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## **Space Porosities or How to Trespass Space as the First Frontier**

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**Abstract:** This paper aims at both “mapping” the profile of a groundbreaking poetic discourse in contemporary Romania and correlating it to “planetary” trends. Furthermore, it argues that these artistic discourses reshape the status of poetry in general, by creating permeable, transgressive, and porous structures which conduct to new approaches of space – in its imaginary, poetic or planetary aspects – that we call *noopoetic interspace* or *surspace*. By getting closer to rather new theoretical and/or artistic approaches like *geocriticism* (B. Westphal), *viractualism* and immersive creative environments (J. Nechvatal) or experimental artistic installation based on artificial intelligence (R. Anadol), the works we discuss take an important step forward towards a connective world which strives to rediscover its humanity.

**Keywords:** Avant-Garde; Geocriticism; Immersive Creative Environments; Romanian Transgressive Literature; Surrealism; Poetic Space; Space; Viractualism; Transgressiveness.

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### **Everything is Transgressive**

It is a commonplace that space and time are two of the most used concepts in defining all aspects of human life and creation, from a microscopic to a galactic level, from pragmatic and technical structures to art, poetry and fiction. Despite the occurrence of such theories as relativism, heterotopia or gender transgression, the gap between what was commonly catalogued as arts and humanities, on the one hand, and science, economy and politics on the other seems to be deepening. Whereas poetic language has followed a particular, somewhat outcast evolution, always finding a way of escaping canons and clichés, theoretical discourse rather faces a particular type of inconsistency, which still separates it from artistic discourse. By extension, research in the field of humanities not only has to face its implicit imperatives, but also has to prove the pertinence of its contribution to the complex process of “understanding” reality. Gaps are deepening, the meaning itself deserts its traditional attributes of providing clarity and comprehension or supporting transition from ideology to practice.

What we aim is to show that, due to a change in the system of coordinates,

both of reality as a whole and of the poetic space, literature reshapes its manifesto to voice, even when the manifesto is not formulated as such. Simultaneously, some literary texts and artistic experiments have been anticipating structures that we see in the world today, on an individual and on a planetary level. Similar to the way human individuals have trespassed various types of borders throughout history, meaning itself becomes subject to different types of migration. In this context, different transgressive discourses inspired by Avant-gardes, Post-Avant-gardes or Postmodernism become strong individual and collective messages. Literature often calls back its manifesto spirit, animating expressive contexts which allow the poetic to define itself as an autonomous force and as an alternative space generator among public, social, political, and global urges.

Along with the launch of the television series *Star Trek* in 1966, a phrase became famous. This stated that "Space" was "the final frontier."<sup>1</sup> It was one of the ways through which human individuals could face the exploration of a so-called new world; this could be anything from monstrous to robotic, invisible, hieratic, zoomorphic or highly spiritualized. After experiencing colonialism, global confrontations, extermination camps or totalitarianism, the collective imaginary as reflected in artistic discourses and visual media started to react. People needed escape from what was far from being the best possible world,<sup>2</sup> through strange places, strange beings or strange cultures and techniques. However influential it might have been, this media panaceum turned out to be another deception. It only imposed the idea that, by reaching the final

frontier, man might have found the salvation. The *Everything*. The *Connection*. The *Source*. Strangely enough, that idea was highlighted by most of the science fiction productions. Is it important? Should we worry about that? If we consider the huge influence mainstream cinema exerts on the public, we might as well think about new structures of the collective imaginary. Especially since, at least in the former Communist countries, people had to wait until groundbreaking works (from Avant-garde movements to Andrei Tarkovsky's cinema) would be rediscovered.

In this respect, we are still facing at least three areas of reception: the public (that is individuals who are not interested in theories, mentalities, evolution of social structures, etc.), professionals (specialists) and rebels (mostly represented by avant-garde type movements, experimental artists, and theorists). This is the reason why more attention should be paid to artistic movements and literary manifestos and to the way they creatively and vitally interfere with scientific discourse.

### The Poetic Space as the *Other* World

Moving back to the literary field, we may see that space is no longer a continuum, but a multifarious structure; the creator allows reality, as well as imagination, to circulate freely around this structure, in a ceaseless process of retaining and rejecting. More precisely, it is a porous structure the same way some organisms have a porous structure.

In fact, it was related to what Michel Foucault affirmed in his 1967 conference *Des espaces autres*, namely that if the great

obsession of the 19<sup>th</sup> century was time, the 20<sup>th</sup> century announced itself as an *époque* of space. Foucault developed the concept of heterotopia as opposed to that of utopia, by enouncing six principles which all deal with different functions that space acquires in time.<sup>3</sup> Of course, Foucault's theory from March 1967, unapproved for publishing before 1984, has many implications, but the most important is that it opens the idea of a fluid space which becomes subject to multiple conversions and that of a unity between subject and space, which would acquire capital importance in some of the Surrealist or Postmodern literature. The idea might have seemed new at the time and related to a collective self still afflicted by the post-war crisis. However, in March 1964, Henri Corbin published the text "Mundus Imaginalis or the Imaginary and the Imaginal,"<sup>4</sup> where he described the concept of *imaginal*, obviously different from the *imaginary*. Elusive and still comprehensive, also known for its use in the field of entomology, the *imaginal* is related to what Corbin refers to as "topography of interworlds."<sup>5</sup> Despite the fact they come from different areas, the two concepts, *heterotopia* and *imaginal*, join the complex status of contemporary art and literature. In fact, they involuntarily prove the idea that during the history of humanity, not only real space, but also the imaginary needed to be reconfigured. Not only has the human mind absorbed centuries of imagery, but the integration of this protean content has opened new territories which, magnified by the development of virtual frames and environments, have proved to be more than concepts or artistic structures. Consequently, one should make reference not only to fragmentarism, multiple layers of

discourse or the split subject; these have already been made famous in Postmodernism and still represent major aspects of 21<sup>st</sup> century literature. What we are particularly interested in is the way authors and creators build their relation to space in its multiple aspects: inner space, space in everyday life, experimental space, etc. In our former attempts at arguing the existence of a conceptual category called *the literature of poetic space* or simply *poetic space*,<sup>6</sup> we traced a set of recurrences<sup>7</sup> which could be detected in the works of various Romanian authors who were active in different periods of the 20<sup>th</sup> and 21<sup>st</sup> centuries. These authors came from different movements: Late Romanticism and Symbolism, eclectic Modernism, Avant-garde, early Postmodernism.

