

## DISSERTATION REVIEW

To the Doctoral Committee,

Please find below my review of Miruna Gheordunescu's doctoral project. Taking into consideration both the written dissertation and the documentation of her artistic work, I find it to be a deeply engaging research project that bridges personal experience with academic rigor and artistic expression.

- **Candidate:** Miruna Gheordunescu  
Date of birth: 07.05.1997
- **Doctoral dissertation:** *Vibrational Ontology: Body, Space and Sound in Electronic Music Performances*
- **Supervisor:** Dr. hab. Magdalena Grzybowska
- **Institution:** Doctoral School of The Eugeniusz Geppert Academy of Art and Design in Wrocław
- **Field & Discipline:** Art; Fine Arts and Art Conservation

### Assessment of the Project

#### a) The Artistic Work

Miruna's research project materialized in a powerful installation presented in Wrocław in July 2025, showcasing two different elements that complemented each other. She conceived the central piece, the Monolith, not as a sculpture about vibration, but as a vibrational entity that the public seemed to very much enjoy interacting with. I am sorry that I was not there, since this is definitely a work that must be experienced firsthand. I appreciated the interdisciplinarity inherent to this kind of work and how the result manages to highlight the vibrational relationship between the sound and the body. The space was carefully staged to enhance the experience: the documentation of visitors interacting with the Monolith shows a magnetic space where people move from observation to participation. The video adds a new layer to the sensory experience: the social context of the research reflected in carefully conducted interviews with local club

culture practitioners that share some insight on the personal and collective understanding of the dancefloor and all its implications. The transition from the energetic space of the dancefloor evoked in the video to the more intimate, focused space of the exhibition (or the other way around) contributes to Miruna's nuanced and complex perspective on the notion of vibration, born from her own empirical experience and developed through theory and experiment.

### **b) The Written Dissertation**

I appreciated that Miruna's writing is not a rigid academic discourse, but always reflects a personal note that brings us closer to understand her artistic and intellectual path. She starts from her own experience in the electronic music field and rigorously builds a framework to explore it and transform it into a well-documented artistic research project. She delves into authors that cover fields like philosophy (Deleuze & Guattari), sound theory (Goodman), or cultural studies (Boon) without losing the thread of her project; she always manages to return to the sound-body-space relationship that is important to her, connecting the vibrational environment with the concept of the Rhizome. Her methodology is well balanced between theoretical research, ethnographic fieldwork, and experimental artistic practice. She draws on an unexpected mix of visual references from sculpture (Andre), cinema (Kubrik), or performative arts (Gies), all connected in fact to different aspects of her artistic work. The interviews with club culture practitioners add an important social dimension to the project, opening it to a conversation with the local community. The structure of the text is logical and easy to follow, from personal motivation and theoretical grounding to detailed accounts of production processes and socio-cultural implications. The writing is clear, demonstrating a mature ability to move freely between the different fields of art, philosophy, music, science, or technology.

### **c) The Collateral Practice**

In connection with the final installation, the project included a series of public activities that show Miruna's development into an artist that can also act as a teacher, curator, producer, or mediator. The *Sonic Storytelling* workshop and subsequent exhibition appear to be important parts of her research process – laboratories where her ideas were tested and developed in dialogue with students and peers. This proves she understands art as a shared experience, as a non-hierarchical exchange between all involved. Her collaborations with engineers, sculptors,

media art specialists, or dancers show her commitment to complex multidisciplinary practices and her openness to team work.

### **Conclusion & Recommendation**

I consider Miruna Gheordunescu's doctoral dissertation to be an enthralling practice-based research project that makes a valuable contribution to the field of art. The intelligent way she navigates between what used to be called "high" and "low" culture and the creative way she engages with different disciplines shape up a practice that is very much in line with the current developments in contemporary art.

**Therefore, it is with great enthusiasm that I recommend Miruna Gheordunescu for the award of the PhD degree in the field of Art, in the discipline of Fine Arts and Art Conservation.**

Best regards,

27.01.2026

Dr. Alexandra Croitoru

National University of Arts Bucharest

A handwritten signature in blue ink, consisting of several fluid, overlapping loops and a long horizontal stroke extending to the right.