

dalpofzs

// (de)constructing the distances between us

# SOUNDTRACK for Murnau's Nosferatu

[Premiered at Este Film Festival Sibiu 2023]

comissioned by Deutsche Kulturzentrum Hermannstadt, curator: Iris Ordean

we were interested in rediscovering the viscosity of murnau's nosferatu across a temporal gap (the centenary) which saw an exponential increase in ever more thrilling and spectacular visual experiences. is it still possible, after 100 years, to resonate with nosferatu on an embodied level that goes deeper than a rational enjoyment of a genre defying, historically significant cinematographic work? we played with the relationship between the visual



and the auditory experience, with the resonances and dissonances that can be created between the visual images and the auditory ones, in order to raise this question.

download the entire soundtrack [here](#)

Photos by Lucian Belaşcu



# ORELE: a gesture of specta(c)toship

2021 / performance inspired by the works of Octavian Nemescu (1940-2020)

on saturday, 11 december 2021, at the corresponding hours, we've listened continuously to the entire Music Cycle for 24 hours composed by Octavian Nemescu.

the Music Cycle for 24 hours was created in over 20 years, and incorporates Nemescu's vision about the role of avantgard music as a practice of continuous renewal based on our archaic origins.

it's designed as an inversed pyramid in which the listener becomes a passenger in a ritualic becoming of the self.

performance locations:

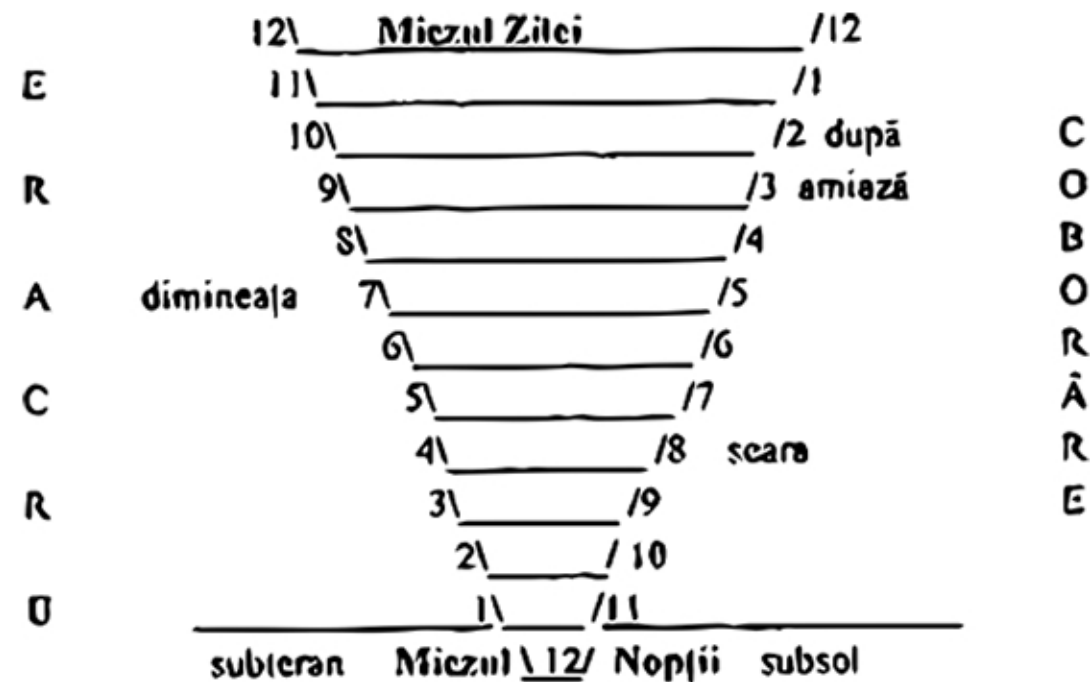
Sibiu (ROU/GMT+2)

Baia Mare (ROU/GMT+2)

Melbourne (AUS/GMT+11)

we did not communicate with each other during the performance. at noon (GMT+2) during A=1, respectively 9 pm (GMT+11) during PerMETAMor or MorMETAPer, as previously agreed, each of us touched a wall, creating a synchronous experience across our different time zones.

except for this description, the only documentation of the 24-hour performance is the unreadable trace and imaginary soundscape that it has left in us.





# the aesthetics of property (i)

2016 / multimedia installation

25.000 recorded words from the romanian language

hammers made of ice

glass frames, mirrors and bubble wrap rolls

multiple sound speakers and html essays

this project critically explores the relationship between aesthetics and property, the fixed and transitive, root-objects and the minimalist way of life.

