

THREE-DIMENSIONAL SCORES FOR THE END OF THE PRESENT

The exhibition brings together Irina Gheorghe's long-term research into space and time beyond the boundaries of the "here and now" and sets it in dialogue with Milan Adamčiak's graphic notation. Her site-specific spatial score becomes an environment that guides visitors toward interactions and transforms their movement into an improvised performance following an ambiguous script. The visitor thus unwittingly becomes part of the exhibition's processual dimension.

The exhibition does not begin when you enter the room. It begins the moment your body becomes aware of its own scale. The length of a step. The span of your arms. The uncertainty of movement between lines that are obstacles in space, yet also serve as instructions. The geometric spatial structure, like Milan Adamčiak's graphic notations on the wall, is both a record of an artistic idea and a guide to activity. It is a notation awaiting its temporary interpreter in the form of a visitor. You can simply walk through it, or linger within it; in any case, each of us „performs“ our own unique movement composition here in our own way. The structure functions as a standard—it measures everything that comes within its reach: human proportions, distances between bodies, time spent hesitating, speed of passage, breath. The room transforms into a measuring device for invisible relationships.

In the next space, the structure becomes the space itself. Through the use of adhesive tape, dividing the room with ubiquitous lines, the visitor becomes part of the score without making any effort to do so. The gallery space is not a backdrop here but an autonomous form with its own physical principles and semantic characteristics. It is, in itself, a score dispersed throughout an environment that has its own unique possibilities and limitations. Through its presence and movement, its „musical staff“ forms a creative element, an improvised realization of a unique and individual composition.

Lines of adhesive tape, geometric constructions, interrupted directions and rhythms resemble technical drawings of an unknown infrastructure. They could be a city plan, electrical wiring diagrams, a map of orbits, or a choreographed sequence. At a certain point, it ceases to be clear what is the object and what is the record. What is the sculpture and what is the instruction manual for its use. What is the drawing and what is the trajectory of the body. The structure—originally an abstract record of the artist's thoughts—begins to organize your movement before you realise that you have become part of the composition.

Some scores by conceptual artist, musician, and theorist Milan Adamčiak give the impression of having been found in the archives of an unknown civilization that made no distinction between music, movement, drawing, and play. The instructions are ambiguous. They often present an absurd experiment, a Fluxus-style puzzle, or a task that can only be fulfilled through improvisation. Sisyphian tasks, assignments that make you reflect on the purposefulness of everyday activities. Music beneath the surface of a swimming pool. Interventions into Cage's star scores. Events that exist somewhere in the space between action, its documentation, and reinterpretation, between metaphysics and humour. Neurophysicist Shaun Gallagher would say that understanding does not begin with a glance, but with action. The body does not have the world before it; it is immersed in the world. The mind is not separate from space; the mind spills into movement, into the rhythm of steps, into navigation among obstacles. Every passage through a room is a small experiment in embodied cognition.

In an environment of growing interdisciplinary openness and interest in phenomenological, interdisciplinary comparative and performative strands of art history—unburdened by the gaze of disciplinary specialists—the exhibition may inspire small (and larger) investigations that naturally challenge the long-standing privilege of visual perception in favour of bodily intuition, movement, hearing... To the search for other, less obvious structures from which reality is composed.

This exhibition is not an object for observing or interpreting reality, but a unique situation, a field of relationships, a scenario for realization. It asks: what are we to do with that which cannot simply be seen? With movement, sound, vibration, echo, touch, intuition? Where do we place the invisible forces that organize experience before it transforms into a visible image?

IRINA GHEORGHE IN DIALOGUE WITH MILAN ADAMČIAK

Irina Gheorghe navigates such territory. Her works emerge where language is not yet stable. Where a sign is born from a gesture and a gesture from spatial orientation. The connections here are not merely visual. They are behavioural, social, acoustic, mental, biological. Lines transform into movement instructions, and performance into the creation of a new type of language that does not describe the world but physically feels it out. Threads—lines that form an artificial structure of space—evoke the idea of hidden connections that invisibly wind through space—from the gallery to the street, from the artist's mind to the viewer's, from eye to ear, from fingertips to the space beyond all solid barriers. You are not a viewer here in the classical sense. You become a variable. A moving point in a system of lines. A temporary sound in a silent composition. Every step you take creates a different improvised version of it—every hesitation a new rhythmic structure. The body reads the score while simultaneously performing it.