On following this set of constants primarily detected in the literature of Romanian authors from different movements and periods of time, we reached the idea that not only does the author build an imaginary scenery, calling for metaphorical, symbolical and linguistic frames and interpretation. He or she attempts to configure an alternative reality which is modified *virally*, producing what we call a *literature of poetic space* or a *poetic space generating literature*. The mechanism might be similar to the one we find in Jurgis Baltrušaitis's anamorphosis or in Benoit Mandelbrot's 1975 fractals or to that of Karl Rosenkranz,<sup>8</sup> who referred to the *aesthetic of ugliness* in the 19<sup>th</sup> century. In this last case the artist felt free to create a work of art which would "épatér les bourgeois" as an origin to what would be called transgressive art. With the first two, it is about reconfiguring dimension to another scale, by specific angles or formulas. In our context, by what we call the viral approach to poetic space,

the author is interested in forging an actual bridge between reality and imaginary by producing mutations. Not only do artists modify reality, but they rebuild it differently, somewhere else. Therefore, the path is not from reality to imaginary, but the other way around: the poet places himself or herself within the imaginary space as a new source of language; from that position, they would operate “on” the structures of reality. The most important effect is that, eventually, the author perceives the world as an organism connected to everything else and thus reaches a sort of *planetary* way of thinking. Later on, we will bring some examples of texts and artistic experiments, some of them quite recent, which contribute to defining a new status of creation.

First, we should notice that this type of literature foreshadows a new system of coordinates. This is not a revolutionary idea. In his 2007 book *La Géocritique: Réel, Fiction, Espace*, Bertrand Westphal noted that the perception of space had changed radically:

The plan of space-time has not returned to the vertical, but space-time is no longer quite horizontal either. The benchmarks have lost much of their former validity. The postmodern condition has cast doubt on the certitudes of modernity and has reconciled the contemporary with a certain protomodernity – the one that proclaimed the coherence of a world under the sign of nonexclusion and coexistence of all things. The postmodern also strives to establish a holistic coherence . . . but of heterogeneity. “Coherence” and “heterogeneity” – this unlikely alliance of words also

registers the chaos of the new space-time. This study of geocriticism is situated in the labyrinthine space of the postmodern.<sup>9</sup>

We may thus speak of a complete change in the system of coordinates; the idea of system itself appears to be changing under the influence of the massive evolution of digital structures; however revolutionary it might have been, a system offered some sort of stability, claiming in fact the existence of a clear relation between imaginary or fictional, on the one side, and “reality”, on the other. Eventually, this relation proved rather unclear. A dystopian novel like Ray Bradbury’s *Fahrenheit 451* seems even closer to the present. Scenarios of a dying world become ghastly realities on the news each evening. Gaps and confusions between creative representations and cultural representations generate unprecedented terrorist attacks, as in the case of Danish *Jyllands-Posten* in 2005 or Parisian *Charlie Hebdo* in 2015. Consequently, in a new quest for salvation and creation, the emphasis is laid not on the fictional and imaginary, but more on establishing a context which makes possible the avoidance of the complex system of reality. One could speak of an alternative norm which allows individuals to live inside the system without being part of it. This would imply two major aspects.

First, this relates to what Émile Durkheim described as an anomic<sup>10</sup> rupture at the end of 19<sup>th</sup> century. Different types of anomy were seen there as a third major cause of suicide, usually associated with economic or personal life crises. Although our present work doesn’t necessarily deal with sociological and anthropological

matters in the first place, anomy as such may be used as one of the key elements in understanding the complex status and nature of artistic discourse. As old as artistic discourse may be, its creator has been confronted with the idea of being split among various realities and dimensions. In the past few decades, especially after major events such as the fall of Communism or, more recently, cases of unprecedented aggressions extended at a planetary level, the human individual as a creator seems to have deserted his or her ready-made realities or social frames in order to adopt an alternative reality: we meet an upsurge of alternative spaces, virtual experiences, and digital obsessions. In this context, even if there is no overt political attitude, the artist becomes an anti-system messenger. Nothing like an ivory tower though, but more as an affirmation of a new space which announces itself as syncretic, porous, over-layered and fluid. In fact, an artist conceives space not as an environment, but rather as the expansion of his or her self.

### On *Viral* and *Viractual*

Consequently, and this is the second major aspect, by configuring a new way of existence, this alternative life becomes *viral* for the primary one which the human individual was conveyed socially and culturally. Generally, the viral attack is seen as a highly negative event, whether we see it in the context of medical or of computer based sciences. However, one may assume that artists often address reality *virally*, although not in terms of destruction or annihilation of the host medium. On the one hand, we may keep the subversion meaning of the viral attack if we refer to works

of art which denounce anti-human systems and attitudes, totalitarian structures, collective tragedies, or global conflicts. In this case, the artist keeps his or her role as a revolutionary and collective voice. Visual arts and literature, as well as all other forms of creative expression find here their force as manifestos. On the other hand, this viral function of the artist becomes an independent variable force, that is: it activates inside the systems of reality, but it still causes inner and outer changes. We usually perceive these changes in the shape of artistic forms, poetic converted language, artistic experiment or performances. They modify the structures of reality, transform its principles, and discover the creative potential of the absurd and the contradictory. In other words, an artist's work is perceived as strange, alienated and, as we will later see, transgressive. The viral "attack" or "process" as an artistic tool was used as such by Joseph Nechvatal.<sup>11</sup> Stéphane Sikora, Nechvatal's close collaborator made an accurate description of the process:

Since his first robotic-assisted paintings in 1986, the artist Joseph Nechvatal has always questioned the relationship between reality and virtuality. By working in-between these two spaces, Nechvatal has shown their complex interaction. This reciprocity is what Nechvatal sees as typical of *viractualism*, an art theory term he developed in 1999<sup>12</sup>. [...] The basis of the viractual conception is that virtual producing computer technology has become a noteworthy means for making and understanding contemporary art. This brings art to a place where one finds the emerging of the

computed (the virtual) with the un-computed corporeal (the actual). This amalgamate is what he calls the *viractual*. Digitization is a key metaphor for viractuality in the sense that it is the elementary translating procedure today. For Nechvatal, the viractual recognizes and uses the power of digitization while being culturally aware of the values of monumentality and permanency – qualities that can be found in some compelling analog art. [...] <sup>13</sup>

At a first look, viractualism could recall the image of a digital palimpsest, but in our case, the technique is not simply removal or replacement. It has to do with restructuring, reconfiguring, implying the existence of multiple layers at the same time – a progressive art which is hazardous and carefully conducted. This theory, which evolved from modifications of artistic structures to immersive experiences and complex projects, seems to have found a new “productive” way of reconciling the technicality of the programming algorithms with the protean nature of the artistic discourse. Even more important is that it reconsiders the status of the visual and the transgressiveness in art as manifesto. Transgressiveness, understood as crossing the boundaries between genres and spaces by poetically “reorganizing” structures of reality, places viractualism close to the Avant-garde, whose essence is that of a continuous revolution process by excellence. As well as in the evolution of Avant-gardes, in viractualism, various stages of the process are not necessarily connected by a sense of succession or chronology, but rather by a multilayered spatiality.

