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Photo: Serioja Bocsock / MNAC

## BEING NINA

2024 - exhibition views - current and next pages

"Being Nina takes, at MNAC, the shape of a multi-layered exhibition reflecting Adina Mocanu's long-term research of alternate universes, the otherworldly or on The Other as a an artistic tool, and which unfolds as a site-specific installation branching out from the namesake multi-channel video work in the MNAC collection. Centred around a fictional performative character—overlapping the identities of a Russian housewife with telekinetic powers (Nina Kulagina) famous during the Cold War, and of a contemporary version of her still living in Adina's native Romanian village—this piece of magical realism is a bidirectional process of exploring the outside world and the (artistic) personal identity.

A performative undertone pervades and guides us through all the levels of this laboratory exhibition, which features an exploratory section into Nina's worlds, such as they were encountered over time, alongside/through miraculous objects and props, artefacts and manifold readings thereof. As already noted by long-term observers of Nina's universe through the accounts of her occasional witnesses, her feats don't necessarily follow a clear pattern, nor a very precise agenda, being often marked by playfulness, thus giving way for feelings of awe, reverence, and scarcely disbelief. Even so when Nina's apparitions are characterised by eeriness and a certain unease experienced by those to which she reveals herself—which isn't always the case, especially during the long afternoons spent with a young Adina in Valea Cireșului village.

Adina Mocanu brings us, one step at a time, closer to what it means to be [a] Nina nowadays, neither trying to solve the mystery, nor attempting to bring alternate realities into alignment, but rather through a scrutiny of the overlapping territories of certainty (scientific, artistic) and of the possibility of otherness. A lenient and at times encouraging perspective on the potentialities of the numinous opens the way to embracing alternative ways of understanding the world and to the endless possibilities in the past-future."

(curator Sandra Demetrescu with the occasion the solo show [Being Nina](#), 13.06. - 10.11.2024).

[link](https://youtu.be/UHqLmztSfEQ) towards the audio piece representing Nina's monologue, also functioning as a guide for the exhibition: <https://youtu.be/UHqLmztSfEQ>



Photo: Serioja Bocsook / MNAC



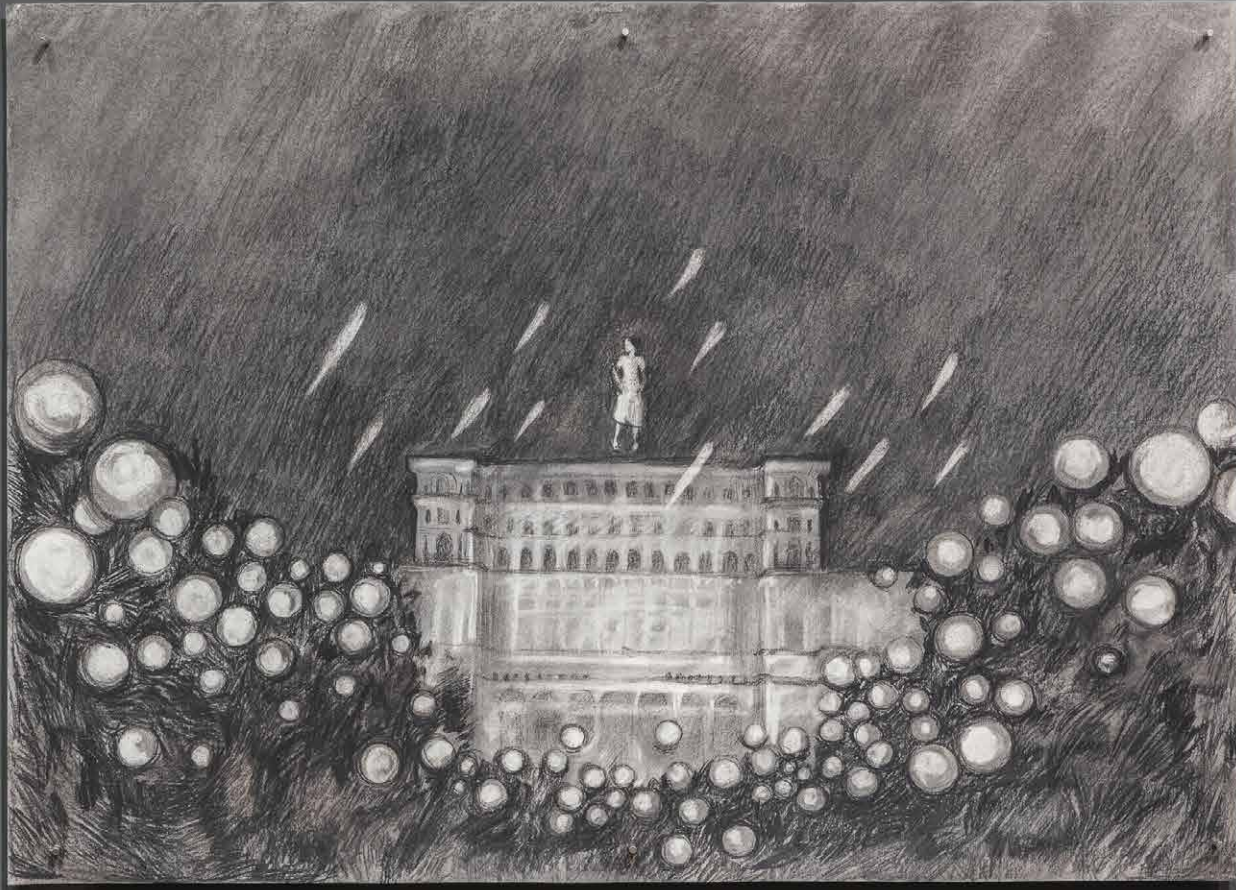
Photo: Serioja Bocsock / MNAC



Photo: Serioja Bocsook / MNAC



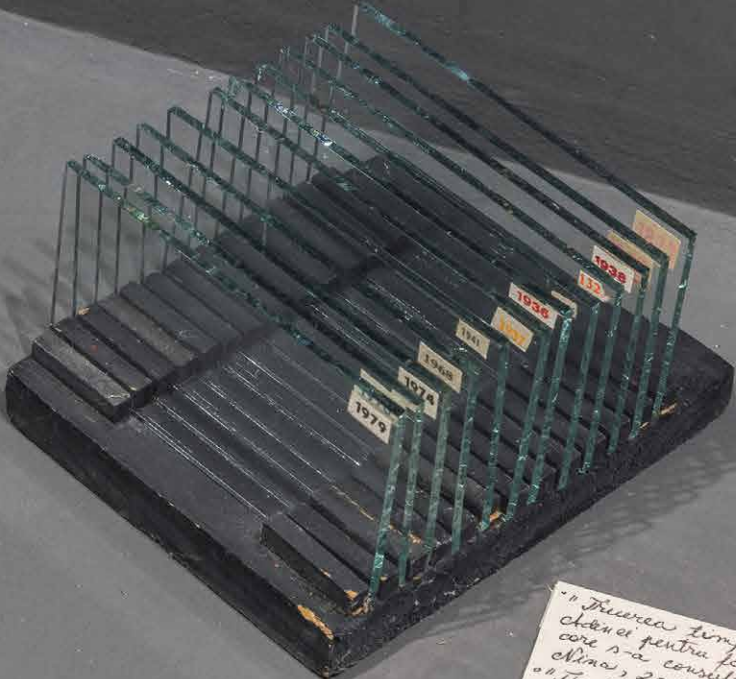
Photo: Serioja Bocsook / MNAC





Morpho didius

"Morpho didius - specimen  
first de Alma de la  
Museum Zoologic de la  
Saint Petersburg din  
de a placa din Rusia  
"Morpho didius - exhibit  
taken by Alma from the  
Zoological Museum in  
Saint Petersburg



