

*Chişinău*

ART  
RESEARCH  
IN THE PUBLIC  
SPHERE

15.09.2010 – 15.10.2010

### Playing with memory. How to explain monuments to the people?

In Chisinau we have at least five important monuments from Soviet period. This project proposes an intervention to re-signify these monuments. This re-signification is extremely necessary, because the current meaning of the monuments is out of date and serves an ideology and a form of power that are condemned to extinction. Thus, these relics of that era's art can be preserved, being given a new meaning in social memory by simply changing their names. In the case of these works, the main vehicle of socialist ideology is provided by their names, because otherwise they are just typical monuments on pedestals, with certain characters perched on top, executed in a realist constructivist manner. Once the names are changed, the monuments will take on a new meaning.

With this project, the artist aims to change temporarily the names of the monuments, by affixing new titles overlapping the existing ones, without changing in any way the current form of the works, so that at the end of the project the monuments can revert to their original, current form.



**Dumitru OBOROC.** Born in the Republic of Moldova in 1981. Attended high-school and the university in Iasi, Romania, studying arts. Currently living and working in Iasi and Chisinau. Attended the „O. Bancila” Arts High-School (1997-2001), the „Al. I. Cuza” University, Faculty of Philosophy, Sociology Department (2001-2005), the University of Arts „G. Enescu”, Faculty of Fine Arts, Decorative Arts And Design, Department of Sculpture (2003-2007), MA in Art Philosophy and Cultural Management, „Al. I. Cuza” University; MA in Fine Arts, University of Arts „G. Enescu” (since 2007).

A number of his most recent projects focus on the visual analysis of the cultural context and of the identity policies in Basarabia. Currently, his area of concern is providing a visual artistic response to those elements of the historical heritage that influence cultural, social and political aspects in Basarabia and analyzing their importance in artistic practice. As a rule, the means of expression used are the object, installation and photography.

7.09.2010 – 15.10.2010

### STEFAN cel MARE eto LENIN

The project is about past, present and future history and memory of the streets of Chisinau. Some street names in Chisinau have been changed throughout history – depending on the various ideological-political regimes – at least five times. This number will definitely increase in time, bearing in mind the Moldovans' current confusing situation, with their unclear identity between East and West: Moldova used to be a part of Romania between the two World Wars, then Moldova was incorporated into the Soviet Union at the end of World War II. And Moldova has become independent from the USSR in 1991, and possibly moving towards becoming part of EU, although Russian forces are still present on Moldovan territory East of the Dniester River, supporting the Slavic majority population in the area. The multiple identities of Moldova's inhabitants are also the investigating point in the intervention; the locals will be asked for directions using the street names that were used during the Soviet regime, and the current street names – modified after the political shifts in '89 –, and then they will be asked to predict possible future street names. With the help of the inhabitants of Chisinau, a collection will be made of the locals' viewpoints and understandings concerning the past, present and future directions of the citizenship of the people and the identity of the state. The resulting video will be shown on screens in minibuses and in the Museum of the Glory of Labor.



**Flo KASEARU** is an artist based in Tallinn. She has a BA in painting and is now working on her master degree in photography at the Estonian Academy of Arts. In 2006/2007 she was an exchange student at Universität der Künste Berlin in Rebecca Horn's studio where she started working in the field of video art and performance. In 2009/2010 she took part in an exchange program in Istanbul. The topics that she is interested in range from exploring the public space, analyzing national values or crowd behavior, to dealing with art education and art critics etc.. In her work she is involved in investigating the critical field juxtaposed with the cultural phenomena, not directly embedded in the political. Her practice is based on many different projects that can either be presented individually (through video, installation, photo, performance and even painting) or integrating all these approaches. Her works have been viewed or exhibited in events in Estonia and abroad.

22.09.2010 – 15.10.2010

## The Canteen

In dre Klimaite is already in her second year of researching the canteen phenomenon in ex-Soviet countries; she is especially interested in the symbolic, esthetical, cultural value they used to represent in those days. The first part of her project was carried out in Lithuania. She collected all the available information about existing and working canteens in Vilnius and Kaunas, and the outcome of this research, the Canteen guide 2009, was published. She was even busier documenting the phenomenon, photographing, interviewing the workers, also because it was vanishing seemingly in the blink of an eye. This time in Chisinau she was more interested in how to increase the effect and communicate the message in photography, while using documentary background and scenarios. Where does the interference of an artist begin? Blurring the edge in between documentary and staged photography in order to get a stronger impact. After several days of photographing with three different photographers, several of the best shots will be presented.