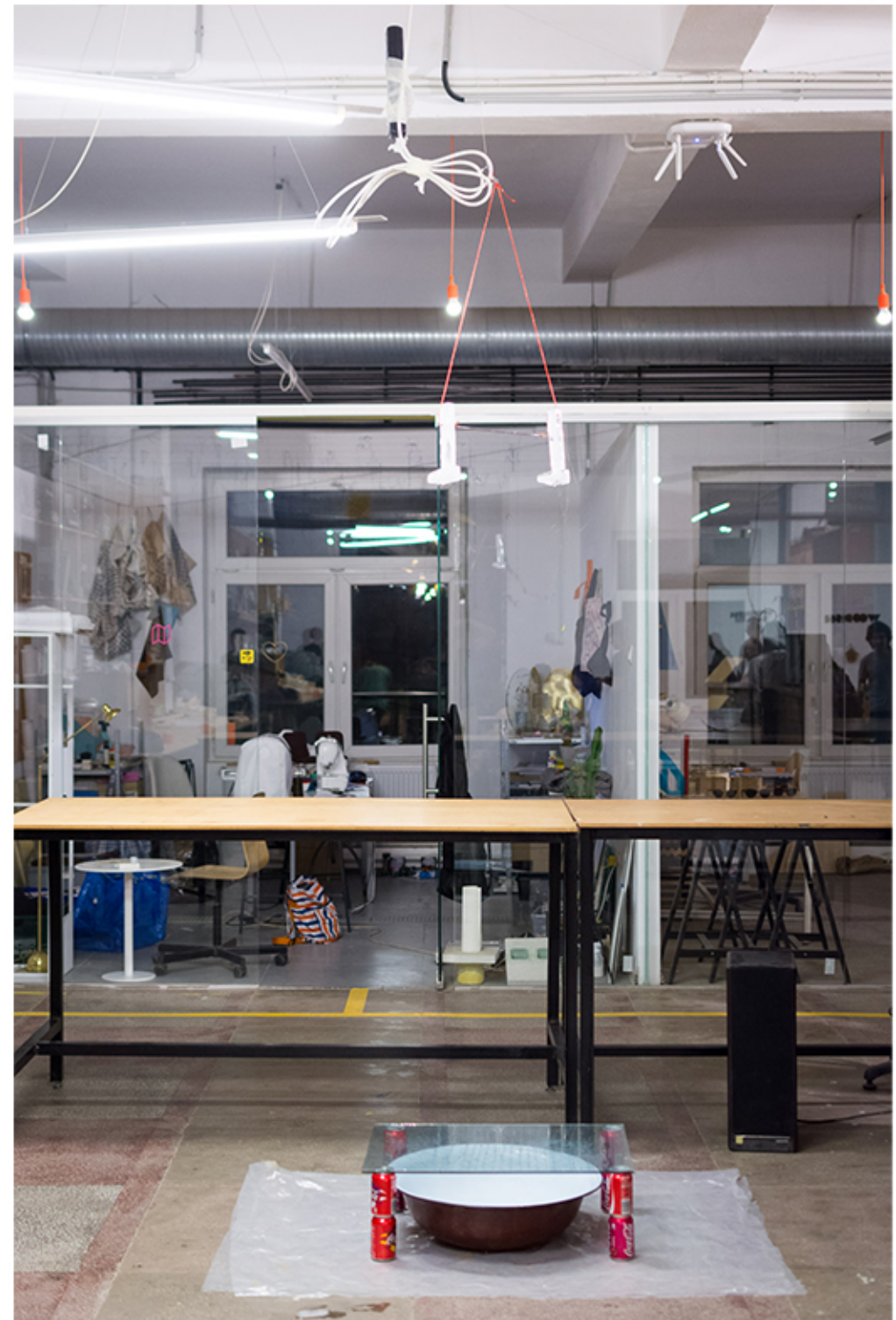
it all started from an essay by Gunther Anders that explores the relationship between sound and ownership, while talking about the function of a cowbell and how we came (at least in some societies) to consider that sound beautiful and melancholic.

we went further into this inquiry by engaging with Lacan's concepts of the Imaginary, the Symbolic and the Real to create an interactive space that puts into question the fabric of our reality and searches for ways to untangle our dependence on borders, ownership, language and the familiar.

Videos:

<https://vimeo.com/184027181> (intro)

<https://vimeo.com/199525280>





# the aesthetics of property (i)

**trois aspects, elle les rend simultanés, ou les mélange : tantôt, tantôt, tantôt. Tantôt**

, le chaos est un immense trou noir, et l'on s'efforce d'y fixer un point fragile comme centre. Tantôt l'on organise autour du point une « allure » (plutôt qu'une forme) calme et stable : le trou noir est devenu un chez-soi. Tantôt on greffe une échappée sur cette allure, hors du trou noir. C'est Paul Klee qui a montré si profondément ces trois aspects, et leur lien. Il dit « point gris », et non trou noir, pour des raisons picturales. Mais justement le point gris est d'abord le chaos non dimensionnel, non localisable, la force du chaos, faisceau embrouillé de lignes aberrantes. Puis le point « saute par-dessus lui-même » et fait rayonner un espace dimensionnel, avec ses couches horizontales, ses coupes verticales, ses lignes coutumières non écrites, toute une force intérieure terrestre (cette force apparaît aussi bien, avec une allure plus déliée, dans l'atmosphère ou dans l'eau). Le point gris (trou noir) a donc sauté d'état, et représente non plus le chaos, mais la demeure ou le chez-soi. Enfin, le point s'élance et sort de lui-même, sous l'action de forces centrifuges errantes qui se déploient jusqu'à la sphère du cosmos : « On exerce un effort par poussées pour décoller de la terre, mais à l'échelon suivant on s'élève réellement au-dessus d'elle (...) sous l'empire de forces centrifuges qui triomphent de la pesanteur 2 . » On a souvent souligné le rôle de la ritournelle : elle est territoriale, c'est un agencement territorial. Les chants d'oiseaux : l'oiseau qui chante marque ainsi son territoire... Les modes grecs, les rythmes hindous, sont eux-mêmes territoriaux, provinciaux, régionaux. La ritournelle peut prendre d'autres fonctions, amoureuse, professionnelle ou sociale, liturgique ou cosmique : elle emporte toujours de la terre avec soi, elle a pour concomitant une terre, même spirituelle, elle est en rapport essentiel avec un Natal, un Natif. Un « nome » musical est un petit air, une formule mélodique qui se propose à la reconnaissance, et restera l'assise ou le sol de la polyphonie (cantus firmus). Le nomos comme loi coutumière et non écrite est inséparable d'une distribution d'espace, d'une distribution dans l'espace, par là il est ethos, mais l'ethos est aussi bien la Demeure 3 . Et tantôt l'on va du chaos à un seuil d'agencement territorial : composantes directionnelles, infra-agencement. Tantôt l'on organise l'agencement : composantes dimensionnelles, intra-agencement. Tantôt l'on sort de l'agencement territorial, vers d'autres agencements, ou encore ailleurs : inter-agencement, composantes de passage ou même de fuite. Et les trois ensemble. Forces du chaos, forces terrestres, forces cosmiques : tout cela s'affronte et concourt dans la ritournelle. Du chaos naissent les Milieux et les Rythmes. C'est l'affaire des cosmogonies très anciennes. Le chaos n'est pas sans composantes directionnelles, qui sont ses propres extases. Nous avons vu dans une autre occasion comment toutes sortes de milieux glissaient les uns par rapport aux autres, les uns sur les autres, chacun défini par une composante. Chaque milieu est vibratoire, c'est-à-dire un bloc d'espace-temps constitué par la répétition périodique de la composante. Ainsi le vivant a un milieu extérieur qui renvoie aux matériaux ; un milieu intérieur, aux éléments composants et substances composées ; un milieu intermédiaire, aux membranes et limites ; un milieu annexé, aux sources d'énergie, et aux perceptions-actions. Chaque milieu est codé, un code se définissant par la répétition périodique ; mais chaque code est en état perpétuel de transcodage ou de transduction. Le transcodage ou transduction, c'est la manière dont un milieu sert de base à un autre, ou au contraire s'établit sur un autre, se dissipe ou se constitue dans l'autre. Justement la notion de milieu n'est pas unitaire : ce n'est pas seulement le vivant qui passe constamment d'un milieu à un autre, ce sont les milieux qui passent l'un dans l'autre, essentiellement communicants. Les milieux sont ouverts dans le chaos, qui les menace d'épuisement ou d'intrusion. Mais la riposte des milieux au chaos, c'est le rythme. Ce qu'il y a de commun au chaos et au rythme, c'est l'entre-deux, entre deux milieux, rythme-chaos ou chaosmos : « Entre la nuit et le jour, entre ce qui est construit et ce qui pousse naturellement, entre les mutations de l'inorganique à l'organique, de la plante à l'animal, de l'animal à l'espèce humaine, sans que cette série soit une progression... » C'est dans cet entre-deux que le chaos devient rythme, non pas nécessairement, mais a une chance de le devenir. Le chaos n'est pas le contraire du rythme, c'est plutôt le milieu de tous les milieux. Il y a rythme dès qu'il y a passage transcodé d'un milieu à un autre, communication de milieux, coordination d'espaces-temps hétérogènes. Le tarissement, la mort, l'intrusion prennent des rythmes. On sait