"The Passage of Time  
Alma's college project  
consulted with Alma



Photo: Serioja Bocsook / MNAC

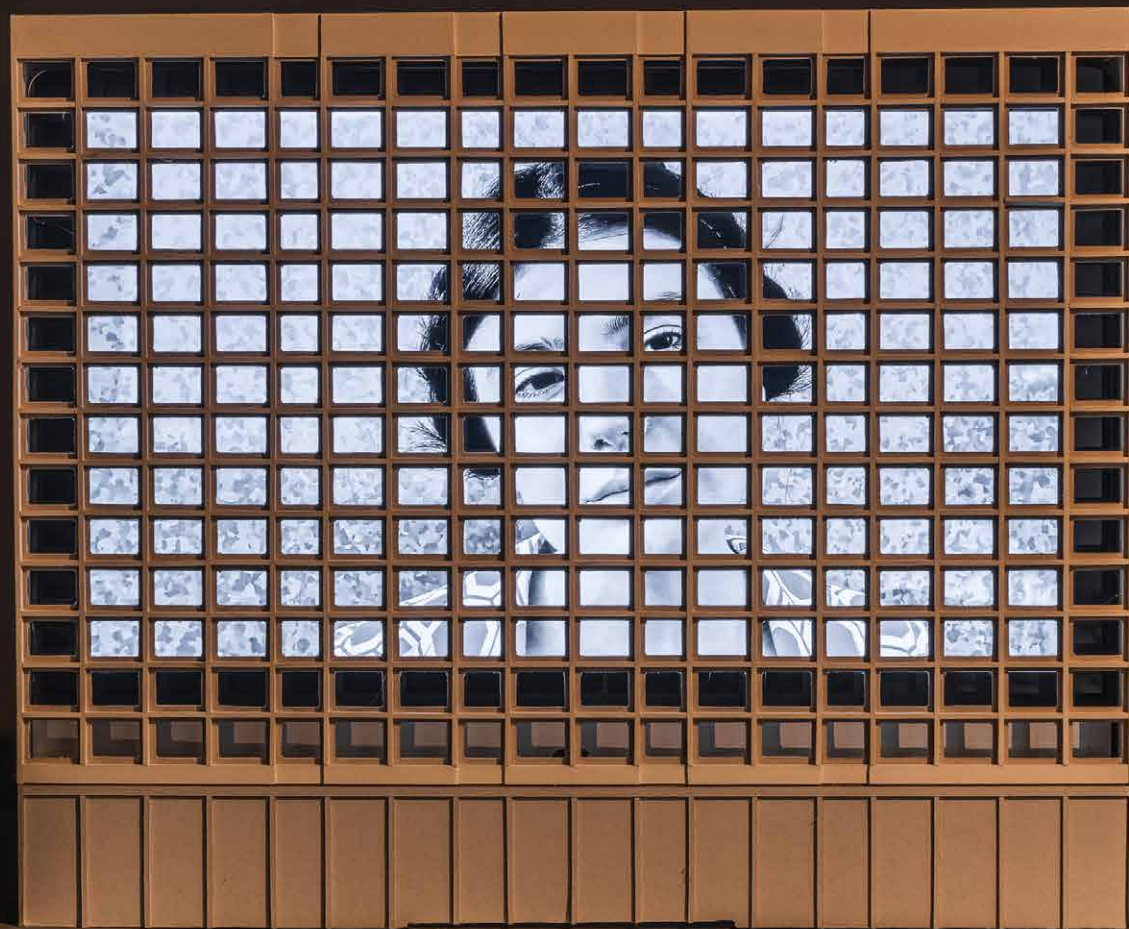


Photo: Serioja Bocsook / MNAC

[Video Link](https://youtu.be/r2X9MXZX_6k) or copy-paste: [https://youtu.be/r2X9MXZX\\_6k](https://youtu.be/r2X9MXZX_6k)



Photo: Serioja Bocsok / MNAC



BEING NINA - Nina's Monologue

2024 - performance, app. 25 minutes

Photo: Mădălina Tichie / MNAC





## BEING NINA

2019 - ongoing, video, installation, performance, variable dimensions

"Being Nina explores the desire of the individual to be extraordinary and to have powers beyond her his/their nature. The video, which forms the basis of the work of art, has 13 chapters and is inspired by the performances of Nina Kulagina, a Russian housewife who became famous during the Cold War for her psychokinetic power that still arouses the interest of those fond of phenomenal powers. In the videos produced by Adina Mocanu, Nina's playful mood is predominant, as she has fabulous powers but no obvious agenda - Nina seems to live for herself and to experiment with her powers in an alternative universe. Throughout the 13 chapters of the video, Nina's powers increase exponentially and we notice her transition from a simple housewife to a form of deity. The video is presented on several channels in a site-specific installation, along with "miraculous" objects, in an individual space within the Kunsthalle Bega. This space, which allows us to enter her intimate superheroine universe, has become Nina Kulagina's laboratory, where she creates her pieces and researches the energy she easily manipulates. The installation is accompanied by a performance providing us with more information about Nina's life and the parallel history she has experienced during her life." (Anca Verona Mihulet, with the occasion of the exhibition [Chronicles of the Future Superheroes](#), Kunsthalle Bega, 2 October 2021 - 20 March 2022).

Excerpt from performance: [Video Link](#) or copy paste: <https://youtu.be/XWixhOaXhxc>



Photo: Vlad Cîndea / Kunsthalle Bega





*previous page - installation and performance views, Chronicles of the Future Superheroes, Kunsthalle Bega, Timișoara, RO; current and next page - Being Nina, 2019 - 2021, different chapters, video captures*

Video Links:

[Being Nina | Adina Mocanu | Cinema Version](#)

or copy paste <https://youtu.be/XbS64eodsEY>

[Being Nina | Adina Mocanu | Multi-channel Installation Chapters](#)

or copy paste [https://youtu.be/gjl5\\_I3Wg2U](https://youtu.be/gjl5_I3Wg2U)









Frame no. 2112 / 4320 video frames  
Adina Mocanu - Being Nina | Chapter 14 | I've got an Eclipse inside my belly | Take me, 2023, Edition 1 / 3

## BEING NINA | CHAPTER 14 | I'VE GOT AN ECLIPSE INSIDE MY BELLY

2023, video, 3', B&W, no sound | object composed out of prints after all the 4320 video frames

In chapters 14 - 26 of Being Nina the supernatural elements are making their appearance inside Nina's body, she is containing them and uses her body almost as a projection screen for the extraordinary. All of these phenomena is happenig in the settings of Berlin in the 1980s, following the story of a city with a trully unique human story, of a splitted reality. There is something about Nina that is tightly bound up with intimacy and a sensitivity to the worlds and universes that she traverses, transforms and is transformed by them in turn. The chapters 14 - 26 are exploring also the feeling of explosion that many of us have, an expansion of the body, manifested primarily through an inner too-fullness, while touching also on the point of the guarding and 'containing' of the special things within us.

[Video Link](https://youtu.be/CuPgSaQNHZ4) or copy-paste: <https://youtu.be/CuPgSaQNHZ4>



Frame no. 299 / 4320 video frames  
Adina Mocanu - Being Nina | Chapter 14 | I've got an Eclipse inside my belly | Take me, 2023, Edition 1 / 3



Frame no. 3907 / 4320 video frames  
Adina Mocanu - Being Nina | Chapter 14 | I've got an Eclipse inside my belly | Take me, 2023, Edition 1 / 3



Photo: Cătălin Bătrânu / META Spatiu

# Enigma Magazine

## Special Edition: **NINA'S SIGHTINGS**

Peculiar

### The Eye from the dream

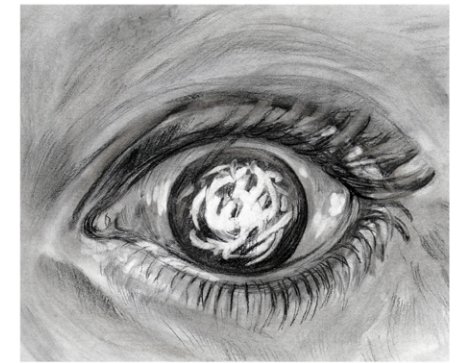
I'm not sure if I actually saw Nina Kulagina, but I believe I did. It was the winter of 2013, right after New Year's, when I started having some strange dreams. I was pregnant with my third child, and in May, my son was born. I didn't see this woman in reality (did anyone see her in reality?), but in a dream. And I didn't see her entirely, only her eye.