The new approach to the canteen project in Chisinau was to stage an artist intervention in the canteen. This time Indre Klimaite rearranged the tables in the 'Vibropribor' factory canteen (Gagarin 10) in unusual ways for three days. All this was filmed and three movies were made for every table rearrangement of every day. They show how table rearrangement affects people's behavior; in another way they also underscore the eternity of a habit. Watching the movies makes the viewer feel that the tables could be removed completely, and the customers would still come, sit on the floor and eat, because that is what they come here for.

**Indre KLIMAITE**, born in 1979, based in The Hague, Netherlands, has been working as a graphic designer since 2000. In 2001 she graduated the Vilnius Academy of Arts in Lithuania and started working at the advertising company Brand Sellers DDB. In 2002 she moved to the Netherlands, to study at the Type&Media master course at Royal Academy of Arts, (KABK), The Hague. She opened her own visual communication studio, ILEGAL, in 2004. ([www.illegal.nl](http://www.illegal.nl))

In 2006 she was invited to join the Amsterdam-based initiative Cascoland. Fascinating experiences in Cape Town, Johannesburg, Durban inspired her to work more in the more meaningful social design field. In her work she started to combine visual and social solutions. In doing so she followed the changes in her country of origin, Lithuania. Currently she is working on a self-initiated project about dying, neglected 'Soviet' canteens in Lithuania. The project analyses what happens with tradition and culture in a country undergoing political transformation and researches the issue of whether and how an artist can influence what we take with us and what we forget. It also asks society to consider, rethink and reevaluate its past. ([www.kompotas.lt](http://www.kompotas.lt))

7.09.2010 – 15.10.2010

## Chisinau 2050 - Weather Manipulation Station

My long-term trans-national project called 2050 focuses on facts and fiction referring to upcoming socio-economical and geo-political shifts and phenomena that possibly could become reality towards the year 2050. The project works with fictions of utopian transit zones and locations, as experimental settings, landscapes or (site-specific) installations fusing documentary with fictive moments, respectively my imaginations of living conditions, architecture and shifting social spaces which are given new and emancipated socio-political functions and new aesthetics.

Each work / installation is named according to the specific reflected phenomena: The project Chisinau 2050 -Weather Manipulation Station addresses the imagination of the first and one day possibly realized utopian transit zone in the urban landscape of Chisinau and is conceptually based on the location of Hotel National, an iconic modernist landmark building complex in Chisinau. This currently abandoned building in transition is object of speculation of local politicians and entrepreneurs that also have thought about demolishing this building complex.

My scenario is that this building will be demolished and that, at its location, a new "utopian" Chisinau landmark building referring to the year 2050 will be erected: This new landmark will be the headquarter for the mentioned utopian Weather Manipulation Station dedicated to the (global) phenomena and ambivalent character of the upcoming importance and danger of Weather Control, Weather Manipulation and Geo-Engineering.

**Klaus SCHAFLER**. Born in Graz, Austria. Until 2003 studies of Art at Academy of Fine Arts, Vienna. 1996 School for Artistic Photography, Vienna. Until 1995 studies of Economics at University of Graz and at Facolta di Scienze Politiche, University of Messina (I). Since 1997 co-curator of artist-collective K.U.L.M. including projects in cooperation with festival steirischer herbst and European Cultural City Graz 2003. Since 2000 collaborations with baustelle land on architecture and public space projects. Since 2004 works for Kunsthalle Exnergasse Vienna; following a period of being part of Kunsthalle's program advisory board. 2006/2007 residency at LMCC, Lower Manhattan Cultural Council, New York. 2008 visiting critic at ART OMI, Ghent, New York. Info: [www.schafler.net](http://www.schafler.net)



20.09.2010 – 15.10.2010

## Gross National Heel

Moldova's Gross National Income is one of the lowest in Europe. The economic crevasse at the EU border is countered by wider railway lines and higher heels worn on women's stilettos. While the financial situation is extremely uneven across the ex-soviet territory, the train lines and the bodily elevation of the female population are rather constant, responding to invisible biometrics. The imperative of verticality, typical of the civilized world, is completed by the one of height. The skyscraper and the space race, from the Cold War period, are gradually replaced by the new high altitude standard: the heel pedestal competition.