In the artistic space established between the classical avant-garde (Piet Mondrian, László Moholy-Nagy, Karl Peter Röhl), the neo-avant-garde (Milan Adamčiak, Ladislav Kupkovič, Dick Higgins, Alisson Knowles), phenomenology, and contemporary neuroscience, a possibility for a different type of physical and mental perception opens up to us. Dick Higgins once used the term „intermedia“ to describe a situation in which individual disciplines dissolve into one another. In the next phase, the boundaries between the medium and the organism are also dissolving.

Text by Jitka Hlaváčková

Irina Gheorghe

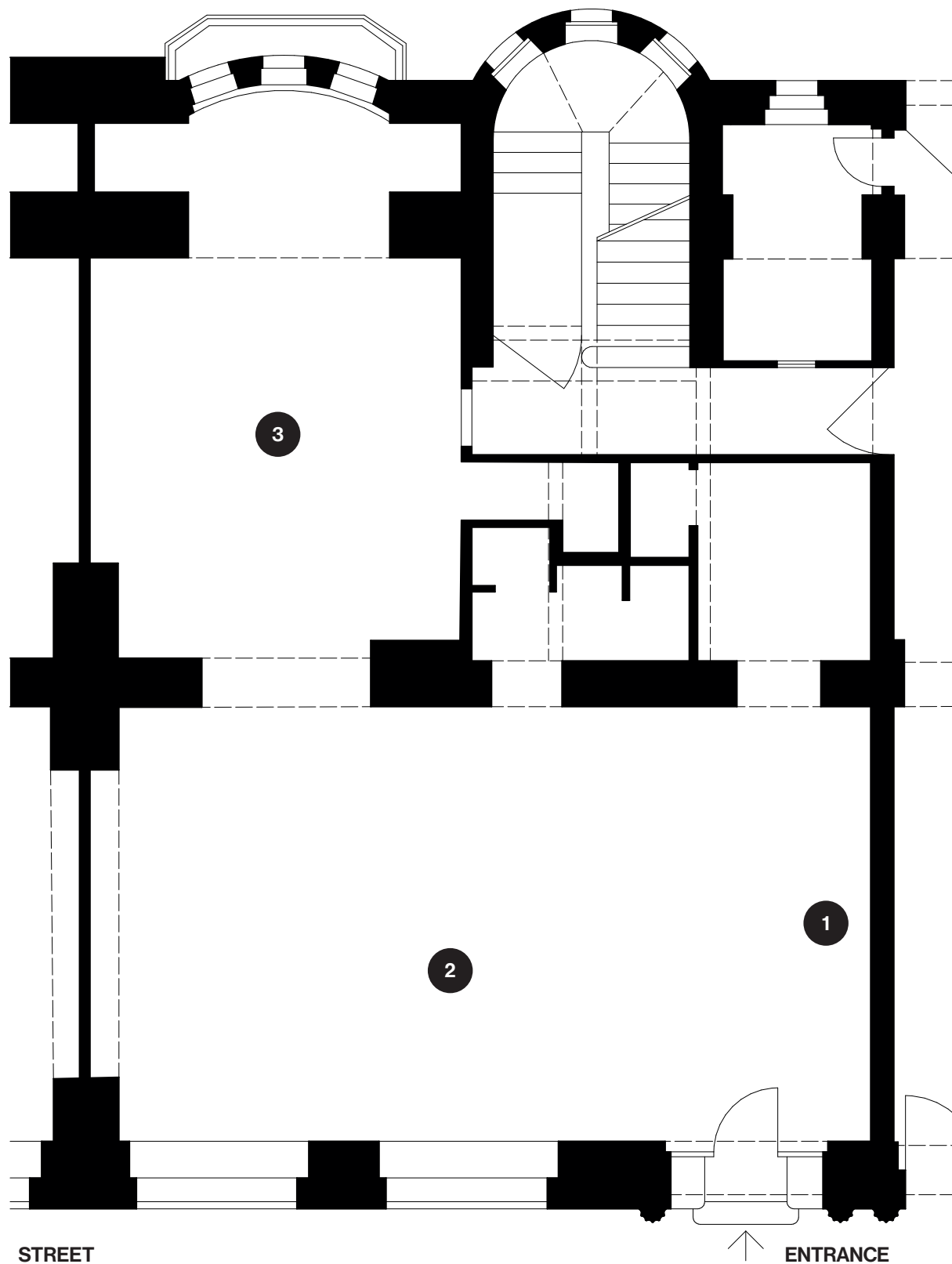
Irina Gheorghe is an interdisciplinary artist whose work straddles the boundaries between movement, notation, and material exploration. She moves between choreography, drawing, object installations and video performance, developing three-dimensional scores and sign systems that invite participants to rethink perception through physical action. In her work, Gheorghe prioritises process over result: gestures become signs, signs become instructions, and the meeting space transforms into a place where a new language emerges. Her projects often combine meticulous formal structures (grids, taped lines, measured modules) with improvisational protocols that amplify overlooked bodily intelligences: breath, hesitation, step, touch. Through this synthesis, she explores how collective practices and micro-movements generate alternative grammars for perceiving the world and relating to it.