Every night, I dreamt the same dream, a large eye, almost frightened, in which a growing sphere of light formed. Each time, I had the sensation of wanting to stop the ball of light from forming, but I couldn't do anything. I was paralyzed, and I had to dream the dream, and each time, I would wake up abruptly, sweating and scared. I believe I had this dream for several weeks. I shared it with a more esoteric friend, and she told me that I had a choice to make, that I had to choose the path of light and that I had darkness within me. "Nonsense," I said to myself. Approaching my birthday, on February 15, the dreams became more frequent. I dreamt of the eye 20 times a night, and I had to ask the doctor for something to help me sleep. I was experiencing insomnia. He gave me melatonin, which didn't help; if anything, it intensified the dreams and the sensation of paralysis.

On the night of February 14th to 15th, I had a sleepless night. I remember being horrified at the thought that the next day I had a small party at my house. I woke up my husband,

and he was also very concerned about the pregnancy and the baby. The girls were young and quite mischievous, so I was always tired, but with the recent lack of sleep, it was getting worse. Eventually, I fell asleep around 5 a.m. in front of the television. My husband had promised to take care of the girls in the morning; he had taken the day off especially for my birthday. I woke up suddenly at 7:20, filled with fear. This time, I hadn't dreamt of the eye; I only saw darkness, blackness, and heard a loud noise, as if a bomb had exploded. I couldn't fall back asleep, so I decided to start organizing the house for the party. Later that day, I saw on the news that a meteorite had fallen in Russia. I immediately went online, and it was true; a meteorite had fallen near the city of Chebarkul. I immediately told my husband that my dreams and the meteorite were connected, but he responded that it was just pregnancy hormones and that I should focus on my birthday. I was turning 37. Something strange had happened, though, and I still believe that the events are connected. From that day on, I never dreamt of the eye again.

I don't know how I came to the conclusion that the eye I dreamt of in 2013 is Nina Kulagina's eye. I just knew it when I read about her. I don't know how to rationally argue it, but I'm not sure if it's necessary. I know that it is her eye, and I also know that the Russian meteorite is connected to the dream.



IN THE YEAR 2013 IN THE REGION OF CHEBARKUL, RUSSIA, A REMARKABLE COSMIC EVENT TOOK PLACE - THE FALL OF A METEORITE. THIS ASTRONOMICAL PHENOMENON CAUGHT THE ATTENTION OF THE SCIENTIFIC COMMUNITY AND THE GENERAL PUBLIC. SUBSEQUENT STUDIES REVEALED THAT THE METEORITE ENTERED THE ATMOSPHERE AT A HIGH VELOCITY, GENERATING AN INTENSE EXPLOSION. THE IMPACT WITH THE GROUND PRODUCED A POWERFUL SHOCKWAVE, CAUSING INJURIES TO OVER 1500 PEOPLE AND SIGNIFICANT MATERIAL DAMAGE. THE METEORITE ESTIMATED TO HAVE A DIAMETER OF ABOUT 90 METERS, CREATED AN EXPLOSION EQUIVALENT TO 30 TIMES THE POWER OF THE ATOMIC BOMB DROPPED ON HIROSHIMA. FRAGMENTS RESULTING FROM THE DISINTEGRATION OF THE METEORITE WERE FOUND IN THE CHEBARKUL LAKE AREA.

### NINA'S SIGHTINGS

2023, magazine, black and white, 36 pages, edition of 500

"In the printed magazine *Nina's Sightings*, Adina Mocanu explores the ambiguous fascination for the magical, divine, more-than-human or the supernatural, which have played an important role throughout human existence. Her ongoing series *Being Nina*, started in 2019, comprises 14 video chapters where the artist becomes Nina Kulagina, a Cold War Russian housewife-turned national emblem, whose life has been used by the Soviet regime as proof of an alleged national superiority. Aside from illustrating situations in which Nina makes use of her paranormal abilities, blurring the lines between historical research and fiction, each chapter presents an evolution in the portrayal of this character, and an enhancement of powers, as Mocanu is gradually inhabiting her enigmatic alter-ego; in the culminating point, Nina meets Adina after the fall of the Iron Curtain, a young girl living in Southern Romania. The magazine *Nina's Sightings* borrows from the printed tradition popular in Romania during the 1990s, while various witnesses (also Mocanu's alter-egos) report strange occurrences implicating Nina and her growing powers. Beyond the detective work required to trace the protagonist's steps, and beyond savoring different narratives, the stories also shed light on the atmosphere present within different Romanian social strata during the last 30 years of post-communism." (text by Iris Ordean, with the occasion of PAV\_visual art platform - Sibiu, Romania).

Link towards the magazine: <http://www.adinamocanu.com/nina-s-sightings.html>



Enigma Magazine  
Special Edition  
NINA'S SIGHTINGS

### Story from the "Lacul Morii" Island

There is a small village on the island of Lacul Morii, in the mountains of the island of Sumatra, Indonesia. The village is known for its unique culture and traditions. The story is set in a small village on the island of Lacul Morii, in the mountains of the island of Sumatra, Indonesia. The village is known for its unique culture and traditions. The story is set in a small village on the island of Lacul Morii, in the mountains of the island of Sumatra, Indonesia. The village is known for its unique culture and traditions.

The person on the beach is looking out at the ocean. The scene is peaceful and serene. The person is standing on the sand, and the waves are gently lapping at their feet. The sky is clear and blue, and the sun is shining brightly. The person is wearing a simple, light-colored shirt and shorts. They are looking out at the ocean with a thoughtful expression. The overall mood of the photograph is calm and contemplative.

All well, we were very glad to welcome the...  
A gigantic woman, as big as the castle, slightly translucent I was looking at both the Eclipse and her simultaneously.

The woman was coming the same way...  
Yes, I believe that during the eclipse, I saw Nina too.

of many of the people who...  
The floating women

### The House of People, a driver, a dancer, a mistery

The photograph shows a large, multi-story building with a classical architectural style. It has many windows and a prominent entrance. The building is surrounded by trees and other structures. The overall scene is somewhat dark and atmospheric, with a sense of mystery and grandeur.


### The truth?

I will remain anonymous out of fear for the repercussions it may have on my family. I have little left to lose, let's say that I am long past my youth, but I would not want anything to happen to my loved ones.

at the request of my superiors, I was forced to introduce a thin, almost imperceptible wire in post-production, between the ball and Nina's hands, casting doubt on the authenticity of the levitation.



Photo: Serioja Bocsock / MNAC



I feel compelled to respond to your request and share an astonishing experience that occurred on a summer night as I was driving a bus through the streets of Bucharest.

Although I may not have a talent for writing, the events I am about to recount were so extraordinary that I believe they deserve the attention of those seeking to uncover the mysteries of the paranormal.

It was June 13, 2013, around 3 o'clock in the morning when I set out on my usual route towards Constitution Square. As a bus driver on the night shift, I had grown accustomed to the solitude that accompanied these nocturnal journeys. However, on this particular night, the quiet streets had a surprise in store for me.

As I approached the Palace of the Parliament, this structure that had shattered my childhood, I caught sight of something extraordinary. Above the building, there was a woman floating in a mesmerizing dance that defied the laws of gravity.

