

Sibiu Capitala Culturală Europeană 2007

Galeria de Artă Contemporană a Muzeului Național Brukenthal

RICHARD SCHINDLER

The Doors,
10 august 2007

După studii de artă la Freiburg și Oslo, Richard Schindler s-a raportat mereu la imagini prin acțiuni, performanțe, prelegeri, se interesează de mediile digitale de vizualizare și conduce un institut de profilare vizuală. Această metodologie este orientată spre o lume obiectivă. Tot în sensul unei obiectivări conceptuale se îndreaptă și studiile lui privind peisajul, legătura dintre peisaj și arhitectura industrială, întrebările estetice privind peisajul. Richard Schindler lucrează cu concepte programate. În lumea confuză în care trăim este greu de hotărât în ce gândim: gândim în concepte, în cuvinte, în imagini. Richard Schindler nu vrea să producă alternative. Conceptele le folosește ca înveliș, cuvintele sunt cofraje, iar imaginile sunt duse cu duioșie ori agresivitate, cu tehnică ori cu emoționalitate, cu interes ori cu ironie spre locul de confluență pentru știință, economie, artă și cultură. Arta lui Richard Schindler poate schimba semne în sensul de a lăsa în urmă un semn fabulos, hiperbolic și estetic. Pentru Palatul Brukenthal, conceptul funcționează clinic imaginea nerealizată din jurul portalului, de fapt cel mai important loc de intrare din oraș, geamantanul cu lumină, de fapt locul cu cea mai puternică lumină din oraș, avionul, de fapt locul cu cea mai șocantă imagine din oraș. O identitate este profund vizualizată. O identitate este interogată. O identitate este explicată.





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KULTURFABRIK GORZO

INFORMAL STREET INVASION

 Artist: **Dumitru Gorzo**

Curator: Liviana Dan

 KulturFabrik, Esch-sur-Azlette,
 Luxembourg,

19 octombrie – 20noiembrie 2007



Taken out from their original format, the people from Gorzo's village had to find their place in the street – once near the University of Arts in Bucharest and once in a skating park in Sibiu. Surrendered to aleatory interventions, Gorzo's villagers lose their internal specificity. When introduced in the exhibition space, they are condemned to becoming just traces of their existence, of their background, of their peace of mind... Between street and defined space, the works gather a sort of toxicity percent Contemporary confusion positively aesthetizes a certain type of character and not a battle for intimacy, but a battle for integration. Public space or open space becomes a state of mind, not a state of being. Material existence is not required, because Gorzo produces images about images. Because only Gorzo can register the time of these changes, only he can control the symptoms. In their surrounding one gets to know the open space, one feels totally concrete, totally true and the world becomes brighter. And now they are submitted to the inside, just colour and texture define the sensuality of the body. It is important to look naturally, as humanly as possible and this attracts the air of time. Inside, emotion is born in an instant and disappears in the next instant. The feeling of protective tenderness vanishes, leaving behind the remainings of a wishful thinking, a confusion between hope and reality.

Liviana Dan



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REHAU ART CAMPUS 2007 - AVRIG

REȘEDINȚA DE VARĂ A BARONULUI SAMUEL VON BRUKENTHAL

Curatori:

Maximiliano Gioni, New Museum of Contemporary Art, New York
 Dieter Bugner, Kunstraum Buchberg, Fundația Kiesler, Austria
 Liviana Dan
 Anca Mihuleț