Thus, another aspect that we must connect to this change of the system coordinates is the fact that it mediates the creation of an alternative *interspace*. We formerly defined this as a *poetic space* as autonomous dimension generated by what we generally call poetic discourse. It presents itself alternatively (from the point of view of the receptor) or complementarily (from the creator’s perspective), as to the reality as a whole. Thus, poetic space is not merely a personal, artistic, intimate representation of space, but a first order generated environment. Metaphor as an emblem of literary language in general might be looked at as a source of this environment which has a double function: it allows the creator to live his or her own phantasms and it also makes a connection between these phantasms and a potential “receiver.” The complex process of perception and knowledge is non-intentional, as the reader is not always directly interested in detecting narrative mechanisms, revealing poetic techniques or delineating canons, but rather in revealing connections. The same way Raymond Federman spoke about surfiction, <sup>14</sup> this *interspace* that we may observe in some works of Avant-garde literature, viractualism and the literature of poetic space is also a *surspace*. It is not just another interpretation of space or simply a heterotopic *other* space, but a perpetual reconfiguration determined by substrate mechanisms. This calls for transgressiveness not in the sense of an endless migration or pilgrimage, but in the sense of an inner movement. This is a condition that reaffirms poetic space (as *interspace*, *noopoetic* <sup>15</sup> space or *surspace*) as autonomous – an epitome for everything that goes from alternative to complementary and revolutionary.



However, as free and open as this type of construct might be, it cannot be related exclusively to an individual perception; what should be determined is the extent to which the collective perception affects the meaning we give to this alternative dimension of time and space. We must then distinguish between the artist's individual perception and the collective perception. B. Westphal conflates space and time into the concept of "human space,"<sup>16</sup> an idea which might prove itself revealing. Due to the speed of media and the need for transparency of information, as well as to the notion of space turning more and more into a porous structure, we start to perceive things organically. For example, a terrorist attack in Asia or an application developed by a student in Finland create instantaneous reactions in Romania or Canada. Human environment, with everything that defines it – culture, imaginary, politics, religion, science, research etc. – conflates more and more with *planetary space*. Symbolically, the map of virtual space might play the part of a nervous system which reacts to any stimulus from the outer world. This type of porosity can be applied not only to literature or artistic experiments, but also to political and civic events. Elements like G7 Summit, GRECO reports,<sup>17</sup> the climate protests initiated by Greta Thunberg are affecting global space more dramatically than decades ago, as they trigger massive popular movements and changes radically the "general" state of mind. There is no clear mechanism which might appear to counterbalance this double strike: the global decision itself and the informational input. Moreover, changes in the "everyday" human condition occur, i.e. scientific accounts on immunity influenced by

circadian mechanisms of brain<sup>18</sup> prove that, by extension, the individual's capacity for adapting changes the function of spatial and time perception. The rhythm of dark and light determines the human capacity of adapting to various spaces and time perceptions implicitly, a fact which could become essential in the cases of massive dislocations of migrant groups or among the exiled. However disruptive this idea may seem in our context, it proves the fact that the area of determinations of human actions, the general state of mind, as well as the very concept of identity, from a micro- to a planetary level, are subject to significant extensions and changings. Identity as either a question of reconciliation between "sameness" and "difference" or an exclusion among them,<sup>19</sup> seems to acknowledge a strong organic component. The planetary tendency implies that human being will be part of a whole system with a particular dynamic, sensitive to any type of movement; put differently, human being no longer is – never was, in fact – *just* individual; it is also *partition*-al, multileveled, heterodynamic; as a component of a greater organism, human individual remains simultaneously isolated and deeply related to the living system – *A Bounding Situation*,<sup>20</sup> if we were to paraphrase the title of an experimental art exhibition from 2019.

### Transgressors and Gates to the *Other* Spaces

Rather than in society, this type of tectonics is more obvious in poetic discourse. One of the most representative examples is to be found in what we call the literature of a poetic space, in which the author is a perpetual nomad, a transgressor

and a Tarkovskyan-like guide to the *other* space. We will shortly refer to three authors who best represent this rather new direction in Romanian literature, the literature of the *noopoetic interspace*: Gellu Naum, Ruxandra Cesereanu, and Simona Popescu.

Although, historically speaking, only Gellu Naum can be associated with what is generally seen as the “strong” Avant-garde, it can be argued that all these authors embrace the notion of an individualized creator who is part of a network of signs, miracles and state of minds; they also re-evaluate intrusions of the absurd, bizarre, dreamlike or miraculous into the ordinary. This way, creators such as Victor Brauner, Gellu Naum or Tristan Tzara transgressively operate on the imaginary and reality, the same way André Breton or René Magritte did. Through Dada movement and, even stronger, through Surrealism, the Avant-gardes are transgressive in concepts, techniques, imaginary and attitudes. In fact, more attention should be paid in defining the terms *transgressive* or *transgressiveness* in relation to the Avant-gardes, as it goes beyond the “legal” side of it<sup>21</sup>. We may see *transgressivity* or *transgressiveness* as a “new” type of metaphysics and thus remember Nick Zedd stating that “We propose transformation through transgression – to convert, transfigure and transmute into a higher plane of existence in order to approach freedom in a world full of unknowing slaves.”<sup>22</sup> The same meaning of liberation was brought by Surrealist poet Gellu Naum in his self-initiatory *The Serpent’s Path* in the 1940’s, following the poet’s living the consciousness of malady: “There is huge equilibrium, an equilibrium which is tormented, troubled. The

dangerous malady passes by. Let us watch with compassion. We have nothing to fear, we, the free ones.”<sup>23</sup>

