# Rhythms of Continuity

*Residency report · Re:Create Europe · ARAC · August 2026*

## The programme

Rhythms of Continuity is a two-part residency programme organised by ARAC as part of Re:Create Europe, whose first year, 2026, focuses on the transformation of cultural policies. It was held in Săcel, Maramureș, and in Bucharest in August 2026.

In Săcel, the residency ran alongside the Linia Izei programme. The final presentation of the Re:Create Europe residents was deliberately timed to coincide with the inauguration of Linia Izei · Halta Săcel · Art Center on 15 August. After two weeks in Săcel, both residents presented their work at the grand opening.




*Halta Săcel.*

## Kamila Stovrag, resident artist

Kamila Stovrag worked with a local woodworker to create *Carried by the Iza River* (2026), a sculpture assembled from branches, metal and stone that bear the traces of the Iza River. Water, understood following Astrida Neimanis as a tissue of watery bodies that flow through one another, connects the histories of the landscape into a single living network. The twisted wood at the top embodies the quiet persistence of life.



*Carried by the Iza River (2026), Kamila Stovrag.*

> *"My time in Săcel during my art residency with ARAC was truly amazing. I met wonderful people connected to the ARAC team and felt very welcomed and included in the life of the village. I really enjoyed my artistic process, which included daily walks along the Iza River, where I was looking for branches, pieces of metal and wood for my installation. The nature in Săcel is beautiful, and being there gave me the sense of relief and break from city life that I really needed. The process of installing my work went smoothly, and I received a lot of help from the local construction workers, which I'm truly grateful for. Linia Izei Art Center is a wonderful project, and I'm very happy I had the opportunity to be part of it!"*
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> **— Kamila Stovrag**

## Lorena Marciuc, curator in residence

During her curatorial residency, Lorena Marciuc built on her doctoral research on sound art and developed a research project exploring resilience and the hydrological structure of the Iza Valley. The valley, in Maramureș in northern Romania, is shaped by the Iza River, a tributary of the Tisa, and is known for its strong rural traditions and its wooden architecture.

Taking the river as both a physical and a cultural presence, she looked at how water shapes the landscape and the lives of the communities along it, and how the interconnected histories of the region are carried in its flows, currents and rhythms. Sound became a way of approaching this relationship: listening to the river as an archive of place, as a figure of resilience and endurance, and as a site of continuous adaptation and exchange between people, water and territory.

Marciuc wrote a text on the subject, bringing together her reflections on water, landscape, sound and the shared histories of the Iza Valley. It extends the residency's questions about how culture is sustained in places beyond major urban centres.

> *"In Săcel, listening came before seeing. A train can be heard long before it reaches the halt on line 409, and the water of the vâltori is audible well before the whirlpools come into view. The days of the residency passed inside a landscape whose sources were often heard and out of sight. Until then I had approached this acousmatic condition mostly through Schaeffer and Chion, and in Săcel it became a ground I could walk on. Walking every day along the Iza Valley, close to what Hildegard Westerkamp called the soundwalk, I began to hear the place as a superposition of unequal rhythms in Lefebvre's sense: the train timetable, the flow of the river, the seasonal work in the orchards and the gestures of the people who live there, each keeping its own time. The water passing through all of them recalled Astrida Neimanis's bodies of water, constituted through what crosses them. The argument I wrote at the halt grew out of these walks, along with a few ideas that have since moved my research in directions I could not have foreseen before arriving."*
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> **— Lorena Marciuc**