this desynchronized tutorial – the struggle to change the machinery's predefined rhythms and the (joint) intensification of gestural dynamics give way to yet another alteration of the *status quo*, where the effects of technology and those of human agency are blurred into a vision of the post-human.



Scheme 4. Imaginary juxtaposition: Paraschiv – Jeong

For further reference:

CPR Practice a performance that unveils more on the artist's crush on machines, this time transforming a medical training session into a sensual game with a CPR-practice doll, or the confessional lecture-performance *Oil Pressure Vibrator*, on her love for an excavator.

Who is Geumhyung JEONG?

b.1980. Seoul, South Korea
Lives and works in Seoul, South Korea.

Geumhyung Jeong is a choreographer, dancer and performer. She constantly negotiates the relationship between the human body and the things surrounding it.

Through intense, risky interactions with her own body, she bestows a bizarre, disconcerting life upon plain, everyday objects. Jeong explores the potential of the body - its sensuality, power to change its surroundings, and ability to undergo transformations through the power of desire. Her projects combine dance and puppetry, and bring attention to technical aspects of theatre.

Geumhyung Jeong studied acting (BA) at Hoseo University in Cheonan/Korea, dance and performance (MA) at the Korean National University of Arts in Seoul/Korea, and Animation Film at the Korean Academy of Film Arts in Seoul/Korea.

Her works have been presented by The New Museum Triennial, New York (USA), Seoul Museum of Art(SeMa), Doosan Art Centre, Space 111 Seoul (South Korea), Zürcher Theater Spektakel, Zurich (Switzerland), Malta Festival, Poznań (Poland), Brigittines International Festival, Brussels (Belgium), SPIEL ART Festival, Munich (Germany), ImpulsTanz Festival, Vienna (Austria), iDans Festival, Istanbul (Turkey), Contemporary Art Museum of Ujazdowski, Warsaw (Poland), Württembergischer Kunstverein, Stuttgart (Germany), PACT Zollverein, Essen (Germany), and many others.

Convulsion Ltd.

December 28, 2015

MEMO TO: all Convulsion Ltd. stakeholders

FROM: KILOBASE BUCHAREST & Sandra DEMETRESCU

TOPIC: new associate (4) – Farid FAIRUZ

Farid FAIRUZ

Lament (not Mecca, not Rome)

2016

video performance

10:42 min

A bearded man with long hair dressed understatedly cool by Western standards walks as if operated by a remote control and bumps into the windows of various luxury stores and banks in Basel. Or enjoys nature (water) in one of the fountains in what looks like a spontaneous baptizing ritual. The sounds that accompany his movements seem taken from a piercing childish lament signaling naiveté and sadness in the process.

Is it a bigger-than-life toy losing direction? Is he a man escaped from wilderness? Seduced or confused by the countless things on offer? Is this a self-destructive machine? An attack?

WHAT IS HE DOING?

The video performance by Farid Fairuz did not happen in Mecca, neither in Rome, as one could expect knowing his practice, but in Basel during ART BASEL, the short time spam when the gates of the art business heaven open. The spontaneous gestures were ignited by the rather oppressive feelings conveyed by the strict neoliberal design of the city.

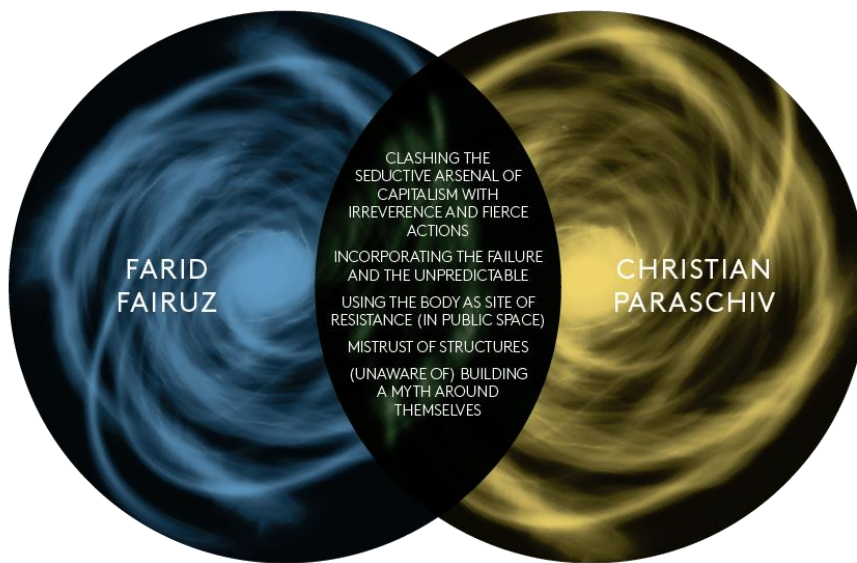
What could be the disruptive potential of the body in an art capital obsessed with the future of endless financial growth and the rigors of such scenario?