In the public space in Chisinau, the totalitarian sound of heels is oftentimes the only feminine voice. It obscures through frequency and intensity the spoken discourse, the controversies, gossips or neighbourhood arguments. The groundlessness of the high heeled Moldavian women is visible both on the sidewalks and on the billboards. It seems to be a resistance movement in the flood of nationalist slogans aiming at luring the citizens closer to the ground, but paradoxically the same company is responsible for both campaigns.

BMR has chosen several locations in Chisinau to collect numeric data regarding the height of the heels, thus warning against a lacuna in the official statistics. The results of the survey will be displayed in place of origin, in the form of a graphic of the heel height variation in time. This will be shown both in the public space and in the state institutions situated in the immediacy of the studied area. BMR recognises an institutional disregard of the relevance of such data. In the spotlight are: The Romanian Embassy, The Stock Exchange, The National Commission for the Financial Market, The State University, The Center for Contemporary Art [KSA:K]. All the graphics will eventually be displayed at the National Statistics Bureau of Moldova.

**The Bureau of Melodramatic Research** is a dependent institution founded in 2009 by **Irina Gheorge** and **Alina Popa**. Its main strategic goal is to raise the veil laid over

melodrama in different social contexts and ensure public free access to the results of the research. BMR is a non-profit making organization with the general aim of cooperation with institutions in order to reveal the circuit of the sentimental capital which determines social, politic and ultimately economic relations.

BMR examines the way in which emotions, as key elements of melodrama across its historical development, are currently used and manipulated in the public sphere, whose handkerchiefs hide the tears shed in the course of the contemporary sentimental outburst.

The Bureau takes a critical view of the cultural construction of the woman's image, in particular the representation of femininity as a reservoir of emotions and sentimentality, built in opposition with a presumably masculine reason. The same mimesic approach emerges in depiction of the east-west relations, as well as in the utopian portrayal of art as a mythical locus of sensitivity and creativity.



BMR's melodramatic methodology is defined as melocritique. 27.08.2010

## The ARCH of TRIUMPH

An action that will activate with the help of the public a scale model of the Arch of Triumph, the artist aiming to challenge the state of instability in the present society. It is symptomatic that this suspended installation and the public action taking place on Independence Day represent in the artist's vision a symbol of stationality, independence, and the parade attire of the government, irrespective of political color.

Subsequently, the installation will be donated to the city for a future Museum of Contemporary Art.



**Ghenadie POPESCU**. Born in 1971, lives in Chisinau. Attended Painting department at the Moldovan Fine Arts Academy as a free assistant in the Veaceslav Fisticanu workshop (1998-2003). Personal exhibitions at the Internet gallery Galeria Mobila (Mobile Gallery), Moldova (2001) and the Municipal Library "B. P. Hasdeu", Chisinau, Moldova (2002). Participant in international exhibitions, most recent of which are: 500 years since the death of Stefan the Great, Centro Internazionale Amici Scuola, Rome, Italy (2004), European Blue - New Generation, National Library/ Brancusi expository centre, UAP, Chisinau, Moldova (2004), Un pas de cote, Die / Grenoble, France (2006), Saloanele Moldovei (2006). Participant in the Macaresti route art camp (2005), The International Contemporary Art Symposium From . A to B, Center for Contemporary Art, Chisinau (2004).

Has achieved the following awards: in 2003, The prize for resistance, offered by the Oberliht Association, in the frame of the 9-th bridge project, supported by the Vitanta company, Tighina, Moldova; 2004, The youth prize offered by The Painters Union; 2004, The excellence stipend for the year 2005, by the Soros Foundation Moldova; 2005 - The prize of the Romanian Ministry of Culture.

22.09.2010 – 15.10.2010

**Metrobunker**

The project idea is based on the obvious intersection of two architectural structures: the ventilation shafts of the bomb shelters built in the socialist era, and their association with the metro station entrances in the big cities of the world. The coincidences between the two situations and elements would be the following: an enormous infrastructure underground, built for a temporary stay in the case of bomb shelters, with small superstructures above ground; the construction materials used in both cases – mainly steel and concrete.