Print screen form the html essay "a piece for unfinished mechanical piano"



Images from the aesthetics of property (i), during the White Night of the Galleries, Bucharest, 2016.

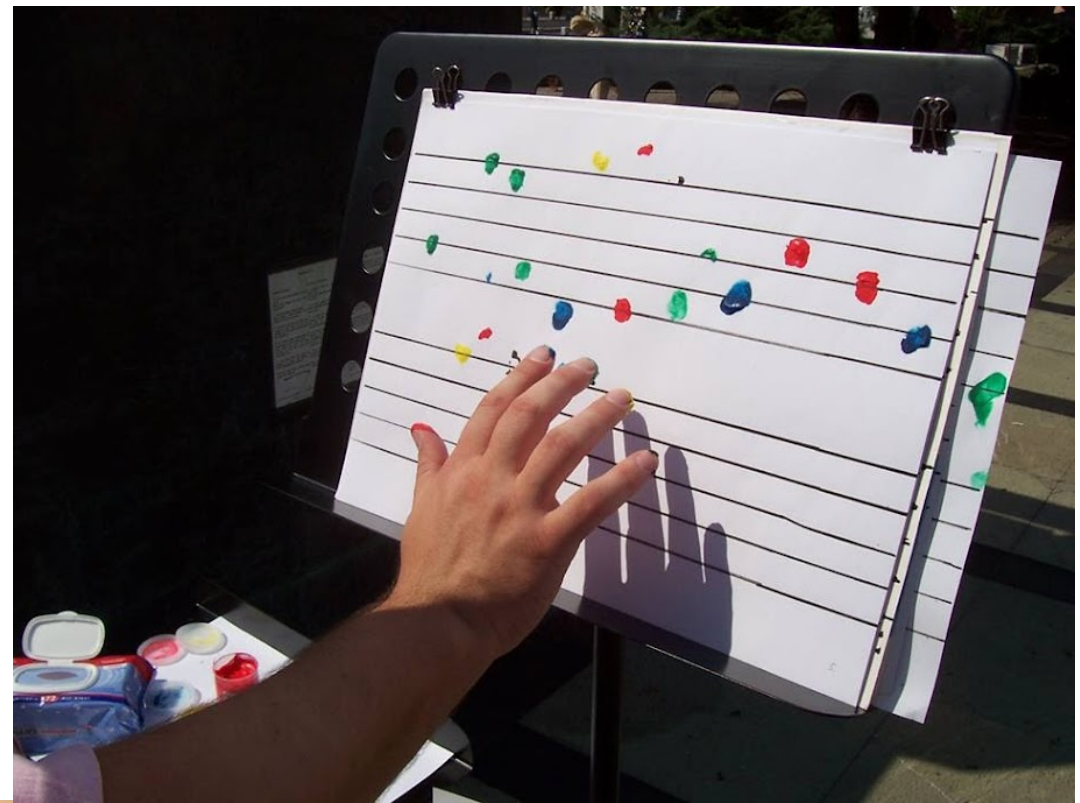




# cha(n)t

2015 / installation & performance in three parts

CHATtering: on a small plastic table a structure of pvc pipes and empty juice cans. micro-soundscapes can be heard in the pipe system and inside the aluminum cans. the spectator is encouraged to explore the barely audible sound universe of the installation. the distortion of the sound inside the aluminum cans is a sign that stands for the deformation that each one of us faces in the society of consumption and mass production. we do not intend to critique this deformation, on the contrary we are trying to explore the new possibilities that it offers.



II. scriu cu albastru: an experimental interactive sound game. the spectator will create his own musical piece starting from an unconventional musical score. the score can be performed by anyone, anywhere, at any time. the results can be sent to our email address [postoffice@dalpofzs.com](mailto:postoffice@dalpofzs.com)