Some of the core elements – the manifestos, poems or other artistic forms –, reaffirm the relevance of poetic thinking and expression through denial of tradition, canon, value etc. Nevertheless, this might not be the first intention of the Avant-garde. Its intuition was related to art as network or what would be called today connectivity. This way, it brought an important contribution to the field of transgressive writing, not so much in the normative sense of breaking a norm, but rather in a particular sense of working beyond the classical borders of literary genres, canons, and archetypes. André Breton talked about the revolutionary gesture which is always prepared for a new correspondence, a new coincidence.<sup>24</sup> In Romanian literature, Gellu Naum, practitioner of Surrealism on his own, as he used to define himself, is a prototype of the exploring creator. For this main actor in the Second Wave of Surrealism around 1940, along with Virgil Teodorescu, Paul Paun, Dolfi Trost and Gherasim Luca, the entire work lies under the sign of exploring, wandering, searching for inner signs (his first volume was called *The Incendiary Wanderer* in 1936). Fifty years later, in the poetic novel *Zenobia*,<sup>25</sup> in fact a Surrealist rendering of his biography, the main character, Naum, is a poet and, most importantly, a wanderer, a nomad. Along with his beloved Zenobia,<sup>26</sup> who was somewhat mistakenly associated to Breton’s *Nadja*, Naum leaves the motherly space of swamps for reaching the city, returning eventually to a place where he could stroll incessantly. Not only is this the argument for associating Gellu Naum’s



work with an extended and permeable theory of space. His entire poetic work is constituted on models of network and repetition. His writing, often automatic, points to another space, where time and space are resized. In fact, one of his most important volumes is entitled *The Other Side* and represents a heterotopic map of the Surrealist Naumian poetic space where, as he had written, “light and darkness started to change. Through my eyelids I saw how everything around me rearranged itself in space. Each object seems to exist only to create its distance to another object.”<sup>27</sup> Automatic dictation, objective hazard, the “terrible interdicted” of the surrealists were not supposed to exist per se. They supposed the individual to be a kind of hub, a filter and a medium in the vast system of networks that poetic spaces give rise to.

Probably the closest writer to Gellu Naum’s Surrealism, Simona Popescu builds the same kind of multidimensional space, where identity is a rhizome-like structure, based on simultaneity and multilayered realities. In her poetic and self-discovery novel *Exuviae*,<sup>28</sup> the author, usually associated with the Postmodernist movement, completed by a strong Avant-garde penchant, transforms the idea of a strange term, which at the time of the novel’s publishing was not included in the dictionary, into a poetic instrument and a way of capturing the elusive nature of human being. Etymologically, dictionaries describe *exuviae* as “cast-off skins, shells, or other coverings of animals, 1650s, Latin, literally ‘that which is stripped off’ hence “slough, skin”, also “clothing, equipment, arms, booty, spoils.”<sup>29</sup> In Simona Popescu’s work, identity is plural, but still inter-relational – none of the parts loses connection

to what might be called The Source<sup>30</sup> – of life, of space and time. The author always opens another space and her main interest is not the architecture of language and style, but the complex networks for which words function as mere alchemical formulas. In her own rendering, “Words [...] are sometimes just a diversion. Beyond them, there are (or are not!) the hallucinating and ‘polyglot’ structures...”<sup>31</sup>

The heterotopic [*Grapevine*] *Green Cuttings*<sup>32</sup> or *My Plead for Poetry* is another example of the simultaneity of dimensions, the transgression of literary genres and a new apparel of poetic space as an autonomous dimension. Published in 2006, Simona Popescu’s *Plead for Poetry* is, in fact, the first true revolutionary text after the Avant-garde of the 1930’s. The title calls for René Magritte’s 1929 work *La trahison des images*, bearing the famous inscription *Ceci n’est pas une pipe*. Similarly, Simona Popescu comments self-ironically: *Ceci n’est pas un plaidoyer*. In fact, the entire text is made to renovate everything, to reassemble it the same way Magritte did in *La clef de songes*; we read anything from literature of Antiquity to the Beat Generation, the French and Russian Avant-garde or Japanese literature, also featuring countless names of musicians, visual artist, creators or simply individuals with whom the writer had potentially poetical encounters at some point. The technique is not reminiscent only of Dadaist or Surrealist collages, but also of the image of Ferdinand Cheval and of Gellu Naum’s visions. In his self-initiation texts and drawings, somewhat similarly to William Blake or William Butler Yeats, he invented a structure for his poetic world, described as circles, where he could meet Victor Brauner, Novalis, Gérard de Nerval,

Nicolas Flamel or Meister Eckhardt. The volume is practically a manifesto which deploys not only revolutionary and reactionary meanings, but also recycles and links different traditions. The model is not segregationist, but rhizome-like, attuned to all the layers of reality. As the author puts it, “I don’t want captive form, I’m for TRANGRESSIVE literature!”<sup>33</sup>

Apparently from a different perspective, the poet Ruxandra Cesereanu brings a new dimension which can be called a poetic of fluidity. With a strong research background into the totalitarian and violence phenomenon, as well as with a multiple interest in the literature of the identity quest, descended both from psychoanalysis, as well as from Greek mythology, Renaissance exuberance and erotic or fantasy literature, Ruxandra Cesereanu gives new interpretations to transgression and secondary worlds. In *The Forgiven Submarine*, the poem written together with Andrei Codrescu and published in 2007 and completed in 2018 with a poetic correspondence, then, in 2011, with *The Other Land*, co-authoring Marius Conkan, the author widely opens the gates to a poetic age of manifesto. This manifesto is also a plea for a poetic redemption, endlessly transgressing literary, cultural and symbolical borders. Two capital achievements are *California (on the Somesb River)*, 2013, 2014 and *Letter to A Friend and Back to The Country (Scrisoare către un prieten și înapoi către țară)*, 2018). The first is highly cultural, self-inquiring, and polyphonic; the second is mystical and political in a poetical and revolutionary way. The profile is marked by stratification, polyphony, plurality of voices, all marked graphically: lyrics from the song released by the band Eagles in 1976

(“On a dark desert highway...”), heterogeneous perceptions of realities determined by the presence of the river (“boys and girls spelling a guitar”), poetic revelations (“then I knew”)<sup>34</sup> and finally, converting favorite spaces into inner spaces: Rue Monsieur, Rome, Venice, San Michele, Sepolya, Capri or, why not, Nirvana become biographical-literary spaces). Eventually, the river floods the city and the world, meeting the writer’s subconscious, the same way that in the Parisian shells thrown in the Somesb River, one finds “the entire childhood of the earth mingled with water.”<sup>35</sup> Concepts seem to ask for a significant extension. In 1999, Joseph Nechvatal used in his work *Immersive Ideals* concept *esemplastic* invented by S.T. Coleridge “to indicate the faculty of the mind that can fuse unrelated things into a poetically holistic singularity.”<sup>36</sup> As in other cases of a new poetic space literature, time and space conflate into another dimension where poetically generated realities become tangible; eventually, the author will write that “summer turned into *metatime*.”<sup>37</sup> We find here the same topos of G. Naum and S. Popescu, that of a newly discovered space, integrated in the real world, where the poet may fully exert his or her visionary and hyperconnective abilities.