Milan Adamčiak

Bratislava-based composer and theorist Milan Adamčiak (1946–2017) worked from the 1960s on conceptual scores in the Fluxus vein (e.g., „Sisyphus Robots“) and later experimented in musical graphics with numerous graphic, verbal, and purely conceptual scores. In 1970, with Robert Cyprich, he performed a reinterpretation of Handel's Water Music in an indoor pool with players above and below the water. In 1991–1992 he organized the Festival of Intermedia Art in Bratislava (FIT), curating an exhibition of Cage's scores and initiating John Cage's invitation to the city; Cage later invited Adamčiak to perform in Perugia, where Adamčiak intervened in Cage's pieces. From the 1970s he maintained active correspondence with international composers, artists and theorists (e.g., Max Bense, Marshall McLuhan, Karlheinz Stockhausen, Dick Higgins, Joseph Beuys, John Cage).

Jitka Hlaváčková

She earned her master's and doctoral degrees in art history from the Filozofická fakulta Univerzity Karlovy (Faculty of Arts at the Charles University) in Prague. Since 2006, she has worked at the Prague City Gallery, where she is the curator of the photography and new media collection. She has organised a number of exhibition projects, including *The Art of Activism* (2026), *An Album of Slow Images: Compositions and Artworks from the Uncertain Situations Series* (2024); *Thinking Through the Image: The Visual Events of Miroslav Petříček* (2023); *Divination from a Night Sky Partially Obscured by Clouds: The Role of Photography in the Post-Media Age* (2022), and dozens of monographic projects. Her research focuses on the theory of acoustic art, video art and art reflecting classical technologies in post-media contexts. Concurrently, she is interested in strategies of urban and environmental art in relation to social, gender, and community issues. She is a member of the executive board of the Cultural and Creative Federation of the Czech Republic and chair of the professional organization of visual artists and theorists Spolek Skutek (since 2025).



1

Milan Adamčiak, Graphic Scores:

- I From the *Labours of Sisyphus I-III* series, 1965-1969
- X *Alea per 4 strumenti*, three-dimensional score, 1969-1970
- XII *Three-dimensional Score No.4*, 1969
- XLII *Reticolo I. per dieci strumenti a piacere*
(*Assembly I. for Ten Instruments ad Libitum*), 1971
- LII *Symphony for Two Orchestras*
(*Hommage to Jan J.Schoonhoven*), 1975
- LXXVI *Music for Manfred Mohr*, 1979
- LXXXV *Fraasi per uno o più strumenti*
(*Fraasi for One or More Instruments*), 1985
- LXXXVI *Configurations of Two Elements for at Least Two Instruments*, pattern score, circa 1985

2

Irina Gheorghe, *Three-Dimensional Scores for the End of the Present: For Milan Adamčiak*, wood, paint, 2026

3

Irina Gheorghe, *Scores for the End of the Present*, installation (adhesive tape, 16mm films), 2026