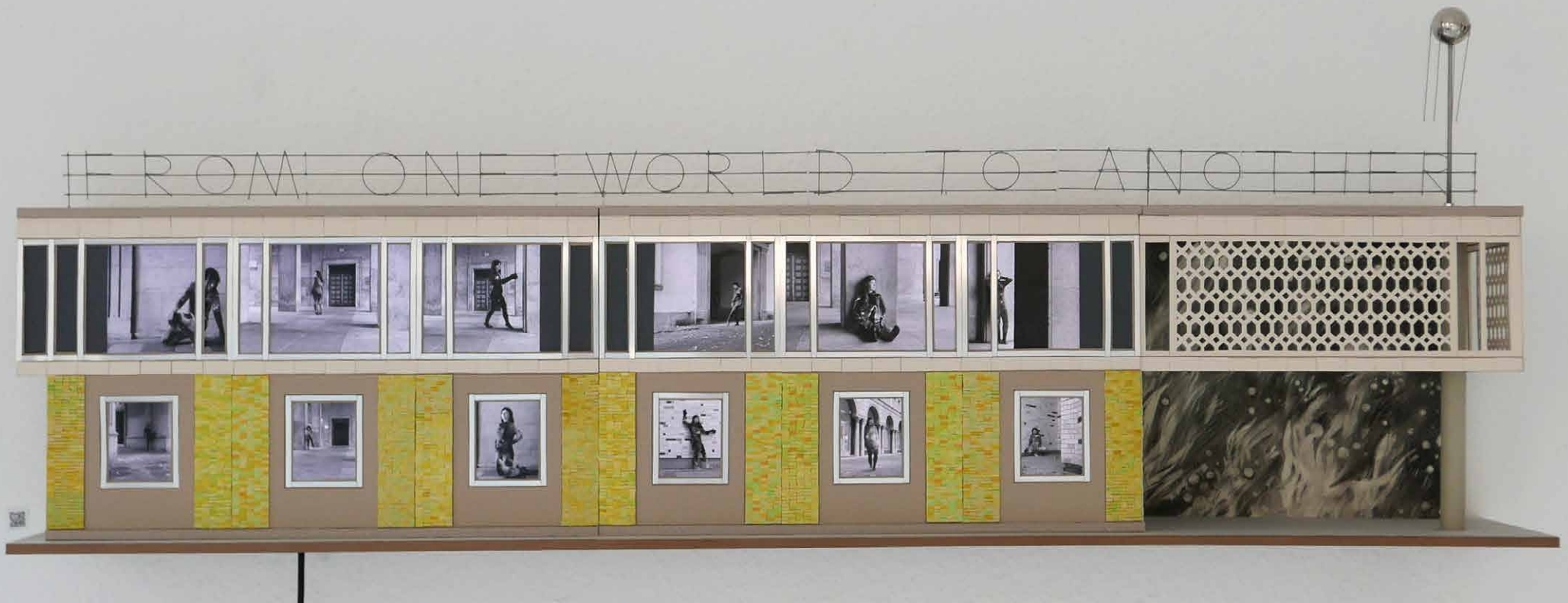
Her movements were filled with grace and fluidity, captivating me as I continued to drive the

bus. It was as if she possessed a supernatural power, effortlessly gliding through the air with an otherworldly aura. The sight filled me with a sense of perplexity and left me with countless questions.

Though I longed to interact with the ethereal figure, a mix of fear and reverence held me back. I knew that this encounter was unlike anything I had ever seen before, and to interrupt the mystery unfolding before my eyes would be an act against nature.

Remaining faithful to my duty as a bus driver, I continued my route, stealing glances at the enigmatic dancer whenever I could. Her ethereal presence seemed to cast a spell over the night, leaving me with an indelible memory that yearned to be shared.

Through this written account, I hope to connect with others who have encountered the same inexplicable phenomenon. I invite those who witnessed the dancer above the Palace of the Parliament to come forward and share their experiences. Did anyone else see her on that night?



## BEING NINA: FROM ONE WORLD TO ANOTHER

[1964-] 2025, black and white video LCD screens, cardboard, metal, charcoal drawing, Sputnik, 55 x 153 x 24 cm

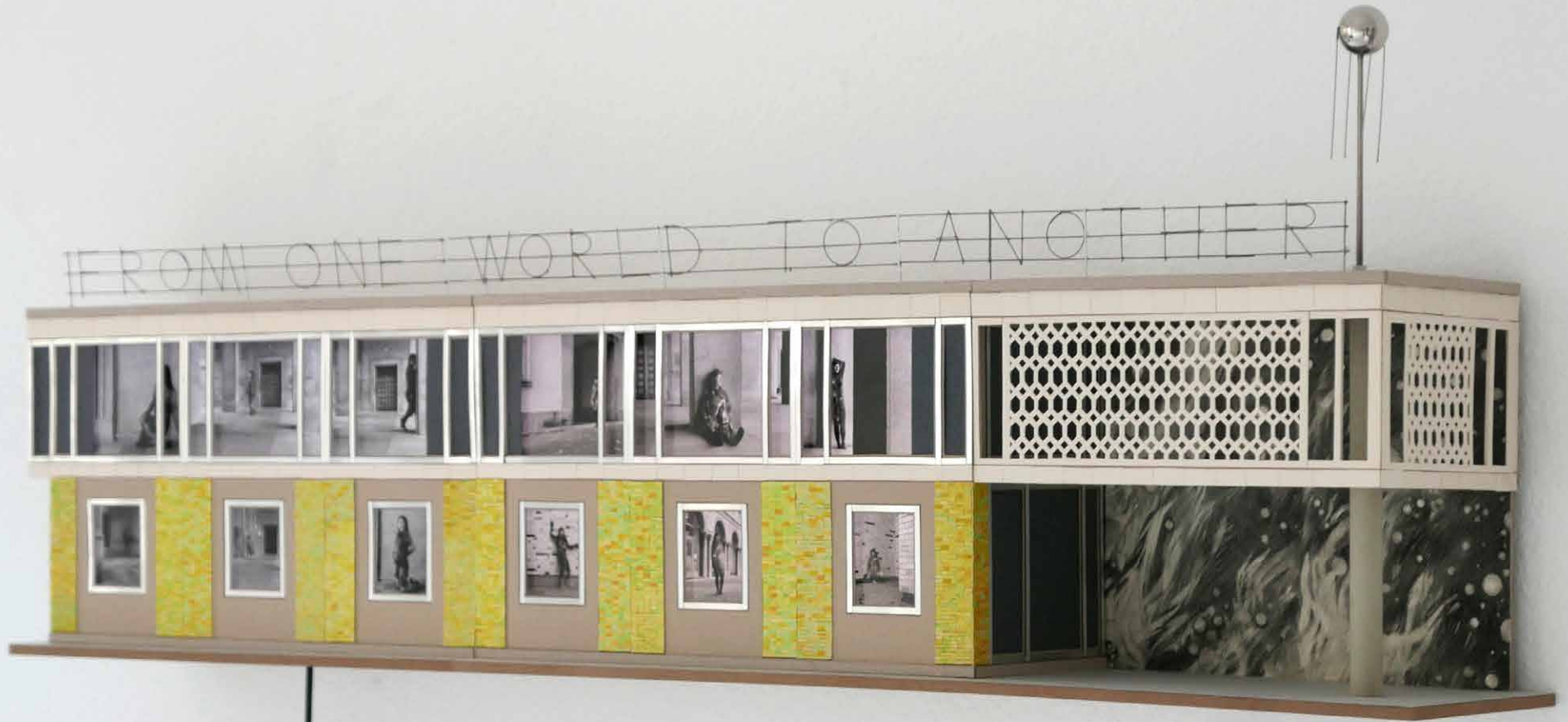
... Adina Mocanu transforms a scale model of Berlin's Café Moskau into a sculptural artefact with cinematic undertones. Once a showpiece of East German post-war modernism on Berlin's Karl-Marx-Allee, Café Moskau stood as a symbol of socialist internationalism and architectural transition. Reimagined here, it becomes a stage for intimate apparitions and psychic transmissions, housing a series of videos projected through its luminous window-frames—moving images quietly embedded in architectural memory. This model is not merely a container but a character; a device that collapses historical gravitas into poetic speculation. Within it, the viewer encounters a new iteration of Being Nina, an ongoing interdisciplinary project inspired by Nina Kulagina, the Cold War-era Soviet housewife rumoured to possess telekinetic powers. In Mocanu's hands, Nina becomes a shape-shifting alter ego—a spectral presence navigating the blurred lines between the domestic and the cosmic, between ideological pressure and psychic release. Set amidst the austere geometry of Karl-Marx-Allee, the Berlin chapters focus on Nina's body as a liminal space—one where planetary movements, solar eclipses, and distant galaxies shimmer across her surface. Here, the architecture of the GDR meets the metaphysical: Sputnik-era science, socialist aesthetics, and psychological estrangement converge in slow, deliberate imagery. Tension emerges not through plot, but through atmosphere—a quiet choreography of resilience and resistance. The artist invites us to consider how architecture not only contains bodies but inscribes them—how political space can become a site for psychic defiance and feminine reimagining. (text by Iris Ordean, with the occasion of the group show *A Temporary Dream of Mirrors*, VdBK 1867, Berlin, July 2025).