Pictură de Bogdan Țucudean



Sebastian Moldovan 'Shop Window' ulei pe pânză 120x80cm



Mircea Suciuc 'The constant feeling' ulei pe pânză 100x100cm

Un echilibru elegant

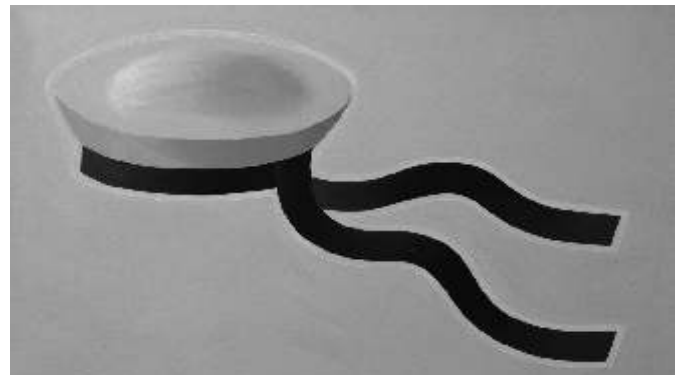
În timpurile acut moderne și mai ales acut neliniștitoare, arta și banii pot schimba semne. Artă în sensul de a deveni o elegantă mașină de producție, iar banii renunțând la orice scop social pentru a rămâne un semn fabulos, hiperbolic și estetic. Lumea artei ne dă un loc, o situație, o poveste elaborată, un mesaj sofisticat. În acest spațiu capricios banii sunt acceptați ca splendoare a adevărului, iar vulnerabilitatea și misterul artei sunt ocrotite de luminozitatea lor.

Chic-ul legăturii apare atunci când lumea banilor înțelege că arta este o investiție și nu o cheltuială. Aleile umbroase și senzualitatea lumii din oranjăria reședinței de vară a Baronului Samuel von Brukenthal de la Avrig au indus Firmei Rehau o idee acut modernă. Susținerea unui campus de pictură în acest loc. Zece pictori români Marius Bercea, Dumitru Gorzo, Dan Măciucă, Gili Mocanu, Sebastian Moldovan, Kristina Rațiu, Mircea Suciuc, Veres Szabolcs, Mirela Trăistaru, Bogdan Țucudean au fost invitați să lucreze în locul unde baronul Brukenthal s-a folosit de regulile peisajului impuse de Watelet, de melancolia mapelor lui Gessner și de sindromul Arcadia. De obicei, pictura contemporană denunță pericolul mixturilor ideologice, deriva politică, derapajele sociale. La campusul Rehau din reședința și parcurile baronului Brukenthal scopurile estetice au eclipsat orice alt factor. Stilul s-a concentrat pe autocriticism, autodisciplină, autoconfidență. Într-o perioadă de criză a tabloului și a ochiului obosit glamoarea estetică și senzitivitatea locului au revenit în pictură. Spațiul / timpul au depășit rama utopiei. Metafora a primit materialitate. Discursul s-a raportat doar la libertate. Jurnalul vizual a livrat lumină, tranchilitate, lux. Nimic nu trebuie să ne mai neliniștească. Pictura poate vorbi despre fascinația banilor pentru că banii vorbesc tot mai mult despre pictură.