In terms of research, the project will focus on investigating and documenting the bomb shelter systems in Chisinau and will include a proposal to visualize a virtual metro system envisaged for the city of Chisinau. In practice, the project involves the relocation/substitution of bomb shelter ventilation shafts with life-size models of the (imaginary) metro stations proposed for Chisinau.



**Maxim KUZMENKO.** Born in 1978, lives in Chisinau. Studied at the "Al. Schiusev" art school (1988-1992), Polytechnic University of Moldova (1995-2000), probation course at the archive and media center at the Impakt Festival, Utrecht, Netherlands (2008). In 2005 debuts in the IZM artistic group with the "Vote for the klZMa!", participates in the Television Show festival (2006). Personal projects in the "edu (dot edu)" (2006) and Found Footage (2007) workshops, organized by the [KSA:K] Center for Contemporary Art, Chisinau.

Participation in various exhibitions: "Interventions 1 & 2" (2006, 2007), organized by the Oberliht Association at the French Alliance in Moldova and at the "Constantin Brancusi" expositional center.

In 2007, together with the IZM group organizes the "06.02.2007 -16.00" at the "Constantin Brancusi" expositional center. Participates in the first Young Art Biennial "Qui Vive?"; Moscow, Russia (2008) and in two curatorial projects: "Red line", curated by Tatiana Fiodorova at the National Center for Contemporary Art and in the "95'49" video program, curated by Irina Loghinova at the Art-Strelka cultural center.

7.09.2010 – 15.10.2010

**"Ромашка" / "Romashka"  
(translation from Russian: "chamomile"),**

The project concerns a building which oral culture calls "Romashka", built in the '70s in the Botanica district of Chisinau. Due to its unusual design, the building is, without a doubt, an architectural landmark of the Capital, which the architects often call "the corncob", sometimes "the cabbage", or, more plainly, "the barrel".

The external appearance of this tall, cylindrical building may also be associated with the idea of a medieval tower, with a spiral staircase winding around its internal axis. Designed by a group of architects of the socialist era, without any clear allusion to defensive architecture, the "Romashka" turned into a dormitory for families. While it was being erected, the building was perceived as an architectural experiment, only to be classified later as an instrument for testing human endurance. Originally, the building was designed to be a board-and-breakfast-type hotel, built for leisure and having a café-restaurant on the roof. Later on, due to unfavorable circumstances and to the fact that its axis had tilted, the building took on a new destination, being turned into a dormitory.

The artist aimed to activate the project by turning the building into a Centre for Entertainment and Recreation; the rationale is to encourage the inhabitants' creative potential and to rouse interest in the building's unexplored facilities. For instance, the roof terrace could be used to organize parties and even wedding receptions etc. Consequently, the aim of the project is to revive the original functionality of the building, with the support of its dwellers.



**Tatiana FIODOROVA.** Born in 1976, lives in Chisinau. Studies: clothing industry at the Household Service School, Tiraspol (1993 – 1997); The Vocational School of the "Bratara de Aur" Joint stock company (1997 – 1998); International Audio-Visual Academy, Chisinau (1998-1999); The Private Design School (1998-1999); Graphic art, Faculty of Fine Arts, "Ion Creanga" pedagogic University, Chisinau (1999-2004); video reporter courses organized by the [KSA:K] Center for Contemporary Art, Chisinau (2004); Cultural management, Interstudio Institute, St. Petersburg, Russia (2004); reporter for the "Alte Arte" TV broadcast, [KSA:K] Center for Contemporary Art, Chisinau (2004); Junior-member in the Artist's Union of the Republic of Moldova (2005).

Participant in many exhibitions, among which: Fashion, National Palace, Chisinau (2001, 2002, 2003); PremioMittelModa, Gorizia, Italia (2002,2003), Young creator's stipend 2005, Soros Foundation Moldova (2004); 1st December - Romania's National Day, "Constantin Brancusi" exhibit center, Chisinau (2001, 2002, 2003); Anonymous Action, group exhibition at the "Alexandru Plamadeala" Fine Arts College (2005); dot edu (2006) and Found Footage exhibitions organized by the [KSA:K] Center for Contemporary Art at the "Alexandru Plamadeala" Fine Arts College; Contemporaries exhibition, Moscow, Russia (2008).