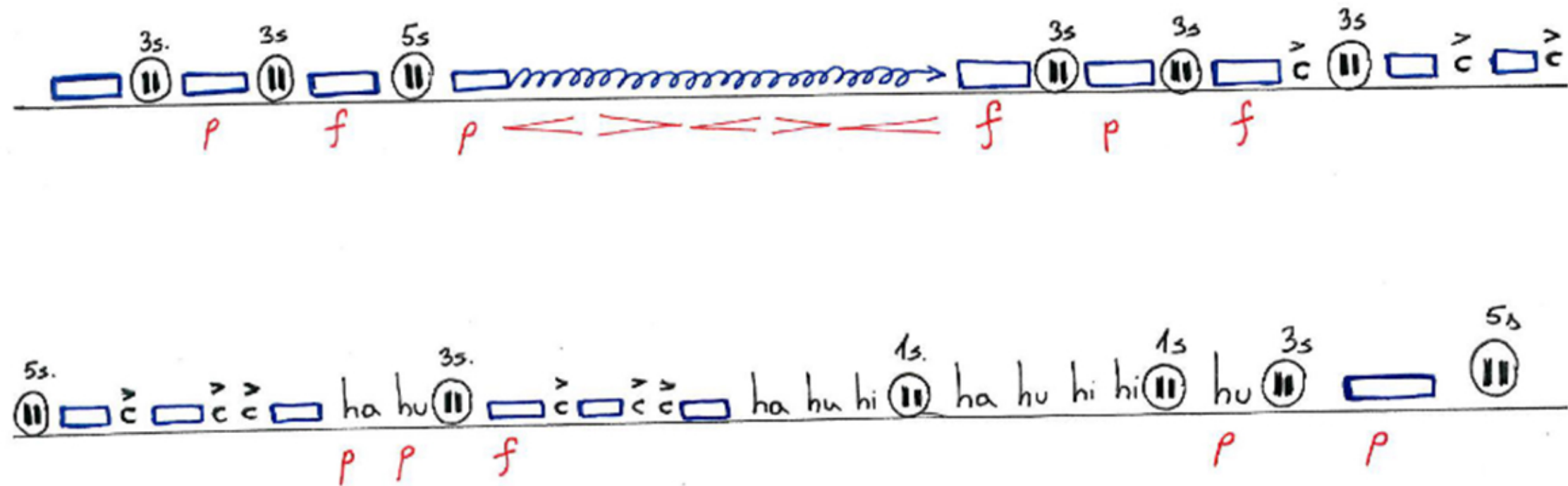
III. song prints: everyone is invited to leave a finger-print on the empty musical stave we prepared. the piece was later decoded in a performance by Mihai Pintenaru (clarinet).

Videos

<https://vimeo.com/147950194> (CHATtering)

<https://vimeo.com/147950361> (song prints)

Scrin cu albastru



First part of the score from the interactive sound game, Scriu cu albastru

The rules of the game and the entire score can be found here: <https://www.dalpofzs.com/pdf/scriu-cu-albastru.pdf>



# miniature

2015 / video

the biggest distance that can occur between two people on earth is approximately 20.000 km. in a somewhat medieval gesture we offer a symbolic miniature of it: 20.000 milliseconds of audio and visual experience resulted from the exercise of exploring the distance(s) between us.

video:

drawing a line. czech republic, romania, china. combining the frames.

audio:

the succesion of frames was then converted into bmp and afterwards into sounds (wav/mp3).

Video: <https://vimeo.com/125797887>



# glas

2015 / sound

an "ison" is a continuous, low, slow-moving or fixed pitch drone sound, present as a form of accompaniment to the main melody in religious byzantine chants.

we speak more than 6000 languages around the globe, in over 7.000.000.000 voices, each one of them recognizable, each one of them unique. the intensity, the timbre, the frequency of the sounds that form our words and sentences, but also the emotions that inform them, define the voice that we wear, and in the last instance who we are.

in glas we are interested in bare voices devoid of linguistic meaning, the different shapes that they can have, the acoustic landscapes and improbable distances they create when encountering each other.

we invite the spectators to record their own voice keeping a long, fixed pitch sound, and we add it to our small archive that is randomly played back into the exhibition space.

Sound sample: <https://soundcloud.com/dalpofzs/0-glasuri-ce-locuim>



Image from our installation glas/distance(s) at mignon theatre, bucharest

# cucurigu

2013 / performance, video and text essays

"the cathedral of national redemption" is currently being built in the centre of bucharest. its towers are supposed to rise victorious above the level of the nearby, colossal, communist era building, the "people's house" (a symbol not only for the absurd ambitions of dictator Nicolae Ceaușescu, but also for the amnesia of the

post-communist romanian society, that allows institutions such as the parliament and the national museum for contemporary art to function there).

this type of pornography constitutes the base of the whole contemporary romanian society. simply inverting the old values produces an equally unintelligible, incoherent discourse,

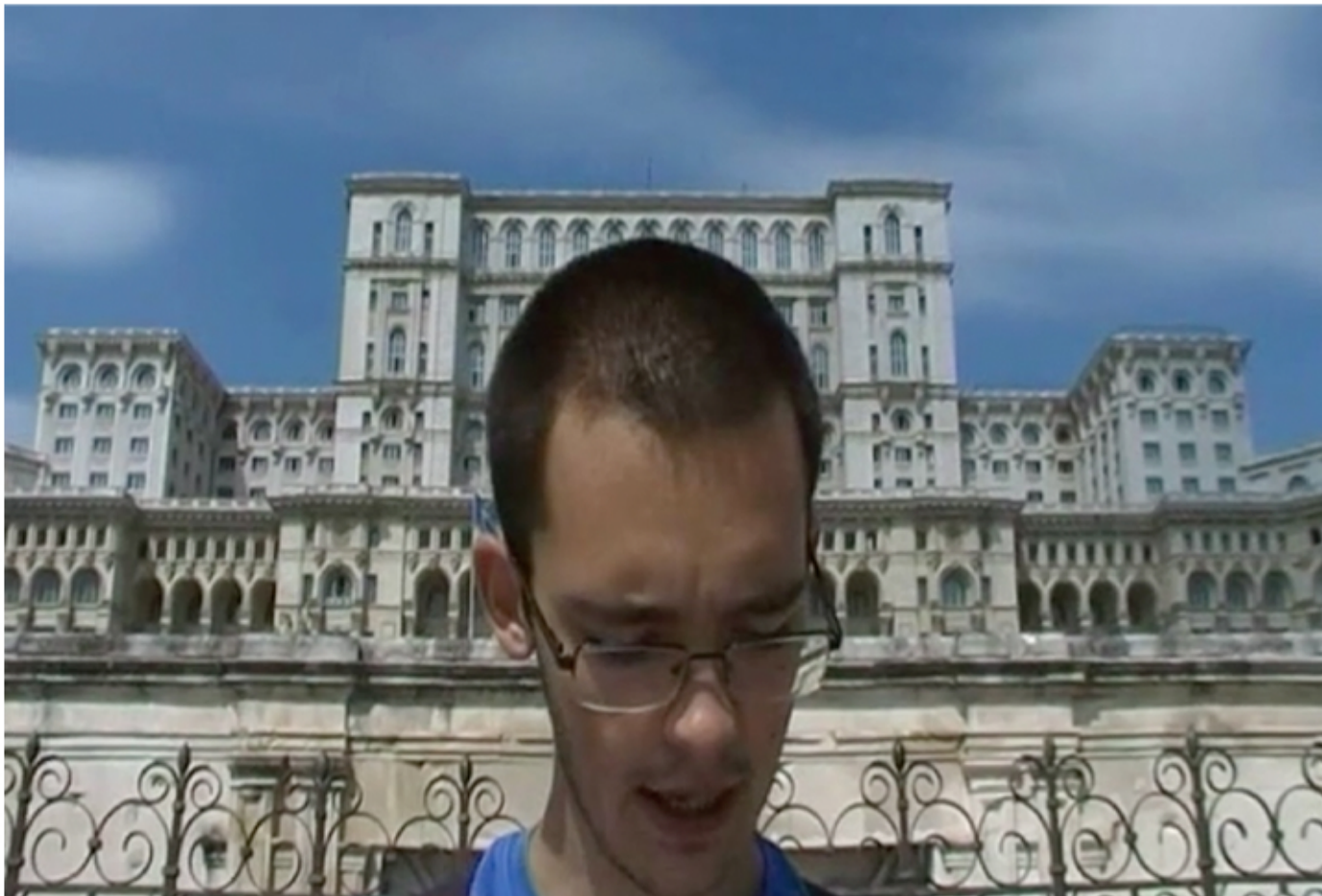
that is far from being an acceptable solution.