[Video Link](https://youtu.be/c-IUJTob3Ng) or copy-paste: <https://youtu.be/c-IUJTob3Ng>





FROM ONE WORLD TO ANOTHER





## LURE

2022, public art installation, metal, fabric, 300 × 230 cm  
Astra Open Air Museum, Sibiu

*Lure* is a site-specific installation that combines a robust metal frame with soft, suspended fabric. Positioned within nature, it functions as a metaphorical catcher of energies and thoughts—inviting visitors to pause, reflect, and engage with their surroundings. Echoing the forms of dream catchers and butterfly traps, the structure collects and frames ephemeral interactions between viewer and environment.



## WALKING WITH BEDRI

2023 - 2026 ongoing, video, sound, text

In the fall of 2023 I had a 3 months travel residency in Istanbul offered by the Berlin Senat. Throughout the entire residency, I engaged in an exercise: on top of having my first affair with the mesmerising and truly unique city of Istanbul, I imagined (or perhaps I did not!?) I have the Turkish spiritist Bedri Ruhselman (1898-1960) as a companion.

This simple exercise totally changed my experience with the city. I imagined Istanbul from the ground up, from the sky down, from the water in. I never experienced a city on such a sensorial level as I experienced Istanbul, I felt its water, I felt its ground, I felt its air, I felt its fire. I imagined a future Istanbul without humans, taken back by the nature, eroded by wind and waves, eaten by mycelium, bleached by the sun. I imagined a past Istanbul, built stone by stone and life by life...

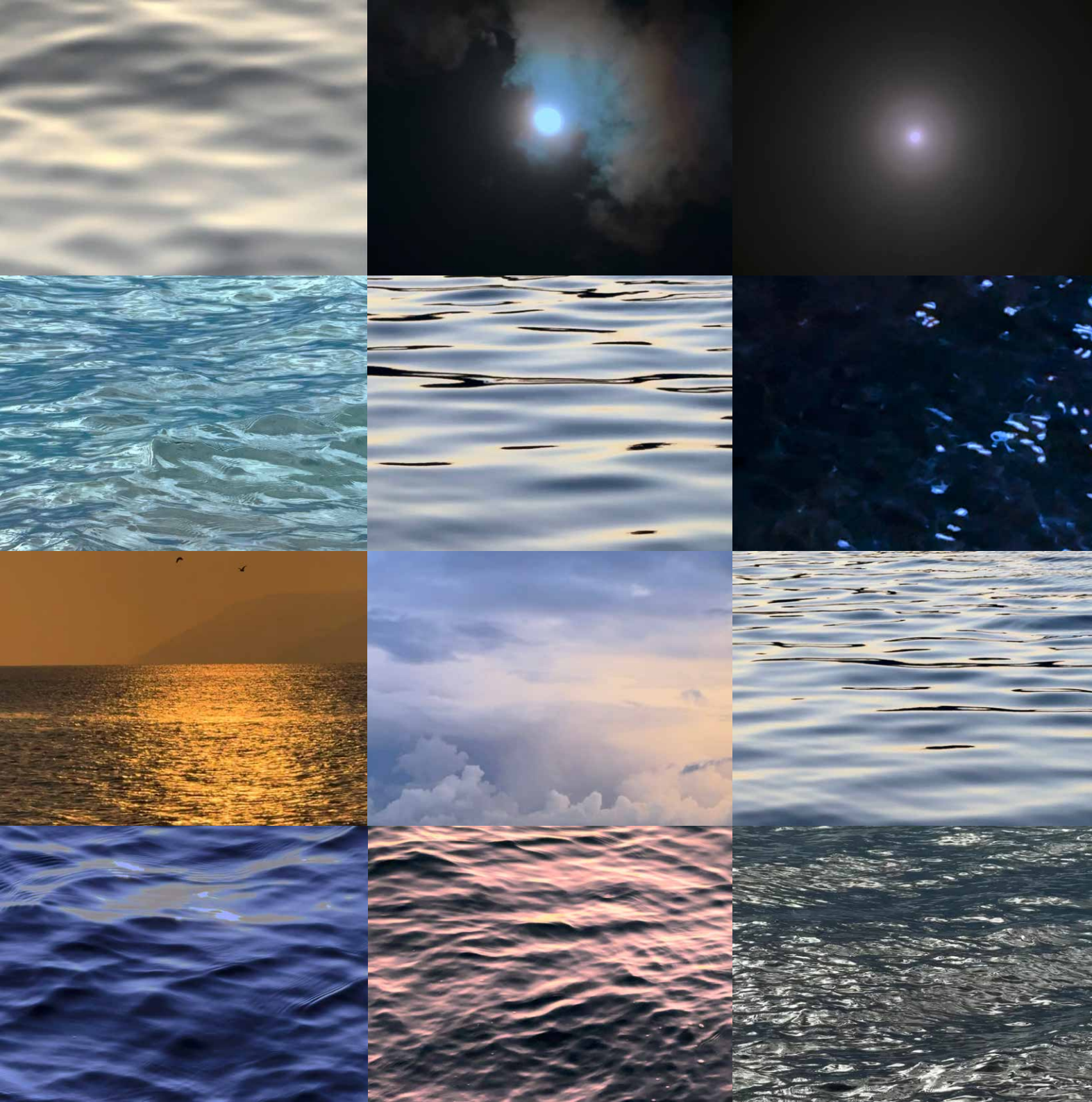
Thinking of Bedri Ruhselman, I asked myself what significance does it hold to be raised in a city intersected by the Bosphorus? To experience a daily reminder of geography and economics, of the way the world works? To undergo a constant acknowledgment of passage and transformation within the subconscious? I perceived in Istanbul life as a succession of moments in which we gather things and leave, just like the Bosphorus, linking, carrying, trying to make sense of it all. Looking at the Bosphorus in that present moment I felt my passage. We humans traverse the world on different paths with different imprints. We blaze trails or barely touch them. We brush our shoulders with other people or hug them tightly. We are water that seeps, ripples, manifests.

In the search for solutions to the crises we face, I believe cities like Istanbul are crucial to study as spaces rich in manifestations of the self.

The outcomes of my stay are a series of texts presented also as audio pieces and a vast multi-channel video installation made out of footage filmed with a long distance monacle.

[Link](https://www.youtube.com/playlist?list=PLIEEIr8ACMCWIo70gvXatYU3j8wN-plwh) audio pieces or copy-paste <https://www.youtube.com/playlist?list=PLIEEIr8ACMCWIo70gvXatYU3j8wN-plwh>

[Link](https://open.substack.com/pub/adinamocanu/p/walking-with-bedri?utm_campaign=post&utm_medium=email) texts or copy-paste [https://open.substack.com/pub/adinamocanu/p/walking-with-bedri?utm\\_campaign=post&utm\\_medium=email](https://open.substack.com/pub/adinamocanu/p/walking-with-bedri?utm_campaign=post&utm_medium=email)



## THE ISLAND (WORK IN PROGRESS)

2025 - 2026, video installation

*The Island* is an ongoing multi-media installation and speculative research project, exploring the intersection of ecological consciousness and magical thinking. Initiated in Çanakkale in 2025 and continuing its development in Istanbul in 2026, the project frames ecology as a shared mental territory constructed through collective memory and oral histories. The work utilizes relational performances and cinematic sequences to capture natural rhythms outside of human-centric narratives, drawing inspiration from panpsychism and phenomenology. This "ghost-island" is physically manifested as a sculptural pyramid of televisions, serving as a liminal archive for fragmented documentation and non-human agency. By weaving together poetic text and experimental video, the installation seeks to provide a symbolic, intuitive response to environmental degradation and planetary grief.