10.09.2010 – 15.10.2010

### Practical lesson in urban ecology for the youth

The project involves a guided urban ecology tour on a route through the city of Chisinau. The route connects a number of natural and cultural landmarks relating to the biodiversity of the city, which, according to the latest studies carried out by Victoria Covali and her co-workers, is host to 275 species and varieties, 168 species of trees, of which 88 century-old trees, 97 species of shrubs and 10 species of vines. The result of the project will be a guided tour on a route through the city and a podcast with audio information related to the visited landmarks. The practical lesson in urban ecology answers the need to increase the awareness of the young public about the ecological conditions of the urban environment. Every unused plot, hole in the pavement, block garden, abandoned building and every manhole is an environment, with its own community of living beings. Chisinau's invisible dwellers are everywhere around us. The deficient legislation, the local managers' lack of technical and scientific training, as well as the lack of resources for environment preservation in the Republic of Moldova call for a thorough and up-to-date information on the system of urban ecosystems.



**Stefan TIRON** has a degree in the History and Theory of Art at the Art University Bucharest. He is busy trafficking information between several cities, scenes, geographic areas; between the natural sciences and the arts; sustaining apicultural propaganda; supporting subcultural safaris and fostering counter-cultural activities. Between 2006-2008 he co-organized the popular science program based on Space Exploration and Cosmology and sound art <http://cozzzzzzzzmonautica.blogspot.com/>. As an information dealer from the East, he facilitated the selling of Surveillance Technology from the East to the West at Sigint 2009 in Cologne, Germany <http://events.ccc.de/sigint/2009/Fahrplan/events/3123.en.html>.

**Vadim TIGANAS**. Born in 1985, lives in Chisinau. Studied painting at the Academy of Music, Theatre and Fine Arts, Chisinau (2003-2006). From 2006 studies Art management in the same institution. Participant at the Found Footage workshop and exhibition, organized by the [KSA:K] Center for Contemporary Art, Chisinau (2007). Coordinator of the projects Popescu's chronicles, Tactics of resistance X Global Police, INTERVEN-TII 2, organized by the Oberliht association at the "Constantin Brancusi" exhibitional center, Chisinau (2007). Curator of the Mobile Gallery, Oberliht Association, Chisinau (2008).

22.09.2010 – 15.10.2010

### THINY Hotel

A hotel conceived by artist, which probably is the most thin hotel in the world and certainly is the only of this kind in Chisinau. This mockery installation of a one-room hotel is placed in the available space between two buildings located in the Schiusev Street. THINY Hotel will function, as interactive installation during the project where a number of promo materials related to the Chisinau project will be distributed. The passengers and international guests could enter into the hotel and enjoy the hospitality of the artist. Welcome!



**Mark VERLAN**. Born in 1963, lives in Chisinau. He studied: School of Fine Arts "Schiusev," Chisinau, Rep. of Moldova (1974 - 1978), Fine Arts College "Al. Plamadeala", Chisinau, Rep. of Moldova (1983 - 1986). Participant in many exhibitions, among which: "Kilometrul 6," SCCA Annual Exhibition, Chisinau, Rep. of Moldova (1996); "Messages from Countryside - Reflections in RE" 2nd annual exhibition of SCCA Chisinau, Rep. of Moldova, International exchange exhibition "Multiple Homes" USA/Moldova (1997); "Gioconda's Smile" - Performance Festival, Chisinau, Rep. of Moldova, "PERIFERIC 2" - Performance Festival, Iasi, Romania (1998); "Tranzit NAPOK", Cluj Napoca, Romania, "After the Wall", Stockholm, Sweden (1999); «KINOVARI (imitazia)», Chisinau, Rep. of Moldova, "Unfortunately last Sunday afternoon somebody left the door open...", Sittard, Netherlands (2000); "InvAsia", Orheiul Vechi, Rep. of Moldova, "Exil - 2001", Dobruja, Rep. of Moldova (2001); "Blood and Honey", Vienna, Austria (2003); "Transfer" Exhibition and Round Table, Moscow, Russia, "Shargorod'2009" Residency, Shargorod, Ukraine (2009)