it is this embarrassing state of things that we want to criticise by reading backwards the "july theses", a famous speech delivered by nicolae ceașescu that marked the beginning of an offensive against cultural autonomy, artistic freedom and practically signaled the end of communist Romania's opening to the West, in the proximity of the new formed couple: "the people's house" & "the cathedral of national redemption".

two videos resulted from performing the reading:

1. the complete text of the "july theses" read backwards while encircling the site of the two buildings;
2. the first video reversed, which for a romanian speaking audience results in the text of the "july theses" becoming comprehensible.

Video sample: <https://vimeo.com/204910664>





# accidentals

2013 / sound installation & performance

accidentals is an exercise in translation. by deconstructing objects from a traditional medium and reassembling them into another, we attempt to lose a certain institutionalised concept of meaning and transition to a dynamic of becoming. It consists in three exercises:

becoming-territory:

creating a sound territory by mapping and manipulating a given set of parameters subtracted from Bucharest's North Railway station. a territory is made out of lines, intensities, encounters and their interplay. 20 different music tracks are played in loop simultaneously in a large open-space. people are invited to inhabit the newly formed space, to move through it and discover the way the sounds mould and change around them and to territorialize the space by marking their favourite spot.

sound-photos:

superimposed sounds made from very short samples from different sources (field recordings, concrete music, speeches, musical recordings, etc), played in a loop and delivered at once to a dynamic year. the preexisting aesthetic values of the sounds are negated and transformed into an exploration of space and a search for multiple meanings.

post'er:

printed classical music scores are cut into small pieces (4-5 notes), mixed and randomly glued to a wall by the audience. two musicians, olga (violin) and alex (guitar), start playing the resulting composition by means of an ongoing dialogue between themselves, offering new interpretations or solutions to the musical puzzle on the wall. meanwhile, darie nemeş bota attempts a live-composing exercise, which is afterwards played by the two musicians.



Photos from accidentals, during the White Night of the Galleries 2014



# accidentals



Accidentals was our very first project, and its first installments took place in 2013 in a decommissioned district thermal power station in Piatra Neamț, RO.

clock

2022 / non-interactive online sound exhibition

c l o c k is an hour long non-interactive sound exhibition that is comprised of a selection of musical works written between 2006 and 2016 by Darié Nemeş-Bota

"While some have been forgotten for over a decade, others still have a unique smell to them..." (dnb)



Print screen from the online exhibition

<https://www.dalpofzs.com/projects/clock/index.html>



# arrhythmicity

dec 2017 - dec 2018 / online vr gallery

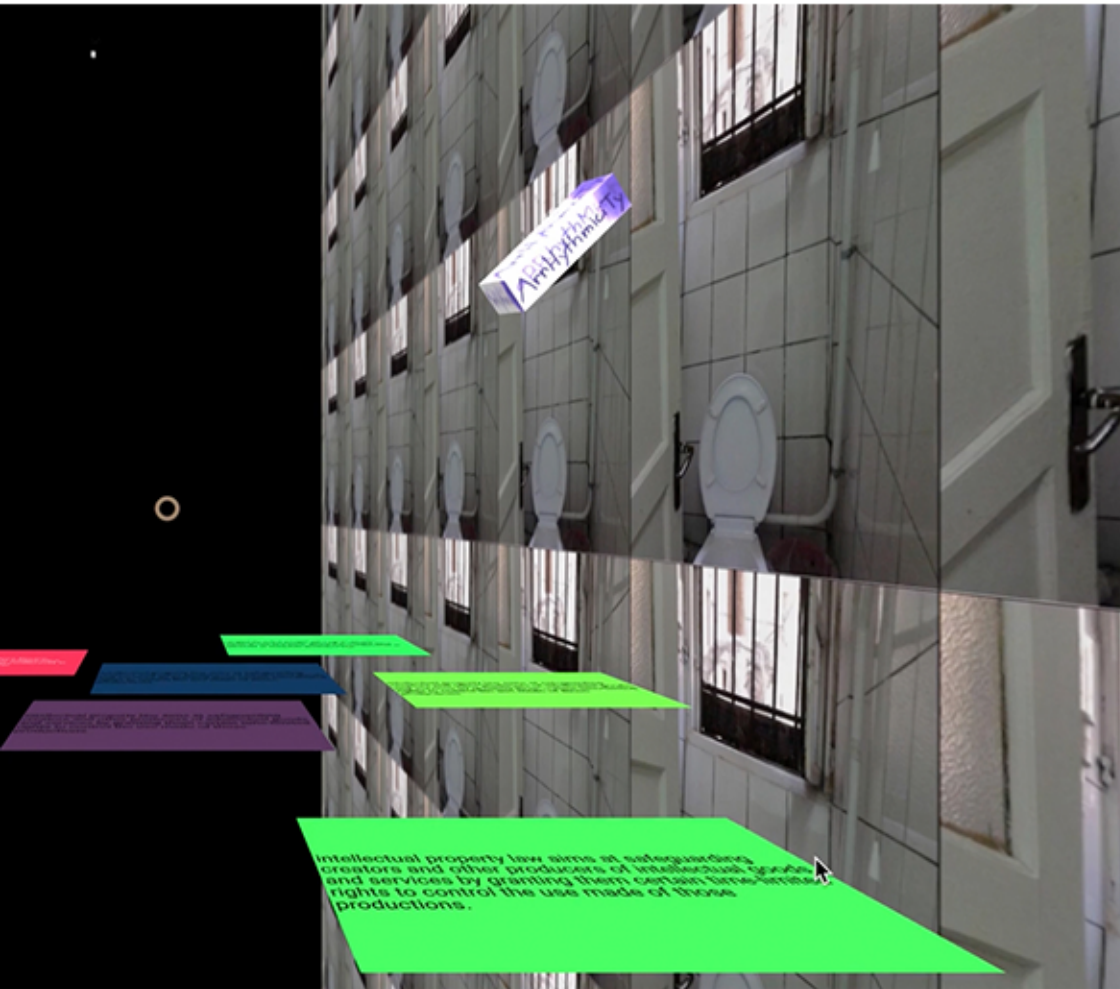
arrhythmicity is a year long vr project divided into 4 separate exhibitions that explore the human mind and/or body in relation with emerging technologies and the subtleties of our society's increasingly violent regimes of control