## “VALEA CIREȘULUI” [CHERRY TREE VALLEY] ARCHIVE

2023 - ongoing, 193 drawings and paintings from 1993 - 2006, sound, variable dimensions

“Valea Cireșului Archive is Adina Mocanu’s latest project and is exhibited for the first time at the museum. The project responds directly to the exhibition theme, recreating the profile of a very talented little girl who was learning about the world and how to position herself through her drawings and paintings. The archive was kept by the family of Adina Mocanu at Valea Cireșului, the place where the artist grew up; to activate the archive and bring it to contemporaneity, the artist used video and audio interventions, which situate the personal stories of little Adina closer to the audience. The audio-guides contain recordings in which Adina Mocanu narrates memories and episodes from her childhood, in relation to the sequence of the exhibited works. To understand the work, visitors cannot remain passive – they must activate the audio-guides, follow the story and, at the same time, identify the points of interest. The complicity between the audience and the artist is one of the characteristics of Adina Mocanu’s oeuvre.” (curator Anca Mihulet with the occasion of the exhibition *Chronicles of the Future Superheroes, Second Edition*, MNAC, Bucharest, 2 November 2023 - 31 March 2024).

[Link](#) towards the audio pieces (EN)

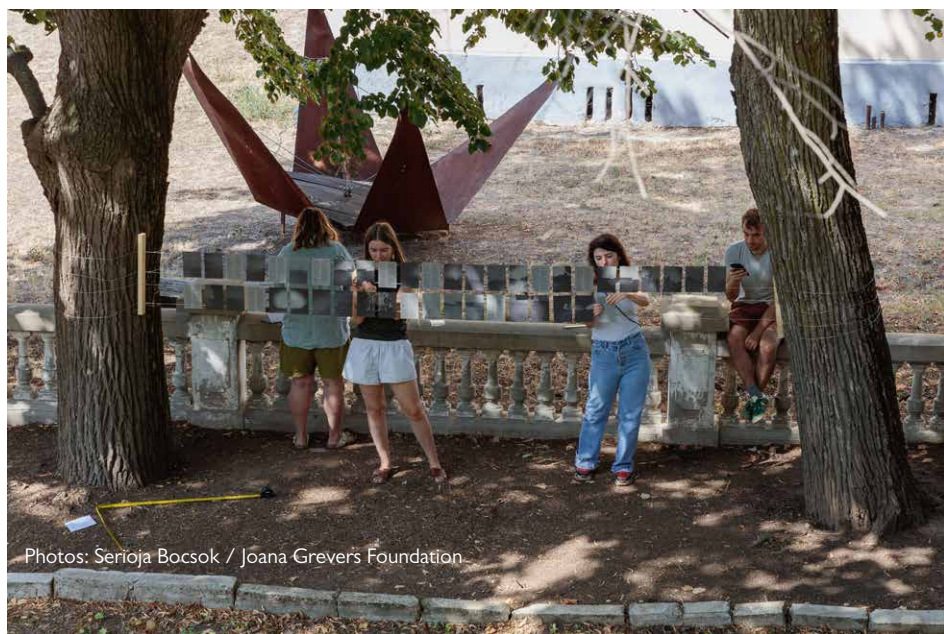
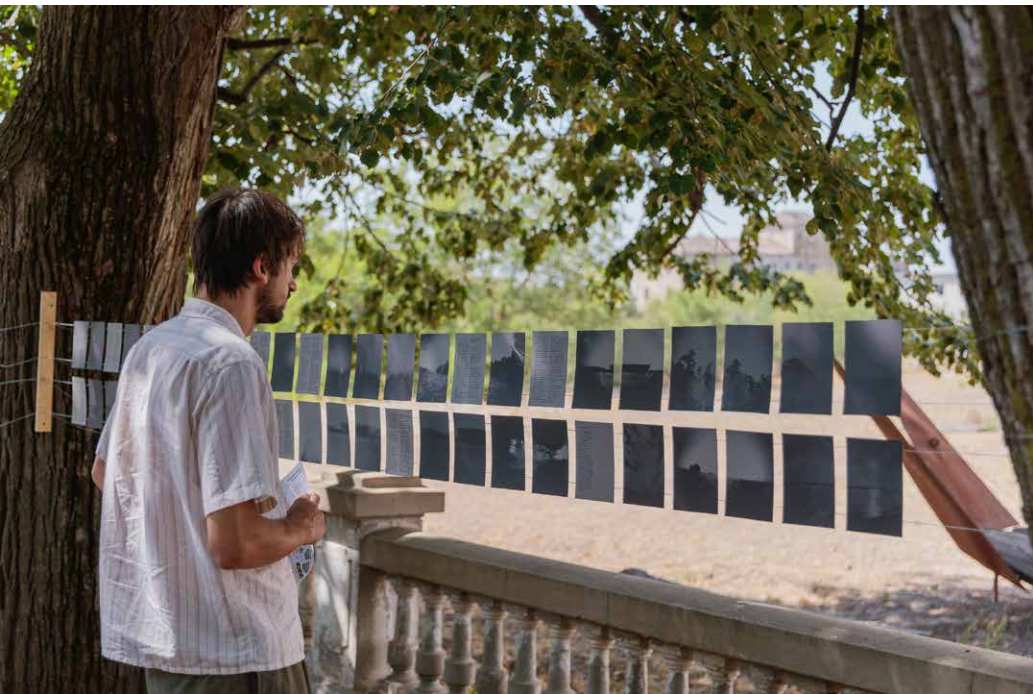
[Link](#) towards the performance piece excerpt (EN)



Photo: Serioja Bocsock / MNAC



Photo: Serioja Bocsk / MNAC



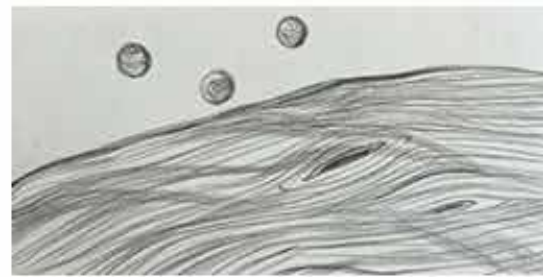
## VALEA CIREȘULUI [CHERRY TREE VALLEY] ARCHIVE (CETATE'S VERSION) *2025, photography, artist book*

Created during the 18th edition of the Cetate Arts Danube Artists in Residence (2025), this series utilizes pinhole (sténopé) photography to explore the Danube's landscape in a quest to reconnect with my childhood memories. Valea Cireșului Archive—named after the Romanian village I come from—is an ongoing exploration of my past as a child gifted in painting and the uncanny atmosphere of rural Romania in the 1990s. Through this work, I revisit the perspective of my childhood self, uncovering a world marked by a specific ease and peculiarity, rich in detail and multidimensionality. By using the primitive lens of the pinhole camera, I aim to capture the “uncanny” essence of these landscapes, bridging the gap between my current artistic practice and the visceral, textured memories of my upbringing.

The publication can be consulted here: [Link](https://heyzine.com/flip-book/1a8ae606c5.html) or copy paste  
<https://heyzine.com/flip-book/1a8ae606c5.html>

Photos: Serioja Bocsook / Joana Grever's Foundation

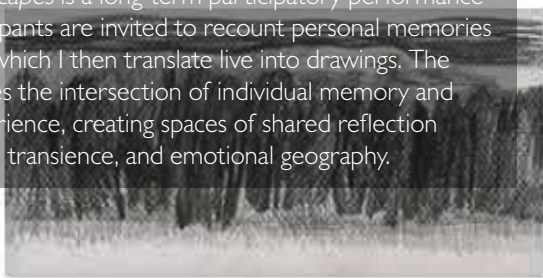




collective landscapes

2014–ongoing, participatory performance, drawings, variable dimensions

*collective landscapes* is a long-term participatory performance in which participants are invited to recount personal memories of landscapes, which I then translate live into drawings. The project explores the intersection of individual memory and collective experience, creating spaces of shared reflection around identity, transience, and emotional geography.





