My artistic approach is related to cross-media and process oriented projects involving video, film, photography, object-making, installation and performance. Developing usually long-term projects, the works are following various visual aspects related to personal identity and social life in different cultures, political and economic situations in global and local context, by questioning topics like: the role played by the artist in today’s society, the artistic process, archetypal human patterns, re-contextualization, alienation, among others.

Working with specific locations, from urban factories to deserted beaches and from mountain tops to isolated islands, filtering everything through iconic images inspired by cinema, video-art and photography, by using historic cameras and cutting edge technologies, as attempts to move freely through time, personal perceptions and social expectations.

https://vimeo.com/user12639542
Film métrage is a generic title of a series of works developed in the last two decades referring to the physical body of the film material, as well as to the immaterial aspect of the moving image and the appetite of our society for producing endless supply of footage and imagery. It is looking into the historic elements of the cinematography, combining professional with amateur standards and productions (35mm, 16mm, super8 and 8mm) as well as new technologies, by manipulating them in endless forms and modalities of reconfiguration, projection loops, mix-media installations objects and other artistic productions.

Film métrage, Spaghetti Loop, 2015 - 2016, Super 8 film transferred on full HDV, black and white, stereo, 1'40

Film métrage, 2016, film installation, super 8 (projector, film reels and film), metal and wood structure, Full HD Video projection of transferred super 8 film footage, 19min, dimensions variable
Blueprint, Robe de soirée is the blueprint of Film métrage, Robe de soirée, a dress made from 35mm film from a discarded copy of cinema production. Made in 1996, coincidently marking 100 years of cinema, it was originally meant to be a party dress for the 15 year old artist, the work also foretells the entire Film métrage project.
Tailler la robe selon le drap / Cutting The Coat According To The Cloth, 2018, neon sign, steel sign, 35mm film, dimension variable
Tailler la robe selon le drap / Cutting The Coat According To The Cloth (2018) The reediting of discarded 35mm Hollywood film trailers into the ideal evening dress in endless attempts and shapes, cutting in and cutting out every last piece of film in a process that goes beyond cinematic and optical aspects of the film footage entering an object level of representation which keeps the information intact as it adds another layer of understanding and visualisation. The installation lies between scarcity and opulence, between freedom of creation, the social dressing codes and the art system constrains.
Tailler la robe selon le drap, Film, 2018, transparent foil, 35 mm film, 106/74 cm
Tailler la robe selon le drap, Poster, 2018, cyanotype on paper, 100/70 cm

**Garden Mechanics (2016-2017)** The installation follows, explores and develops, structures, relationships and situations within a trial garden, a space of analysis and ideas. Cultivating plants, as well as ideas and relationships, the work is not limiting to any space or specific culture (plants, artistic, social). A project by Olivia Mihaltianu and Stoyan Dechev.
Trial Garden (2016 - 2018) follows the development of a small trial garden. By paying close attention to the plants, the elements, supportive structures and insects are revealed the mechanisms behind it all in relation to photography, film, drawing and sculpture.

Art Miles is an artistic platform enabling knowledge, understanding and use of art, both for artists and art consumers, the entire process is relying on the desalienating function of creation. Home Economics Garden (2016) Home Economics Love (2013), Home Economics Games (2010), Home Economics (2010), Art Miles Games (2010), Art Miles Kit (2010), Art Miles Card (2009)
Initially inspired by the historical American tour of Queen Marie of Romania in 1926, when she was given this name by a Native American tribe (Sioux, North Dakota), the project reflects the current woman-artist's position and practice, confronted with the actual socio-artistic worldwide debates, being a mediator between different groups, minorities, communities and diverse political-economic-industrial-cultural-institutions.

The research has been developed until now in several cultural environments: **WKW on the Blue Danube, Krems** (2013) Krems, a typical Austrian small town, where prehistorical culture (Venus of Willendorf) collides with Mittel-Europa, washed by a refined wine culture. **WKW and the Great Lakes, Cleveland** (2014) looking into the decay of once most prosperous town in the USA by revisiting the reminders of once flourishing industry. **WKW In Tranzit, Bucharest** (2015) set in the busy chaotic metropole of Bucharest.

*Winyan Kipanpi Win | The Woman Who Was Waited For, Portrait, 2013, digital print on canvas, 30 / 45 cm*
WKW on the Blue Danube, Krems, 2013, 2 channels, Full HD and Super 8, 41:30 min.
Winyan Kipanpi Win | The Woman Who Was Waited For, Cleveland, 2014, tintype, 1/4 plate (3.25 X 4 inches)
WKW In Tranzit, Bucharest (2015)
A component of the generic project Winyan Kipanpi Win | The Woman Who Was Waited For, is based on video footages consisting of apparently pointless and endless running scenes across the city, where the artist is engaged in an erratic traffic transit, observed from above, street level and down to asphalt. The video-work gives no clues about the reasons and goals of the action - an absurd scenario - inspired by the busy chaotic metropole of Bucharest.

