

A photograph of a minimalist gallery space. Two tall, white, rectangular columns stand on a dark grey floor. The walls are white and feature several large, bright, circular light fixtures. Track lighting is visible on the ceiling. A large, semi-transparent, stylized letter 'A' is overlaid on the image, centered behind the columns.

APARTE GALLERY. EXHIBITIONS

## **a° Aparte Gallery** UNAGE Iași

Aparte Gallery is the project space of the Faculty of Visual Arts and Design, "George Enescu" National University of the Arts in Iași, that provides the framework in which students, professors and guest or visiting artists can collaborate on producing exhibitions, organizing creative and critical workshops, running interdisciplinary projects and different kinds of artistic activities and events, and presenting bachelor, dissertation and doctoral works.

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# APARTE GALLERY. EXHIBITIONS

ARTES PUBLISHING HOUSE

Iasi, RO, 2020

## APARTE GALLERY. EXHIBITIONS

"George Enescu" National University of the Arts Iasi  
Iasi, 2020

The catalog "Aparte Gallery. Exhibitions" presents to the general public a selection of events and exhibition projects of contemporary art realized within the Aparte Gallery of the "George Enescu" National University of the Arts (UNAGE) from Iasi, since 2005. The exhibitions are made both by UNAGE Iasi students, as part of the educational process of learning and applying knowledge and practicing skills specific to exhibition thinking and practice, as well as professors or guest artists, reflecting the plurality of problems and artistic experiments specific to new generations.

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On the cover: image from the Aparte  
Gallery space, September 2020  
(photo credit: Lavinia German)

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The texts in this catalog were written by the curators, coordinators and artists involved in the artistic events presented and edited by the editorial team of the publication.

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# EDITORIAL NOTE

This catalog presents a selection of contemporary art exhibitions hosted by the Aparte Gallery, a project space of the Faculty of Visual Arts and Design within the "George Enescu" National University of the Arts in Iasi. Conceived by the editorial team as a visual book, this is not an exhaustive presentation of all the exhibitions displayed in the Aparte Gallery since its foundation in 2004, until 2020, the year of publication. It rather covers a series of exhibition concepts which were the result of collaborations between students and professors, structured as personal (author) exhibitions, group (collective) exhibitions or exhibitional communications transmitted from professors to students.

The exhibitions are presented in three sections, a selection for the section "Exhibitions. Students", coordinated or curated by professors, which presents personal research or topics mono-medially or inter-medially approached from the perspective of different programs within the faculty; another selection for the section "Exhibitions. Professors", which functioned as discursive and technical labs showing the specifics of artistic research practices of those involved in the educational process of understanding the context of contemporary knowledge and current artistic production. Finally, a third section entitled "Exhibitions. Index" containing all the exhibitions hosted by the Aparte Gallery. The publishers also decided to present the exhibitions, in each of the first two sections, in reverse chronological order, from 2020 to 2005, as a retrospective, from the valorization of the present towards valorification of the preservation of the history of exhibitions.

The Aparte Gallery has been designed as a project space since 2004, with an emphasis on supporting practices based on thematic investigation and experimentation; moreover, it had the institutional intention to create a public interface between the education sphere, based on the work of knowing and exploring creativity, and the public sphere, dynamically configured in an academic, post-industrial urban context rendered eclectic by the new transformations of social life. Along with the new professional demands to diversify the exhibition display options, in terms of infrastructure, Aparte Gallery was renovated in 2015 and later, in 2020, it was reconditioned and revamped with new equipment and a new lighting system.

This catalog was conceived as a mediating device for archiving the numerous artistic and exhibition practices carried out in relation to displaying the set-up and presentation possibilities offered by this project space in the last decade and a half. This exhibition space was not conceived, in terms of purpose, as an institutional apparatus which would have had to operate in a demonstrative way, but rather became a framework for self-reflection, self-evaluation and anticipation.





Summarizing a set of experiences and reflections generated by the exhibition dynamics in recent years, it was found that most exhibitions did not resonate with a model that favored the exhibition genre as a show of imagination, technicality and demonstration, but instead developed freely as a complex environment of perceptivity, affectivity, comprehension and relationality.

The exhibitions presented in this visual book could be considered an effect of thinking, memory, imagination and use of language in the educational environment, considered a frontier environment in relation to the space of social anticipations. From a public communication perspective, one might appreciate the fact that different ways of understanding the exhibition have been reconciled, as an art form, as a genre (as a generic object of modernity), as a tactical field, as a site of experimentation, with an emphasis on viewing the exhibition as a product of research and rethinking conventionalism from an exploratory perspective.

It can be emphasized that many of the exhibitions presented in this catalog have brought to the public's attention works of art based on research and experimentation. The selection did not aim to represent the efforts of professors to highlight the specificity of certain specializations in the field of visual arts, but rather the authorial and collaborative involvement of students in producing a context for mediating their concerns and practices.

In the multitude of contemporaneities we live in, we are, in turn, exposed to tensions of interpretation and variations of points of view in relation to which we become fierce or detached, accept deconstruction or react critically in order to position ourselves, at least culturally, in relation to the spectrality or materialism in a continuous tendency of expansion, erasure and causing irreparable losses. Art proves to be, even beyond exhibitions, a natural way of responding to upheavals, of resetting hope in another worlds, more pluriversally acceptable than a world so inconsistent with itself.

Cătălin Gheorghe







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EXHIBITIONS. STUDENTS

# DIGGING INTO THE MIRROR

## Artists:

Andrei Botnaru, Georgiana Bordianu, Vlad Colotilă, Eveline Enescu, Mihai Florea, Mălina Moncea, Theodora Stanciu, Eduard Verde

## Coordinator:

Bogdan Teodorescu

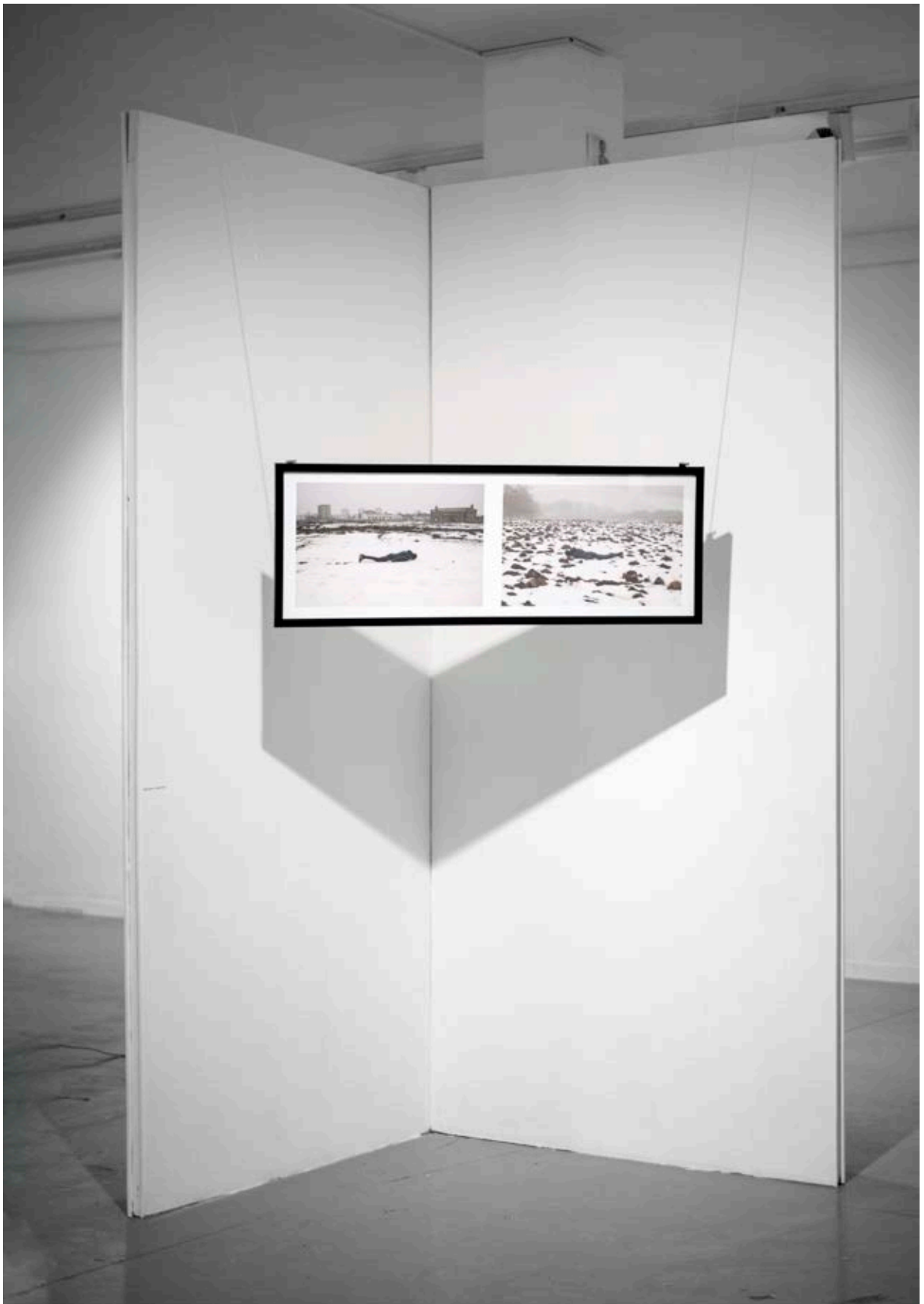
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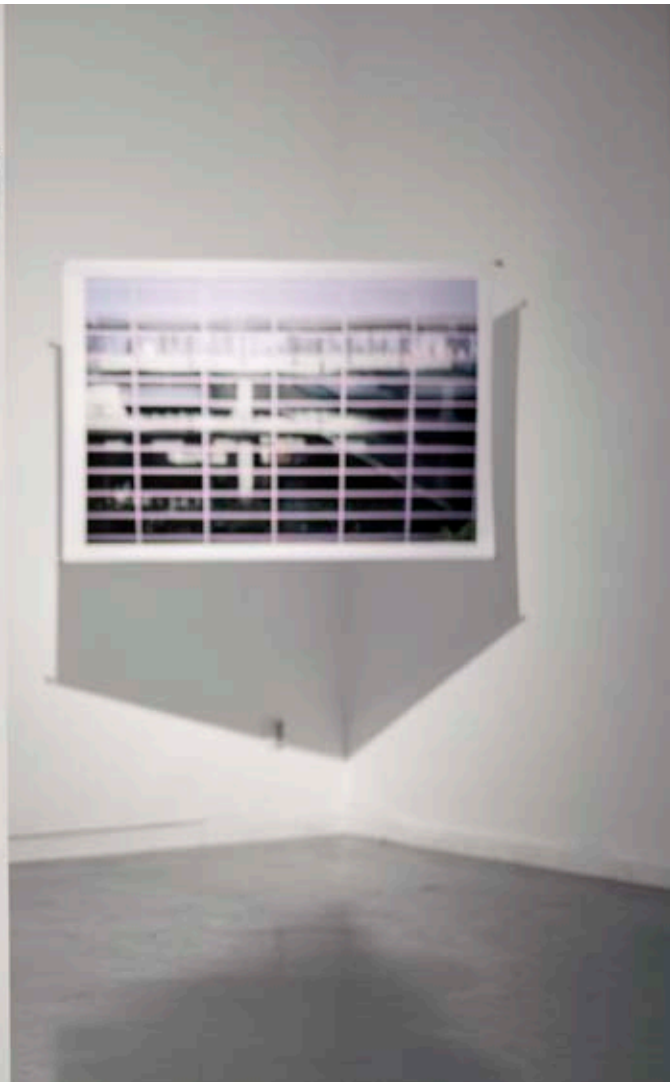
January 2020

The mirror is one of the most used optical devices, both in literature and in science, in order to reflect on the nature of reality or on states of consciousness in the processes of knowing the world and the self. Even though in everyday life the mirror is associated to copying reality, in the world of art it becomes an explorative instrument used in order to deconstruct appearances. In the practice of creative archaeology of knowing, the process of digging through the layers of reality does not result only in discoveries meant to rehabilitate a meaning that is deliberately kept hidden, but also in new constructions of sublayers that can lead to places that may have not existed at all in the past. Looking in depth, on the optical axis descending behind the mirror, the auctorial consciousness can both expect to capture an optimal moment of recording the transgression of reality that could have formed at the very heart of an initial focal point, or the impromptu formation of meta-images at the border between everyday experience and the conception of the impact of existentiality.

The exhibition included works of photography, video and installation of master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi.









# IT HAS BEEN A PLEASURE WORKING WITH YOU!

Artist:

Vlăduț Radu

Coordinator:

Mihai Vereștiuc

Period:

December 2019

The sculpture exhibition "It has been a pleasure working with you!" started from a series of visual metaphors interpreting certain behaviours and actions of individuals with whom I have interacted in various situations. The works are based on highlighting actions and interactions starting from a number of perceptions and analyses of certain character traits, of physiognomic particularities, of details in attire, or of artworks produced by the individuals I had met. The material used for the sculptures is paper, a simple material, available everywhere, and making up most of our waste. Its connotative quality – paper is a material commonly used for wrapping – would be to suggest that each person (as a character) wears a mask. Paradoxically, the discomfort I felt when meeting these individuals was a vital motivation, the one that generated these works; however, the exhibition title expresses the contentment and the pleasure I took in realising this sculpture project. (Vlăduț Radu)

**Vlăduț Radu** (b. 1997) is a graduate of the bachelor's and master's courses of the "George Enescu" National University of the Arts in Iasi, specializing in Sculpture. His works are based mainly on psychological observation, and made of paper using the papier-mâché technique. He has taken part in symposia and sculpture exhibitions such as the graduates' exhibition, curator Cătălin Gheorghe, Aparte Gallery, UNAGE Iasi, 2020; "On Boarding: Access", Aparte Gallery, Iasi (2019); personal exhibition "A fost o plăcere să lucrez cu voi!" ("It's been a pleasure working with you!"), Aparte Gallery, UNAGE Iasi, 2019; National Symposium of Creation - Painting and Sculpture "Adamclisi Art Archeology" (2019); "Domestic", Aparte Gallery, Iasi (2019); the National Student Sculpture Symposium "Stone Residence Prize", Timisoara (2018); "Graduation Highlights", at Borderline Art Space, Iasi (2018); Graduation Show (painting, sculpture and ceramics), at the Palace of Culture, Iasi (2018); "Licență" ("Degree") at UNAgaleria (Combinatul Fondului Plastic), Bucharest (2018); National Student Sculpture Symposium "Formă și Expresivitate" ("Form and Expressiveness"), Pașcani (2017); "Particularități Formale" ("Formal Particularities") at the Unification Museum, Iasi (2016).











# IN THE ABSENCE OF A COUNTERFACTUAL FORGETFULNESS

Artist:

Sarah Muscalu

Curator:

Cătălin Gheorghe

Period:

November 2019

The exhibition installation realised by Sarah Muscalu has presented one possible experiments of affectively rationalised and inter-medialised immersiveness that, on the one hand, has recalled a reference to a manner of (self) perceiving the experience of the versatility of habitation, and on the other hand has involved a visual coding of the conceptual and technical processes of representing in a rationalised manner the effects of remembering.

The works presented in this exhibition experiment could be interpreted, at the same time, as "site-responsive" paintings, as post-photographic interventions and as post-pictorial architectures. In her processual research, Sarah Muscalu has memorised the space of her studio, in a building that has since been demolished in order to leave room for the construction of a residential complex, as well as other spaces she has lived in, producing a number of sketches and photographs that she has projected, through specific photographic filters, on detailed images taken from the sites of post-industrial ruins and from the building site that had replaced her workspace, obtaining thus new photographic images which she then transposed analogically on canvas-screens, which she subsequently put through baths specific to the processes of the photographic darkroom, and subjected to pictorial interventions, reconstituting in brief the coordinates of the space of her lost studio and of other places she had lived in. In the exhibition space, these canvas-screens were integrated in a process of *expanded painting* that has assimilated the gallery space in the architectural coordinates of the studio and inhabited spaces.

The superposition of the artist's perceptive-affective experience with the experience of visiting the gallery space, through spatial interventions specific to post-painting, became thus a conceptual-visual metaphor for the stratification and expansion of the experiencing of memories, emotions, thoughts, imagination, rejections, approvals, uncertainties and liberations. The fact that the installation was made by hanging the canvasses like screens has allowed the audience to move abstractly through space, performing a sort of immersion in the artist's visual memory. The visitors were moving in the intervals of a space that was at the same time post-architectural, post-photographic and post-pictorial, noticing subtle changes, contingencies, alternatives, speculations, possibilities.

The exhibition title brings to critical attention a triple negation that cancels itself successively in the re-representation of the space of the artist's studio, of the spaces she used to live in and of post-industrial spaces in memories that materialise forms of repairing temporal transitions. The "absence" is a reference both to the destruction of the artist's workspace and of other derelict spaces investigated visually, as well as to the impossibility of forgetting the transformation of an architectural presence into imposed absences. Oblivion has become counterfactual in relation to the history of replacing the artist's workspace and of production

An exhibition realized within the program developed by Vector Studio in partnership with the Center for Aesthetic Research and Artistic Research of UNAGE. Coordinator of the doctoral research carried out by Sarah Muscalu: Professor Matei Bejenaru.

**Sarah Muscalu** (b. 1994) attends a PhD program in Visual Arts at the "George Enescu" University of the Arts (UNAGE) in Iasi, under the coordination of the professor Matei Bejenaru, PhD. In the interval 2016-2018 she attended in parallel the MA program in Painting and the MA program in Theories and practices in visual arts at UNAGE Iasi. She has had a number of personal exhibitions: "Wakeful Dreams" (Galeria Aparte, Iasi, 2016), "Paradoxul muncii albe" ("The paradox of white work") (Aparte Gallery, Iasi, 2017 and the Great Hall of ICR Bucharest, 2019), "Under Construction" (Victoria Gallery, Iasi, 2018) and curated the exhibitions "Origamic" (Galeria Aparte, Iasi, 2015) and "Reprocesând memoria" ("Reprocessing memory") (Victoria Gallery, Iasi, 2018). She has also participated in the shows Diploma 2018 (The Institute, Bucharest), Jeune Création Européenne - Biennale d'art contemporain 2019-2021.





spaces in general with spaces belonging to the speculations specific to financial capitalism. The exhibition has transmuted these destroyed, occupied, transformed spaces, using a series of visual memory filters, into the free space of the gallery, marking the counterfactual absence of historical oblivion.

Questioning the paradoxical status of an artistic practice, with its oscillating character, at the over-circulated border between photography and painting, one can feel the condition of a continuous transformation of the topography of the explored territories. This perception change phenomenon is owed to the artist's ability to transgress the temporality of presence by de-spatializing and re-spatializing the conceptual positioning. Whilst on the one hand we can accept integration in an anamnesic and phenomenological experiment, by recognising a manner of re-memorising and re-drawing the spatial structures of work and habitation, on the other hand, by entering the reconsideration of the process of an extended spatial painting, we can understand painting as a performative and architectural medium, and photography as an operational and productive medium.