About the second poem, Andrei Codrescu wrote that “Ruxandra Cesereanu’s manifesto is an elegy for an era, a filthy time and also fierce one – the time when mankind surrenders its rags to machines with perfect eyes and computerized teeth.”<sup>38</sup> Generated by strong social and political movements in Romania, *The Letter...* revives the poem-manifesto, through strong political, social and mystical echoes. Not only did this poem brought a new breath in Post-Communist

Romanian culture, but this is also part of a symbolic-planetary thinking that unifies the intimate experience with the harshest realities that the poet has to face as a universal citizen, as Marcus Aurelius used to say. Symbolical places and key personalities of Romanian history are brought together beyond space and time. There are enough poetical hints to the author's particular space, like the "mezocosmos filled with rainbows,"<sup>39</sup> but the movement is opposite to the one in *California*. It is not a high tide, an overflowing – both of text and water – but a retreat, a low tide – the poetic finds itself in a new stage, that of the absolute revolt that reminds, more than of Ginsberg's *Howl*, of the sheer voices of the Avant-garde.

Despite the network of references they offer, which encompasses Antiquity philosophers, alchemists, Avant-garde artists, Foucault, Deleuze and Guattari or underground music and which is a proof in itself for the significant mutation these authors produce in the history of literature, some legitimate questions remain: Should we wait for the historical validation of a canon or observe the impact of transgressive works on the next generations of writers? These three authors are representative for what we call transgression in literature, both of literary genres and of canonical and cultural imposed borders. Associations have been made in their cases with Surrealism, Postmodernism, and Expressionism or Post-Avant-garde. However, these formulas fail to fully describe their view on poetics and sources of poetic space. What they share in common is the profile of a cartographer of a newly discovered dimension. More or less metaphorically, we initially made the assumption that space is

not the last frontier, but rather "the first stop". "Before what?", someone might ask. The answer to this question is precisely what the "transgressive" authors produce. Each text or experiment decodes the entry to another space where the author is resident – because, indeed, the text is still represented by a set of codes, languages, "passwords", and references. The transgressive literature or the *noopoetic* space, as we called it, does not imply the abandonment of traditions or all the "isms", but the intuition of a common source that, in fact, makes possible the coexistence, in the same poetic "product", of theory, artistic techniques, the ineffable and the organic connection with the world at the planetary level. The virtual world, with its superimposed and infinite structures, seems to have been long announced in this type of works where spaces are altered by the poet's subjectivity. The artist doesn't simply perform his or her own interpretation of reality, conveying it by a purely fictional construct or within an artificial theory afterwards. It is a type of work which restructures itself permanently, either as a quest for oneself or a medium-like communication with an alternative dimension, questioning systems, norms, anti-human attitudes. However singular, poetic discourse has a strong collective spirit which is again an important element that transgressive literature shares with the Avant-garde. In an almost inexplicably uncensored interview on the national radio in 1967, Gellu Naum spoke about "the strong generative functions of the continuity" and "the surface of poets' solidarity in the whole world, born from a unique necessity."<sup>40</sup> A year after Breton's and Brauner's deaths, his statements about poetry sounded like a new manifesto, not

necessarily because they were made during Communist regime:

Poetry is self-composing in the space of its own necessity; it is neither mere demonstration, nor justification. Its merit and miracle is that it synthesizes time, placing this synthesized time within its very concrete spatial correspondences. It discovers and triggers complex gears of a reality, which is never static, never identical to it. The poet who pretends living in a unique and homogenous domain is taking the risk to discover soon that he is in fact living inside an area of callousness. That poet who pretends expressing a unique time takes the risk to observe that despite his affinities to that time, he expresses this callousness. The phenomenon of poetry, its space, and instruments never depend on static, on the limited. The illusion of the contrary is due only to the persistence of some conventions.<sup>41</sup>

This is the reason why we may speak of a work reshaped as a manifesto. It is close not only to the corrosively creative revolution of the Avant-garde, the theories of *imaginal* (Corbin),<sup>42</sup> *heterotopia* (Foucault),<sup>43</sup> *rhizome* (Deleuze, Guattari)<sup>44</sup> or to the afore-mentioned viractualism, but also to contemporary immersive-type artistic experiments, of which the work of Refik Anadol is the most suggestive example in the context. By collecting data and using computer algorithms, the Turkish born artist's team

[...] is working in the fields of site-specific public art with parametric data sculpture approach and live

audio/visual performance with immersive installation approach, particularly his works explore the space among digital and physical entities by creating a hybrid relationship between architecture and media arts with machine intelligence.<sup>45</sup>

In such projects and installations as *Melting Memories*, *Machine Hallucination*, *Augmented Structures/Frequency*, *Data Sculpture* or *Data Poems*, the artist uses different types of data which are re-rendered by visual structures in perpetual movement and reconfiguration, projected on screen, walls or dedicated spaces. By converting data into

material for what he calls a new kind of 'sculpture' [...], Anadol creates mesmerizing art installations by seeking out interesting data sets and processing them into swirling visualizations of how computers capture the world and people in it. He does it by using techniques from artificial intelligence, specifically machine learning algorithms, to filter or expand on his raw material.<sup>46</sup>

What is essential in this transdisciplinary approach is that it allows a connection between society, culture, space, and poetic discourse. Either using tens of millions of photographs of a city or data resulted from brain activity while processing childhood memories to counterbalance the gaps caused by Alzheimer, the artists seems to give a new meaning to transgressiveness, capturing the seemingly chaotic reality which precedes the artistic process. In a recent interview, Anadol says that "at

the end, the data is truly numbers. It has no kind of inner skin and skeletons. But what I'm trying to do as an artist is to find an algorithm that can narrate the moment of data, kind of make that invisible moment visible<sup>47</sup>. Therefore, his image of the future seems to be no longer related to categorization and canonization, but rather to relational processes and sometimes, in his own words, to "hallucinative outputs," which leave back "memories of humanity"<sup>48</sup>.