## I. the aesthetics of property II (12.2017 - 15.03.2018) / dalpofzs

"the aesthetics of property II" playfully explores the relation between the images that shape our daily experience in a capitalist society and the consumer's "own" body, itself generated only in as much as it interacts with these images.

your human body+consciousness has no presence in the virtual space, let alone any kind of agency. it's not you who is present, perceives and acts in the exhibition, but a post-human body, with no overarching subjectivity or individuality, of which you are but the last (and, we admit, the most obvious) piece.

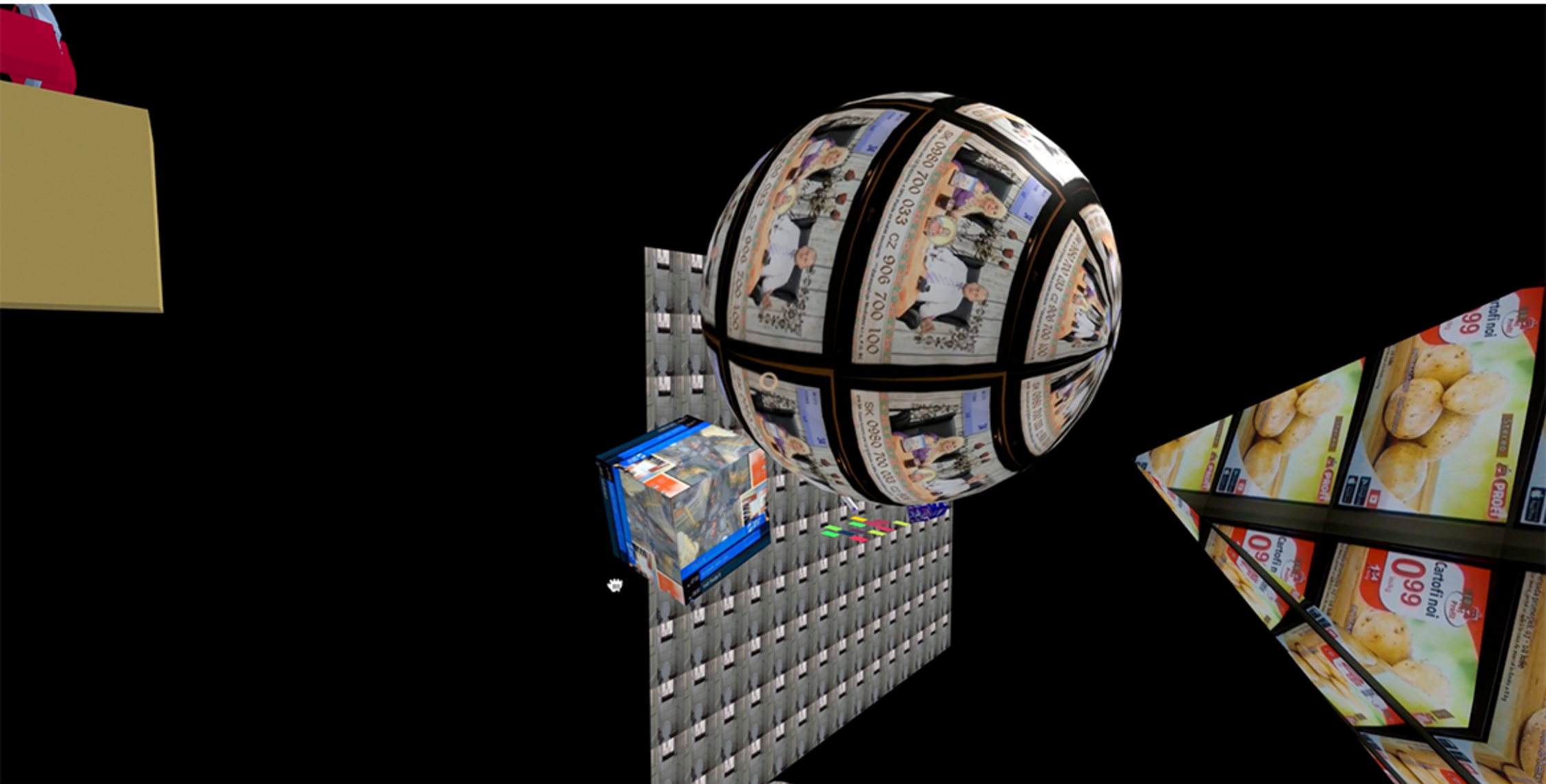
the human body, we believe, continues to make sense only as the byproduct of a metanarrative centered on property. what will happen to our bodies once the lights of the commercials will go dimmer?