# WHIM

Artist:  
Alexandra Asaftei

Coordinator:  
Mihai Vereștiuc

Period:  
October 2019

A whim would be the caprice of people who end up amassing objects devoid of significance.

The works displayed in this exhibition project were produced starting from the observation that, despite the fact the homes we visit differ in terms of appearance, they are nevertheless similar in that most homeowners seek to adorn their abode with objects that, although worthless, give a feeling of wealth. Such objects are not purchased in order to provide comfort in habitation, but instead the feeling of a financial accomplishment. The desire to acquire objects of a certain appearance but of damaged usefulness is the whim of people who have an unclear idea about what they want.

The ensemble of works consists of references to objects associated to trends from various eras, some long forgotten, but which have influenced at that particular time the buying decision. Here I include feather slippers work outside the home, fluff hats and even fur jackets, not-so-practical items, but objects that some people consider to be a whim. One of the effects whims can have on people is that owning a more beautiful, cuter, more popular, more sophisticated, fluffier, shinier or more desired item may engender a false feeling of social importance.

When selecting the materials I aimed to create an effect of contradiction in relation to the idea of the exhibition: the exhibited objects are made from recycled materials (glass and iron bars), but their appearance renders the feeling of value and beauty. (Alexandra Asaftei)

**Alexandra Asaftei** (b. 1995) completed her master's and bachelor's studies, specializing in Sculpture, at the Faculty of Visual Arts and Design within the "George Enescu" National University of the Arts in Iasi. Her works generally focus on people's memory and beliefs about life through sculptural constructions made mainly from recycled glass. She has taken part in exhibitions and symposia such as: "The Graduates' Exhibition", curator Cătălin Gheorghe, Aparte Gallery, UNAGE Iasi, 2020; "Young Blood, Arta timpului tău" ("Young Blood, The Art of Your Time"), Art Safari, Bucharest, 2019; Personal exhibition "MOFT", Aparte Gallery, UNAGE Iasi, 2019; "Onboarding: Access", Aparte Gallery 2019; the Adamclisi Art Archeology National Symposium on Painting and Sculpture Creation, 2019; "Domestic", Aparte Gallery, 2019; The National Sculpture Symposium "Stone Residence 100", Timișoara, 2018; "Licență" ("Degree") at UNAgaleria, Bucharest, 2018; graduation show – painting, sculpture and ceramics exhibition, at the Palace of Culture, Iasi, 2018; National Student Symposium on Sculpture "Formă și expresivitate" ("Form and Expressiveness"), 2017; "Formal Particularities", Unification Museum, Iasi, 2016.











The social factory of desire:

# WORK AND CULTURAL MEMORY IN THE CREATIVE INDUSTRIES AFTER THE '90s

Artist:

Andrei Timofte

Scientific Coordinator:

Matei Bejenaru

Period:

June 2019

The exhibition project (presenting the results of the artistic research carried out by Andrei Timofte as part of his doctoral studies at the Faculty of Visual Arts and Design at the "George Enescu" National University of the Arts in Iasi) involved a critical mapping of his work from the perspective of peripheral cultural production in a world of performance and globalisation. The author has investigated the relationship between art, work and exploitation, and produced a critique of the economic changes in cultural industries occurring as neoliberal policies gained momentum. In his works he has identified a number of basic needs, such as access to resources, the right to work and housing, and he has presented responsible alternatives in the context of a luxury economy. The conceptual object and the video essay have showcased the mechanisms through which social differences are produced and dominant narratives and discourses are normalised. In relation to subcultural practices, the dynamic image is an empathic component of social knowledge acquisition and a method for articulating artistic subjectivity.

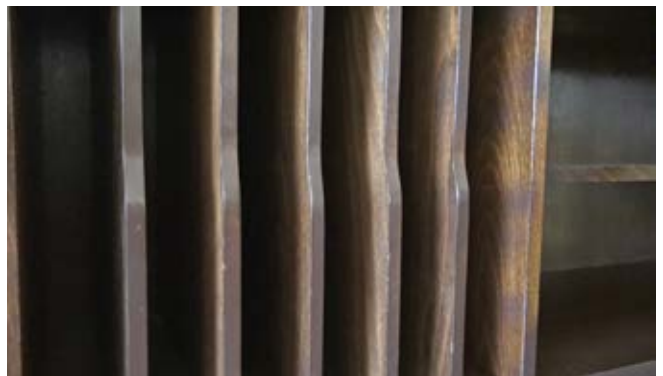
"We disobey Freedom of the market place" is a video essay produced together with the transnational writer Ovid Pop, as part of an artistic residence within the Artist in Residence programme organised by tranzit.org and the Erste Foundation at MuseumsQuartier, Vienna (2017). The project is structured in three chapters: 1. "Know Thyself", which talks about the market as about a place of work, and at the same time describes the relationship between the market and the construction of identity; 2. "Knots, gold, honey and wind", which analyses the market as the infrastructure of global economy, of capital exchanges, starting from the identification of those technologies that form the foundation of such spaces, as the social space of the market requires a permanent investment of labour and a systematised hierarchy that dismantles the myth of self-regulation; 3. "Mycology 360", which shifts the market analysis process towards non-humanity, telling the fictional story of the identification of a new species of fungus, Amber Vein. Mycological multiplication and reproduction are processes associated to the operating means of global economic fields. Similar to fungi, markets determine processes of hygienisation and decomposition.

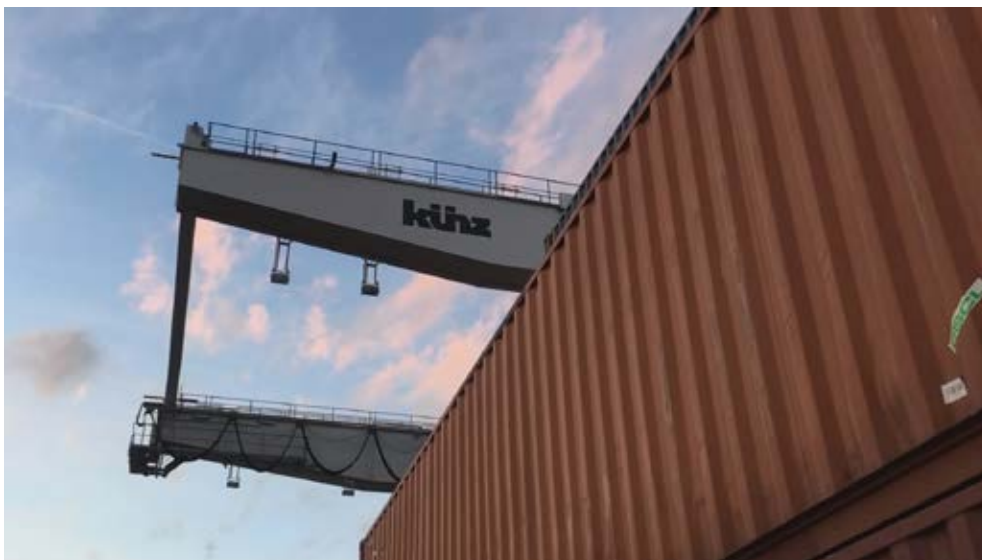
"Lot 1982" is a video essay that deals with the process of valuing and devaluing technical and practical knowledge in the socialist era after the changes that occurred starting with the 1990s. The series "Lot 1982" includes an artist's book produced as part of the project "Narațiuni concurente" ("Competing narratives"), organised in 2019 by the 1+1 association in partnership with tranzit.ro/ Iasi. The foundation of the artistic approach is to ascertain whether changing attitudes towards objects signal a change in the owners' social and economic relations. Meanwhile, the video essay "Arhitectură mobilă" ("Mobile architecture") documents the recent development of the urban space and the effects of suburbanisation in Iasi, the aim of this latter project being to examine the changes and the contradictions of unequal urban development and to discover the extended connection between the flow of global capital and the production of the locality.

**Andrei Timofte** (b. 1988, Bucharest) is an Assistant Professor at the Faculty of Visual Arts and Design, "George Enescu" University of the Arts in Iasi, Mural Art specialization, where he coordinates applied courses. He has recently completed a doctorate in visual arts at the same institution, where he has conducted an artistic research project with the title "Fabrica socială a dorinței: Muncă și memorie culturală în industriile creative după anii '90" ("The social factory of desire: cultural work and memory in the creative industries after the 1990s."). Since 2010, he has been an active member of the artistic group SATellite, recently transformed into a cultural NGO. In 2019 he exhibited the projects "Artist, cumpăr apartament în acest bloc!" ("Artist, looking to buy an apartment in this building!"), as part of the project "Clasa Culturală" ("The Cultural Class") and "Peretele de ciment al unui mic burghez" ("The cement plaster finish wall of a petit bourgeois"), as part of the project "Narațiuni concurente" ("Competing Narratives"), curators: Florin Bobu and Livia Păncu, both organized by the 1+1 Association and tranzit.ro/Iasi. In 2020, he participated in the Electroputere AIR 2020 residency program, organized by the Electroputere Gallery in Craiova. In 2017 he participated together with the writer Ovid Pop in the Artist-in-Residence Q21 residency program organized by MuseumsQuartier (Vienna, Austria), with a fellowship supported by tranzit.ro.









# DOMESTIC

## Artists:

Alexandra Asaftei, Ionela-Mălina Dumitriu, Maria Maftעי,  
Mariia Monika, Vlăduț Radu, Mădălina Ungureanu,  
Alexandru Ursache, Vlad Zugrăvel

## Coordinators:

Lavinia German  
Mihai Vereștiuc

## Period:

June 2019

The project "DOMESTIC" has proposed a number of representations of critical reactions to certain social behaviour types, prevalent in the everyday environment, determined by the manner in which we understand the association between aspirational meanings and the immediate functionality of the domestic objects we interact with. Taking into consideration the highlighting of the way the everyday is comprehended through tactility, through ironizing a certain manner of valuing corporality and criticising the prejudices related to the way "social values" are constructed, the works, produced in the shape of photographic images or of sculpted objects, engage in the negotiation of the re-signifying of the representation relationships between the private/intimate space and the public/common space. It is within this tension, which transcends the replication of the relationship between the aesthetic and the functionality of the re-signified object, that the specificity of the sculpted object was reconsidered in relation to the pragmatics of the photographic image.

The exhibition included works of photography and sculpture by students of Photography, Video and Computerised processing of images and Sculpture, from the Faculty of Visual Arts and Design, UNAGE Iasi.











# LOOKING INTO THE TUNNEL FROM THE BRIGHT SIDE

## Artists:

Ioan Clopoșel, Florin Ghimiș, Crenguța Gîtin, Ionuț Maniga,  
Mădălina Roșca, Smaranda Ursuleanu, Eduard Verde,  
Teodor Bădărașu

## Coordinator:

Bogdan Teodorescu

## Period:

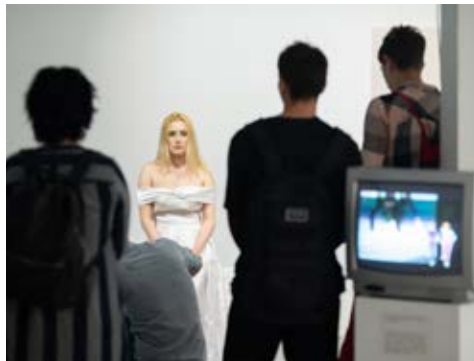
June 2019

In our world, ostensibly filled with events that randomly influence our perception, we can position ourselves creatively in a context that would correspond to the conditionings of our own experiences. To a certain extent we are also aware of the causal relation between the determinations of our conceptual positioning, undergoing stages of learning and technical execution, and the social experiencing of emotional states. In the effort of understanding a path of artistic conception we become aware of the close connection between setting an objective and the need to assess the result from the perspective of analysing failures.

The phrase “we can see the light at the end of the tunnel”, so often uttered in the Balkan space during the period of perpetual transition from the “losing” socialist regimes to the “triumphant” capitalist regime, has eventually reached the stage in which it is interpreted accurately as a “political bait” legitimising stagnation in the transition in order to allow the fulfilment of obscure interests. In response, if we were to position ourselves, in a somewhat utopian manner, on the other side of a tunnel through which we assume we have already passed, we would become aware of how difficult the answers to many questions would be: was there a clear target? was a certain time assumption justified? was it worth everyone following this path through a single tunnel?

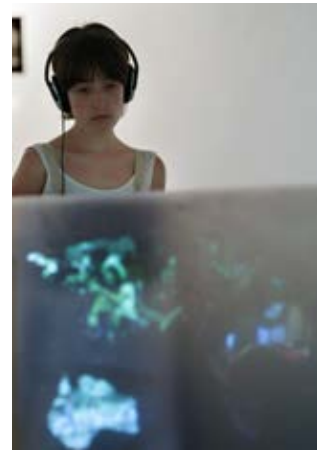
The exhibition has explored this tunnel metaphor, questioning the moral of the allegory of Plato's cave myth. The relationship between artists and the public is one of complicity, in which unmasking strategies are (self) sabotaged by the various realities from the perspective of which we look upon what we assume to be the present. Despite being reversed through an optical effect, reality will always remain on the other side of the tunnel, a tunnel we do not even know whether we are indeed crossing.

The exhibition included works of photography, video and installation of master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi.











# DUPLEX

## Artists:

Cosmin Agache, Claudia Brehuescu, Ionela Dumitriu, Diana Ichim, Maria Maftei, Mariia Monika, Emilian Oprea, Liviu Șarban, Mihai Talpău, Mădălina Ungureanu, Alexandru Ursache

## Coordinator:

Cătălin Soreanu

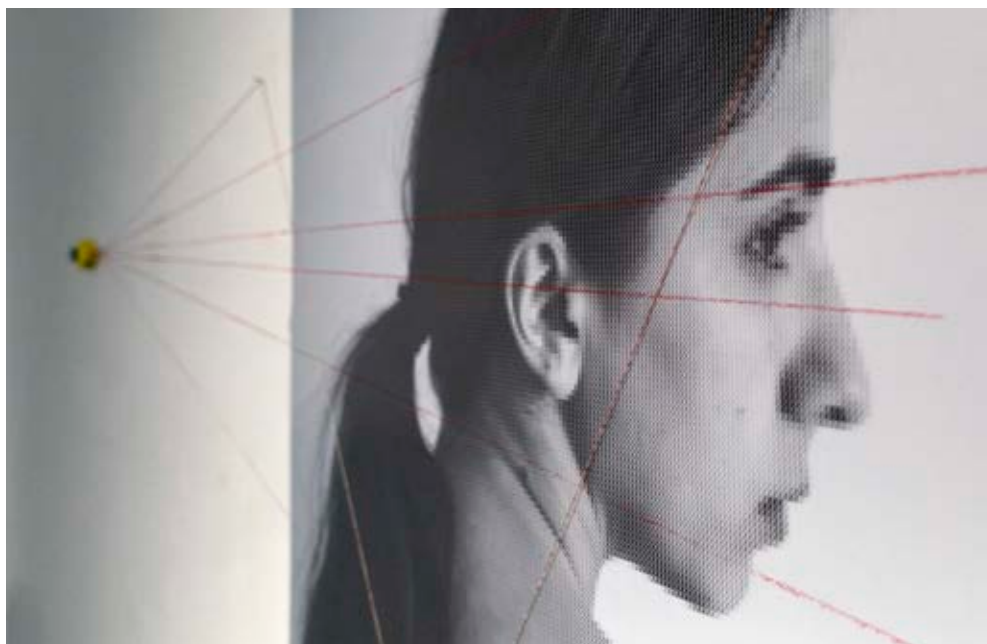
## Period:

May 2019

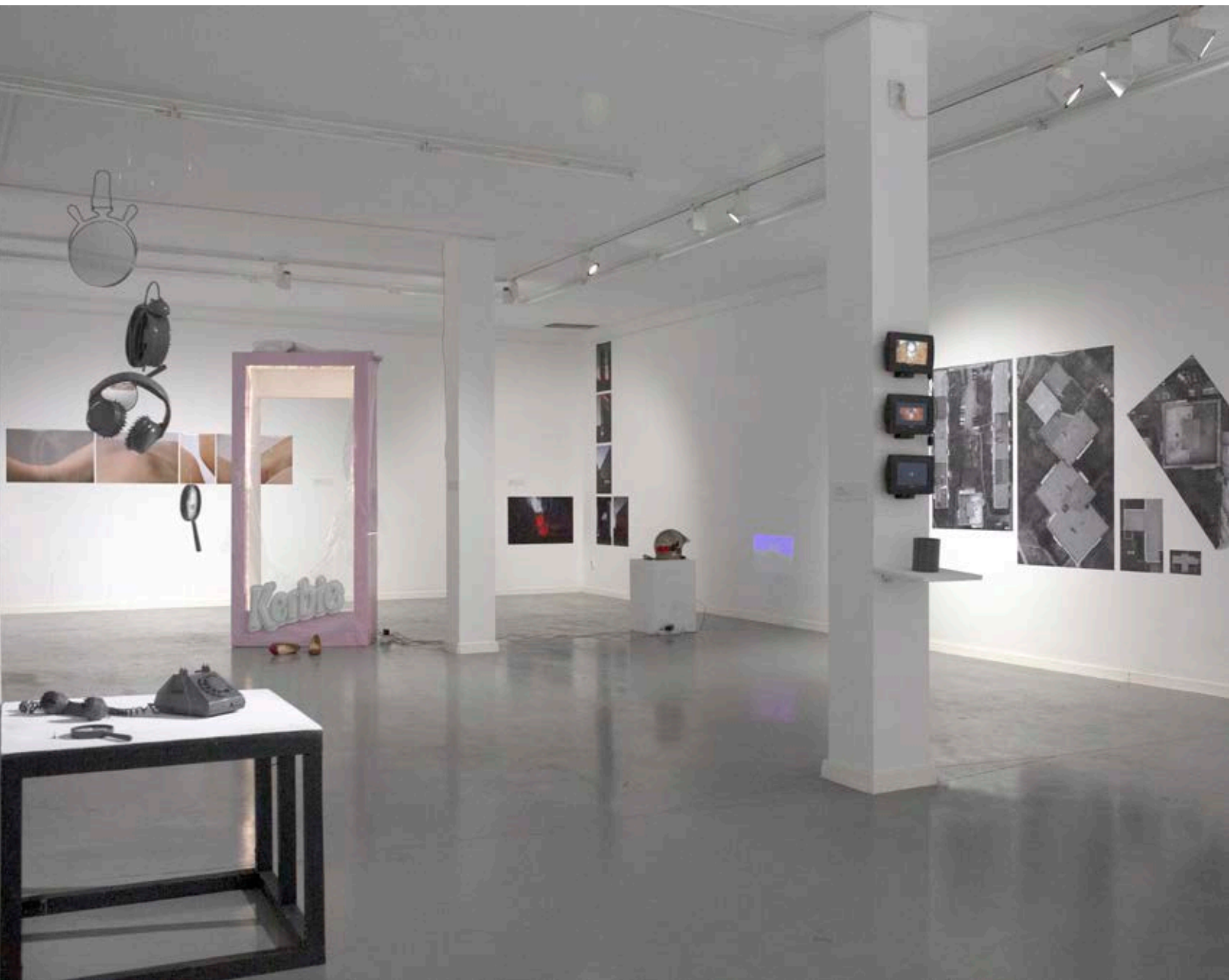
Connecting the educational practice of motivating inter(multi)media artistic expression with the practice of researching the ways in which the photographic medium can be placed in a dialogue with other representation media specific to contemporary arts, this exhibition project has generated a number of works dealing with the condition of the evolution of technologies represented through objectuality, installativity, performativity.