## BREATHING EYES

2023, video installation, variable dimensions  
Astra Open Air Museum, Sibiu

*Breathing Eyes* explores the feeling of entrapment—in one's own body, mind, in societal structures, or personal relationships. The eyes become the central expressive tool; the body is reduced to the gaze as a silent language of resistance. Installed inside a historic rural house at the Astra Open Air Museum, the work connects questions of freedom and confinement with the energies held by tradition and nature.



## RESIDUAL GLITTER

*2021-2023, performance, app. 30', coloured glass, salt, glitter, metal, variable dimensions*

The project Residual Glitter materialized in the form of a 'performance continuum' emerged as a flash image, a 'folding' responding to an apocalyptic cataclysm, exploring some feasible possibilities in a post-Anthropocene era. The performance is set in a surrealist landscape created in the aftermath of a bizarre apocalypse which has turned everything into glitter. Glitter is a metaphor for rubble and debris, a remnant of a past life. Therefore, the perpetual re-enactment, re-telling of the same story becomes a form of survival. The performative act together with the story itself are tools which could help humanity understand, accept and overcome our end, and inspire our rebirth.

[Video Link](https://youtu.be/0p5AVrzVOdg) or copy paste <https://youtu.be/0p5AVrzVOdg>



Photo: Tudor Popa for META Spatiu



**ALL THE STONES I THREW AT YOU WERE  
COVERED IN MY TEARS**

*2021, live performance, Performance Day, Cluj, Romania*

The performer cries. The performer uses a stone to wipe away her tears, charges it with the energy of the moment and then throws it on the floor in the middle of the audience. The stone breaks into multiple pieces. Some of the spectators take these pieces home as a souvenir of the performance.

video excerpt of the performance:

[Video Link](https://youtu.be/UjCjEtqVwBw) or copy paste <https://youtu.be/UjCjEtqVwBw>



## 'DOPPELGANGERS'

2019, land art intervention, ca. 25 x 60 m, video

"In the piece 'Doppelgangers', the artist has encountered a very strange occurrence, namely the haphazard presence of 22 burned circles in the field Le Tertre Marie Don-daine in Saint-Brieuc. Is this a sign of paranormal activity? She has since investigated the strange phenomenon, has conducted a series of on-site interviews, and is planning on creating a video installation from the research documentation she has gathered."

—Iris Ordean, curator, on the occasion of the exhibition 'A Villa of One's Own' – Final Event, Saint-Brieuc, France.



*A Villa of One's Own was a dual-site artist residency held in 2019 as part of the France–Romania Season. It brought together seven artists—four from France and three from Romania—across two locations: Villa Rohannec'h in Saint-Brieuc, France, and Cetate Arts Danube in Romania. Curated by Isabelle Henrion, Anca Verona Mihuleț, and Iris Ordean, the residency fostered collaborative research and creation around themes of cultural rituals, marginality, and resistance, encouraging immersive, non-commercial artistic practices.*





## BLUE PRESENCE

2019, video, Saint-Brieuc 1'07" loop | Cetate 1'23" loop

*Blue Presence* is a digitally manipulated double-video exploring the overwhelming energy of grand architectural spaces, often symbols of power and wealth. In this work, I inhabit various rooms of both the Villa Rohannech in Saint-Brieuc, France, and the Barbu Druga Mansion at *Cetate Arts Danube* in Romania, performing synchronized actions. My presence is primarily concentrated at the windows, the threshold between 'inside' and 'outside,' emphasizing the liminal space. Through these multiple presences, the imposing villas are transformed into dollhouses, ultimately resembling dioramas.

Saint-Brieuc: [Video Link](#) or copy paste <https://youtu.be/AZOcu7SolW0>

Cetate Arts Danube: [Video Link](#) or copy paste <https://youtu.be/F2Qi7ddFapU>

*This work was developed and filmed across both locations of the residency: Villa Rohannech in Saint-Brieuc, France, and Cetate Arts Danube in Romania, as part of the dual-site project "A Villa of One's Own," within the France–Romania Season.*

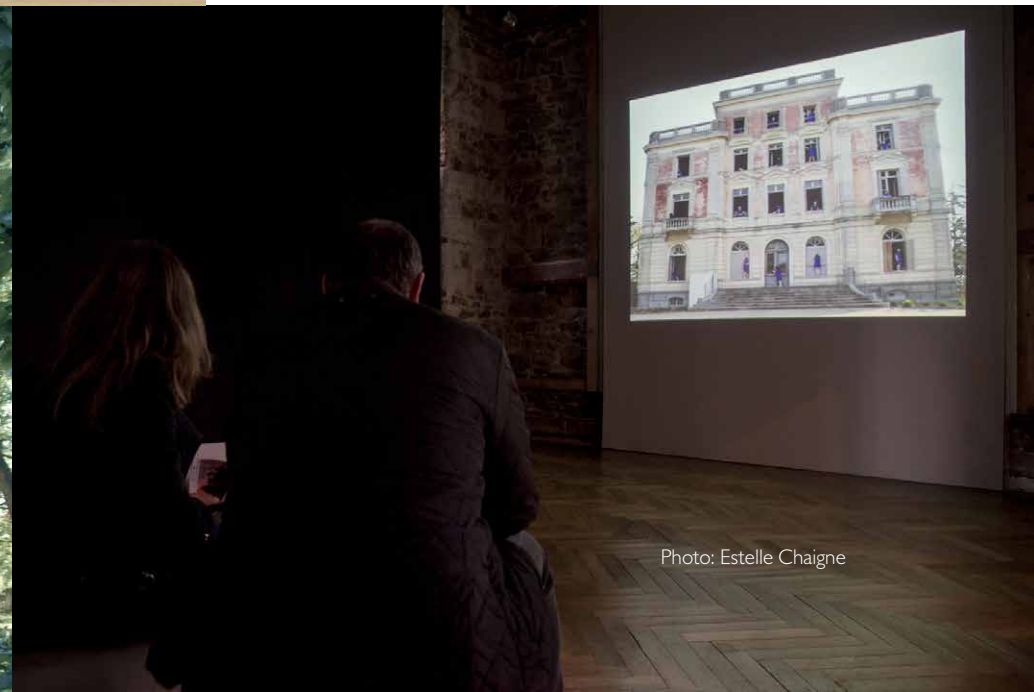
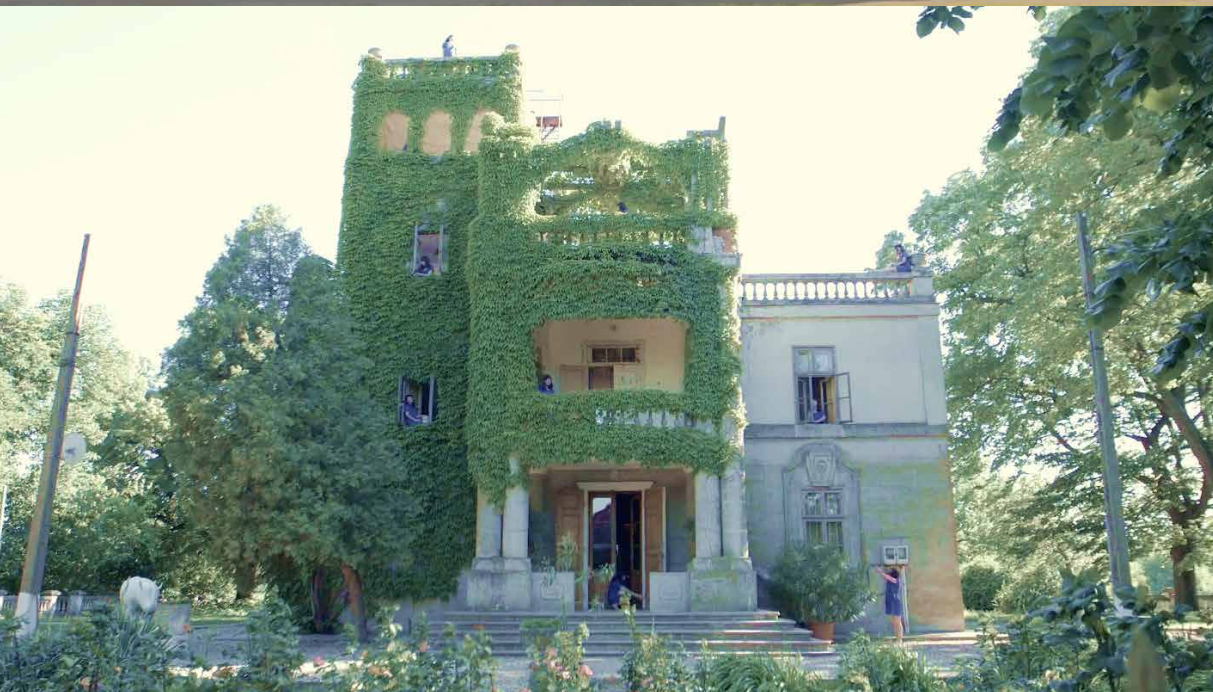