Print screen from the aesthetic of property II

For a full walkthrough visit: <https://vimeo.com/713650604>





Print screen from the aesthetic of property II

For a full walkthrough visit: <https://vimeo.com/713650604>

# arrhythmicity

II. **eRROR** (15.03.2018 - 15.06.2018)

in a world that covers its flaws in the blinding light of universal truths and institutionally reinforced regimes of visibility, we are interested in the fertile shades opened up by errors. the antiseptic intellectual environment our societies try to achieve, while arguably "healthy" and

"safe" for the established values, has the huge disadvantage of obscuring any fundamentally different modes of existence. we are looking for submissions that explore the fertility of errors and question our inherited worldview.

the exhibition developed as an open call curated in vr by dalpofzs, and it became an exploration of the fertility of errors, with works by:

15.03.2018 - 15.04.2018: Marcelina Wellmer, Kevin Brophy, osvaldo cibils, Simon Hutchinson, cleo miao, jah justice, Sian Fan, Noah Travis Phillips

15.04.2018 - 15.05.2018: Bryan Meador, Endam Nihan, James Belflower, Momma Tried, Sarawut Chutiwongpeti, Udit Mahajan, Zeppra

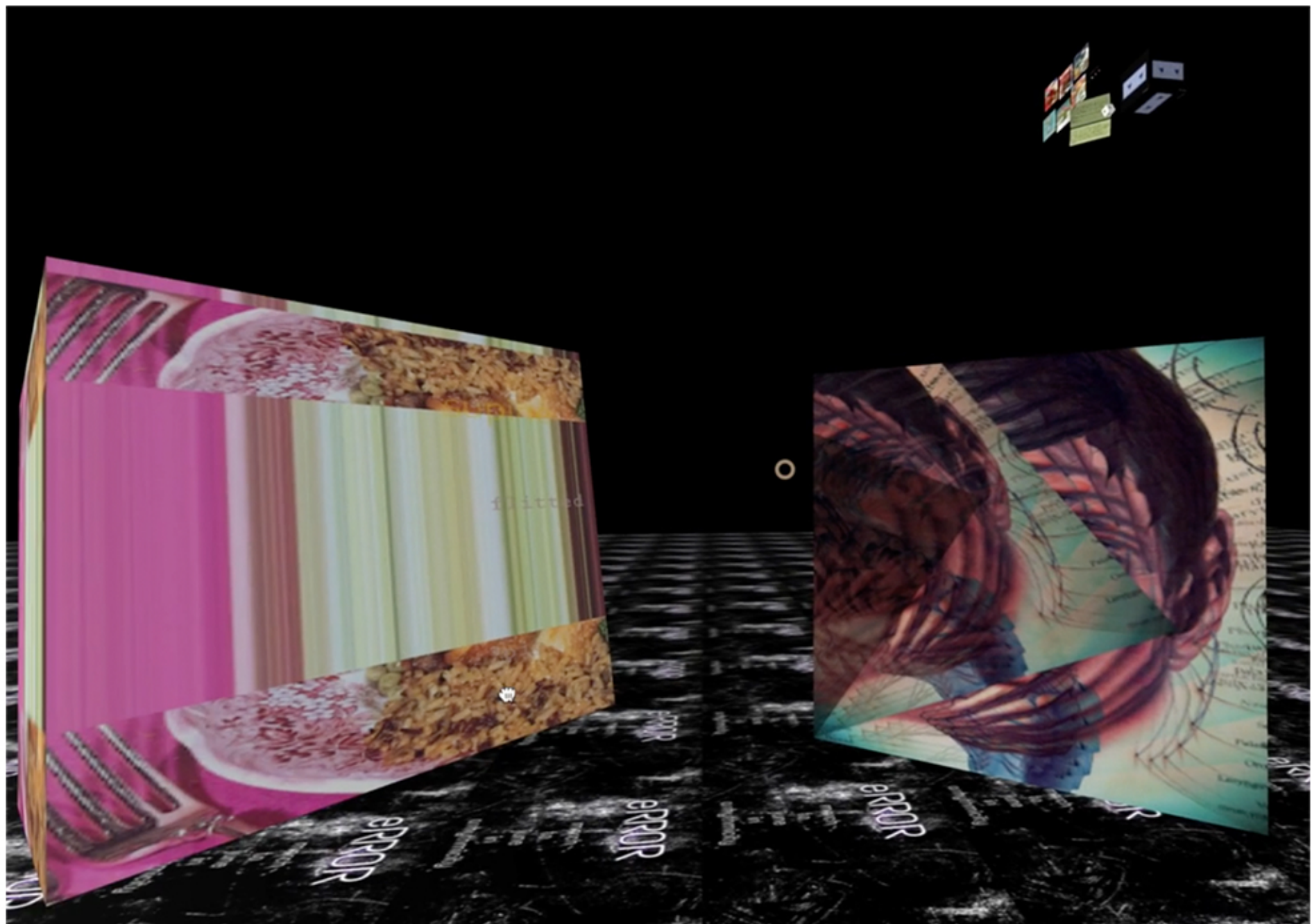
15.05.2018 - 15.06.2018: Bianca Hockensmith, Claude Heiland-Allen, David Lisbon, Jonathan Kiritharan, Nick Montfort



Print screens from **eRROR**

For a full walkthrough visit: <https://vimeo.com/736941274>





Print screens from eRROR

For a full walkthrough visit: <https://vimeo.com/736942834>



# arrhythmicity

III. the company it keeps (15.06.2018 - 15.09.2018) / kevin d. shabahang

you are invited to inhabit a virtual space populated by 2000 words selected from a corpus of english novels. the spatial position and color of the words are expressions of the relationships between them as revealed by the history of their usage. the space was constructed using the BEALGE algorithm.