The project title, "Duplex", brings into the discussion the conceptualization of the dualist, associative and complementary relationship between reflecting on the formal frame of working with the specificity of the medium, the technical execution of a piece, and the design of thematic interpretation paths. Starting from this dualistic but integrative approach, "Duplex" defined itself as a common territory of acknowledging personal artistic narratives, with solutions that went from photographic representation to performance, from the objective translation of reality to the externalisation of the subjectivity of artistic (self) perception, or from the introspective analysis to the search for the characteristics of generation identity.

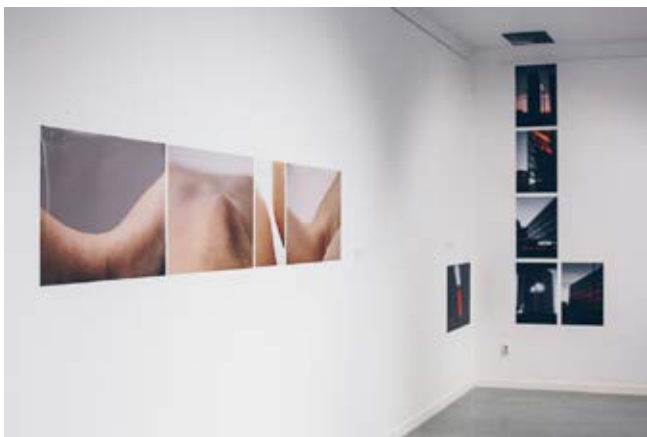
The "Duplex" exhibition is part of a series of similar initiatives involving second-year students of the Photo-Video Department from UNAGE Iasi, such as "I'll be back" (2017) and "Life on hold" (2018); these exhibitions have taken into consideration the opportunities for thematisation from the perspective of personal manners of trans-disciplinary contextualisation. The works on display are relevant from the perspective of understanding the concerns of the new generations of artists for identifying the co-determining relations between performativity and contextuality based on the relations between thematic conceptualization and artistic practicality.











# MODULAR EXPERIENCES

**Artists:**

Iulian Candalea, Gabriel Cezar, Anca-Luiza Hălăngescu, Matei Sabatino, Andrei Scriban, Andreea Timofte

**Curator:**

Andrei Timofte

**Period:**

May 2019

**Coordinator:**

Dan Acostioaei

The exhibition was designed from the perspective of a pilot event, part of the modular programme "Urban interstices" organized by the Mural Art Department in order to support the development of a number of projects, exhibitions and artistic events, with the aim of promoting interdisciplinary mural art in the local public space. Mainly, this exhibition project focused on the conceptual questioning of the conventional medium, by presenting works of an interdisciplinary character, the result being the display of a collective puzzle based on the investigation of the potential of the modular format, which became a pretext topic for challenging the audience to join in a number of perceptivity and reflexivity exercises. Thus, the conventional space of the gallery became a laboratory for testing modular practices from the perspective of experimental interventions.

In his "pointilliste" drawings, Iulian Candalea adopted a meticulous attitude, underlining the fragility of his characters and the precariousness of the medium. In the relation subject-material, the consummation of the artistic act results in the dematerialization of the medium. The serial work "Thought dissonance" has as a central element our diffuse perception of dreams. The ephemeral experience of dreaming is represented by the presence of "things suggested through outlines and the presence of voids, of things that are lost and are forgotten". In relation to the act of memorising, the intervention on the format highlights, in a tactile manner, this discontinuous perception of reality.

Gabriel Cezar has produced a number of ceramic modules apparently located at the projective border between a new geological era and a futuristic landscape. His work "Modular Flower of Life" was inspired by his interest in processing motifs originating in the study of sacred geometry.

The serial project proposed by Anca Luiza Hălăngescu under the title "Destination" aimed to capture those particular performative moments in which the materiality of images transforms into imagining memories. Her intervention – drawing on railway tickets during train journeys, the artist achieves an intimate relocation of her own process of memorisation.

Matei Sabatino has meditated on the correlation between urban art and mural art, proposing a map of his relationship with the city. In inserting in various local spaces butterflies produced in the origami technique, Sabatino relied on the public's ability to notice (or not) the presence of these manufactured objects. The "random" urban route has been articulated conceptually in the installation "I have not have wings", exhibited in the gallery, his temporary intervention questioning the need for delimitating the studio as the most appropriate workspace, as well as the reduction to the formality of traditional media.

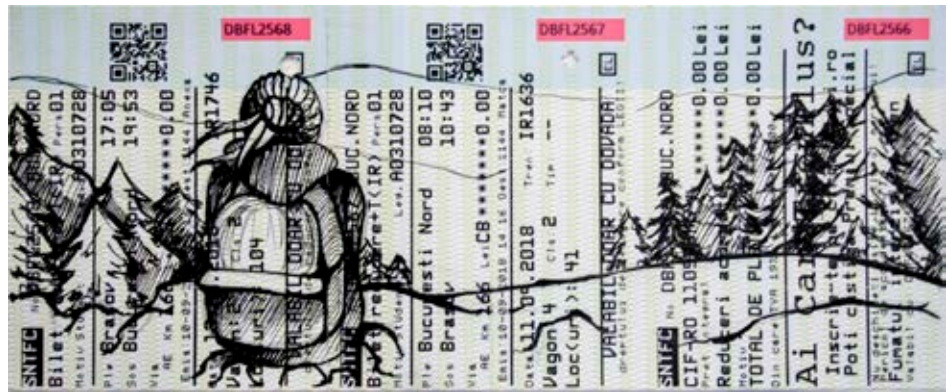
Exhibition of the students from the Mural Art specialization, of the Faculty of Visual Arts and Design. The exhibition was part of a series of events held at the International Festival of Education, Iasi Romanian Youth Capital 2019-2020, organized with the support of the City Hall of Iasi.

Organizer of the event: "George Enescu" National University of the Arts Iasi, Faculty of Visual Arts and Design.

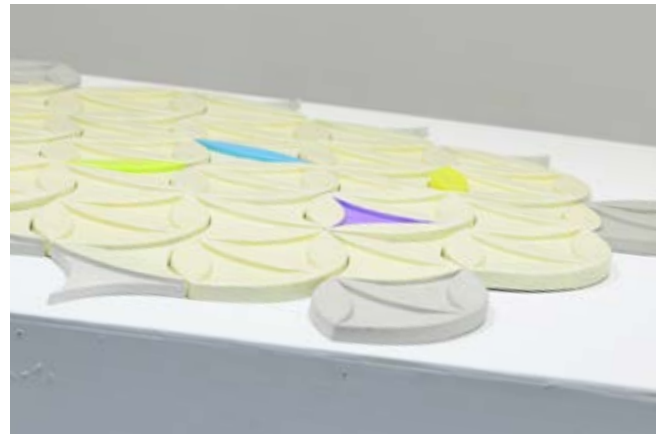
Coordinating professors: Professor Maria Urmă, PhD, Associate Professor Bogdan Maximovici, PhD, Lecturer Ramona Biciușcă, PhD, Lecturer Adrian Stoleriu, PhD, Assistant Professor Andrei Timofte. A series of events within the International Festival of Education, Iasi as the Youth Capital of Romania 2019-2020. Supported by the Iasi City Hall, "George Enescu" National University of the Arts Iasi, Faculty of Visual Arts and Design.











The paintings "Disney Portraits" produced by Andrei Scriban could be viewed as out-of-control subliminal images in which the subconscious appears to release bytes from popular culture. The distance from their active expression and the evidence of their depreciation and of their oblivion in contemporary mainstream is stressed by the neutrality of the background, and the gesture of producing the portraits in a classical format could be perceived as an autonomous version focused on the strangeness.

The work proposed by Andreea Timofte, with the title "The mice problem,  $L(t) = F(t) + xF'(t)$ ", questioned the limits of the exhibition space, proposing a mathematical intervention that underlines the finite character of the mural medium. According to the author, "in mathematics, the mice problem is an experiment in which a number of mice (insects, dogs, rockets etc.) are placed in the corners of a polygon. Each mouse moves towards its immediate neighbour (clockwise or counterclockwise). The problem is solved when the mice meet. As a rule, for a regular polygon with  $n$  sides, the distance between neighbouring mice decreases at a speed of  $1 \cos (2\pi/n)$ , so that they meet after a period of  $1/1 (2\pi/n1)$ ".



# DE-ARCHIVING

## Artists:

Vlad Albu, Ioana Berdan, Robert Bouariu, Andrei Botnaru, Silvia Constantin, Larissa Danilov, Alice Feraru, Mihai Florea, Francesca Ignat, Mircea Hristescu, Mălina Moncea

## Curator:

Matei Bejenaru

## Period:

March 2019

The exhibition project was based on a number of artistic and postproductive researches carried out by students from the at the "George Enescu" National University of the Arts in Iasi and from the Bucharest National University of Arts starting from photographs from the archive of private collections assembled by Mihai Oroveanu, owned by Anca Oroveanu and managed by Salonul de Proiecte in Bucharest. The collections consist of photographs made in various formats and various materials: photographic prints, black-and-white and colour negatives, glass plates, daguerreotypes, tintypes, albums, slides, grouped into various categories: industry, agriculture, rural culture, museums and exhibitions, the history of the two World Wars, the monarchist regime, the communist regime, portraits of various ethnicities etc. In their artistic practice, the students have selected, processed and interpreted various photographs from these collections, producing screenings, installation objects, interventions and visual structures.

The exhibition included photography, video and installation works by master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi and from the specialization of Photography and Moving Image, from the Faculty of Plastic Arts, National University of Arts Bucharest.

The event was co-organized by "George Enescu" National University of the Arts in Iasi and the Center for Contemporary Photography Association, Iasi, as part of the program "Photographic Archive and History in Transformation / Memory and Research". The program had as a starting point the photographic collection of Mihai Oroveanu and was initiated and organized by the Salonul de Proiecte Association, Bucharest.

Program financed by the City Hall of Sector 1, Bucharest, through the Cultural Center of Sector 1 within the program "Centenary for all - session 2017-2020". Multi-annual program co-financed by the National Cultural Fund Administration.

With the support of: New Europe Foundation Bucharest; Bucharest National University of Arts; CESI - Center of Excellence in Image Study Bucharest; Ciprian Mureșan and Plan B Gallery Cluj, Berlin; Ivan Bucharest Gallery.

















# LIBIDOLAND 2

## Artists:

Andreea Cioară, Orlando Poenariu, Smaranda Ursuleanu

## Curator:

Dan Acostioaei

## Period:

March 2019

Have you seen the latest episode of *True Detective*? Are you looking forward to the next series of *Game of Thrones*? Are you debating hotly with your *Star Wars* fan friends the possibility of a continuation after Luke Skywalker has left the stage? Will it be a sequel or a prequel? We are zapping through channels and navigating through the online labyrinth, between adverts and announcements of exhibitions and biennials that appear to be reading our minds, sometimes frantically, other times blasé, without seeing anything that might satisfy our expectations. A comfortable numbness sets in, from the periphery towards the core of the “body without organs”, as the credibility of quality journalism melds ethereally with the sweetness of advertising in a dance on ethno vibes, between flashes of televised cinema and election videos reheating inter-war topics. The reality of post-truth is embodied in radical consumption and place on equal footing every statement and its opposite, conservatism becomes revolution, revolution becomes an act of speech par excellence, and passiveness is replaced by post-political pseudo-activity.

How can we define the space for reflection on creative conditions as long as the moment we are living is fraught with the almost compulsive need to revolutionize the methods of production and creation? Under the impulse to produce critical discourse, the artist can only adopt the position of the martyr, aware that art has been almost entirely appropriated by the capital, a condition in which any critical instantiation is nothing else but another offer. In the words of Bojana Kunst, art is in an interesting relationship with the operation of contemporary capitalism saturating all the pores of social life: art's criticism and its provocative character seem to be a part of the exploitation of human powers.

LIBIDOLAND 2 can be a sequel as well as a prequel or a biennial. The reiteration of an event that took place in 2017, the exhibition included works produced by three artists, graduates of the Iasi Faculty of Visual Arts and Design. LIBIDOLAND 2 relied on a strategy aiming to include the viewer in an apparent chaotic installation, permuting in real time the positions of subject, object, intimacy and distance.

Andreea Cioară's works have drawn, metaphorically, a portrait of her consumerist impulses, in which fragmented elements appeared to try, almost without hope, to put back together their coherence, lost through the participation in the act of radical consumption. Orlando Poenariu's works questioned the socially coded surface of clothing, the psychedelic universe projected on this background coming in as a defective lens underlining the inherent incongruences of subjectivity production. While the images proposed by Smaranda Ursuleanu made references to the feminist theory, the assumed narcissism of her imagination being a fine critique of the mental clichés surrounding this topic, in which multiple levels of trans-coding apply.

The exhibition was realized by the Specialization Mural / Ceramic Art of the Faculty of Visual Arts and Design, within the “George Enescu” National University of the Arts from Iasi, with the support of Vector Association, 1+1 Association, [tranzit.ro/iasi](http://tranzit.ro/iasi).









# WITNESS

**Artist:**

Ionuț Filimon

**Coordinators:**

Mihai Vereștiuc  
Simion Cristea

**Period:**

January 2019

The exhibition was based on an installation that reinterprets the self-portrait genre from the perspective of the “twice immortal” man, who on the one hand looks at himself and on the other hand is looked at. The work is not only a self-portrait of the author, but is rearranged as a self-portrait of each viewer. The sculptural installation was made of dead wood, which seems to have transformed the gallery into a mortuary chapel. Moreover, the dead wood is brought back into the cycle of life by the author, paradoxically preserving its contradictory status of dead matter and living thing, in a report of self-identification / self-portraiture of the viewer with the representation of death and its (self)vigil.

**Ionuț Filimon** (b. 1995) is a graduate of the bachelor's and master's studies at the “George Enescu” National University of the Arts in Iasi, specializing in Sculpture. He has participated in symposia and exhibitions such as: “Fă ce vrei!” (“Do what you want!”), personal exhibition, Dana Gallery, Iasi (2018); Sculpture and photography exhibition, Hangariada Iasi Festival (2018); Visual Art Field, Afterhills Music & Camp; Arts Festival, (2018); National Student Sculpture Symposium “Formă și Expresivitate” (“Form and Expressiveness”), Pașcani (2017); the “Atelier 35” exhibition, Iasi (2017); “Particularități Formale”; (“Formal Particularities”) at the Unification Museum, Iasi (2016); the “Atelier 35” exhibition, Iasi (2016) - prize for sculpture; the “Atelier 35” exhibition, Iasi (2015); the “Atelier 35” exhibition, Iasi (2014) - prize for sculpture.





# ANTHROPOSCAPES

Artist:

Berta Maria Moldoveanu

Curator:

Cătălin Gheorghe

Period:

November 2018

The alteration of the world's ecosystems due to man's intervention involves the reaching of a critical moment in geological history: the acceleration of the Anthropocene. Apart from the politization of its acknowledgement and the overlooking of climate changes, one can identify, with accuracy and emotion, the deterioration of the environment caused by the impact of farming industrialisation, by the chaotic development of cities, by the growth of the greenhouse effect, by the acidification of oceans, by the effects of deforestation, by the decay of biodiversity and even the extinction of biomass in the area of plant or animal species. The consequences of the structural rapacity of the global economic system can be felt in the acceleration of the changes in the biosphere, in the modification of meteorological processes and of the season cycles, as well as in radioactive pollution.

In recent years, action has been taken insistently in art in the direction of an environmental trend that would underline the eco-social role artistic practice could have in denouncing the effects of global capitalism and in creating the conditions for increased awareness of a need for an ecological ethic with immediate effects on the reconstruction of the damaged relationship between social life and the natural world. Meanwhile, one of the radial questions of our times is whether the material production of art may itself contribute to the degradation of the desired environment.

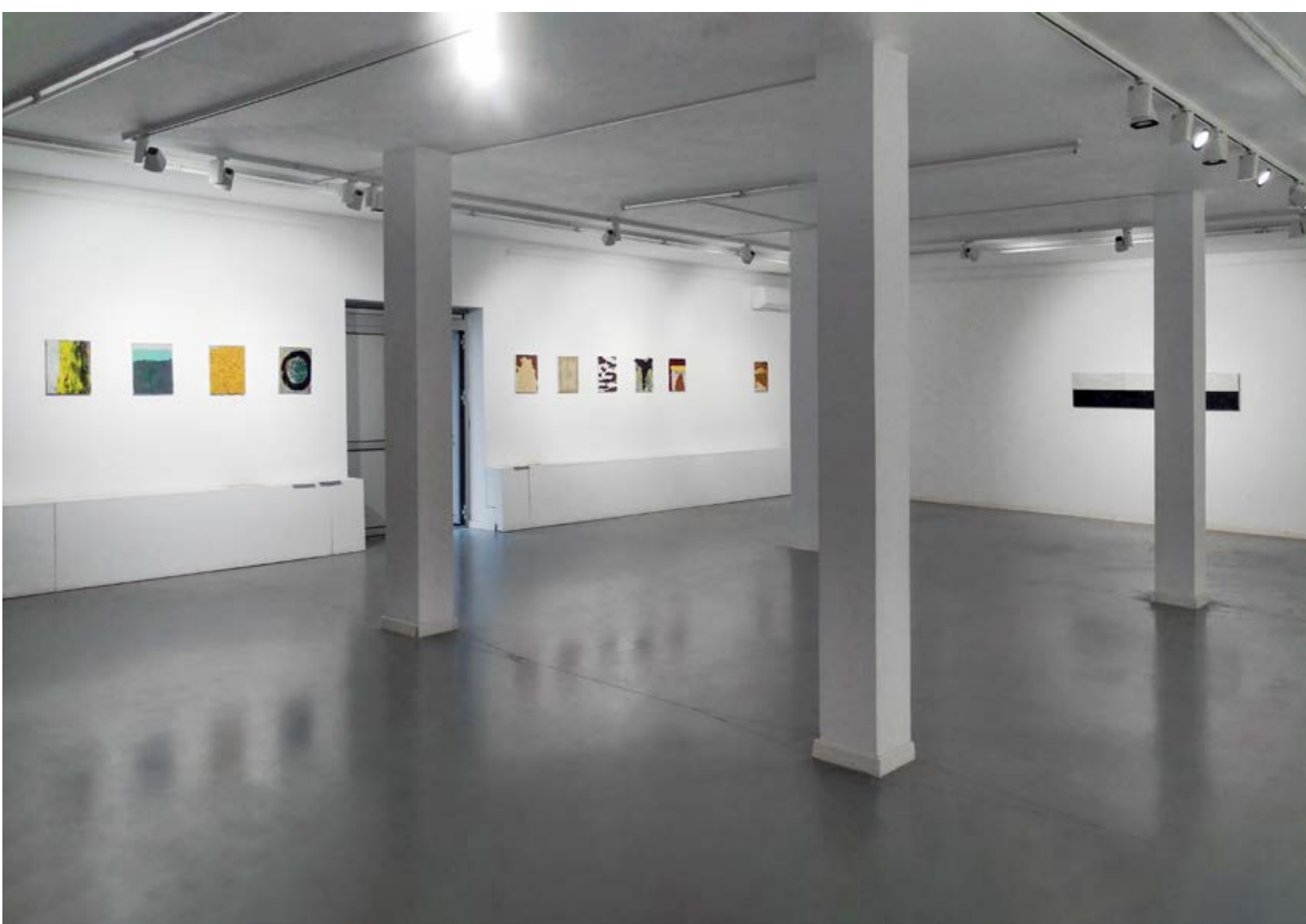
Negotiating the meanings of environment activism and of neomaterialism, Berta Maria Moldoveanu has produced a sequence of post-pictural series in which the abstract and informal simili-expressionist representation of geological stratigraphy interferes with the immersive theatricality of exhibition. In the production of her works, the artist has used both literally and metaphorically, both natural and artificially created materials, from river stones and fragments of marble, sawdust, linseed oil, flax and charcoal, to acrylic liquid (monomer), PVA glue, tar, adhesives and oxide pigments. The works rely on the reflection on the critical thematisation of the Anthropocene, being presented as in a poetic periodical table of the elements of the artistic intention of producing a re-cognition of the conditions of surviving in a relationship with the biospheric ecosystem.