The sequences of the performance are document of clashes between his body and the highly structured definitions of behavior in public space, in a context of prevalent thinking in luxury and financial investment terms, even when it comes to art. The irreverent and humorous gesture of bumping and squashing his body into the windows, an alarming direction that was not stipulated by the neoliberal design, becomes harm and benefit, attack and self-organized protection, poison and remedy.

With *Lament (not Mecca, not Rome)* Farid Fairuz continues his performances and erratic interventions in temples of consumerism and capitalism, with a new emphasis and urgency to improvise and liberate behaviours in public space. The particular type of walking through the city –

a clear reference to certain movements in Pina Bausch's *Café Müller* (1978), dearest to Fairuz – turns into something of an unapproved script.

As if channeling not only his thoughts and feelings but also those of others fighting the brackets on “public” in the meaning of *public space*, his body (and art) feels like the voice of many.



Scheme 5. Imaginary juxtaposition: Paraschiv – Farid

For further reference:

Please check his hilariously flamboyant *AfiFarid* video performances, the extremely honest fictionalization of his life in *Realia*, or try to book a place (men only) at his *You might as well have sung the Swedish national anthem*, one to one performance series attacking power structures and prejudices in our minds on topics like religion, gender, consumerist society etc.

Who is Farid FAIRUZ?

Lives and works in Bucharest, Romania and Beirut, Lebanon.

Farid Fairuz took by storm in 2009 the Romanian cultural scene with his critical performances on capitalism, sexuality, cultural production and religion that sharply mirror failures of the local society. Until he reinvented himself as Farid Fairuz and assumed a fictional biography and another way to interact with the public space, the artist Mihai Mihalcea was one of the most active in the field of contemporary dance in Romania, after 1989.

He initiated or has been part of many of the projects that led to the international recognition of Romanian contemporary dance and he played a key role in the establishment of structures and institutions that have become landmarks in this field. Between 2005 and 2013 he was the director of the National Dance Center in Bucharest, a public institution subsidized by The Ministry of Culture.

He presented his work in many festivals across Europe including: Rencontres Choreographiques Internationales de Seine-Saint-Denis, Temps d'Images Cluj, Tanz im August, Antistatic Festival Sofia, European Festival of Contemporary Dance Kraków/Bytom, Internationales TanzFest Berlin, Timisoara Performing Arts Festival and in venues such as: Hebbel Am Ufer (HAU) – Berlin, Tanzquartier - Wien, National Dance Centre Bucharest, The Paintbrush Factory – Cluj, Alfred Ve Dvore Theater – Prague, Teatri de Vita – Bologna, The Contemporary Art Gallery of the Brukenthal National Museum – Sibiu, Oberwelt e.V. - Stuttgart.

He was artist in residence at Tanzquartier Wien, National Center of Dance Paris, Hebbel Theater Berlin, Centre National de Franche-Comte Chorégraphique of Belfort, La Manufacture, Atelier du Rhin Colmar.

In 2013 Farid Fairuz was a fellow at Akademie der Künste in the Performing Arts section. In 2006 he was nominated for “Paris-Europe Prix 2006” by Maison d'Europe et d'Orient, Paris.

Convulsion Ltd.

December 29, 2015

MEMO TO: all Convulsion Ltd. stakeholders

FROM: KILOBASE BUCHAREST & Sandra DEMETRESCU

TOPIC: new associate (5) - Simon ASECIO

Simon ASECIO

Jessica - string of tasks for Convulsion Ltd.

2016

performances:

series of jobs in the gallery during the opening time: January 11th, 2016

series of jobs for the duration of the exhibition: January 12th - March 6th, 2016

Simon ASECIO

Contracts between Jessica and Convulsion Ltd.

2016

installation

variable dimensions

Jessica defines herself as an extra, taking jobs that usually escape recognition. She makes herself available and until now she was, among other things, a tree, a pink leotard, a theatre technician with chest tattoos, the guest list manager at your nightclub, a modern dancer, a model for anti-fashion shows, a straw, a passer-by, the lady in the toilets, a voice mail, the assistant at the jewelry workshop, a camera in a movie...

Bringing Jessica to work for Convulsion Ltd. was both a pleasure and a headache. The former is obvious: her dedication for the jobs she is contracted for is already well-known in some respected professional art circles.