Photo: Estelle Chaigne



Photo: Estelle Chaigne

## 'BLINK TWICE' (BEING BATMAN)

2019, live performance, France, Romania

Left: Cetate, Romania | Bottom: Saint-Brieuc, France

In these mirroring performances, I explore the contrast between the figure of the 'superhero' and the small-town or village environment—settings far removed from the big cities we usually associate with superheroes. The performances are minimal: I ascend and occupy the rooftops of buildings for 3 minutes every hour. My presence is not announced or signaled, quietly testing the audience's attention and their spirit of observation.

The title reflects the hidden, fleeting nature of the action—something easily missed if you don't look twice. Through these brief rooftop apparitions, I aim to question and redefine the idea of the 'hero(ine)', inviting reflection on the peripheral figures of our society—those who remain in the shadows but may always be there for us.

*This work was created as part of A Villa of One's Own, a dual-site residency held in 2019 during the France–Romania Season, which brought together seven artists—four from France and three from Romania—across two locations: Villa Rohannec'h in Saint-Brieuc, France, and Cetate Arts Danube in Romania. The residency fostered collaborative, immersive practices centered on themes of ritual, community, and marginality.*





## UFO FESTIVAL – 1st Edition

2019, Cetate, Romania

We often leave the exploration of new worlds to scientists, while choosing to cope with daily life strictly through the lens of daily reality. But what if we addressed our existential fears and questions using elements of science fiction, fantasy, horror, or fairytale?

Through the first edition of the UFO Festival in Cetate, I collaborated with the local community to create a playful yet meaningful event that opened up alternative ways of thinking. The festival served as a disguised invitation to explore other realities—a step toward cultivating curiosity and embracing unconventional answers to fundamental questions about life and what it means to be human.

*This work was created as part of A Villa of One's Own, a dual-site residency held in 2019 during the France–Romania Season, which brought together seven artists—four from France and three from Romania—across two locations: Villa Rohannech in Saint-Brieuc, France, and Cetate Arts Danube in Romania. The residency fostered collaborative, immersive practices centered on themes of ritual, community, and marginality.*





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## THE NIGHT OF THE THREE MOONS

2018, video, 6'15''

The performance has its roots in the concept of charging - of channeling the Nature's energy, the Moon's energy, and Land's energy through my Body and then to my audience. The action, thus meditative and contained in a clear visual form, has a playful facet – it is mirroring an action that people are familiar with: getting a Suntan.

The poses that I chose for the performance are a reminder of the work of Isadora Duncan, an American choreographer that traveled through Europe in the early 20th century. Isadora created a new dance style, inspired by Ancient Greek sculptures and their body movements. For my performance, I absorbed some of the most known body poses in the art history, I reenacted them and I juxtaposed them to the image of the Land, of the Night and of the Moon.

Mainly, those were my intentions during the creation of the performance. Of course, other further concepts can be developed: the Land - Body relation, the Veil between the outside world and the inside world.

[Video Link](https://youtu.be/2VQFgkaa-mU) or copy-paste <https://youtu.be/2VQFgkaa-mU>





## LOST AIR

2013, video, 2'16"

*Lost Air* explores the state of waiting, the pause, the moment of nothingness—a suspended space in which anything becomes possible, where creation and transformation can take place. The storm, as a central motif, becomes a carrier of mystery, magic, and universal chaos—an energetic force that participates in a kind of genesis.

The imagery used in the video is drawn from the immediate vicinity of daily life. These moments are 'stolen,' extracted from the everyday, revealing an omnipresent sensation of stillness and void. Through these fragments, *Lost Air* proposes a meditative reflection on presence, potential, and the invisible tension between reality and imagination.

[Video Link](https://youtu.be/GBjtt8kEUCg) or copy paste <https://youtu.be/GBjtt8kEUCg>



Which is why this stage is called  
the hypoxic convulsion stage.



Without oxygen, the victim will lose consciousness.



In this stage, the victim will be motionless.



## THE STAGES OF A DROWNING

2013, video, 5'23"

The Stages of a Drowning began as a personal exploration into the themes of death and finitude. I selected a specialized medical text that clinically outlines the five stages of drowning—a form of death that evokes a deep, universal fear; one I resonate with personally. To me, death represents a rupture in reality, a collapse within space and time, devoid of positive or negative connotations. In the realm of death, the dichotomy of good and bad becomes meaningless, as all forms of representation cease to exist.

In this work, I juxtapose the cold, objective language of the medical text with abstract, poetic visuals—such as treetops with quivering leaves and an artesian well—accompanied by a haunting sound design. I chose to present the text as on-screen writing rather than voiceover, compelling viewers to engage their inner voice while reading. This approach aims to involve the viewer intimately, manipulating their engagement rather than eliciting a predetermined reaction. The imagery, initially observational, becomes increasingly stylized through various filters and exposures, transitioning from the presumed perspective of the drowning individual to that of the spectator. This shift invites a meditative reflection on the passage from representation to non-representation, from presence to absence.

*The Stages of a Drowning* was featured in the Romanian Cinematic Experiments section at the 2013 Bucharest International Experimental Film Festival (BIEFF) and was also included in the SIMULTAN 2013 | IX. POPULAR UNKNOWN collection.

[Video Link](https://youtu.be/dIUc2glVaZI) or copy paste <https://youtu.be/dIUc2glVaZI>



## UNTITLED (L'AUTRE)

2016, performance and installation, variable dimensions  
in collaboration with Alexandra Sand

As performance artists, our only tools were our bodies and our shared energy—no camera, no manipulated image, and no props to rely on. In *Untitled (L'autre)*, we placed ourselves in direct confrontation with this limitation. We decided to create two life-sized casts of our bodies, driven by the desire to see the one thing we can never fully perceive from the outside: ourselves.

These sculptural doubles were first placed among the ancient statues of the Niobe group inside the Villa Medici, left there to absorb the atmosphere and energy of the site. They later became part of a live performance in which our presence and absence were placed in dialogue—between movement and stasis, between the real and the represented. The work invites viewers to reflect on embodiment, perception, and the impossibility of stepping outside one's own physical existence.





## UNTITLED (CYNISCA)

2016, video, in collaboration with Alexandra Sand

Untitled (Cynisca) emerged from our shared exploration of ancient sports and rituals, reimagined through performance and site-responsive actions within the historic space of the Villa Medici. Each sport was reinterpreted in relation to a specific architectural or symbolic area of the site—such as in Chapter 3 (Tug of War), where we used the grand panorama of the Villa as the backdrop for a symbolic contest. Our tug of war was not just between two performers, but between two temporalities: us, as contemporary artists, and the legacy of the past—its architects, its visionaries, its rigid canon. We engaged in these sports we had never practiced, entering into their rhythms and gestures with genuine intent, creating a layered space between seriousness and absurdity. By performing with a deliberate sincerity, we allowed ludicity to emerge—not as parody, but as a tool of subversion. This playful absurdity created a dissonance, a rupture in the viewers' expectations, and opened a portal between two histories and two utopias. We aimed to disturb the boundaries of representation, inserting our presence into a landscape shaped by others, and rewriting its codes from within.

[Video Link](https://youtu.be/VkKCNUSkpDA) or copy paste <https://youtu.be/VkKCNUSkpDA>