Project produced by Vector Studio in partnership with the Altiasi Cultural Association and UNAGE as part of the Carte Blanche aux Jeunes Créateurs program financially supported by the French Institute in Iasi.

**Berta Maria Moldoveanu** has attended simultaneously master's studies in Theories and practices in visual arts and in Painting, at the Faculty of Visual Arts and Design within the "George Enescu" National University of the Arts in Iasi. She has contributed works of art for the exhibitions: "Niveluri de realitate" ("Levels of reality") (Aparte Gallery, Iasi, 2015, 2016, 2017), "Vise în Balcani" ("Dreams in the Balkans") (Artut Gallery, Bucharest, 2015). She has also exhibited a number of personal projects at the Palace of Culture ("Gheorghe Asachi" Hall, Iasi, 2007), the "B.P. Hasdeu" Museum (Câmpina, 2008) and the "N. Grigorescu" Museum (Câmpina, 2008), the "Vasile Pîrvan" Museum (Bârlad, 2008), the "Friedrich Schiller" Cultural Centre / "J.L. Calderon" Cultural Centre (Bucharest, 2011), the Parliament Palace ("Constantin Brâncuși" Hall, Bucharest, 2013).







# ELSEWHERE

## Artists:

Diana Butnaru, Eveline Enescu, Florin Ghimiş, Oana Gociman,  
Oana Nechifor, Daniel Selas, Silviu Vacariu, Vlad Zugrăvel

## Coordinator:

Lavinia German

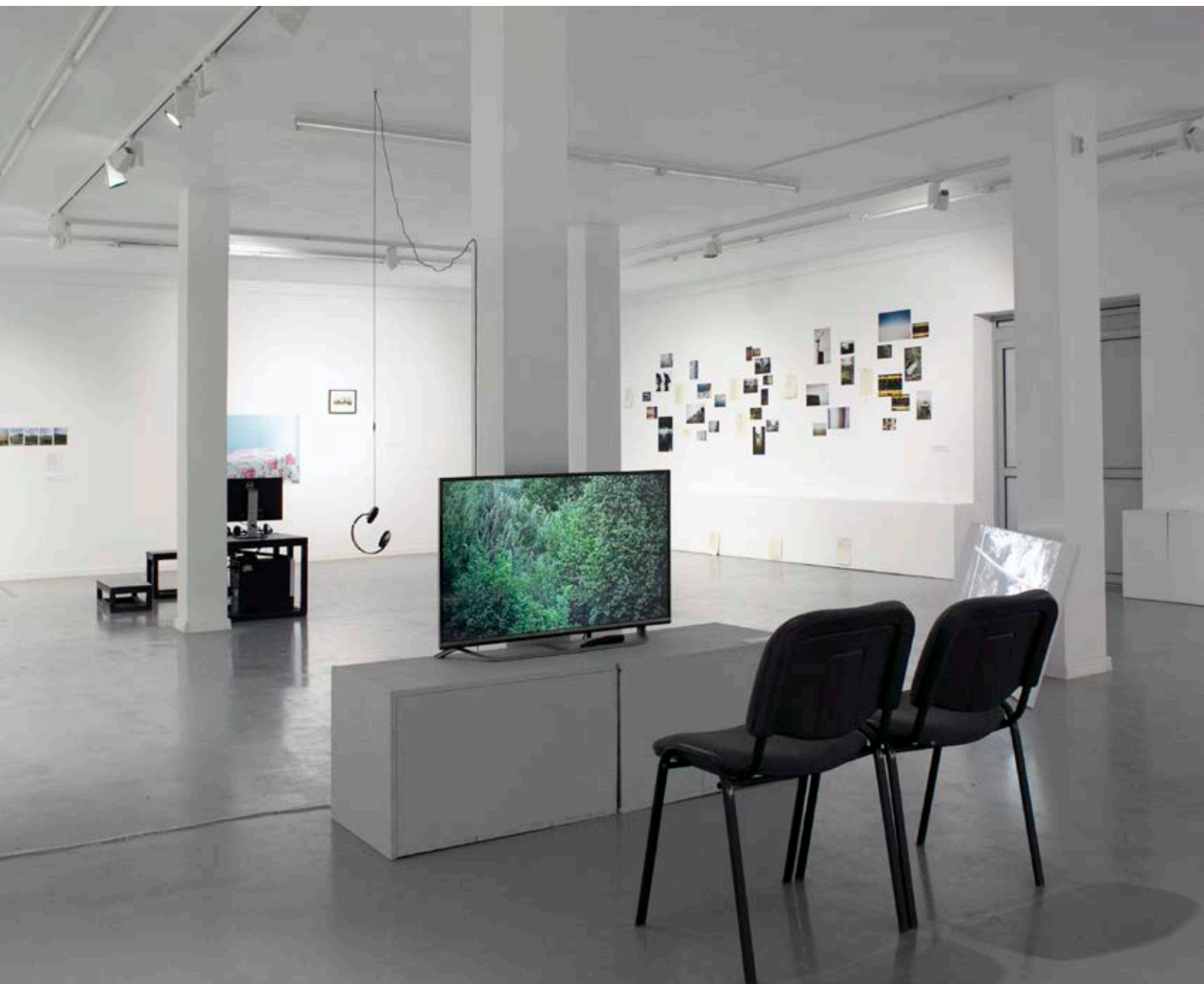
## Period:

May 2018

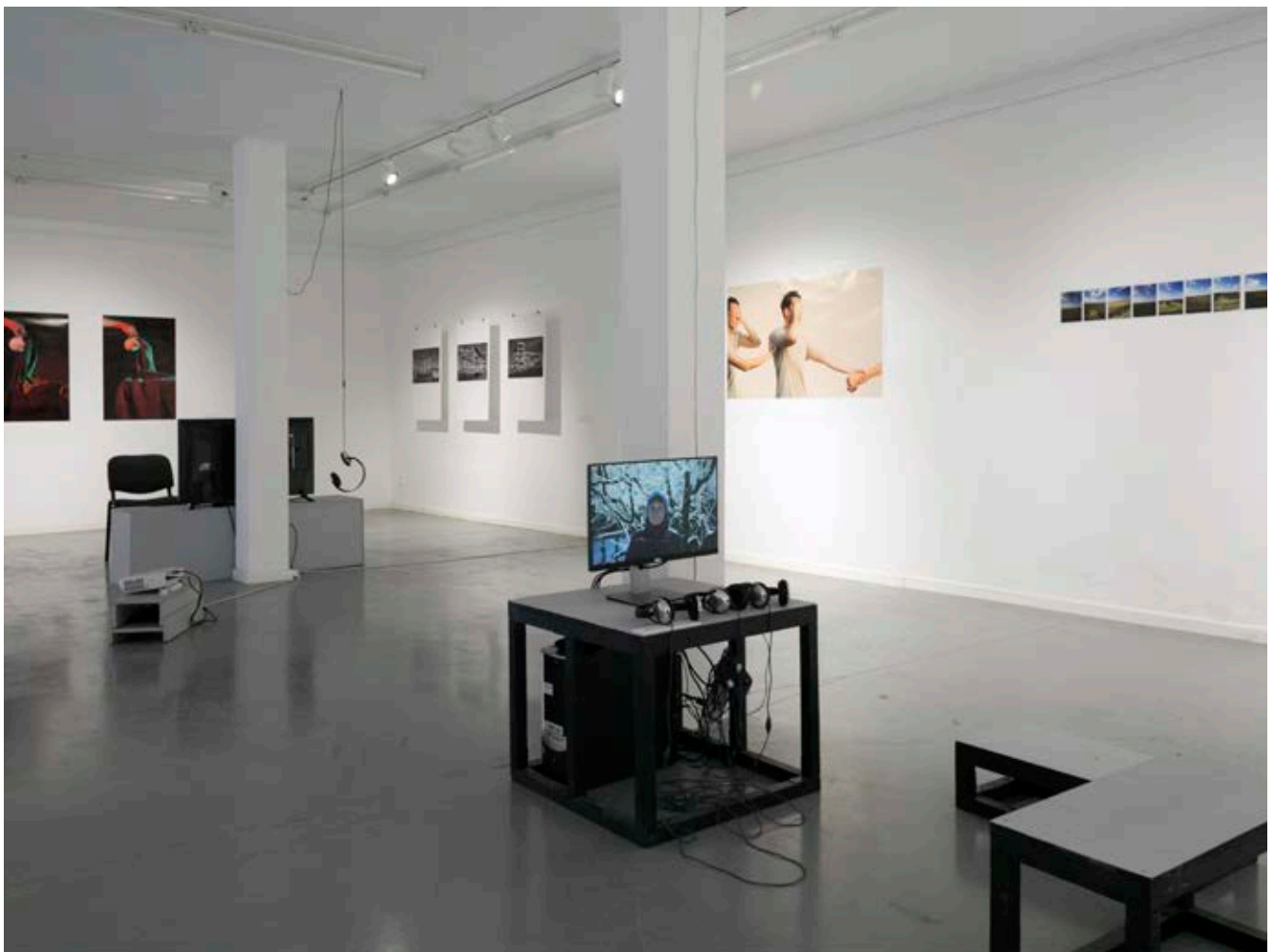
The title of this exhibition is a fragment of a statement that does not claim any continuation, ambition for finalisation or call to action, suggesting a situation of suspension, an uncertain state of belonging or localisation. The subjects of the works, constructed on the basis of artists' observations, oscillate between the analysis of social and that of personal space. The photographic installations, the sequences of images and the various video projects (from the experimental to the documentary) came together from the perspective of a poetic gaze upon various everyday situations, seen as limitations and conditionings or uncertain states of the existence of a fact. Therefore, the projects have indicated a deliberate distancing from any form of reality and have tried to relocate the viewer in a different, anonymous, uncertain and, what is more, irrelevant space, enhancing the relinquishment of the aim to seek anything out. This temporary suspension of coordinates forced in a way the viewer to seek answers in the atmosphere of other scenarios, dreams or geographies.

The exhibition included photography and video works by students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi.











# LIFE ON HOLD

## Artists:

Flavius Ailenei, Anca Afilipoaiei, Georgiana Bordianu, Andrei Chirica, Luis Coca, Elena Cojocaru, Vlad Colotilă, Ioana-Maria Cordun, Eveline Enescu, Victor Ghinea, Narciss Grosu, Robert Lența, Ștefan Lupu, Eduard Mihalachi, Oana Georgiana Petrache, Valeria Petrenco, Theodora Stanciu, Vlad Zugrăvel

## Coordinator:

Cătălin Soreanu

## Period:

May 2018

“Life on hold” involved the challenge of developing one’s own, alternative scenario, a personalised understanding of the positioning in relation to a society and a lifestyle increasingly technologized, optimized and efficientized, as well as an analysis of the relationship between the philosophy and the ergonomics of life, the way it is imposed as a day-to-day standard, and the cultural atmosphere conditioned by acceleration, popularity, rating, coolness, success, competition, opportunities and priorities.

Attempting to propose new forms of reclaiming individual normality and naturalness in relation to the false-competitive models proposed by contemporary society, at the same time oppressive and alienating, the students’ projects designed a re-evaluation of the sensibilities and of the personal values of a generation that is subject, in the current cultural context, to the constant onslaught of trends and of knowledge forms conditioned by media and technologies.

Oscillating between inter-media and multimedia decisions, with emphasis on the relevance of transdisciplinary approaches through contemporary artistic practices, the students’ projects offer the viewer the opportunity to understand the concerns of the new generations of artists to operate creatively within the margins of the relations between performance and public receptivity, proposing formulas for an introspective thematic probing of their own artistic personalities and for observing the interactions with the audience.

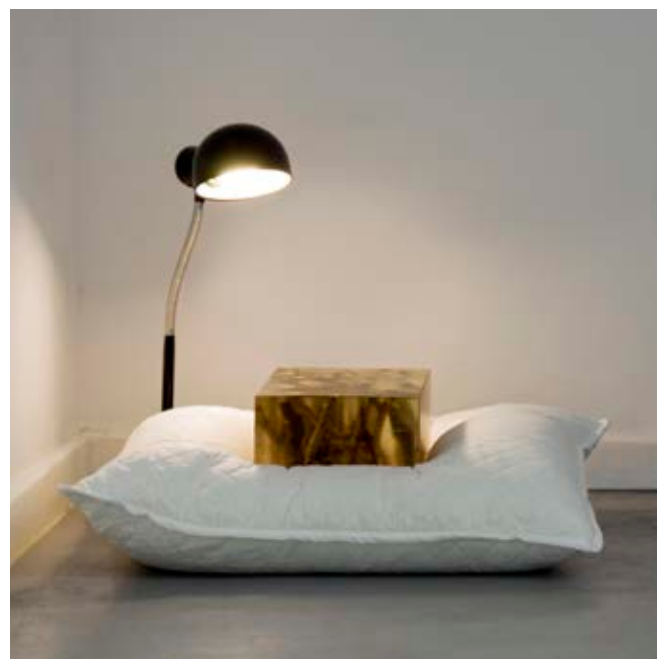
The „Life on hold” exhibition is part of a series of similar initiatives involving second-year students of the Photo-Video Department from UNAGE Iasi, such as “I’ll be back” (2017) and “Duplex” (2019); these exhibitions have taken into consideration the opportunities for thematisation from the perspective of personal manners of trans-disciplinary contextualisation. The works on display are relevant from the perspective of understanding the concerns of the new generations of artists for identifying the co-determining relations between performativity and contextuality based on the relations between thematic conceptualization and artistic practicality.













# ON THE MARGINS OF A SPECULATIVE SPACE

Artist:

Teodor Bădăraș

Curator:

Cătălin Gheorghe

Doctorate Research Coordinator:

Matei Bejenaru

Period:

April 2018

In his book of essays about the “margins of philosophy”, Jacques Derrida discussed the referential force of the margins of each page we read in a book, margins that at first appear to us as blank, negative, invisible, but which contain in subsidiary the thoughts of the readers who “manufacture traces” in the differential act of reading. We could find these margins in the experiential installation exhibited in the gallery, in which temporality has suspended itself in order to make room for inter-spatial speculation.

Nowadays we see the variations of the philosophy of “speculative realism”, and if we were to speculate on the margins of Quentin Meillassoux’s thought we could wonder, in the experience of visiting the exhibition, whether the space we cannot see exists independently of our presence in it, whether it is necessary to admit the contingency of correlating with the potential invisible space, whether we do, indeed, know a space we believe to be familiar just because we pass through it every day.

In his project of “photography-based research”, Teodor Bădăraș has processed the “space on the outside of the exhibition space” through simulation, representation and interpretation, involving the relations “anterior auctorial presence” - “initial absence of the viewer” in an act of constructing a paradoxical “differential network” which also engages solitude, alienation and nihilism with interventionism, intersubjectivism and experiential conceptualism.

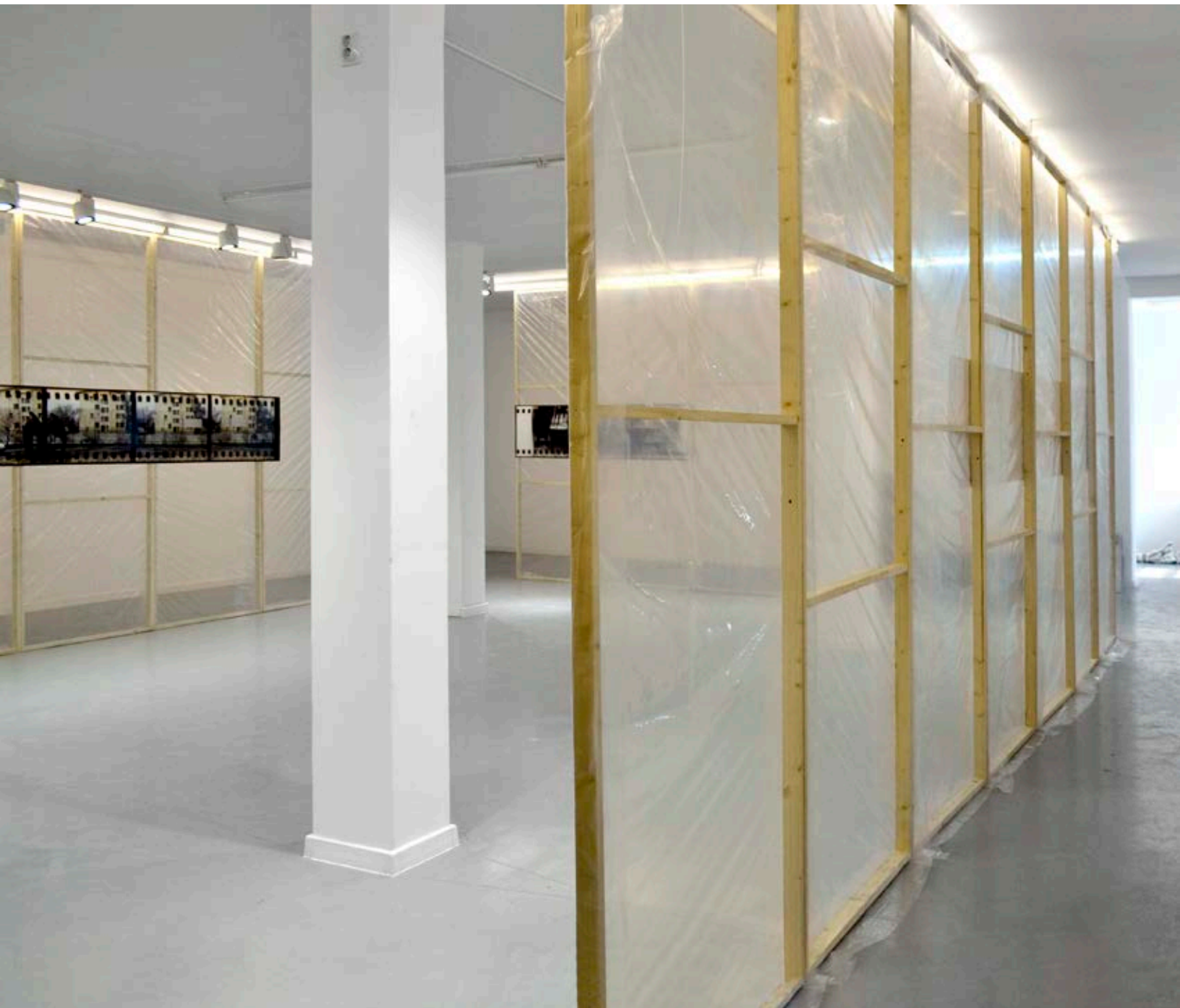
His research did not involve a linear investigation starting from an intuition, documenting the factuality of the space of the gaze in observational objectivist manner, selecting the data confirmed through the experiment of the work process, designing a representation system in order to communicate as convincingly as possible the experience of his explorative design, but instead it involved the creation of a receptive experience that has placed the audience in a situation of ambiguity, only to immerse it afterwards in a clarification reflection subsequent to surprise.