WKW In Tranzit, 2015, Full HD, 10min, film poster, variable dimensions
Smoking Room (2010 / 2013)
The link between lifestyle and artistic creation is enlightened among others by smoking and its cultural, social, economic and medical implications, which have changed dramatically throughout time.
The project’s starting point is the “Golden Room”, created and decorated as 'a room of her own' by Queen Marie of Romania, as part of the Royal Palace ensemble situated in the Carpathian Mountains.
Marie was an iconic character, queen, diplomat, writer, artist, art collector, patron of arts, soldier and nurse. She would also smoke in public (as shown in a short film from the beginning of the 20th century).
Conceived as a serial work about freedom of acting, thinking and expression, which includes among others, the freedom of women smoking in public, as a historic act and a sign of emancipation, Smoking Room, is a highly aesthetic project, that goes far beyond political correctness and nowadays social conventions.

In 2010 at the Secession in Vienna, offering cigarettes and space for smoking, was a restitution of a forbidden gesture - smoking was banned in public spaces in Austria, coincidentally starting from the day of the show opening.

At the 55th Biennial in Venice the “Golden Match” offered to visitors as take away gadget, represents a gesture of transgression - from a reclusional space - the smoking room - to an open space - Giardini, the Biennial, Venice and the entire world.

Golden Match, 2013, Reflection Center for Suspended Histories. An Attempt, New Gallery, Romanian Institute of Culture and Humanistic Research, 55 Venice Biennale, Italy, 2013, mach box, edition of 1000, 5.6 x 2.4 x 0.7 cm
Smoking Room - Secession, Vienna, 2010, (gold wallpaper, furniture, smoking utensils, monitors, variable dimensions), where do we go from here?, Secession, Vienna
Smoking Room - Venice Biennale, 2013, (gold wallpaper, furniture, Golden Matches, monitor, variable dimensions) Reflection Center for Suspended Histories. An Attempt, New Gallery, Romanian Institute of Culture and Humanistic Research, 55 Venice Biennale, Italy
W*EASTERN Super 8 film trilogy, based on Spaghetti Western aesthetics, ironically dealing with the recent developments established on the international art scene - the constant reconfiguration of the power-interrelationship between artists - curators - and institutions, seen as a catalyst for a “New Socio Economic Cultural Environment”.

W*EASTERN (2011-2013)
The film starts from this premise: The cowboy is the artist, the gun is a Super 8 camera, the story is the same. W*EASTERN trilogy includes: W*EASTERN (2011), Baguetti W*EASTERN (2011-2012), and Endless W*EASTERN (2012) and the action is taking place in several cardinal connecting points of contemporary art: Vienna, Venice, Sofia, Paris and Bucharest.
W*EASTERN, a cinema like construction, posters, photographs and a film projection, dimensions variable, *From the Backstage*, Salonul de proiecte, Bucharest, 2012

https://vimeo.com/144230150
pass: p34y9e6
“Ah... eating, drinking, killing, that’s all you can do just like the rest of your kind.” (A Fistful Of Dollars)

“You came back - for a place like this. Why? A man like you. Why?” (The Magnificent Seven)

“I have been offered a lot for my work, but never everything.” (The Magnificent Seven)
Inspired by the aesthetics of the European cinema in relation with fashion, couture and holiday culture from the late 50’s to recent times, the video work combines the enigmatic look of famous stars and iconic characters like Monica Vitti, Brigitte Bardot and Jackie Kennedy Onassis with the common Western feminine appearance and the Eastern European socialist feminist ideal.
The starting point is a missing scene in Antonioni’s film “L’eclisse”: Vittoria and Anita visit the Verona Museum of Natural History, were they discover that long time ago in Verona there where palm-trees, crocodiles and a landscape looking much like Africa today.
The stage, the posture and the attitude of the acting character are inducing the feeling of an eternal repetition of situations, occurrences and moods, questioning identity issues as: presence - absence, unique - common, personal - collective and such.
Trousse Beaute, 2009, light box (cardboard, fluorescent light, digital print), dimensions variable.
Five Times Bucharest (2007)
Three channel video installation which follows the life and destiny of five characters in a close relation with the development, history and the new social structures of their home town. The characters of Five Times Bucharest are a “nouveaux riche” girl, an engineer, a retired woman, a young lawyer and a senior intellectual. They are not connected to each other but could be considered as representative samples of the new Romanian society.
Persona (2006-2007)
Photographic project started in 2006 which anticipated the selfie mania we came to know today.
Using a monopod, as a selfie stick, that facilitates shooting from unusual and difficult positions, and a digital camera, the project consists in a large gallery of self-portraits taken in different places, situations and circumstances. It is based on a direct dialogue with the camera focussing on my own person as a central figure while all the other persons, objects, elements of architecture and landscape are gravitating around. Persona plays on the double aspect of perception - presenting your own image / character to the others and - the way the others perceive you.