Liviana Dan



Dumitru Gorzo '7 Babes' acrilic pe pânză 150x310cm 2007



Gili Mocanu 'Beret' 2005

DUISBURG MKM

Museum Küppersmühle Kunst & Kultur in Duisburg

The Painting School of Cluj vs. Rosy Sausage, Orgasm and Attitude in General

When in a crisis of the picture and of the tired eye, Romanian contemporary art frequently and queerly resembles with one of Kounellis's installations. This type of installation / ...burning ... is the image in the moment of eclipse / ... or on a table, wine, the torn residue of a plaster Apollo, a melody like a breath, above the candid anatomies, the artist himself seating at a table...or the black, positive and elegant coat, half thought, half image, that the president of Romania took off and threw away in the crowd, in Sibiu, on the 1st of January 2007, the day when Romania entered the European Community / . **Romanian contemporary art deals with a great sensitivity and with a reductive content. And as a fresh blue, time becomes visible. In investigating recent past, the abuse is corrected by emotion. Laws are perfect, but secret. Memory is subdued in dream, in image. The wounds of trauma, whether they are glamorous phantasms or terrifying horrors, are in an ever changing dependency. Distance, as a gesture of empathy, insulates comfort. Living under the influence of a trauma matrix, the artists love exactly that thing that one cannot see.** During the '80s, the art scene experienced poverty, marginality, fatigue, fear, isolation. Nobody had any beliefs. Attitude became an enforced condition. Life was full of miseries. The only thing left was the individual intent. In order to survive, one had to build such a pure condition. Without socialist goulash, without solidarity, without perestroika and even without the utopian socialism. Yet artists surpassed many norms. One could assert the schizophrenic aspect of postmodernism: everybody could understand something, everybody could explain something else. Artist were changing positions. Yet not in simplistic way as in 'contemporary art, get up and make some coffee!', but in a genuine political way. The events in the underground of the Old Pharmacy Museum in Sibiu, in 1986, the performance in Oradea, and then in Cluj, in 1987, the first Young Artists Biennial in Baia Mare, in 1988 and the street movement in Sibiu, in 1989 exemplified this situation. The answer was quite tough. Artists had to be pushed towards a crisis of representation. First, there were artists with no biography, and second, they didn't exist. Art was brutal, aggressive, surreal, roughly ironic and relations, even when on aesthetical grounds, were very strained. Kounellis's phrase – this terrible winter will go away, and the next will be as beautiful as the one in Paris, in 1918 – seemed to have a positive representation. **In the '90s, attitude was a form of art and art's place was in the museum, not in the street. The topic was sensitivity vs. morals. Artists went beyond alternative spaces, apartments and cellars. Yet, the political uncertainty and recurrent tensions transformed art in a well-tempered subversion. A new kind of pressure emerged / artists should be established and institutionally represented. In the '80s, when attitude became highly important, artists shared an intellectual trauma, that in the '90s should have turned into responsibility. But this has never happened. Everything turned out to be very flexible, with too many passions involved and therefore, the artists' position was mixed, distorted and even dangerous. It was quite difficult to understand this type of discourse, this type of formal success with short-term effects. It would have better if art were an emergency in this bad network distributed by the society of the '90s. Artists would have been able to repair situations where politicians failed. In a pale spring morning, in spite of this paradox, the system started with a paradox – the contemporary museum of art, located in the sad and conceited House of the People. This museum entailed the most severe debate during the last years. Theory has converted into action, making these two extremes captives of their own cultural models and positions. Maybe it is not bad that within this confusion, such a debate is like fruit syrup with lemon for aesthetics. This radical tendency influences the good functioning of the aesthetic elite, helping us to understand reality. This reality was changing according to what we are and to our own style / something between Wunderkammer and Emergency Room.** In times of confusion, it is almost sure, aesthetically speaking, to turn to painting. Painting as Wunderkammer and / or as Emergency Operating Room. And automatically, one can refer to the Painting School of Cluj and to the type of attitude suggested by Gorzo and Gili Mocanu. When naming the Painting School of Cluj, one automatically imagines that a Cartesian subject, a stable object, truth and technique are sufficient. The Painting School of Cluj has a programmatic intention. The Painting School of Cluj is an aesthetical decree about painting. But, similar to an 18th century pictorial, a starting point, attracting the represented and the visible, is not enough. This type of space, assumed after the Albertian model of the window opened to the world, is, as a matter of fact, a visual engagement. A space with multiple entrances, a geo-philosophical paradox. With such an encasement, the image operates like a fluid, non-mimetic image, originating from the pragmatism of the expression and from her complex literary transparencies. We are dealing with a space / time, with multiple subject, now and anytime, close or far, a multiple that has the ability to move anyone in any possible utopia. Abstract and real. Place and its absence. Everything seems to be taken to the extremes: the culture of instability and flow, momentary communication and cyberspace, the great optics and double temporality. The theoretical criterion is oriented towards the proximity of the object. Though, technical pessimism occurs, there, were all is transparent and media orientated. Concepts like society, nature, history, culture are submitted to a technological