According to the artist, the aim was to investigate the subsidiary of images, the issues related to the positioning of the photographer, of the camera, of the viewer, and, through this, to the positioning of the subject of representation and of the viewing subject in an unclear intersectionality, as long as the image is the negative of objectuality in relation to spatiality, thus triggering an experience of a fracture between “reality” and its representation as the product of subjective perceptions and reactions, from the perspective of auctorial individuality.

Though the reflection on the condition of the sequentiality of photographic frames, through the meditation on the metaphysical effect of expanding an image on the entire surface on analogue film, through the construction of a visual installation that has transformed space into movement, through the intermittent production of fragments of neutral spaces that have self-dissolved in a terrible liquid space, Teodor Bădăraș doubled and subsequently de-multiplied the viewers on the entire horizontality of the contents of his images and intricacies of the margins of the speculative space which, relatively in essence, he had outlined.

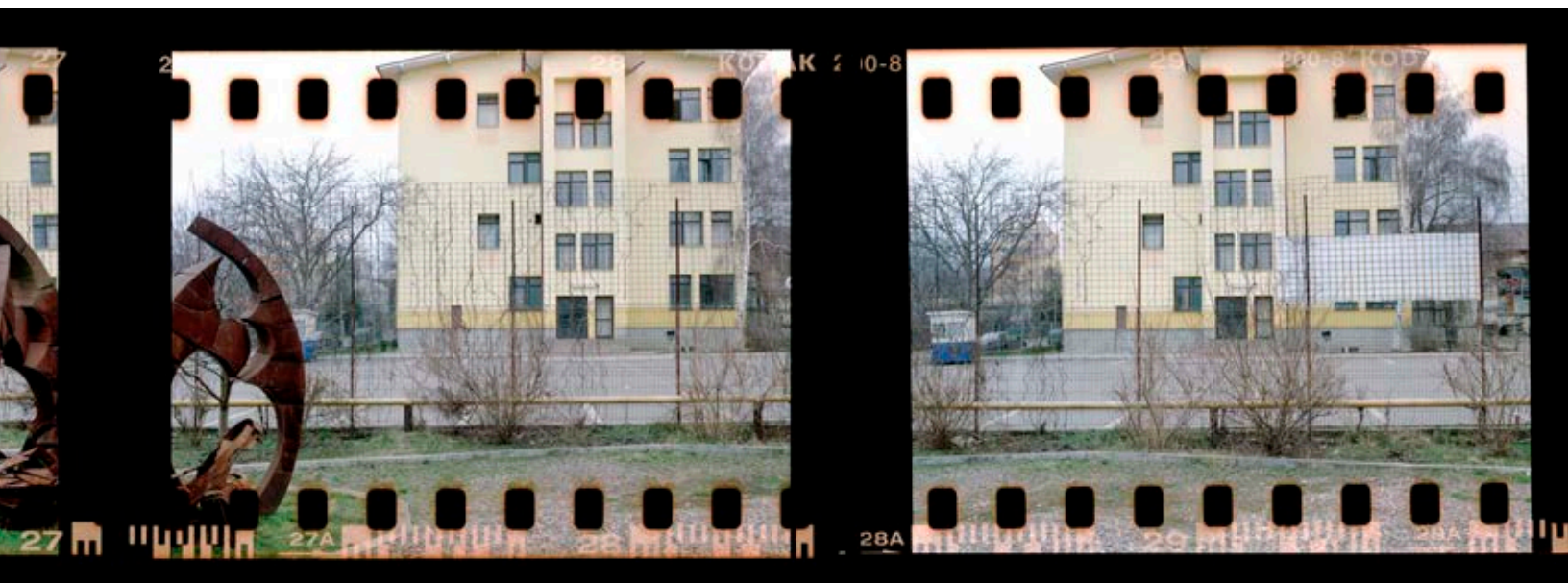
Project produced by the Center for Contemporary Photography in Iasi in partnership with Vector Studio and UNAGE as part of the Carte Blanche aux Jeunes Créateurs program financially supported by the French Institute in Iasi.

**Teodor Bădăraș** (b. 1977) is a graduate of the “George Enescu” University of the Arts in Iasi. His artistic discourse is based on institutional and social observation; he proposes the study of the internal mechanisms that distort perceptions and that result in social behaviours, sought both in the private and in the public space. The idea that the image cannot exist other than assumed ideologically makes his work method take over elements of docu-fiction. In his artistic practice he uses the photographic medium, in relation to which he assumes an anti-institutional perspective, denouncing its objective dimension, which he perceives as a conceptual limitation of the medium.









# ARTIST, INC.

## Artists:

Andrei Botnaru, Robert Bouariu, Vlaicu Bunduchi, Silvia Constantin, Larrisa Danilov, Mihai Florea, Oana Gociman, Francesca Ignat, Mălina Moncea, Vlad Onescu

## Coordinator:

Bogdan Teodorescu

## Period:

March 2018

The exhibition "P.F.Artist" / "Artist, Inc." has proposed a reflection on a reversed semiotic in which the artist becomes the object of a social contract, without however escaping the circumstances in which he could be also be perceived as an art object. The work of art is integrated in a complex circulation system of artistic commodities and meanings, and the artist might suffer, as a consequence, a process of objectification of his physical person, in which his intellectual matter becomes part of a contractual materialism. The artist replaces the art object, and his actions become a product of the object's subjectification.

This exhibition project has also proposed a new understanding of archiving from the perspective of configuring a sort of biocoenosis among the exhibited objects, which take on not only social functions, but also organic characteristics for the integration of the audience through the re-semantisation of certain aesthetic actions and behaviours. A double reflection on the apparent autonomy of artistic commodities within the system of business circulation and transacting of meanings and on the heteronomy of mental representations influenced by the impact of the new technologies on everyday life determines an engagement in a psycho-social analysis of the circumstances that have made possible the artist's systemic transformation into a cultural consumer product.

The exhibition included works of photography, video and installation of master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi.











Video.2:

## AT THE EDGE OF SIMPLE THINGS

**Artists:**

Andrei Botnaru, Diana Butnaru, Crenguța Gîtin, Elena Ioniță, Ionuț Maniga, Adina Panainte, Anda Roșca, Silviu Vacariu, Eduard Verde

**Coordinator:**

Andrei Cozlac

**Period:**

February 2018

The exhibition concept involved the presentation of a platform of video projects developed through everyday studies conducted by students of the specialization Photo-Video in order to create a complex interaction of both recognizability and perplexity with the general public. The theme of this edition, "At the edge of simple things", starts from the representation of exploring ways of reporting the authors of video works to a series of personal experiences, simple and unique, visually formulated through a series of processes of transposing rhetoric specific to experiences sensory and contemplative lived in interactions with things encountered in everyday life.

The exhibition included video works and multimedia installations by students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi.













# SOMEONE ELSE INSTEAD OF YOU

## Artists:

Elena Ioniță, Monica Mihoc

## Curator:

Sarah Muscalu

## Coordinator:

Matei Bejenaru

## Period:

February 2018

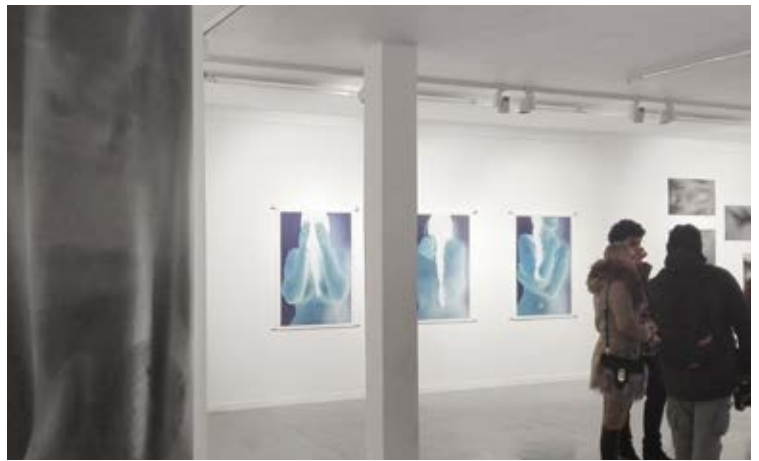
The (self)limitations of identity involve the creation of barriers that would separate and protect us from the others, from the exterior. Personal limits mark thus a potentially flexible space that allows, in this particular context, the construction of realities shared subsequently, which do not belong to one's own person, or to anyone else, either. The identification of intimacy horizons has as a consequence the separation of specific spaces, from intimacy (represented through the image of the body), private space (by emphasizing the feeling of "home") and interpersonal relation (manifested in the social space), to whatever can be identified as the expression of materiality, sometimes manifested at institutional level (economic, political, cultural), all these horizons being configured in an interdependent manner, with impact on one's own person.

The two young artists share the therapeutic dimension of artistic practice used as a means for communicating shyness. The exhibition space became, in their view, a projection of personal space, thus turned, paradoxically, public. The invitation addressed to the audience, to enter this intimist ensemble, can be viewed as a strong gesture, one of courage, perceived as uncharacteristic to timid temperaments.

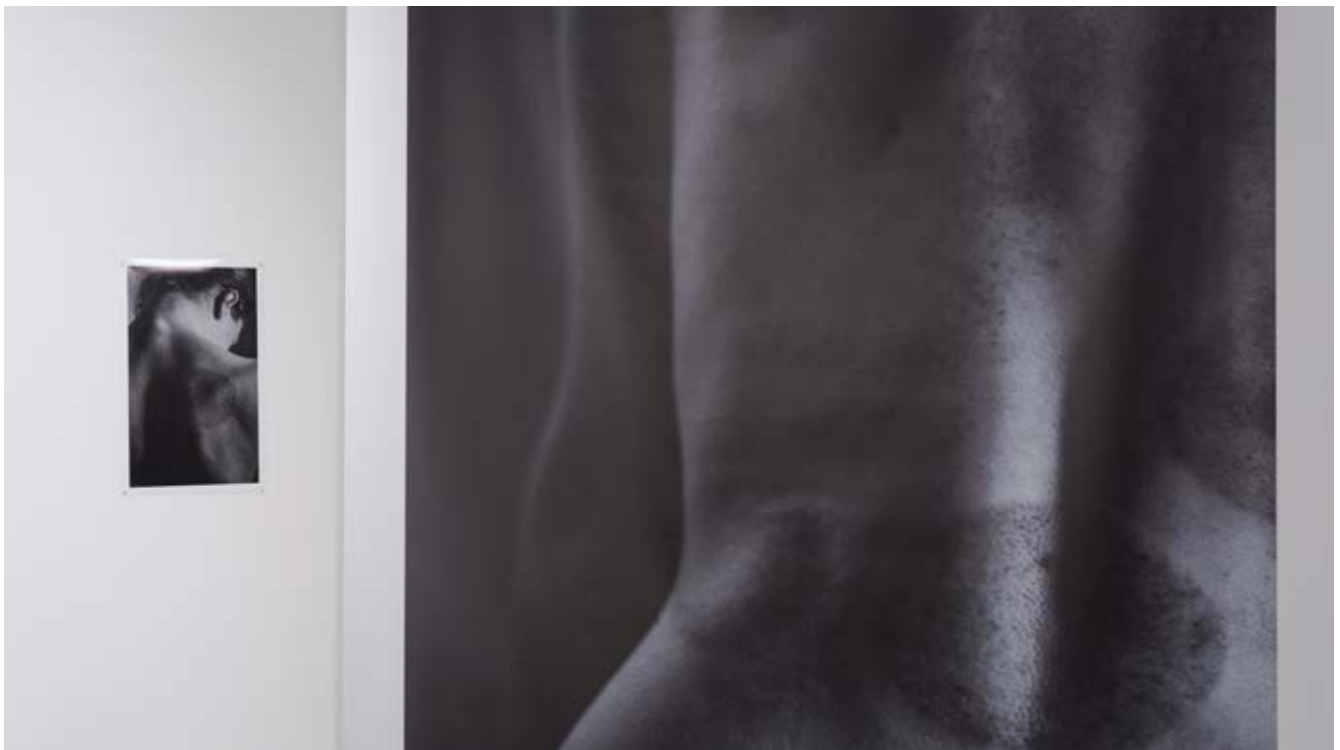
**Elena Ioniță** (b. 1997) has been a postgraduate student of the Faculty of Visual arts and Design, in Photography, Video and Computerised processing of images specialisation, at the "George Enescu" National University of the Arts in Iasi. She has participated in collective exhibitions such as "I'll be back?!" (2017), "Video.2 / At the edge of simple things" (2018).

**Monica Mihoc** (b. 1994) has been a postgraduate student of the Faculty of Visual Arts and Design, in Photography, Video and Computerised processing of images specialization, acquiring an MA in artistic photography at the "George Enescu" National University of the Arts in Iasi. She had graduated from the same university and she has participated in exhibitions such as "Origamic" (2016), "Take or Make" (2016), "No camera, No cable, Just me" (2017).









# THE PARADOX OF WHITE WORK

Artist:

Sarah Muscalu

Curator:

Cătălin Gheorghe

Period:

November 2017

The tension created between the policies of building an artist's identity (and the awareness of his/her work) and those of inoculating the ideals of a "creative's" identity ideals (with the latter's commodified speculatively) defines a time of decisional contrasts. The generalised opinion supports a fracture between what is metaphorically called "blue collars" (workers in overalls) and "white collars" (workers in shirts and ties), designating two social categories whose work is differentiated in terms of ideology and pay. One strong trend is that of creating a framework within which those who attend art study programmes are associated strictly with the "white" workers (intellectuals, members of the "liberal arts" community) from the "creative industries". Thus, a speculation is created, according to which artists should construct an identity as "creatives", which will ensure some form of economic self-support through the exercise of a "white work", superior to the "blue work" (that of "usual", "common" workers, whose work does not deserve to be reconsidered), which top a great extent has come to be associated with "black (market) work". The paradox comes, however, from the fact that the so-called "white

The exhibition was realized within the artistic research and production program Vector - studio of art practices and debates.

**Sarah Muscalu** (b. 1994) attends a PhD program in Visual Arts at the "George Enescu" University of the Arts (UNAGE) in Iasi, under the coordination of the professor Matei Bejenaru, PhD. In the interval 2016-2018 she attended in parallel the MA program in Painting and the MA program in Theories and practices in visual arts at UNAGE Iasi. She has had a number of personal exhibitions: "Wakeful Dreams" (Galeria Aparte, Iasi, 2016), "Under Construction" (Victoria Gallery, Iasi, 2018) and "În absența unei uitări contrafactice" ("In the absence of a counterfactual forgetfulness") (Aparte Gallery, Iasi, 2019) and curated the exhibitions "Origamic" (Galeria Aparte, Iasi, 2015) and "Reprocesând memoria" ("Reprocessing memory") (Victoria Gallery, Iasi, 2018). She has also participated in the shows Diploma 2018 (The Institute, Bucharest), Jeune Création Européenne - Biennale d'art contemporain 2019-2021.









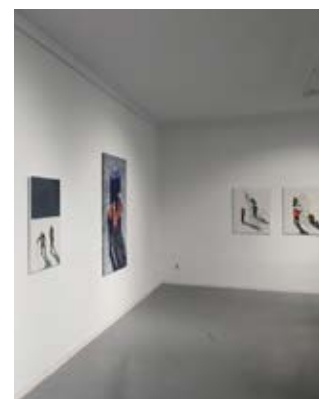
work”, which should designate both the “high level” of artistic work (considered “creative” in a definitely neoliberal economy) and the more solid financial reward, is actually “white work” in the sense of work that should never be defined in a context of abusive ideological appropriation, but should instead preserve its open character, not fitting within preset frameworks, liberated in the experimentation of everything that can be created starting from a plain white space.

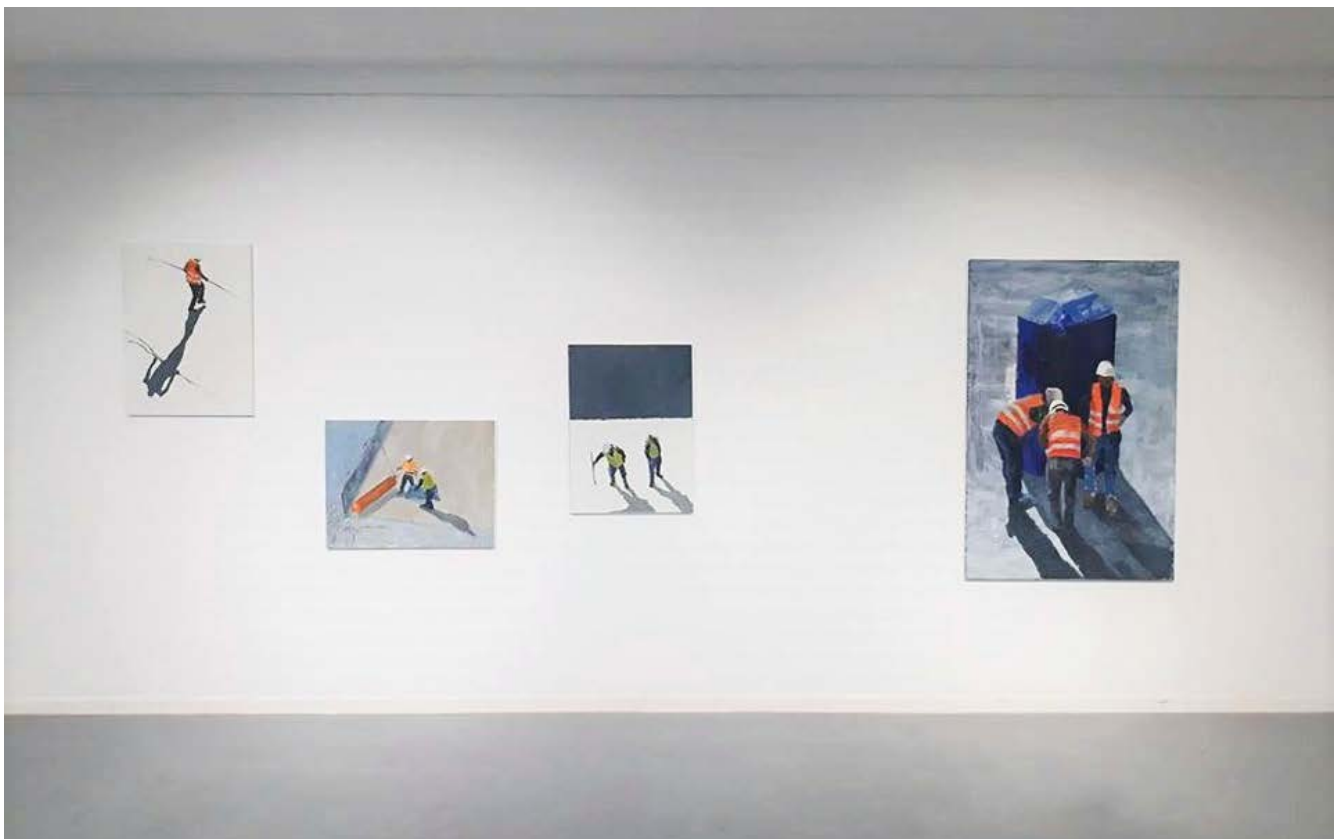
Sarah Muscalu has approached this “white work” both as a manifest of artistic practice, viewed as a means to continuously outline meaning, to build a habitat, to become involved in a project irrespective of the “absurd” and of the “nothingness”, as well as an ironic take on those who build an idyllic image of the artist as an “icon” of innovation and cultural capitalization.