Solo exhibitions, among which: "Illusions", Chisinau, Rep. of Moldova (1994); "EXODUL" Chisinau, Rep. of Moldova (1995), "If I had a workshop...", Chisinau, Rep. of Moldova, "Marioka, Son of Rain", Cluj, Romania (1999); "Eny", Brancusi Exhibiting Center, Chisinau, Rep. of Moldova (2009); MALLdova Comercial Center, Chisinau

22.09.2010 – 15.01.2011

### The View from the Cosmos Hotel

The View from the Cosmos Hotel is based on the notion of the failure of the Soviet space program, as well as on the perception of the city as being able to produce its own urban legend and create an unreal but believable story about itself.

The View from the Cosmos Hotel is an idea to create an extra moon, a fake one, which would serve as a local moon for the city, being always there, sometimes together with the real moon behind it. An echo of failed Soviet ambitions to control the cosmic order would still serve one of the post-Soviet cities, now as an element of a local legend. As an echo of the communist past, The View from the Cosmos Hotel project should be carried out in the name of mutual help of sister countries: a forgotten and also degraded idea, which was one of true virtues of communist times. The project is based on the following exchange: a group of experts from Chisinau share the experience of turning the city into a huge garden with the city authorities of Warsaw; the Warsaw experts export the moon to Chisinau.

The project, in its logistical framework, is an echo of the exchanges between communist sister countries, in the name of internationalism and mutual help, in this case, between the cities of Warsaw and Chisinau.



**Joanna RAJKOWSKA** (born in 1968 in Bydgoszcz, Poland) is an author of objects, films, installations, ephemeral actions, as well as interventions in public space. Her works reflect changes in the reception and expectations towards art and its social functions, referring to the complexity of identity problems affecting Eastern European countries following their economic and political transformation of the 1990s. Rajkowska's most widely discussed works, *Pozdrowienia z Alej Jerolimskich*/ Greetings from Jerusalem Avenue (2002-2009) and *Dotleniacz/ Oxygenator* (2006-2007), have operated as contemporary 'social sculptures', activating layers of meanings (both historical and ideological), provoking conflicts, serving as specific platforms interwoven in the urban tissue of Warsaw, being used for debates, arguments and manifestations.

These works might also be considered as mere pretexts for discussion about the issues of land control and potential forms in which collective memory might be manifested as public monuments. As Joanna Rajkowska's works materialize through 'urban legends', press cuttings, gossips and media debates, their form is always 'unfinished', so there is the possibility they will evolve and mutate, even against the artist's original intentions.

15.09.2010 – 15.10.2010

### Memorial for a demolished house

(Project carried out in collaboration with Lilia DRAGNEVA)

The project concerns the urban home of the Teodosiu family and the Tumarchins' villa (formerly located at 160A/160B on the Stefan cel Mare Boulevard, currently demolished) and for this purpose is aimed to re-establish visually the plans of these architectural monuments, former local landmarks.

The project aims to highlight the lack of interest concerning the architectural heritage of Chisinau, resulting in active (through demolition) destruction as well as passive (due to the negligence and passiveness of the public authorities, who did not know how to take in due time the necessary steps in order to protect these monuments), in the wake of which many local and national landmarks have disappeared forever. The plan of the Tumarchins' urban villa (160A, Stefan cel Mare Boulevard) is to be reproduced on the very location of the former villa using a temporary flower garden recreating the actual, life-size outline of the building plan. The work will be placed as a temporary intervention at 160A, Stefan cel Mare Boulevard.



**Vladimir US.** Born in 1980, lives in Chisinau. Graduate of the Fine Arts Academy (1998-2003); the Invisible College Moldova, the Laboratory (2001-2003); Belgrade Art University – master's degree in Culture Management and Cultural Policies in Balkans, Serbia and Montenegro (2005 – 2006); Ecole du Magasin, International Curatorial Studies Program, Grenoble, France (2004 – 2005).