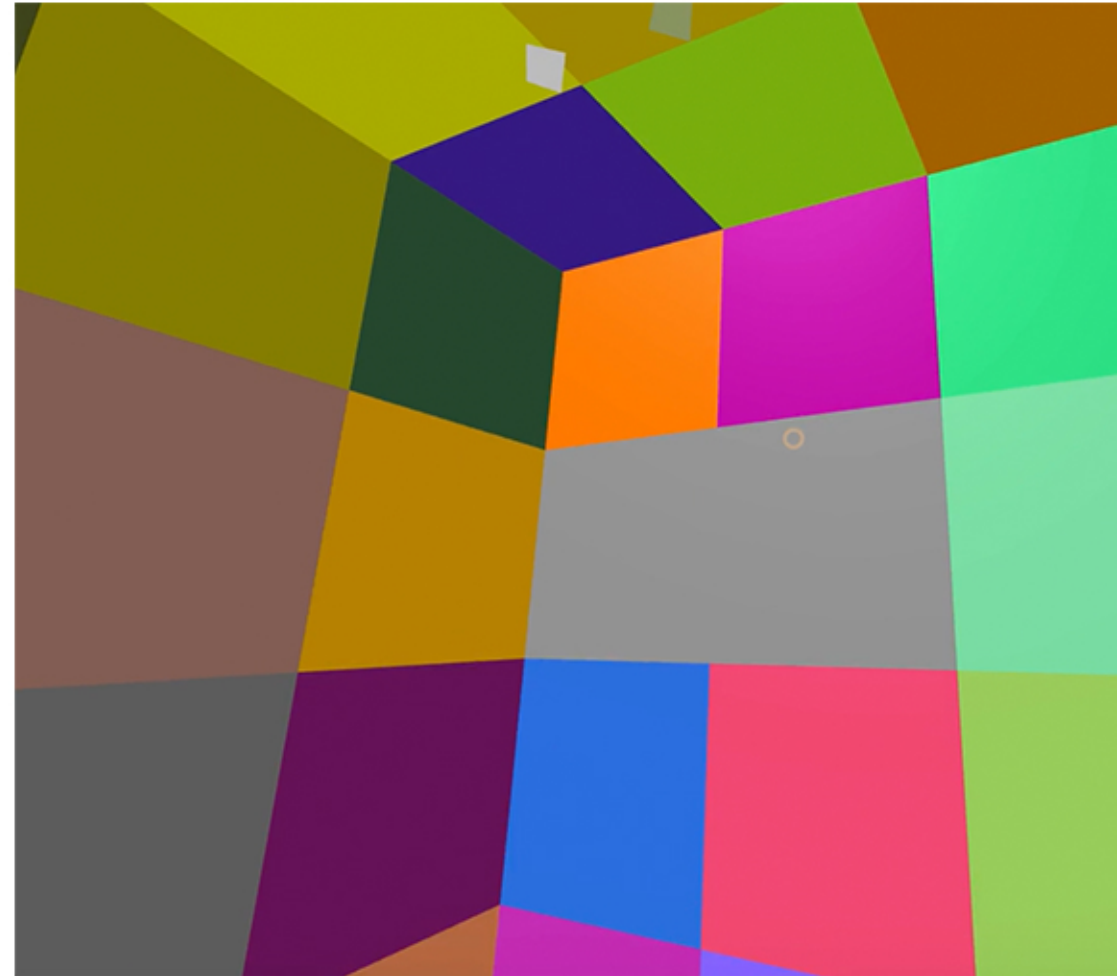
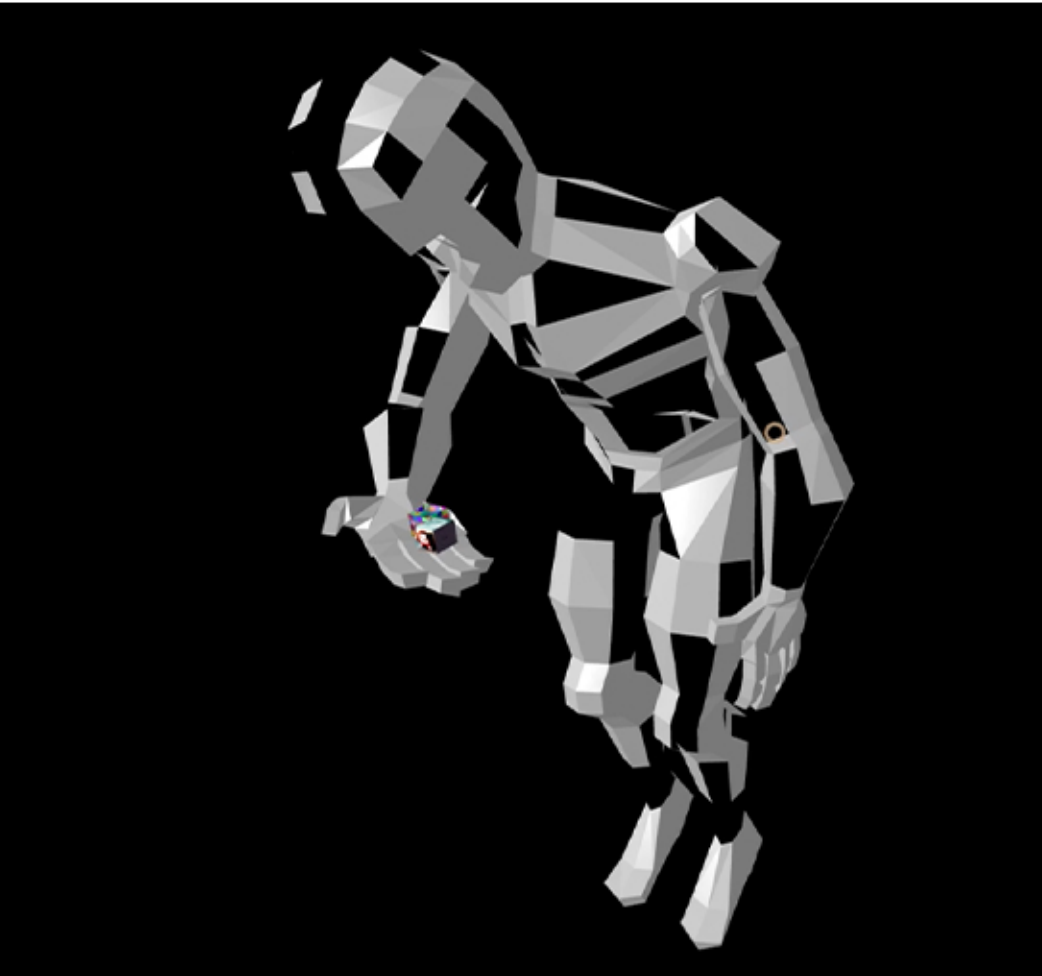
Print screens from the company it keeps

For a full walkthrough visit: <https://vimeo.com/713651262>

# arrhythmicity

IV. chance (15.09.2018 - 15.12.2018) / dalpofzs

a public monument of sorts: a larger than life, gray, damaged sculptural figure of a human body holds in its palm two colored cubes, a pair of dice. the spectator is invited to visit the inside of these cubes. one of them uses a pseudo-random number generator to create an interplay of constantly changing colors. the other generates aleatoric acoustic tones when the gaze of the spectator passes from one face of the cube to another.



Print screens from chance

For a full walkthrough visit: <https://vimeo.com/713651363>



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