In her works, Sarah Muscalu has painted workers who draw a foundation in a building site. The workers, wearing white engineers’ helmets, draw constructivist structures, transmute grids, prepare the painting of walls. Ostensibly, the workers work on a building site, but if we transpose ourselves into their world through a mental experiment supported by their visual representation, we realise that they are engaged, in fact, in producing a post-constructivist abstract painting. Sarah herself no longer works on canvas, but instead simulates a population of small oleo-political figurines that perform on the canvass’s theatre of operations.

Her references, although quite direct, as they also point to the construction of a site in the aggressive proximity of the window of her atelier, now demolished in order to make room for the construction of residential luxury apartments in the city’s industrial district’s, commandingly circumscribe the ambiguous condition of the artist’s physical and creative labour, which is most times ignored, levelled by a culture of entrepreneurship.

Sarah’s painting is allusive in multiple ways – to realist thought, to constructivist principles, the goals of socialist realism, to discursive painting and to socially engaged painting, to processual painting and to performative painting, to her own everyday experiences. In the white space of canvasses, before visualising the path of any brushing, one feels an overwhelming introspection into the condition of the artist as a cultural worker, as a construction engineer for the new living places in a social field that is increasingly more hierarchized and accumulated.





# FINISH 17

## Artists:

Alexandru Burlacu, Ștefan Coman, Oana Albeșteanu, Erminia Piu, George Pîrîială, Ionuț Filimon

## Coordinators:

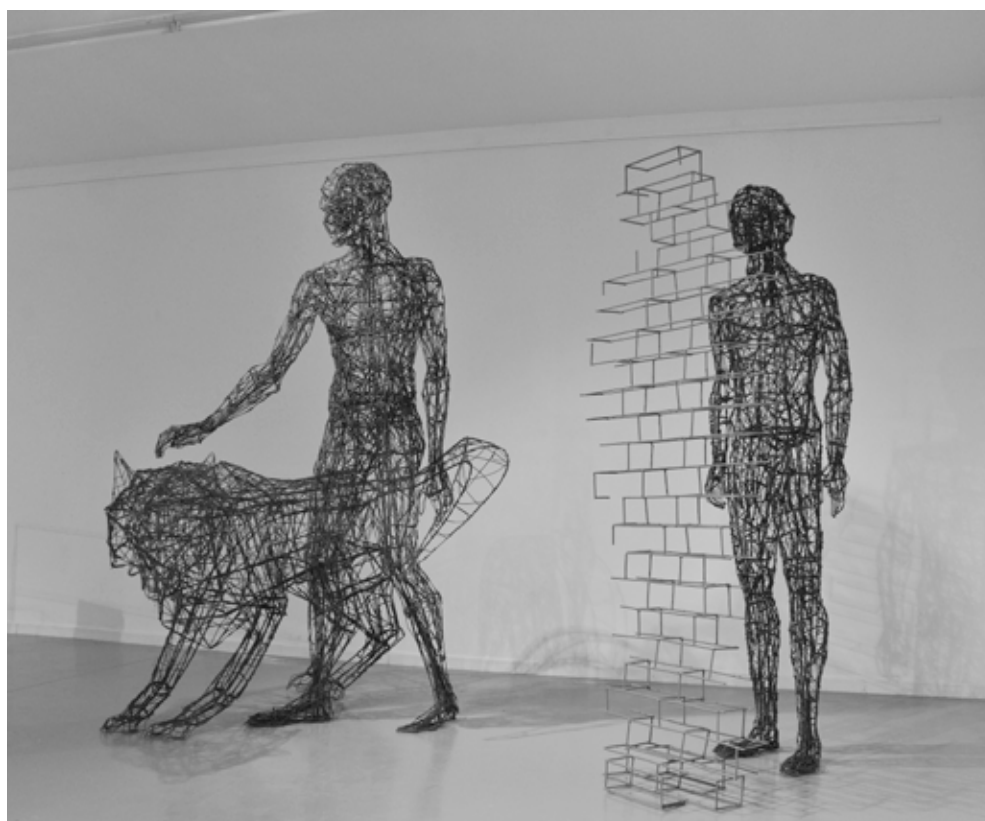
Mihai Vereștiuc, Dumitru Oboroc, Simion Cristea

## Period:

August 2017

The 2017 edition (with works by students who completed their Master studies in Sculpture) presented a series of installations, some of them drawing spaces within spaces, from the simulation of a closed-open space of self-portrayal of dwelling, proposed by Ștefan Coman, to creating a diorama of the temporality of memories, in the case of Ionuț Filimon. The exhibition is completed by the metaphorical couplings of Alexandru Burlacu, a kind of three-dimensional drawings of dreaminess and the unknown, by the contradictory, challenging objects of Erminia Piu, by the statuary group made by Oana Albeșteanu depicting an immovable projection of inter-personal attachment and a representation of the matriarchal era in the statuary group made by George Pîrîială.

The FINISH series of exhibitions displayed sculpture, object and installation artworks made for the Bachelor's and Master's exams by students majoring in Sculpture within the Faculty of Visual Arts and Design from Iasi.













# NO CABLE, NO RADIO, JUST ME

## Artists:

Vlaicu Budunchi, Ionuț Buzatu,  
Carmen Maftai, Monica Mihoc,  
Oana Nechifor, Louisa Vancea

## Coordinator:

Bogdan Teodorescu

## Curator:

Sarah Muscalu

## Period:

June 2017

The exhibition "NO Cable, NO Radio, Just Me" is an artistic endeavor that focuses on the reality outside the network. The double negation does not necessarily lead to a refusal, but rather to a critical attitude, to absence, to social isolation, to interpersonal relationships that are rethought in the wireless atmosphere of contemporaneity. Human existence outside modern media causes anxiety to the individual. The daily maintains a constant social pressure in relation to the apparent facilitation of the dialogue, which appeared with the diversification of the possibilities of transmitting information. The virtual does not assemble feelings, but substitutes them, absorbs them, the digital environment eliminating in this case the levels of sensority. The works included in this project exploit fundamental themes in contemporary art, such as memory, the distinction between digital and personal memory, self-knowledge and demarcation of identity (or rather the process of defining self identity), body interaction, social stereotypes and prejudices, relationship organic-inorganic antithetical, human limits in the context of the no-limits century.

NO Cable, NO Radio should not be understood as a lack, but rather as a temporary suspension of the presence, of the convention, of the visible. Placing the project in a critical position both towards the pseudo-truthful obsession of the relationship, and towards the ubiquity of real-time communication (breaking-news, 4G transmission, real-time information) favors and problematizes the artificiality of social relations, the aesthetics of individuality and the disproportion between social isolation and virtual follow-ups. The works also have a self-reflexive dimension, placing in the center of the viewer's attention the structure of everyday life, of the network of which most of us are (un)consciously part.

The exhibition included works of photography, video and multimedia installations of master students in Photography, Video and Computerised processing of images, within the Faculty of Visual Arts and Design, UNAGE Iasi.











# I'LL BE BACK?!

## Artists:

Ștefan Căpraru, Alexandra Dornean, Crenguța Gîtin, Marius Geangu, Florin Ghimiș, Elena Ioniță, Ionuț Maniga, Milian Nicușor, Alin Ojog-Stratulat, Mădălina-Ioana Oniciuc, Adina Diana Panainte, Mădălina Roșca, Tudor Rotaru, Vlad Călin Sandu, Silviu Vacariu, Eduard Verde, Tiberiu Zorilă, Andrei Botnaru

## Coordinator:

Cătălin Soreanu

## Period:

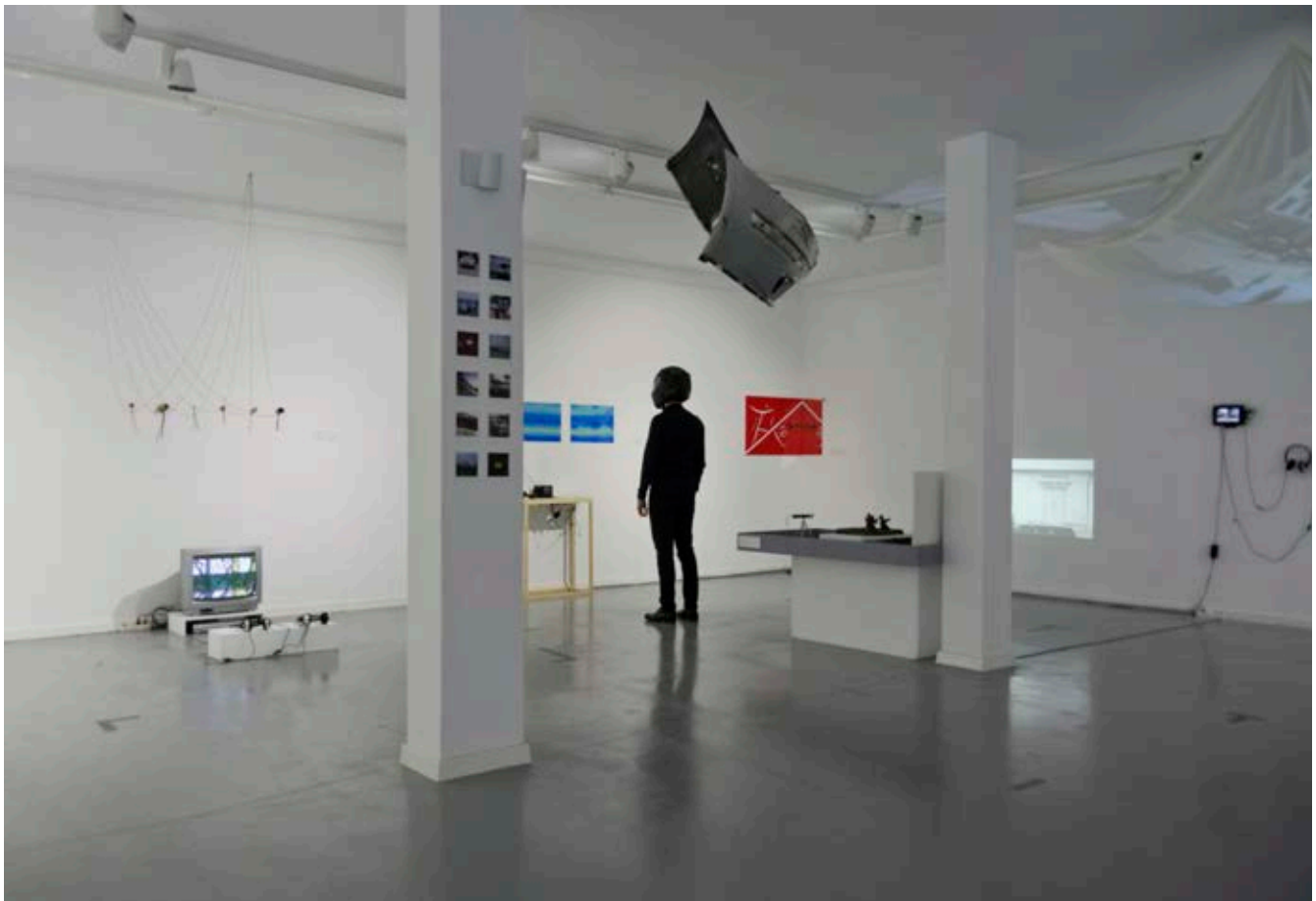
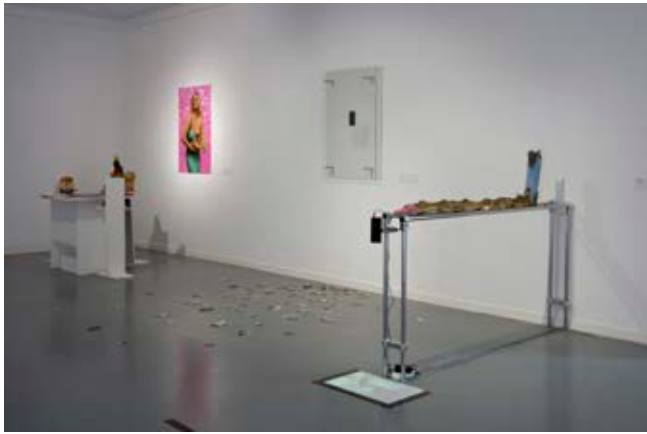
May 2017

The exhibition project "I'll be back?!" has proposed the simulation of several narrative micro-worlds through a methodological recourse to the conceptualisation and expression mode of comic strips. The artists resorted to a number of visual defragmentations through dynamic sequentialisation, to meditations about the drawing, to experimental filming in the urban space, to the construction of multimedia and object installations, by recontextualizing references to the history of the technologies of contemporary art, or that of ready-found objects, showcased through personalised interactions, as well as to performances in recorded videos and in situ. Small personal histories are recounted allusively, in some cases with humour, in other cases with a careful digression about subliminality, creating the counterintuitive atmosphere of unveiling an intimacy at the border between memento and imagination. In the note of an exhibition meta-discourse, two performers walk around the exhibition, from one work to another, with motorcycle helmets on, sometimes placing themselves in front of a viewer, contemplating as if in an abyss the emotional screen that connects the ambiguity of perception with the certainty of artistic decisions.

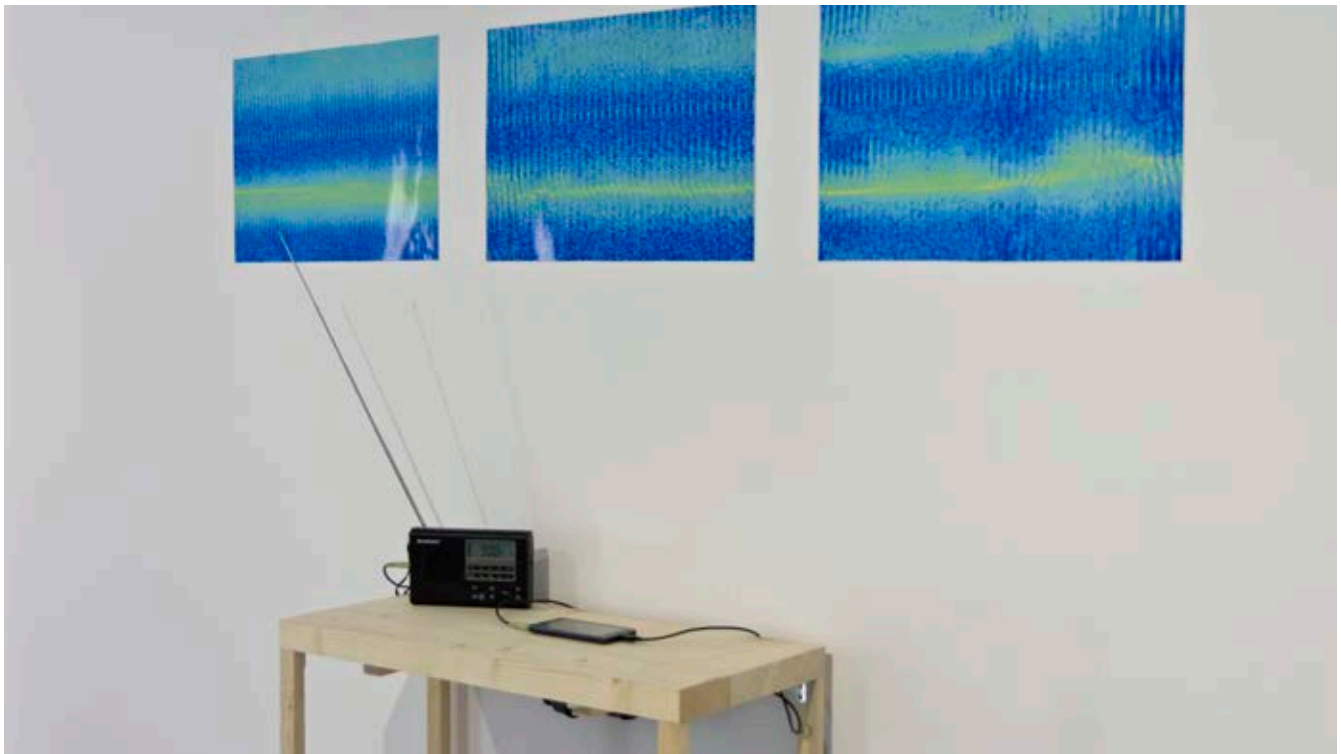
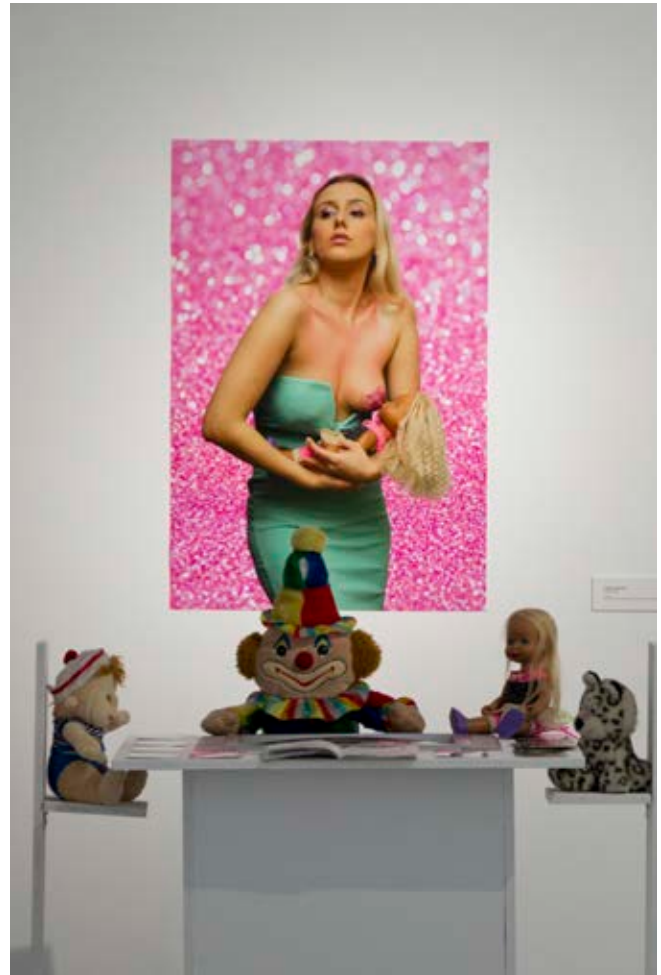
The "I'll be back ?!" exhibition is part of a series of similar initiatives involving second-year students of the Photo-Video Department from UNAGE Iasi, such as "Duplex" (2019) and "Life on hold" (2018); these exhibitions have taken into consideration the opportunities for thematisation from the perspective of personal manners of trans-disciplinary contextualisation. The works on display are relevant from the perspective of understanding the concerns of the new generations of artists for identifying the co-determining relations between performativity and contextuality based on the relations between thematic conceptualization and artistic practicality.