Participates in group and personal exhibitions, art camps and symposiums in Chisinau, Tighina, Dubasari, Rybnitsa, Balti, Vasieni, Macaresti, Hartopul Mare, Stejaris, Bahmut, Tipova, (Moldova); Iasi, Bucharest, Bacau, Humor, Oradea (Romania); Kiev (Ukraine); Istanbul (Turkey); Pierias (Greece); Rome (Italy); Warsaw (Poland); Lyon, Strasbourg, Cerilly (France); Ljubljana (Slovenia); Vilnius (Lithuania); Trondheim (Norway); Berlin, Regensburg (Germany); Novi Sad (Montenegro); Yerevan (Armenia).

Founding member and president of the 'Oberliht' - Moldova Young Artists Association (2000-2007). From 2000 organizes exhibitions and contemporary art projects in Chisinau, Tighina, Dubasari, Rabnitsa, Balti, Butuceni, Macaresti (Moldova's Transdnister region). Exchange projects in Rome, Italy, organized in collaboration with the International Centre Amici Scuola and in Grenoble and Die, France, in the framework of the 15th Session of the Magasin School.

15.09.2010 – 15.10.2010

### “Filling the Valea Morilor Lake” project

When the members of the Société Réaliste visited Chisinau for the first time in May 2010, they noticed that the billboard presenting the Valea Morilor Park (formerly Lake of Komsomol) to the passers-by still featured the lake that used to be in its centre when it was designed in 1950. Following important construction works in its neighborhood, the lake simply disappeared, swallowed by the earth.

“Filling the Valea Morilor Lake” project is a rudimentary public installation in the Valea Morilor Park’s former artificial lake, in the shape of a composite 5-tubes garden-watering device. The watering device will have to be connected to the public water pipeline network, and can be adjusted in terms of size according to the water pressure: it can work while projecting 30 cm water jets or 300 cm ones. The Société Réaliste proposes to implement in the dry lake of Valea Morilor Park its five-pointed-star watering device. Its ambition is to patiently refill the lake, in order to turn the park again into a water-based leisure and amusement park, as it used to be in the socialist period.



**Société Réaliste** is a Parisian cooperative created by **Ferenc GROF** and **Jean-Baptiste NAUDY** in June 2004. It works with political design, experimental economy, territorial ergonomics and consulting in the area of social engineering. Polytechnic, it develops its production schemes through exhibitions, publications and conferences. The Société Réaliste is represented by Galerie Martine Aboucaya (Paris).

15.09.2010 – 10.01.2011

### Playground in Microdistrict

The initial idea was to focus on the micro district. The microdistricts where a successful and efficient formula to supply the Soviet inhabitants with their daily needs. The architects of this where seen as facilitators not as designers, artistic ambitions where not appreciated. Meanwhile on the sober facades appears a rank growth of Individual expressions like self-made business extensions attached on the basements, garage boxes and window grills. They are representing the new face of the urban neighborhoods since the Soviet empire expired.

The artist is planning to place a steel jungle gym on a neglected playground in a yard of Botanica microdistrict. The holes where children could climb in bit by bit will be closed by the window grills with its creative ornaments as we can find them in such neighborhood. The original straight designed object gets becomes decorated by personal attributes. Hereby it loses its function.



**Tilmann MEYER-FAJE**, born in 1971 in Germany, lives and works in Amsterdam.

There he studied audiovisual art at the Gerrit Rietveld Academy and fine arts at Sandberg Institute.

Utopian illusions work as stimulating factors in our daily lives. City planning, politics, advertising, and science are driven by ambitious objectives. Tilmann Meyer-Faje examines the extent to which they comply with their promises as he lets these dreams take form in his performances. His work reveals an irony arising through the discrepancy between marketing language and actual experience. He is consciously blurring fiction and reality. He presents the fillet pieces of his detailed investigations from archives or internet. Among his mix between real and fake finally there is less fiction than the spectator might expected. Often he performs in his own installations and his public becomes part of the performance as well. Further he edited a yellow press magazine about the dramatis Friedrich Schiller, and recently he designed a small store for concrete souvenirs in the biggest shopping mal of the Netherlands. In this lecture, the artist will present a number of his “utopian illusions” as they have appeared in his projects. Some of his projects can be visited at: [www.buurtkroket.nl](http://www.buurtkroket.nl)