Poetic signatures in Francis Picabia's 1921 *L'Œil cacodylate* or Max Ernst's transcultural meeting from the 1922 *Au rendez-vous des amis* now seem even more suggestive for the multitude of superposed structures that we may find in transgressive literature pieces or immersive art manifestations. What would their place be in a poetics of the future? How will human beings be able to handle the huge network of information, data and states of mind that current environments provide? How

do we understand and where could we place the concept of poetic, fluid architecture structures such as that of the architect Zaha Hadid or the ground breaking exhibitions<sup>49</sup> of contemporary art? The literature of the *noopoetic* interspace, as well as the immersive, *viractual* or "data sculpture" experiences, seem to take a step towards reshaping human condition, as well as re-considering the status of art, literature and the poetic knowledge of the world and its heritage<sup>50</sup>. By both assuming the culture of entire generations – a culture that includes not only luminous elements, but also periods of darkness, as totalitarian regimes were –, and constantly denouncing lack of freedom at all levels, these artistic discourses function as filters in contemporary thinking. They also expand artistic expression where the idea of boundary or frontier would be no more than the sign of a vital crisis of the human being in a quest for recovering his or her humanity.

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## NOTES

1. See Stephen Hawking's *Foreword* to Lawrence Maxwell Krauss, *The Physics of Star Trek*, New York, Basic Books, 1995, p. xii. See also Caroline Cubé, *To Boldly Go: the Hurried Evolution of Star Trek's Opening Narration*, blog post by Doug Johnson at the Library Special Collections Blog, Tue, 2016-10-11, <https://www.library.ucla.edu/blog/special/2016/10/11/to-boldly-go-the-hurried-evolution-of-star-treks-opening-narration>, page verified on the 25<sup>th</sup> of January, 2020.
2. Gottfried Leibniz, *Essais de Théodicée sur la bonté de Dieu, la liberté de l'homme et l'origine du mal*, 1710. For the current reference, see G. W. Leibniz, *Theodicy: Essays on the Goodness of God, the Freedom of Man, and the Origin of Evil*, Edited with an Introduction by Austin Farrer, Fellow of Trinity College, Oxford, Translated by E.M. Huggard from C.J. Gerhardt's Edition of the *Collected Philosophical Works*, 1875-90, La Salle, Illinois, Open Court, 1985, p. 127-28 (p. 67 in the Project Gutenberg digital edition, <http://www.gutenberg.org/files/17147/17147-h/17147-h.htm#page67>, page verified on the 25<sup>th</sup> of January, 2020).
3. M. Foucault described the six principles as follows: heterotopia is a constant of every human group (the heterotopias of crisis – in primitive cultures, they are related to those groups which are in crisis related to the center of the group, i.e. old people, children, women a.s.o. In modern times, 19<sup>th</sup> century mostly, it was about the military institutions where young boys did their military service. Nowadays, we should refer mostly at heterotopias of deviation, as mental institutions or prisons); a heterotopia may acquire different functions along the history (moving cemeteries from the center of the city where they were place next to the church, to the periphery, in order to avoid spreading of death, both symbolically and physically); heterotopia may juxtapose different spaces in a single place, spaces which are usually incompatible (the oriental garden or carpet, the theatre); heterotopias fully functions when man find himself in a complete breakage from the traditional time (cemeteries, museums, libraries which offer this idea of "quasi-eternity" or different establishments open for a short period of time – the fairs, the so-called summer villages); heterotopias always assume an opening and closing system that simultaneously isolates them and makes them penetrable (disappeared in modern time, it may be found again in the American motel where the client enters in structure where he is exposed and hidden at the same time); heterotopias have in relation with the remaining space, that is they either built a space of illusion (brothel), or an image of compensation (Jesuits colonies in South America or the boat as heterotopia par excellence). for details, See Michel Foucault, *Dits et écrits*, Paris, Gallimard, 2001, éd. établie sous la dir. de Daniel Defert et François Ewald, avec la collab. de Jacques Lagrange (for the excerpt *Des espaces autres*, conference at Cercle d'études architecturales, March 14, 1967, first published in *Architecture, Mouvement, Continuité*, no 5, October, 1984, p. 46-49). See Romanian version Michel Foucault, *Alfel de spații*, in *Theatrum philosophicum. Studii, eseuri, interviuri. 1963-1984*, transl. by Bogdan Ghiu, Ciprian Mihali, Emilian Cioc and Sebastian Blaga, Ciprian Mihali ed., Cluj-Napoca, Casa Cărții de Știință Publishing House, 2001, p. 251-60.
4. In *Cahiers internationaux du symbolisme* 6, Bruxelles, 1964, pp. 3-26. Republished in *Face de Dieu, face de l'homme – Herméneutique et soufisme*, Paris, Flammarion, 1983. Cf. <https://www.amiscorbin.com/bibliographie/>, page consulted on 29 September, 2019.

5. „The active Imagination is the preeminent mirror, the epiphanic place of the Images of the archetypal world; that is why the theory of the mundus imaginalis is bound up with a theory of imaginative knowledge and imaginative function--a function truly central and mediatory, because of the median and mediatory position of the mundus imaginalis. It is a function that permits all the universes to symbolize with one another (or exist in symbolic relationship with one another) and that leads us to represent to ourselves, experimentally, that the same substantial realities assume forms corresponding respectively to each universe [...] It is the cognitive function of the Imagination that permits the establishment of a rigorous analogical knowledge, escaping the dilemma of current rationalism, which leaves only a choice between the two terms of banal dualism: either “matter” or “spirit,” a dilemma that the “socialization” of consciousness resolves by substituting a choice that is no less fatal: either “history” or “myth.””, Corbin, art. cit.

6. See *Spațiul poetic. Revoluții, emergențe, mutații/Poetic Space. Revolutions, Emergences, Mutations*, Bucharest, Tracus Arte Publishing House, 2018.

7. We primarily described them as:

*Double alienation of language* – that is the author operates on two different levels of language, the metaphorical one (different and unusual meanings) and the spatial one (the poetic structure becomes functional only within an alternative dimension as an extension of space). It is, in fact, a question of perspective: the poetic language is not just the sign of an alternative state of mind or the echo of a vision, hence a modified reality, but also an epitome of the other world, the poetic space.