The latter resulted from the doubts the interaction with her casted on us: how should we draft the jobs to make use both of her physical capacities and skills, but also of her understated intelligence? How to be aware of not crossing the line into abusing Jessica, however unintended such prospect would be, when we are all excited to test some limits?

The context of *Convulsion Ltd.* gave us all the answers and the jobs: her coming from Brussels meant that we could also feed some of the *Convulsion Ltd.* associates' need for better and cheaper tobacco, thus turning her into a Tobacco contrabandist; a *Convulsion Ltd.* talk with artist Marina Albu, who was almost ready to come back from her temporary sabbatical, also called in for another perspective to feed Marina on the necessity of art making – and Jessica

signed-up for the job. Substituting Christian Paraschiv in reenacting one of his old performances came as a playful request from the artist himself and Jessica willingly accepted. And the list grew quickly (a detailed list of jobs is in the gallery).

The way Jessica delivers all jobs is very much informed by stealth; but also by endless generosity, as withdrawing the self takes self-exploitation to another level that includes a carte blanche of being exploited by others too – and being content with that. And part of the work is also the mystery on how she will deliver, how the identities will switch and unfold. We will be there to see.



Scheme 6. Imaginary juxtaposition Paraschiv - Asencio

For further reference:

The Cruising Area Script guiding the spectator through another reality infused with eroticism or – *spective* - an installation taking on the double movement of a retro-spective (a look into the past) and of pro-spective (a projection to the future).

Who is Simon ASECIO?

b. 1988, Toulouse, France
Lives and works in Brussels and Amsterdam

Simon Asencio studied Fine Arts at Haute École des Arts du Rhin (HEAR) Strasbourg (MFA) and choreography at the School for New Dance Development (SNDO) in Amsterdam.

The work of Simon Asencio addresses invisible choreographies investigating the agencies of parapsychology, cruising areas, rumor or invisible labour to expand the notion of performance.

Consisting of various formats his work has been presented at venues including CAB- Contemporary Art Brussels/Belgium), Frascati and Hetveem Theater (Amsterdam), MDT (Stockholm), Van Gogh Museum (Amsterdam), Centrale Fies (Dro, Italy), FAR°festival (Nyon, Switzerland), Uferstudios (Berlin).

Simon's artistic practice is also formed and informed through collaborations with Adriano Wilfert Jensen, Nina Djekic, the collective clairenadiasimon, Marta Ziólek and Lisa Vereertbrugghen, among others.

Since 2014 he runs *Galerie* together with Adriano Wilfert Jensen, an immaterial gallery dealing with immaterial artworks.

Convulsion Ltd.

January 4, 2016

MEMO TO: all Convulsion Ltd. stakeholders

FROM: KILOBASE BUCHAREST & Sandra DEMETRESCU

TOPIC: new associate (6) - Thomas THWAITES

Thomas THWAITES

The man who wanted to be a goat

2015

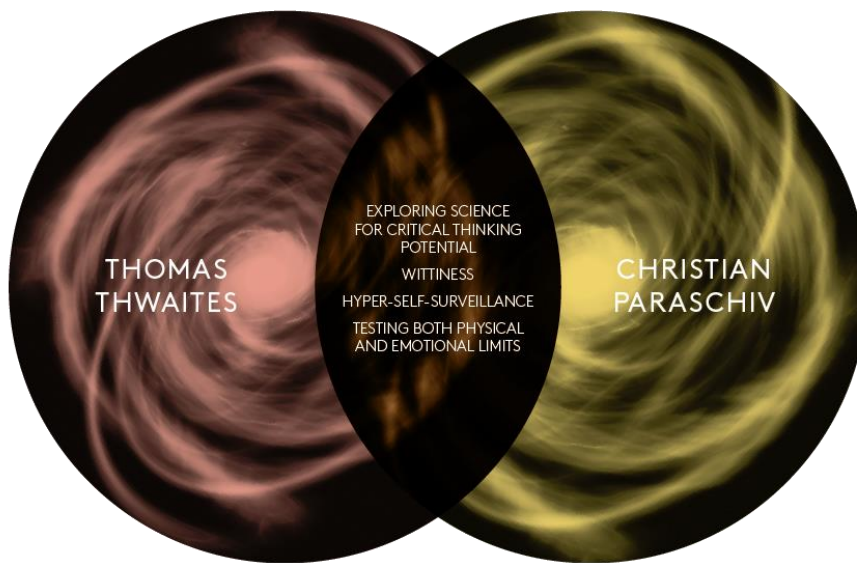
video

16:05 min

Thomas Thwaites' endeavor is a moving process of exploring subjectivity through challenging the stability of the human body highlighted in its ambiguous nature as possessor and possessed, as the container of the self and the site of alternative potentialities.