## Kanizsa's Triangle.

# ABOUT IMAGINARY FRIENDS

### Artists:

Șerban Anechiței, Andreea Cioară, David Curea, Maria Gaciu, Elena Huncă, Maria Hreniuc, Bianca Huțanu, Diana Iordache, Mihai Mocanu, Ionuț Niga, Mihai Pîrîială, Orlando Poenariu, Filofteia Răileanu, Smaranda Ursuleanu, Martha Vieru

### Coordinators:

Maria Urmă, Mihai Pamfil, Adrian Stoleriu, Ramona Biciușcă, Daniel Sofron

### Period:

April 2017

### Curator:

Dan Acostioaei

As early as the beginning of the 20th century, Gestalt psychology tried to describe the phenomenon of optical illusions. With Rudolf Arnheim and Hans Wallach, these studies take on an increasingly clearer shape. Arnheim formulates the fundamental law of perception, concluding that "any configuration of stimuli tends to be viewed in such a manner that the resulting structure is the simplest possible in the given circumstances".

In 1976, the Italian psychologist and artist Gaetano Kanizsa, who had studied for several decades the issues of perception, revived interest for optical illusions by proposing an illusory triangle, a geometrical shape that the viewer himself projects in the absent spaces of the outline shape.

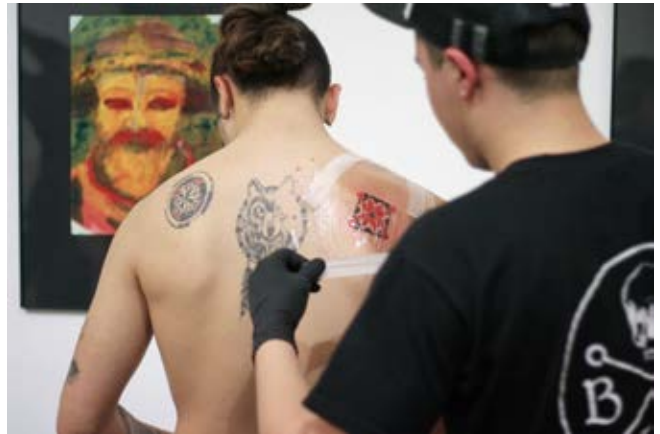
As for imaginary friends, research shows that they are a normative part of childhood and even of adulthood. Psychology asserts that imaginary companions can be easily compared with the characters created by a prose writer. Some scientists state even that creative individuals, such as fiction writers are more predisposed to having imaginary friends during childhood. The major difference between an imaginary friend that we can find mostly in children and the imaginary presences in psychopathology is that, in the case of mental troubles, the creator of the imaginary entity is incapable of distinguishing between what is real and what is imagined. Children often use imaginary friends in order to experiment with situations they have not experienced yet, the interaction with the imaginary entity becoming thus a way of getting to know the surrounding world, with the imaginary friend as an intermediary between the real world and the child's lack of experience in relation to it, an exercise of knowing the others before actually interacting with them.

The way Plato describes Menexenus, Hypothales and Lysis as being young and handsome through *kalokagathia*, a moral quality "visible" with the naked eye, the same way the exhibition has tried to question the condition of the artist who is expected to produce "beauty" and to create a "sublime" "reality". Does this not serve the viewer as an illusory projection of his own interstices and gaps of the contour shape?

Exhibition realized within the "George Enescu" National University of the Arts from Iasi, Faculty of Visual Arts and Design, Specialization Mural / Ceramic Art with the support of the Vector Association.







# LIBIDOLAND 1

## Artists:

Andreea Cioară, Orlando Poenariu, Smaranda Ursuleanu

## Curator:

Dan Acostioaei

## Period:

March 2017

How do we end up wanting things? Why is it so pleasurable to push, aloofly, among tidily stacked shelves, a shopping cart filled to the brim with multicoloured, glossy-packaged products, in a hypermarket, or to load the virtual shopping basket on an online shop site? Why are we fascinated by an endless TV channel list? Why do we like lit-up shop signs, or the punch line of a joke whose only purpose is to make us buy something? Why do we consume willingly, and even with pleasure, music whose video is an opportunity for product placement? Why do we want a Sony Vaio laptop, an Aston Martin car, an Omega watch or a glass of vodka Martini when we watch the 007 agent series? Why is it magical to hear the whisper of the card passing through the slot, the tick of the PIN code or the click of the Enter key?

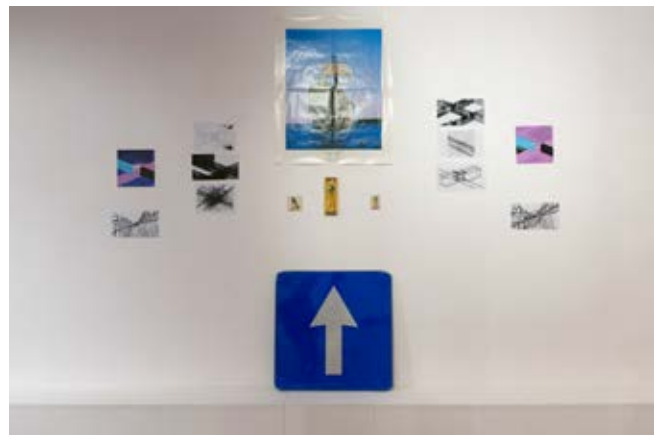
Why are we trying so hard to construct social avatars so different from us, flesh-and-blood people, on Facebook and Instagram? How did we manage to give up privacy so easily? Maybe we should not wonder about what turns us into desire machines, what it is that splits the individual between self and community, but instead about the easiness, the nonchalance with which we willingly dissociate. The grotesque resides in the fascination with power, with everything that facilitates possession, the desire to dominate, to exploit or to eliminate others, the other in general. The power to consume unimpeded, placing a curtain in front of anything that may trouble this illusion of wealth and of perpetual joy. The great ephemeral film has engulfed us. We are in the middle and outside the Great Zero, on the same single dimension of Moebius' strip, carried by the force of want.

LIBIDOLAND, an exhibition whose title makes a reference to the "libidinal economy" discussed by Jean-François Lyotard, has reunited the works of three young artists, students of the Faculty of Visual Arts and Design in Iasi, who have proposed to the viewers a game whose rules reverse the relation between the desired object and the individual desiring it. Andreea Cioară has replaced the measuring unit of time with the sequence of clothing brands that have populated her wardrobe in the past ten years. Orlando Poenariu has proposed an exploration – sometimes through reduction to the absurd – of the possibility to establish authentic and unmediated relationships between individuals engaged in the society of global economics. And the visual rhetoric of Smaranda Ursuleanu, although anchored in the feminist theory, has added on shades of dark humour, being subversively sublimated and multiplied in a diversity of reflections that tended to place the viewers in front of their own projections.

Exhibition realized within the "George Enescu" National University of the Arts from Iasi, Faculty of Visual Arts and Design, Mural / Ceramic Art Specialization with the support of Vector Association, 1+1 Association, [tranzit.ro/lasi](http://tranzit.ro/lasi).









# THINK ABOUT THE BOX

Artist:

Lucian Brumă

Curator:

Cătălin Gheorghe

Period:

November 2016

We are living in boxes left open or closed by others, placed in circulation or stored in dark, airless spaces, impossible to locate, very possible to ignore. We make boxes, we put things in boxes, we send boxes, we receive boxes, we get our information, our food, our clothes from boxes, we love and hate each other in boxes, we sleep in boxes, we question our conscience in boxes, we drink our coffee in boxes. Although we catch glimpses of each other between boxes, we mostly hide ourselves behind boxes. In this metonymic case, it will be difficult for us to realize what sort of boxes we have ended up being.

In his visual research, Lucian Brumă started from an ambiguity (object-non-object, material-im-material, space-non-space), exploring through experiment a number of conditions (the meanings, shapes, textures, colours, shadows, positions of a habitual cardboard box, the constraints of an artist's workspace, the attempt to leave the atelier with one's own thoughts, the artist's [in]visibility in the public space, the involvement in a form of street protest, the return to the atelier in order to review the experiment etc.), putting on a number of performances, producing, through their contextual description, a number of individual and modular painted pieces, and assembling them in an exhibition in order to reflect on the poetic and political metaphor of the box.

The contemporary ideology of creativity for consumption has produced a number of entrepreneurial slogans, of which one of the overused and abused ones is "Think outside the box". This inspirational slogan, with a history in puzzle games, involves the motivation of non-conventional action and lateral thinking with the aim of generating innovation that would facilitate the growth of consumption and, as a consequence, the limitless accumulation of capital. In contrast, but sometimes in a complementary manner, together with this managerial slogan it happens that another phrase is used: "Think inside the box"; the latter, on the one hand, refers to the accusation of having a closed, conservative type of thought, and on the other hand it may refer to the creative questioning of constraints.

In opposition with these types of positioning, specific to managerialism, which looks for creative solutions to accelerate economic profit, the artist has proposed the experience of thinking about the meanings of life in the box, thinking about the box as an object, as material and work process, thinking "about" what resistance and protest through the box could mean: "Think about the box".

Project applied within the Carte Blanche aux Jeunes Créateurs program, financially supported by the French Institute in Iasi in partnership with Vector Studio (UNAGE).

**Lucian Brumă** (b. 1976, Bârlad) lives and works in Bucharest. He graduated with a bachelor's and master's degree in Painting from the "George Enescu" National University of the Arts in Iasi. He is currently a PhD student at the National University of Arts in Bucharest. His works have been presented in personal exhibitions: "No(w) Filters for Memory" (Estopia Art Gallery, Bucharest, 2020), "Mărturii ale unei vieți netrăite" ("Testimonies of an un-lived life") (Borderline Art Space, Iasi, 2017), "Think about the box" (Aparte Gallery, Iasi, 2016). He has also participated in group exhibitions, such as "Blurred is the New ID" (Estopia Art Gallery, 2020) and the National Salon of Contemporary Art (MNAR, Bucharest, 2018).









# IN SEARCH OF CAUSES AND REALITIES

## Artists:

Daniel Comendant  
Silvia Amancei & Bogdan Armanu (SABA)

## Curator:

Cristina Moraru

## Period:

September 2016

In the post-political, post-dialogic and post-relational society we live in, the strategies for implementing “consensus policies” (Laclau and Mouffe) – favouring subpolitical regimes and liberal economic systems – undermine any dissident position, ignoring liberties and eluding the individual’s possibilities to choose. In this paradigm, art – outlining a particular experience of freedom – is what could (re)stabilize the policies of difference by redefining the relations between thought and the sensible world and by establishing new forms of freedom and equality, opposable to those implemented as discursive strategy of current post-politics: new forms of freedom and equality that are no longer abstract, but instead sensible (Rancière).

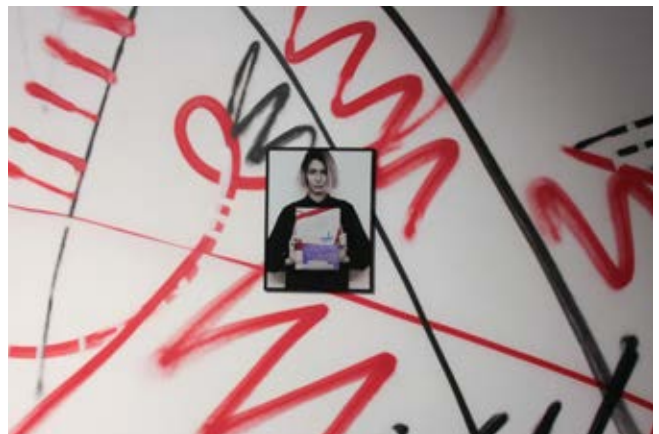
In the search for such possible suspensions of advanced capitalist thought – which subordinated time and space to the individual, managing life as a consumption resource, capable of being integrated in the commodities market (Chantal Mouffe) – Silvia Amancei and Bogdan Armanu have produced a number of drawings inspired by Walter Benjamin’s reflections on the philosophy of history, as well as a video piece describing the alienating and repressive nature of the “situation status” (Badiou), raising a flag over the disjunction between the individual’s own subjectivity and the function the individual fulfils within the system, as a working machine. The paradoxical freedom to decide on how to monetize one’s own labour force generates the “post-Marxist symptom” – that gap or asymmetry that betrays the universalism of bourgeoisie rights (Žižek) –, transforming the subject, desynchronised both in relation to its own individuality and to the other – imagined and alienated – into an object of the commodities market.

The installation proposed by Daniel Comendant, as an intention to (re)construct a process of search for the causes and realities of current post-policies – concretized in a labyrinthine structure –, signals the need to rethink the political and evaluate the possibilities of returning to the original values of politics, in the sense of seeking out the common good (Rancière), proposing an aesthetic project born of a repressed desire or from a nostalgia for community, impossible to realize in any other manner, except as artistic creation (Jean Luc Nancy). Engaging the audience into a search *in situ* for the work of art meant the reconstruction of the circumstance, status, situation and chance through which the artist found buried in the ground an 8 mm piece of film reel presenting two frames from the Leninist alphabetization and culturalization campaign – instrumented in order to increase the effectiveness of proletcultist propaganda.

A project realized by the Center for Contemporary Photography from Iasi ([www.c-f-c.ro](http://www.c-f-c.ro)) within the White Night of the Galleries in Iasi, organized by the Altiasi Association with the financial support of the Administration of the National Cultural Fund and of the City Hall of Iasi.











# WAKEFUL DREAMS

Artist:

Sarah Muscalu

Curator:

Cristian Nae

Period:

June 2016

In the first chapter of his book *What Art Is* (published at Yale University Press in 2013), the American philosopher Arthur C. Danto recapitulated the definition he had proposed for art in his previous writings: representing a communication practice in which meaning cannot be separated from the medium and the form in which it is presented, constituting an “embodied meaning”. The title of this particular chapter is “Wakeful Dreams”, that is dreams that can keep watch on reality. This is a paradox that describes art not only as an oneiric activity (an otherwise banal association that hides however an often overlooked truth, that art projects its own world, rather than imitate the existing reality), but instead as a permanent state of wakefulness. Art is a comment on the world. It proposes necessary fictions, which do not let one sleep.

Danto’s statements are assumed in a personal fashion in Sarah Muscalu’s artistic project, which aims to “embody” in the pictorial medium a number of social aspects captured with lucidity and critical spirit. For the artist, the practice of painting is a socially engaged activity, through which a social therapy is proposed, without however sliding in to the didactic or the moralizing. Her representation manner combines acknowledged references to Victor Man (the predilection for greys and the use of the black/white range like a code of collective memory, a filter with its origin in photographic practice, applied to representation), to Adrian Ghenie (surrealist elements – the decapitated audience, the Baconian intervention – in the faceless portrait of the insolent and opulent “nouveau riche” priest) and to Șerban Savu (through the temptation of realism present in the rendering of scenes that might be reminiscent of Cristian Mungiu’s award-winning film “Bacalaureat”), to contemporary painters belonging to the “Cluj School”, who continue to exercise a notable influence on the recent generations of students in Iasi.

Sarah Muscalu believes in art’s potential to provide a diagnosis of an ailing society, to capture the shortcomings of Romanian society: low birth rate, the ascension of religion in the public space, in the absence of credible institution capable of providing rational alternatives to mystical belief, the absence of a social security system capable of supporting the elderly, the precariousness of the education system, forgetting (and forging) recent history, and the problem of mass emigration. Her works are thus illustrations of problems, lacking an answer, and which, gathered together, require urgent solutions, like a collective protest. Whilst the ideas incorporated in these paintings are generic, the characters turning into embodiments of social types rather than into remarkable personalities, the manner of representation, in other words the “manner of embodiment” of these ideas is sometimes the one reminding us that painting is a medium that Sarah Muscalu can go on exploring with artistic talent – as in the work “Soartă” (“Fate”), which superposes unfocused images of crowds and the vague outline of a character seemingly taken from Olga Chernysheva’s realist movies, the result being strong images despite their appearances.

**Sarah Muscalu** (b. 1994) attends a PhD program in Visual Arts at the “George Enescu” University of the Arts (UNAGE) in Iasi, under the coordination of the professor Matei Bejenaru, PhD. In the interval 2016-2018 she attended in parallel the MA program in Painting and the MA program in Theories and practices in visual arts at UNAGE Iasi. She has had a number of personal exhibitions: “Wakeful Dreams” (Galeria Aparte, Iasi, 2016), “Paradoxul muncii albe” (“The paradox of white work”) (Aparte Gallery, Iasi, 2017 and the Great Hall of ICR Bucharest, 2019), “Under Construction” (Victoria Gallery, Iasi, 2018) and “În absența unei uitări contrafactice” (“In the absence of a counterfactual oblivion”) (Aparte Gallery, Iasi, 2019) and curated the exhibitions “Origamic” (Galeria Aparte, Iasi, 2015) and “Reprocesând memoria” (“Reprocessing memory”) (Victoria Gallery, Iasi, 2018). She has also participated in the shows Diploma 2018 (The Institute, Bucharest), Jeune Création Européenne - Biennale d’art contemporain 2019-2021.



# ARTISTIC PERSPECTIVE

## Coordinators:

Maria Urmă, Daniel Sofron

## Period:

June 2016

The exhibition PERSPECTIVA ARTISTICĂ, opened at the Aparte Gallery in the interval 7-14 June 2016, was in fact a retrospective drawing show, marking, at the time, the 20th anniversary of representation of artistic perspective in artistic education in Iasi.