*Expressive interdiction* – none of the authors is directly interested in poetic expression, but more in proving that what they do is not literature, but a mere transcription of a living experience. Closer, that is, to what Surrealist defined as automatic writing. Thus, we may speak of the

*Surreality of writing* which is not only a connection to Surrealism as such, but it is related to configuring an alternative dimension as well. Reality and imaginary are represented as a single unit counterbalanced by an alternative poetic space.

*Reinvestment of space with peripheral humanity* – human individual as a creator experiences various uncommon states of mind which modify the world. Although this might be calling for an analogy with Rimbaud’s derangement of senses, it is more related to author’s intention of representing space as a as an extension of his individuality. Space doesn’t influence the poet; in fact, it happens the other way around on the same principle that we meet in graffiti art where, by virally attacking it, the graffer tries to regain space by marking it with his own subjectivity. In Surrealist works, i.e. André Breton or Gellu Naum, world itself is a medium which the artist activates by his poetic abilities.

*Absence of time and space as traditional categories* – time and space are almost completely dissolved in the literature of poetic space. The apparent dischrony is related to author perceiving world as a continuum, no matter the chronological order or common geographies (i.e. – in Surrealist author’s Gellu Naum work, mediumnic archeology becomes a way to connect his poetic instincts to the realities which have a potential poetic substrate, but they are no longer accessible due to time passing. Also, encounters with characters as Orpheus or Middle Ages alchemists and philosophers are common in this work, as well as episodes in which a mere wandering on the field takes a lifetime). This, in fact, lead to

*Simultaneity of source, process and final point*: the author of poetic space does not follow a pattern or a sequential structure. His status as a migrant or nomadic character turns the space into a protean structure animated by impulses represented by poetic experiences. The connection is so close that we might speak of space as an epitome of individuality.

8. See Karl Rosenkranz, *Aesthetic of Ugliness. A Critical Edition*, edited and translated by Andrei Pop and Mechtild Widrich, Bloomsbury Publishing, 2015. Translated into Romanian as *Eстетica urâtului*, by Victor Ernest Masek, București, Meridiane Publishing House, 1984.

9. Bertrand Westphal, *Geocriticism Real and Fictional Spaces*, translated by Robert T. Tally Jr., New York, Palgrave Macmillan, 2011, p.12-13 (digital edition purchased on Google Books).

10. See Émile Durkheim, *Suicide. A Study in Sociology*, transl. by John A. Spaulding, George Simpson, edited with an introduction by George Simpson, The Free Press – Simon& Schuster, 1979, chapter 5, *Anomic Suicide*, pp. 241-276.

11. See Joseph Nechvatal, Stephane Sikora, *RED OVOID ATTACK. A brief description of the virus model*, [http://www.computerfinearts.com/collection/nechvatal/redattack/red\\_model.html](http://www.computerfinearts.com/collection/nechvatal/redattack/red_model.html), page verified on the 25<sup>th</sup> of January, 2020;

“A viral attack will generally develop as follows:

a) A world is created from an image.

b) A population of viruses is generated randomly and introduced into the image. Every virus takes on its very own behavior, as the program defines them fortuitously.

c) Once the viruses have been placed in an image, the attack can start. It will consist of a series of action cycles that will only come to an end when there is no virus left alive (or after a given time limit).”

12. In Joseph Nechvatal, *Immersive Ideals/Critical Distances. A Study of the Affinity Between Artistic Ideologies Based in Virtual Reality and Previous Immersive Idioms*, Ph.D. at the Centre for Advanced Inquiry in the Interactive Arts (CAiIA), University of Wales College, Newport, Wales, U.K., © 1999 by Joseph Nechvatal.

13. Stéphane Sikora, *Balancing Art and Complexity: Joseph Nechvatal's Computer Virus Project*, <https://www.eyewithwings.net/nechvatal/Balancing/Balancing%20Art%20and%20Complex.htm>, page verified on the 25<sup>th</sup> of January, 2020.

14. Raymond Federman, *Critifiction: Postmodern Essays*, State University of New York Press, 1993, p. 37: “This I call SURFICTION. However, not because it imitates reality, but because it exposes the fictionality of reality. Just as the Surrealists called the level of a man's experience that functions in the subconscious SURREALITY, I call that level of a man's activity that reveals life as a fiction SURFICTION.”

15. A term we coined as a synthesis of *poetic*, the idea of *newness* and the philosophical concept of *nous*. The interstitial noopoetic is supposed to explore the restoration of the connection between the individual and the potential worlds – symbolic, imaginary and expressive by means of transgressive and connective approaches.

16. B. Westphal, *op. cit.*, p. 17.

17. This is particularly important in the context, as it involves a fact which affects both the individuals and the humanity at a planetary level. See the description of GRECO (The Group of States against Corruption) mission: “Ever since antiquity, corruption has been one of the most widespread and insidious of social evils. When it involves public officials and elected representatives, it is inimical to the administration of public affairs. Since the end of the 19<sup>th</sup> century, it has also been seen as a major threat in the private sphere, undermining the trust and confidence which are necessary for the maintenance and development of sustainable economic and social relations. It is estimated that hundreds of billions of Euros are paid in bribes every year”, <https://www.coe.int/en/web/greco/about-greco>.

18. See Cristina Godinho-Silva, Rita G. Domingues, Miguel Rendas, Bruno Raposo, Hélder Ribeiro, Joaquim Alves da Silva, Ana Vieira, Rui M. Costa, Nuno L. Barbosa-Morais, Tânia Carvalho & Henrique Veiga-Fernandes, ‘Light-entrained and brain-tuned circadian circuits regulate ILC3s and gut homeostasis’, published in *Nature. International Journal of Science*, 18 September 2019, <https://www.nature.com/articles/s41586-019-1579-3>, page verified on the 25<sup>th</sup> of January, 2020.