determinism. We still have to examine the subject, the metaphor and the context. The subject, often locked by synthetical webs, instantly loses the certainties of his identity and of his permanency. Metaphor has a materiality comprehended in a fundamental unhistorical and apolitical sense. And, under abuse, context loses the subjective perspective from element to system. The blinding of the theories seems strategic. Painting itself, meaning the degree 0 of painting, on the Cluj agenda, the re-thinking of painting has an almost total freedom in dislocations and distances. Almost total freedom for painting, when lyrically innovative, when aggressive. **Abusively, supposing that any painting includes power and sensitivity, Ioan Sbârciu, the rector of The Painting School of Cluj, has a clear strategy. Very personal themes are neutralized through a very rigorous method. Ioan Sbârciu introduces and excludes the twilight state. And then, what's the use of the emotional? Ioan Sbârciu legitimizes its dangerous character. He includes it in visually dangerous diagram, poetically and functionally delayed. The discourse is reported romantically. The confirmation of modernity is asessed through transcendence. Ioan Sbârciu shares a certain classical sensibility / a sensibility that he tries to hide. He experiences a return to the expressive painting. He attacks the radicalization of abstraction as moment and problem. He alters the old connection towards modernism / form and emotion become equal. And pluralism becomes a last illusion.** This method delivers several topics - one may repeat the same story over and over again, and, more specifically, one can turn this direction into the emotional substance of his art, or, through a sudden deal, one can prepare a visual journal, that documents privacy and delivers intimacy. **Ramona Raus visually actualizes the feelings she possesses her; these are stories about pleasure and about the wonderful reality. Everything becomes a matter of structure. The tactile stillness is due to rules that cannot be changed, that are certain. And things that represent an abstract analogy talk about intimacy, just for this sort of tactile ideal. Ramona Raus investigates femininity and beauty, a mélange between a vegetable imaginary and a classical garden, where fragments have a dreamlike identity.** For Marius Bercea, painting means activity and theory. In the uncertainty of our world, Marius Bercea sells images. The solid clarity is particularly based on a visual system, shaped from Neapole yellow, a state of trade union leisure, or a state overloaded with red tape absurdity, of communist meetings. It is a play with the marginal tensions of theory. The emotion is conceptual, not illustrative. Painting is not about form anymore. Painting is a very non-heroic activity. An identity that contains an idea. Marius Bercea proposes, in a whimsical environment, a new dimension for this play. But, the mystery of painting mediates communication. Painting encounters a code unknown to us. **Elegancy appears in content, in doubt, in the geometry of allusion. And deliberate elegance accentuates the visual intent and the last silence of romanticism. Between mystery and paradox, is attitude still important? Because attitude operates at the limits of this enterprise that is modernity. Attitude operates in linear time, in reductive aesthetics, in the critical grating coming from the inside. Attitude in painting evaluates forms contained in gestures and motives contained in forms. Transparency offers direct access to reaction. Political sensitivity is something acute. Memory is blocked in image. Everyday life, plus a classical harmonious order sensual and unexpected juxtapositions. The visual data of our reality is organized in provocative strategies. The content becomes style. The style becomes content.** Dumitru Gorzo and Gili Mocanu leave the linear dynamics of modernism. The tension is undertaken by the theoretical subject. For Gorzo and Gili Mocanu the result is important. The structural components can be frequently dark. Gorzo paints what he wants to have, Gili Mocanu's painting doesn't allow any illusions to break in. Lyricism is totally extreme. History is subliminal, but can be controlled. Gorzo provokes a narcissistic adventure by adopting the cliché of the sensitive artist. And he simply changes the level of taste. Reflection and riposte in auto representation, the effect of intimacy or the bad-sex aesthetics bring the most subversive pleasure in painting...totally corrupted and totally innocent. For Gorzo, the logic of provocation becomes moral code. Through the interesting mobility of ironically imposing theoretical gratings, at Gorzo, identity grows into obligation and rebellion into confession. In Gorzo's painting, vulnerability turns up as metaphor and intelligence as reality. For Gili Mocanu, the arsenals of fantasy are half theory, half image. Gili Mocanu adjusts reality in his theories. Painting is the secrecy of a secret and the more it explains, the less one knows about it. There are some things no one would see, if Gili Mocanu didn't paint them. Gili Mocanu has an alternative artistic strategy – the line is an instrument of magic, but intimacy is cool. Exclusiveness establishes the auto castigation concept / blue chic / auto criticism, auto confidence. The crises of identity are social taboos. The place is empty. Objects are personal so that memory wouldn't be lost. If Gorzo displays the sophisticated process of the final product, Gili Mocanu hides the demonstration in his attempt to produce something transparent. For Gorzo, straining generates metaphors. For Gorzo, political clarity emphasizes a too explicit and too elegant style. With a profound technical instinct, Gili Mocanu risks an insulating relation with painting. Gorzo and Gili Mocanu's discourse is extra-pictorial. Painting is only a method. A strong diagram, for which everybody works. A diagram different from the almost semiotic strategy of painting as paradox, delivered by the Painting School of Cluj. And in confuse periods, paradox as well as attitude may become pragmatic activities. **Liviana Dan**