Period: **May 2010 – January 2011**

Location: **Chisinau, Republic of Moldova**

Project organizer: **[KSA:K]- Center for Contemporary Art, Chisinau** ([www.art.md](http://www.art.md))

Project partners: **E-cart.ro Association**, Romania ([www.e-cart.ro](http://www.e-cart.ro)), **Rael Artel Gallery: Non-Profit Project**, Estonia ([www.publicpreparation.org](http://www.publicpreparation.org))

### Project participants:

**Rael ARTEL** – curator (EST), **Pavel BRAILA** - visual artist (MD), **Ana DZOKIC & Marc NEELEN**, [STEALTH.unlimited] (NL), **Octavian ESANU** - theoretician, curator (US/MD), **Tatiana FIODOROVA** - visual artist (MD), **Ferenc GRÖF & Jean-Baptiste NAUDY** (Societe Realiste) -visual artists (FR/HU), **Catalin GHEORGHE** - art historian, curator (RO), **Angela HARUTYUNYAN**- art historian, curator (EG/AM), **Augustin IOAN** – architect, profesor (RO), **Susanne KRIEMANN** – (NL), **Indre KLIMAITE** – visual artist (NL), **Flo KASEARU** – visual artist (EST), **Maxim KUSMENKO** - visual artist (MD), **Ana MARIAN** - art historian (MD), **Tamara NESTEROVA** – architecture theorist (MD), **Dumitru Oboroc** - visual artist (RO), **Kaja PAWELEK**- curator (PL), **Alina POPA & Irina GHEORGHE** (The Bureau of Melodramatic Research)– visual artists (RO), **Virgil PASLARIUC** – historian (MD), **Danilo PRNJAT** – visual artist (SP), **Ghenadie POPESCU**- visual artist (RM), **Joanna RAJKOWSKA** – visual artist (PO), **Rena RAEDLE & Vladan JEREMIC**, curators, social activists (SP), **Angela SERINO** – curator, art manager (NL), **Klaus SCHAFLER** - visual artist (AU), **Tilmann MEYER-FAJE** - visual artist (NL), **Ovidiu TICHINDELEANU** – theoretician, writer (RO/MD), **Stefan TIRON**- artist, curator (RO), **Vadim TIGANAS**- visual artist (MD), **Nomeda URBONAS** – artist (LT), **Vladimir US** – curator (MD), **Raluca VOINEA**, curator, art historian (RO), **Mark VERLAN** - visual artist (MD)

Curator: **Stefan RUSU**

**CHIȘINĂU - Art, Research in the Public Sphere** – is a cross-disciplinary platform that will investigate the connections between political and cultural symbols and propaganda and its impact on the urban environment, the interference between personal narratives and imported ideologies and cultural discourses in relation to the public sphere. The project aim is to explore the dominant institutional and political discourses that have shaped the society and the urban landscape of the city of Chisinau in the course of its recent history.

**The project components** – theoretical seminar, practical workshops, interdisciplinary conference – will look deeply into the recent changes that have shaped the social and cultural environment in the 20 years following the fall

of the Berlin wall and the demise of the socialist system. At regional policy level the project will create an opportunity for cross-cultural exchange and cooperation between contemporary art practitioners and experts from various fields (architects, designers, sociologists, culturalologists) and between countries in the Balkans and around the Baltic Sea. The project participants will discuss former cultural differences and new realities, and will present their own challenges, to artists, cultural workers and the open public. Invitations will be extended to participants from the Balkan (Romania, Serbia, Macedonia) and Baltic (Lithuania and Estonia) countries, as well from other EU countries (France, Austria, Germany, Poland, The Netherlands) that experience or have experienced similar social and cultural processes and phenomena.

**Project partners in Moldova:** Alliance Française de Moldavie, the Goethe Institute/Bucharest, the German Cultural Center ACCENTE/Chisinau, the Polish Cultural Institute/Bucharest, the Austrian Cultural Forum/Bucharest, the UNESCO Chair of South-East European Studies within the Faculty of History of the Moldova State University, National Museum of History and Archaeology, Directorate for Culture of the Municipality of Chisinau, Museum of National Army of Rep. of Moldova, Administration of Electric Transport of Chisinau Municipality.

**Media Partners:** Public Media Group SRL, Revista la Plic, Radio Europa Libera, Publica TV.

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