The desire to become a goat – albeit humorous at first sight – reveals a more profound level of experiencing otherness; the intricate scientific and psychological mechanisms brought into action, or the physical and mental struggle (ensuing from the interplay of reshaping one's body and perception and failure in doing so) create a critical distance from the material self and personal identity.

Surrendering to the uncanny experience that acted as trigger for his work (a sense of attractive strangeness when feeding directly from a bush, without using his hands), Thomas Thwaites decomposes the complex layers of subjectivity in an attempt to relinquish the (familiar) self, thus changing perspective through the careful process of mastering the transition towards the non-human.



Scheme 7. Imaginary juxtaposition Paraschiv - Thwaites

For further reference:

Unlikely Objects series that is imagining alternative histories of genetic; *Policing Genes* – a research speculating that genetic engineering will also find a use outside the law or his acclaimed book, *The Toaster Project*.

Who is Thomas THWAITES?

b. 1980, London, UK
Lives and works in London, UK.

Thomas Thwaites is a designer whose work examines the interaction of science, technology, philosophy and economics in shaping our present society and possible futures.

His work has been acquired by the Victoria & Albert Museum for their permanent collection, and is exhibited frequently and internationally, including at the Frankfurter Kunstverein (Frankfurt), National Museum of China (Beijing), the Museum of Modern and Contemporary Art (Seoul), the Science Museum (London), Kulturhuset (Stockholm), Het Nieuwe Instituut (Rotterdam), Museum fuer Neue Kunst (Freiburg), Motorenhalle (Dresden) and the Zero 1 Biennial (California),

His first book, *The Toaster Project*, published by Princeton Architectural Press to critical acclaim, has now been translated in to Japanese and Korean editions. His second book, written about his Wellcome Trust funded project to take a holiday from being human by becoming a goat, will be published in Spring 2016.

He has presented a four part television series, aired on Discovery Channel Asia Pacific in 2013.

He was fellow at Akademie Schloss Solitude (Stuttgart), designer in residence at Design Museum (London) and he is currently artist in residence at Asia Culture Institute in South Korea.

Convulsion Ltd.

January 8, 2016

MEMO TO: the corporate communication department

FROM: *KILOBASE BUCHAREST* & Sandra DEMETRESCU

TOPIC: new branding materials

We can confirm that, finally, the signaling material is properly placed in HALL 1 – at the entrance in the underground space of the gallery – in accordance with the branding manual of *Convulsion Ltd.* Shot in the breathtaking Palace of Justice in Brussels, the new campaign features the 2016 models chosen for the perfect hybrid of smile & grin. Shining day and night.

KILOBASE BUCHAREST
Convulsion Ltd. The poster girls
2016
light-box
100x70 cm

Convulsion Ltd.

January 9, 2016

MEMO TO: the press department

FROM: *KILOBASE BUCHAREST* & Sandra DEMETRESCU

TOPIC: short bios curators

KILOBASE BUCHAREST

KILOBASE BUCHAREST is an artistic project in the form of a nomadic art gallery started at the end of 2010 by Dragos Olea together with visual artist Ioana Nemes (1979 - 2011). KILOBASE BUCHAREST is interested in exploring three main topics: economics, queer and Bucharest taking inspiration from the local context a plenty.

KILOBASE BUCHAREST slowly developed into a rather hybrid blob: artistic project, nomad gallery, producer of exhibitions or works for other artists, curator or co-curator, gallerist in one-off projects at art fairs etc.

KILOBASE BUCHAREST exhibited, curated, edited or produced works and exhibitions at: KULTURKONTAKT, Vienna, Austria, Oberwelt, Stuttgart, Germany, Museion, Bolzano, Italy, Eastside Projects, Birmingham, UK, Viennafair, Vienna, Austria, The Contemporary Art Gallery at Brukenthal Museum, Sibiu, Romania, CCN, Graz, Austria etc.

<http://kilobasebucharest.ro/news/2015>

Sandra DEMETRESCU

(b. 1989) is a curator and art historian.

She studied Art History and Theory and Photography and Video at the National University of Arts in Bucharest, where she is currently studying for her MA degree (in the Art History Department), with a research focused on the relation (amidst the discourses and theories about artistic practices, especially the noetic turn) between art and science.

She participated in working placement programs at institutions such as at the Peggy Guggenheim Collection in Venice, The Venice Biennale and the Center for Arts and Media Karlsruhe (ZKM).

She is currently a curator at The National Museum of Contemporary Art (MNAC) in Bucharest.