

# curated by

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9.9. – 8.10. 2022    Wien  
Vienna

## WONNERTH DEJACO *Kilobase Bucharest*

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

### *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 European, 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—an 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 techno-science and introspection into dreams of happiness.

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 hybridization of myth, art history and dreams of techno-body (Ștefan Botez) to plunges in moments when clubbing proves to be 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 dissolution of the boundaries between interior ~ exterior ~ invisible, pragmatic ~ poetic ~ hierarchical (Sebastian Moldovan).