19. See Steph Lawler, *Identity. Sociological Perspectives*, Polity Press, Cambridge, UK-Malden, USA, 2008, p. 2-5.

20. The exhibition *A Bounding Situation*, hosted by Moebus Gallery, in Bucharest, in June, 2019 reunited three young artist who share the same sense and necessity for a symbiotic relationship between transgression and deeply intimate state of minds. Here is the description of the artists' work: “Andreea Badea – ‘2019.Consuming Space’: Rummaging through one's private territory is not an easy process, yet Andreea Badea's ‘2019.Consuming Space’ effectively represents the most mundane of objects that together shape an absurd and irrational composition. Their familiarity is striking, their intimacy is exhausting/Robert Antoniac – ‘HABIT(US)’: A transgressive archive of gestures that cognitively explores the rituals of physical contact. Of all the senses, it is clear that tactility is the most empowering for Antoniac; touch is in charge of teaching the eyes to see beyond themselves/Nikita Dembinski

- ‘Truthful Reality’: A series of photographs, an altered version of an anti-reality that extends the mundane into an event-based paradigm: the lenses do not depict performance in a purely dramaturgical fashion, for they are primarily used in order to trigger poetic modes of expression.” (cf. <https://www.mobius-gallery.com/exhibitions/a-bounding-situation>).
21. See Anthony Julius, *Transgressions: The Offences of Art*, Thames & Hudson, 2002.
  22. See Nick Zedd, *Cinema of Transgression Manifesto* (USA 1985), in Scott MacKenzie, *Film Manifestoes and Global Cinema Cultures: A Critical Anthology*, University of California Press, Berkeley, Los Angeles, London, 2014, p. 88-89.
  23. Gellu Naum, *The Serpent's Path/Calea Șearpelui*, in Gellu Naum, *Opere I. Poezii*, Iași, Polirom, 2011, p. 732, originally published by Simona Popescu ed., Pitești, Paralela 45 Publishing House, 2002;
  24. „Ces perceptions, de par leur tendance même à s'imposer comme objectives, présentent un caractère bouleversant, révolutionnaire en ce sens qu'elles appellent impérieusement, dans la réalité extérieure, quelque chose qui leur répond. On peu prévoir que, dans une large mesure, **ce quelque chose sera** (s.n.)” (), in André Breton, *Manifestes du surréalisme*, édition complète, Évreux, Société Nouvelle des Éditions Pauvert, 1995, p. 294).
  25. Gellu Naum, *Zenobia*, Bucharest, Cartea Românească Publishing House, 1986, transl. in English by James Brook and Sasha Vlad, Evanston, Illinois, Northwestern University Press, 1995.
  26. This name remembers the queen from the Roman city of Palmyra, destroyed in 2015 by extremists in Syria.
  27. Gellu Naum, *Zenobia*, English translation, *op. cit.*, p. 191.
  28. Simona Popescu, *Exuviae/Exuvii*, Pitești, Paralela 45 Publishing House, 2002;
  29. See Etymonline.com, © 2001-2019 Douglas Harper, <https://www.etymonline.com/search?q=exuviae>, page verified on the 25<sup>th</sup> of January 2020.
  30. Here is what the poet wrote about Gellu Naum in one of her most recent accounts: “I was very close to Gellu Naum who told me not once that ‘Poetry is a way of life, and you, if you are a poet, are connected to a Source (let’s call it so) of beauty”, Simona Popescu, “Landscape and the Moon up There!”/”Peisajul și luna, acolo sus!”), in *Glose*, Ipotești Memorial-National Centre of Mihai Eminescu Studies, Ipotești, Year I, no. 1-2/2019, p. 185-90.
  31. In Simona Popescu, *Exuviae/Exuvii*, *op. cit.*, p. 17.
  32. Technique used in agriculture (for grapevines, fruit trees), opposed to dormant cuttings (made in winter).
  33. Simona Popescu, *Green Cuttings or My Plead for Poetry*, Bucharest, Cartea Românească Publishing House, 2006.
  34. Ruxandra Cesereanu, *California (on the Somes River)/California (pe Someș)*, Bistrița, Charmides Publishing House, 2014, p. 5.
  35. Ruxandra Cesereanu, *op. cit.*, p. 6.
  36. Joseph Nechvatal, *Immersive...*, p. 65.
  37. Ruxandra Cesereanu, *op. cit.*, p. 60.
  38. See Andrei Codrescu’s cover presentation for Ruxandra Cesereanu, *Letter to a Friend and Back to the Country/Scrisoare către un prieten și înapoi către țară*, Bucharest, Paralela 45 Publishing House, 2018;
  39. Ruxandra Cesereanu, *op. cit.*, p. 55.
  40. Gellu Naum, *Despre poezie* (‘On Poetry’), excerpt from an interview broadcasted by Radio Romania in 1967, in the vol. Gellu Naum, *The Age of The Sign – “A few of my beautiful poems” uttered in 1967, 1991, 1999*, pref. by Simona Popescu, audio documentary by Anca Mateescu, Bucharest, Casa Radio, 2010, p. 21.
  41. *Ibidem*, p. 19.
  42. Henry Corbin, *op. cit.*
  43. See Michel Foucault, *op. cit.*
  44. Gilles Deleuze, Félix Guatarri, *Rhizome*, Les Éditions de Minuit, 1976, Cf. Gilles Deleuze, Félix Guatarri, *Capitalisme et schizophrénie: milles plateaux*, Paris, Les Éditions de Minuit, 1980, trans. by

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45. Cf. <http://refikanadol.com/about>, page verified on the 25<sup>th</sup> of January, 2020.

46. Tom Simonite, “Artist Refik Anadol Turns Data Into Art, With Help From AI”, in *WIRED*, January 16, 2020, <https://www.wired.com/story/artist-refik-anadol-turns-data-art-help-ai/>, page verified on the 25<sup>th</sup> of January, 2020;

47. See the video “How This Artist Uses A.I. & Data to Teach Us About the World” at <https://www.wired.com/video/watch/obsessed-how-this-guy-uses-machine-learning-to-create-installations>, page verified on the 25<sup>th</sup> of January, 2020.

48. *Ibidem*.

49. Two examples of contemporary art which questions the relation between creator and space are *Species of Spaces/Espèces d’espaces* hosted by National Art Museum of Romania (<https://www.mnar.arts.ro/en/arhiva-evenimentelor/event/384-species-of-spaces-%E2%80%93-works-from-the-soci%C3%A9t%C3%A9-g%C3%A9n%C3%A9rale-collection>) and *Vertigo – Op Art und eine Geschichte des Schwindels 1520–1970*, hosted by Museum Moderner Kunst Stiftung Ludwig Wien – Mumok (<https://www.mumok.at/en/events/vertigo>), both in 2019.

50. In the UNESCO Intangible Cultural Heritage Convention from 2003, the “intangible cultural heritage” is noted to manifest “inter alia in the following domains: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship (cf. <https://ich.unesco.org/en/convention>). Language and artistic expression are thus recognized as important vectors for the heritage of humanity. The new artistic practices, expressions and structures are not only porous structures, opened to all areas of inspiration, regardless the culturally, linguistically, politically or socially imposed boundaries. They could offer examples of dealing with a whole complex of multi-determined elements which are interconnected and influence upon each other as well.