



1  
KILOBASE BUCHAREST  
*Title for an Exhibition*, 2021  
Installation (2 LED displays  
100 × 20 cm each, text, paint,  
site specific iteration)  
Duration 2 min / loop  
Ed. 1 of 15 + 2 AP

2  
Apparatus 22  
*"... / ..."*, 2022  
From the *HAVE YOU REAL-  
LY SEEN THE EXHIBITION?*  
Series, 2019–ongoing  
Vintage dossier A4 size, sun-  
glasses, hand-written text,  
plastic, Apparatus 22 dry seal  
impression  
Each work in the series is  
unique

3  
Alex Horghidan  
*Untitled (3)* /  
*Untitled (4)*, 2020  
From the *Polyamory* series  
Graphite on paper  
each 35 × 35 cm

4  
Elisa Sighicelli  
*Untitled (1632)*, 2014  
Photography, pigment print  
on archival paper mounted on  
aluminum and 2 nails  
110.5 × 110.5 cm, unique

5  
Irina Bujor  
*SHIELD no.6 (FROM BRUISES... TO GOOD WILL)*, 2022  
From the *SHIELDS* series,  
2019–ongoing  
Sound installation (various  
textiles, soft copper tube,  
headphones, antihomophobia  
sports medal by MozaiQ)  
140 × 102 × 5 cm  
Duration: 54 s

6  
Irina Bujor  
*Where does?*, 2014  
Installation (wooden box,  
sand, sound)  
184 × 260 × 190 cm  
Duration 11 min  
Ed. 1 of 4 unique variations

7  
Anatoly Belov  
*Sex, Medicated, Rock-n-Roll*,  
2012  
HD 16:09, color, sound,  
10 min 42 sec  
Ed. of 5 + AP

8  
Apparatus 22  
*Kween of Coins*, 2021  
Print on transparency, dry  
seal, framed  
32 × 23 cm  
Ed. of 22

9  
Alex Horghidan  
*Four of Wands*, 2021  
Graphite on paper,  
22 × 16 cm

10  
Irina Bujor  
*SHIELD no.18 (NOT ONLY  
THE GENITALS)*, 2022  
From the *SHIELDS* series,  
2019–ongoing  
Sound installation (velvet,  
lace, soft copper tube, head-  
phones)  
245 × 204 × 10 cm  
Duration: 30 s in loop

11  
Ștefan Botez  
*YOUNG MAN FINDING  
MISSING PARTS / APPOLLO  
CROWNING HIMSELF,  
PEARCING THROUGH THE  
DARKNESS / YOUNG WARRI-  
OR WITH METAL ROD /  
YOUNG MAN WITH CYBER-  
NETIC LEG IMPLANTS /  
AESTHETICS OF MECHAN-  
ICS, SCANNING ITS SUR-  
ROUNDINGS / BROKEN / A  
BODY BROKEN, COMING  
TOGETHER AGAIN* /  
All: 2022  
From the *GOLEMS* series  
Pencil on 200g/m<sup>2</sup> paper  
Each 29.7 × 42 cm, framed

12  
Sebastian Moldovan  
*Lend me your ear*,  
2021–ongoing  
Site-specific immersive in-  
stallation: plastic tubes, mp3  
player, paint, music playlist

Unique site-specific version  
in series

13  
Ioana Nemeș  
*Untitled*, 2011  
Series of 5 collages, assem-  
bled based on the artist's  
diary  
33 × 24.5 cm each

14  
Apparatus 22  
*Sex Tape VIII (Atletica  
Ideal x The Scream by Edvard  
Munch)*, 2022  
Installation (video 4 min  
59 sec, metallic bed, leath-  
er sculpture, wooden birds,  
metallic, wooden and paper  
elements, TV)  
Dimensions variable  
Ed. of 5 + 3 AP in unique var-  
iations

15  
Barbora Kleinhamrová in  
collaboration with Mistress  
Velvet  
*Irresistible*, 2021  
4K video, 20 min 12sec  
Ed. of 5 + AP

16  
Robert Gabris  
*INSIDE OUT – REDEFINING  
THE BODY I AM TEMPORAR-  
ILY LIVING IN*, 2022  
Second composition of three  
drawings, colored pencil on  
cardboard  
70 × 150 cm, framed

17  
Apparatus 22  
*Above and Beyond* series  
Including the works: *The Veil /  
Darkness / Polyhappiness*, all  
2019  
Acrylic intervention on digital  
print on textile  
100 × 148 cm each  
Ed. 1 of 3 + 3AP

18  
Alex Horghidan, *Untitled (1)* /  
*Untitled (2)*, 2020  
From the *Polyamory* series  
Graphite on paper  
each 35 × 35 cm

# WONNERTH DEJACO

## *JOY ~ JOY ~ JOY ON THE PEPPERSIDE OF SUPRAINFINIT*

Apparatus 22,  
Anatoly Belov, Ștefan  
Botez, Irina Bujor,  
Robert Gabris, Alex  
Horghidan, Barbora  
Kleinhamrová, Sebastian  
Moldovan, Ioana Nemeș,  
Elisa Sighicelli

Curated by  
KILOBASE BUCHAREST

09 September —  
08 October 2022

JOY ~ JOY ~ JOY  
ON THE PEPPERSIDE OF  
SUPRAINFINIT

JOY ~ JOY ~ JOY ON THE PEPPERSIDE OF SUPRAINFINIT works like a chant on many voices conjuring dreams of futurity.

Even though the exhibition highlights instances of artistic imaginary from Eastern Europe, cardinal points as we know them are dismissed, only to relocate the process of folding, unfolding and refolding of the future in Pepperside, a geographical realm found in Suprainfinit. Growing slowly in the crushing shadows of trauma, anxiety, ennui, patriarchy and dystopian realities, Suprainfinit—a utopian queer universe imagined since 2015 by the artistic collective Apparatus 22, in which hope is critical and corrosive to the status quo—becomes a pretext for empowering trajectories of joy, for exciting new possibilities for technoscience and introspection into dreams of happiness.

Lifted from *Where does?* (2014), an arresting installation of Irina Bujor about laughter in collective contexts, the exhibition's

incantation JOY ~ JOY ~ JOY is neither an imperative, nor a (naive) escapist outlook of an endless stream of ecstasy.

In order to modulate pluralistic future(s) as a collective effort, the works in the exhibition are not just looking at phenomena related to joys, pleasures, utopia but rather through those, thus becoming instances of embodiment. In-betweenness is a key approach for grafting the present sometimes with wild speculations, other times with non-human sensibilities or proposals for erasing signs of a heavy past. This in-betweenness is visible also in the display: an abundant selection of works is meandering between the gallery rooms—and inside the painted passageways between them, akin to a vessel for multiplicity, necessary eclecticism and expanding transformations.

Advancing through the deep mist of futures, one would stumble into reservoirs of joy by accident.

Fraught with the danger of the illusory, it is yet a transformative act: from the animism of ultra-fragile *Shields* (in drag) protecting operatic wishes for transgender communities (Irina Bujor) to arousal ~ tranquility ~ future nostalgia in rural queer utopias (Alex Horghidan); from the sharp hybridisation of myth, art history and dreams of techno-body (Ștefan Botez) to plunges in moments when clubbing proves to be a space not only for euphoria, but for freedom (Apparatus 22); from rituals for “emotional reparations” performed by Mistress Velvet (Barbora Kleinhamplová) to subverting into poetry some readymades used for selling paints and dreams (Ioana Nemeș); from an afterimage of a new order (Elisa Sighicelli) to processes of becoming fluid, new types of bodies (Robert Gabris), or to a musical daydream challenging patriarchal structures (Anatoly Belov); from the playfulness and defiance of laughter in community settings (Irina Bujor) to support systems marking the disso-

lution of the boundaries between interior ~ exterior ~ invisible, pragmatic ~ poetic ~ hierarchical (Sebastian Moldovan).

While feeding on perspectives originating mostly in Eastern Europe, the works included in the exhibition suggest an intense fluidity of artistic cosmologies and entanglements of thinking, imagining, speculating—well beyond the confines of a broader region that is simultaneously troubled ~ fascinating ~ puzzling. This collectively laid out future, switched in parallel by the group of presented artists—and the corresponding joys one could trace back into a distant projection that's yet inextricably informed by what is already revealed in our perception—thus becomes a practice session of sorts for everyone finding themselves facing the works; it is an open invitation to partake, to let oneself get carried away towards / through the Pepperside, while never losing out of sight the very causes and incentives that make such encounters possible.

Wonnerth Dejaco Gallery

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