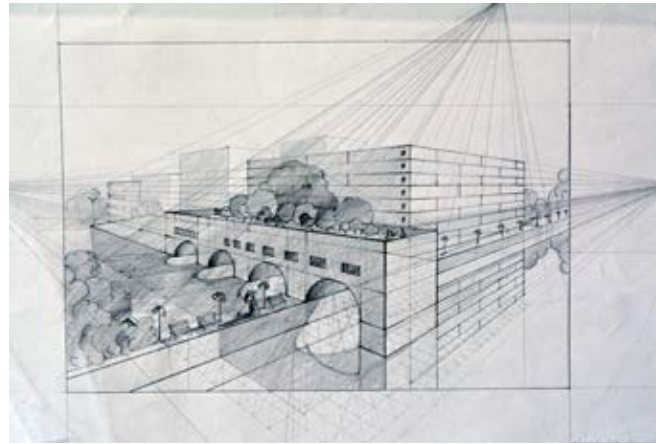
The event showcased some of the most successful perspective representations produced by students from the Faculty of Visual Arts and Design in Iasi, produced in the interval 1996-2016. Spatial depth is rendered through shapes, shadows, lights, textures, human silhouettes, in around 130 pencil drawings representing urban and natural landscapes, interior and exterior spaces.

The exhibition focused on capturing a nostalgia for drawing, proving that the intuition of spatiality drawn by the artist, vibrating, emotional, confident or hesitating, would represent an authenticity effect that could not be simulated with precision by any computer software.

The exhibition "Artistic Perspective" presented the most successful perspective drawing works of students from the Faculty of Visual Arts and Design, within the "George Enescu" National University of the Arts in Iasi, developed between 1996-2016.









# RUN IN BACKGROUND

## Artists:

Andrei Nacu, Anna Bărbulescu, Daniel Ciobanu, Ema Avarvarii, Mădălina Dochițoiu, Ovidiu Ungureanu, Teodor Bădăraș, Vlad Onescu

## Coordinator:

Bogdan Teodorescu

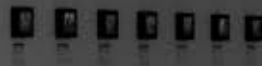
## Period:

June 2016

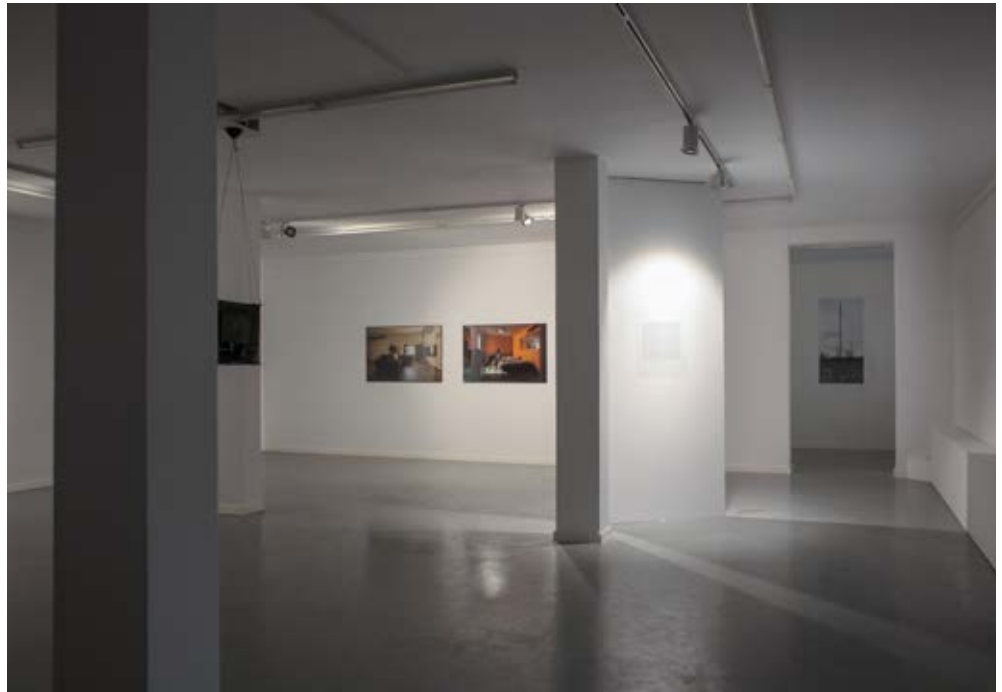
In the case of this exhibition project, "Run in background" is a phrase used in order to problematize contemporary man's tendency towards seeking out a substitute for his primary emotions in relation to technology and to appropriate identity masks that would provide him a measure of psychological comfort. Consequently, the exhibition has proposed a questioning of the impact technology has on the social sphere from the point of view of the bivalent meaning of the notion of prosthesis. The man-prosthesis correlation can extend to the relationship between man and technology, as all the objects we use every day become prostheses that aid that fulfil a need and provide support. The bivalence comes from the fact that, although the presence of prosthetics in everyday life could be viewed as a symbol of man's evolution in terms of technology, the effect they have on the user is a contrary one. Dependence on technological prostheses draws a border between the social, creative, imaginative intelligence characteristic to man, and the technological one, characteristic to machines, that is a border between what can be considered natural and what is accepted as being artificial. A similar effect, of differentiation, seems however to have been felt in terms of the psychological comfort that contemporary man seeks to experience through the use of substitute, artificially constructed masks.

The phrase "Run in background" refers both to the visual background of a computer, the space where programmes run – in a way a metaphor for the dependence on technology that seems to lessen the sensitivity of natural senses –, as well as to the prevalence of ideological discourses promoted both by the mass-media and by the social media, with a profound effect both on emotions and behaviour, conditioning the manifestation of a false sentiment of public safety. Social networks seem to have replaced actual communication, the way virtual reality seems to have replaced a direct relationship with nature, causing inter-human relations to be reduced to computational interfaces and to the social assumption of masks. Paradoxically, although prostheses have the role of filling a gap, in man's relationship with technology, the prosthesis appears to create a gap. In man's attempt to build something, in the sense of making up for a deficiency, he is forced to take resources from elsewhere, for instance from his relationship with nature, leaving instead a gap. This gap causes a state of alienation, as man is subjugated precisely by what was supposed to help him overcome a deficiency.

The exhibition included works of photography, video and installation of master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UNAGE Iasi.







# DEFRAGMENTATION

## Artists:

Sarah Muscalu, Carmen Costin, Laura Ujeniuc, Magdalena Martiș, Cristian Blaga, Mariana Cociurcă, Ana-Maria Țugui, Andreea Aioanei, Alexandra Aștefănesei, Bianca Boroș, Lucian Brumă, Flavia Pinte, Mariana Stepuleac, Mădălina Toma

## Coordinators:

Zamfira Bîrzu  
Adrian Crișmaru

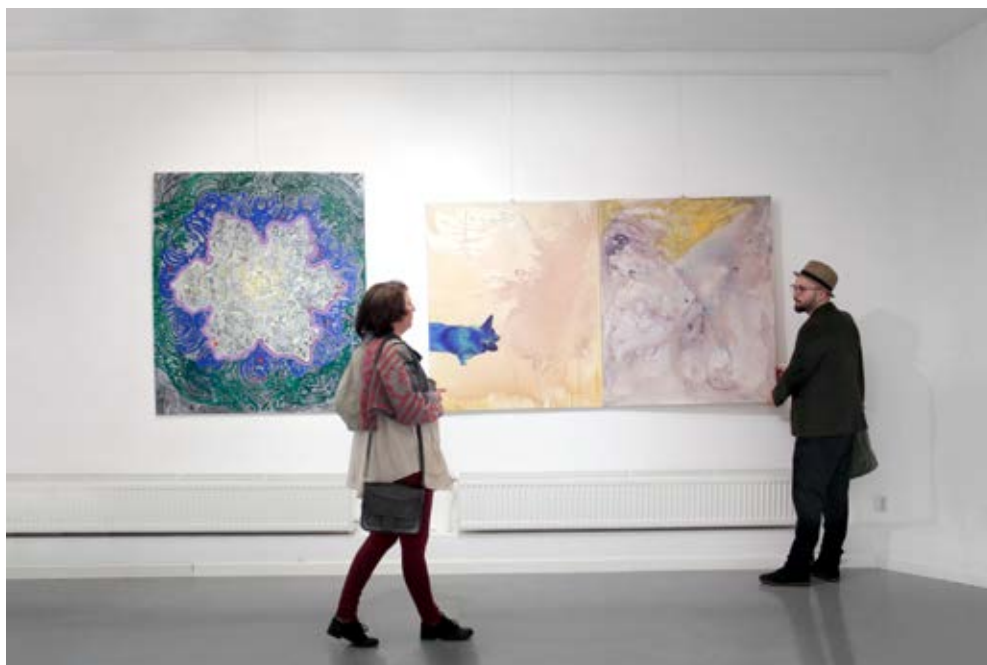
## Period:

aprilie 2016

The project "Defragmentation" made by undergraduate and Master's students with a major in Painting exhibited drawings and paintings obtained by experimental techniques. The work support was recontextualized by means of croquis drawings, sketches and model studies made on surfaces not customarily associated to painting such as cardboard, linoleum or plastic foil, but whose specificity has become a part of the conceptualization and expressiveness of the works.

The artistic discourses resulting from the aesthetic encounter with the works revolved around the metaphor of the fragment, the human body being a pretext for the decomposition and recomposition of the pictorial image. The exhibition questioned the variety of practices and visions oriented towards the same subject of representation, with the intention of being an exercise in extending the technical limits of the environment.

The exhibition included painting works by third year undergraduate and master students of the Painting specialization, from the Faculty of Visual Arts and Design, UNAGE Iasi.







# LEVELS OF REALITY (II)

## Artists:

Adina Huiban, Aris Tureac, Berta Moldoveanu, Cerasela Bărdăhan, Daniel Benjamin, David Dumbravă, Iulian Maftai, Leonard Bejenaru, Lucian Brumă, Marciana Răileanu, Oana Dumitrescu, Elma Chetran, Ori Meiri, Radu Băcăiță, Vlad Yurii, Nicolas Fouéré

## Coordinator:

Ioan Pricop

## Period:

April 2016

Part of a series of exhibition projects presenting experimental pictorial discourses, investigating the testing of complex modes of representation in the two-dimensional space, the exhibition "Levels of Reality (II)" presents an incursion in the striated territories of certain states of consciousness deconstructed through technical visual rhetorics and psychological emphasis.

The exhibition included paintings by second-year students with a degree in Painting, from the Faculty of Visual Arts and Design, UNAGE Iasi.

The theatricality of the stage production is replaced by the performance gesture in which character-situations create satirical metaphors or ironical critiques restoring realities that seemed lost in appearances. Moreover, movement becomes a key theme that emphasises the character of perception instability and of the continuous transformation of an increasingly unfamiliar reality. At the same time, the change in viewing angle takes place in the pictorial space instead of in the positioning of the viewer, fact that demonstrates the dynamic character of the multiplicity of the realities we experience.

The picture-within-a-picture, or the picture-within-a-module, as fragments of complete images, are used as methodological formats for composing and decomposing the experience of several layers of psychological reality.















# ITCHY BITCHY SPIDER

## Artists:

Dan Acostioaei, Silvia Amancei, Bogdan Armanu, Andra Balan, Ioana Dobândă, Orlando Poenariu, Smaranda Ursuleanu, Mihai Vereștiuc

## Curator:

Dan Acostioaei

## Period:

March 2016

The title of the exhibition reminds of a children's song, a quite popular one in Great Britain: Itsy Bitsy Spider. The paraphrase of the title in connection with the meaning of the original song title allude to the implicit erotic content, sometimes deliberate, sometimes accidental, of the works in the exhibition, mostly disguised under a playful, youthful mask. In the audience's eyes, the works alternate between attraction and rejection (Smaranda Ursuleanu), sweetness and aggression (Andra Balan), schematic and flamboyant (Smaranda Ursuleanu, Ioana Dobândă), childish and serious (Ioana Dobândă, Orlando Poenariu), shallowness and political commitment (Dan Acostioaei), a carefree here-and-now and the anguish of a lack of perspective (Silvia Amancei, Bogdan Armanu, Mihai Vereștiuc).

Exhibition realized within the "George Enescu" National University of the Arts from Iasi, Faculty of Visual Arts and Design, Specialization Mural / Ceramic Art with the support of the Vector Association.

Special thanks to: Lavinia German, Andrei Cozlac, Cosmin Gânju, Ina Ciobanu, Sarah Muscalu, Teodor Pavel Alexandru









# CONSTELLATIONS OF DESIRE

## Artists:

Silvia Amancei & Bogdan Armanu (SABA)

## Coordinator:

Cătălin Gheorghe

## Period:

February 2016

As early as from the first effects of the financial situation coming into public awareness in 2008, the continuous crisis that, paradoxically, feeds the Empire of Capital speeded up the need for the introduction of protection measures. That was the moment of the public promotion of austerity measures, a priority on the political agenda and a shift, from the perspective of a "necessary evil" policy, towards a complete disarmament of the citizens and of the state the latter make up.

Although the capitalist/Western world has been, following years of neoliberal fragmentation of the social corpus, in a complete state of austerity, in the near future it is still headed for the threat of a new financial crisis. Even before it became a central topic on the political agenda, used as an economic instrument for counteracting the financial disaster left behind by the Volatile-virtual-speculative Market, austerity, within the limits of economic precariousness, has shaped the bodies and minds of the citizens of this world, systematically eliminating from their horizon any attempt at any alternative configuration of life/politics/economics. Years of austerity measures with a strong impact on the human mind have affected people's ability to imagine, speculate and look beyond the present in order to seek/build utopian alternative scenarios.

The aim of "Constellations of desires" was to enunciate, via a multitude of media channels and informational levels, the paradigm of the immobility of the collective intellect and of the elimination of social future from the complex constellations of dreams and desires, through austerity and precariousness.

In reaction to this situation, the exhibition attempted to showcase certain issues, such as: how can art and artistic means be instrumentalized in order to over-stimulate the ability so see beyond capitalism and to create a (common) future? Can this objective be reached without exiting the good graces of the audience, which may interpret such actions as propaganda? Moreover, is propaganda through art a vitiated medium through which information can be distributed and constructed?

transmedial installation exhibition, mural intervention, drawings, film, objects (flags)

**SABA - Silvia Amancei and Bogdan Armanu** (b. 1991, Iași and Timișoara) is an artist couple working together since 2012. Their artistic practice could be positioned at the border between social studies and visual arts, researching for methods and examples where art and artistic means can be instrumentalised in order to overexcite the ability to look beyond capitalism and create a (common) future. Among their recent solo shows are "s.a.b.a 1979-####" (2020, Ljubljana, SI), "It was always in plain sight" (2020, Bucharest, RO), "If Then What After" (2019, Baden, AT), "What Past? What Future?" (2017, Linz, AT), "Depression, Uncertainty and other Symptoms of Mortality" (2016, Lodz, Poland), while their works have been presented in many group exhibitions such as "Rewriting Our Imaginations" (2020, Basel, CH), "Go, Stop, Stay" (2019, Debrecen, HU), "STRIKE GENTLY AWAY \_\_\_\_" (2019, Salzburg, AT), "Displacement and Togetherness" (2019, Brussels, BE), "Capital's Time Machine" (2018, Bucharest, RO), "Baywatch" (2018, Berlin, DE), "Alternative Facts" (2018, Stuttgart, DE), "Odessa Biennial" (2017, Odessa, Ukraine), to name just a few.





A  
MULTITUDE  
OF  
SUBJECTIVITIES













# MAPS AND TERRITORIES

## Artists:

George Dranga  
Oana Voicu

## Coordinator:

Tudor Pătrașcu

## Period:

January 2016

By adopting Foucault's meaning given to the notion of governmental power in relation to everyday life, "Maps and territories" was designed as an inter-media artistic project produced from a self-referential perspective of life lived in the spaces the two artists come from. The project examines the socio-economic consequences of the power relations established between the central and local public administration, and the privilege enjoyed by the development of the private business sector, as well as the consequences of exercising these relations in everyday life. The exhibited works rely on a comparative analysis of experiences lived in two different contexts, in the village of Zorleni, Vaslui county, a region presented in the media as ground zero for poverty in the economic space of the European Union, and in the town of Pașcani, associated to a type of mono-industrial economy that creates a radical form of work dependence.

Through its observational and creative discourse, "Maps and territories" proposes the positioning of subjective visions concerning the manner in which the disadvantageous distribution of power relations in Romanian society reflects upon the social behaviour of the people who live in villages and towns profoundly affected by the lack of public investments in industry and agriculture. The two artists' references are anchored in the direct reality, on the one hand through the subversive connection to the Turkish-owned company Rompak from Pașcani, manufacturer of the Pakmaya baking yeast, and on the other hand through the direct portrayal of the habitat in the rural environment. The symbolic correspondence between the two spaces is mediated from the perspective of identifying the "leavening" that contributes to the transformation of individuals, affected by a profound socio-economic precariousness that illustrates a number of predominantly negative effects in everyday life generated by an obvious lack of interest for the idea of developing a regional infrastructure and for the need to reduce inequalities, in order to overcome the situation of subsistence consumption.

The exhibition included works of graphics, photography and installation of master students of the Graphics specialization, within the Faculty of Visual Arts and Design, UNAGE Iasi.









# POSTHUMAN GENERATED POEMS

Artist:

Sânziana Ceteraş

Curator:

Cătălin Gheorghe

Period:

December 2015

Based on software for computer generated poetry, the works of Sânziana Ceteraş, presented in the exhibition installation, intuitively combine photography, video and text in order to create a number of visual poems that talk about light and sound, about the decay of dreaming, about the contradiction of art, about the creativity of machines, about consciousness and awareness.

The relationship between programmer (the artist inputting keywords) and author (software called Racter, short for *raconteur*) is at once intimate and cold, familiar and alienated. The texts appear to be sober, but they have humour, they are seductive, but distant. The phrases are accurate and coherent, and the regular and irregular verbs are conjugated according to the directives of syntax.

The algorithm for creating poems does not develop according to an expression of the artificial intelligence of the computer, but in relation to the artistic imagination that relates to the way the machine synthesizes. In the video-textual space of the encounter between man and machine, minimal moments of post-human poetry are created.

Project applied within the Carte Blanche aux Jeunes Créateurs program, financially supported by the French Institute in Iasi in partnership with Vector Studio (UAGE).

Event held in association with C\_F\_C (Center for Contemporary Photography) Iasi.

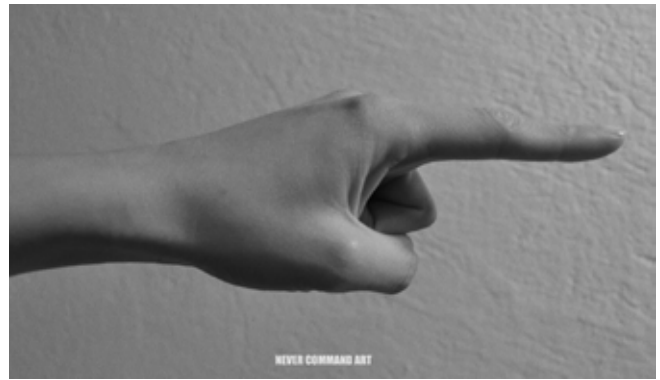
**Sânziana Ceteraş** is a graduate of the MA course in Photography and Video Art at the Faculty of Visual Arts and Design of the "George Enescu" National University of the Arts in Iasi.



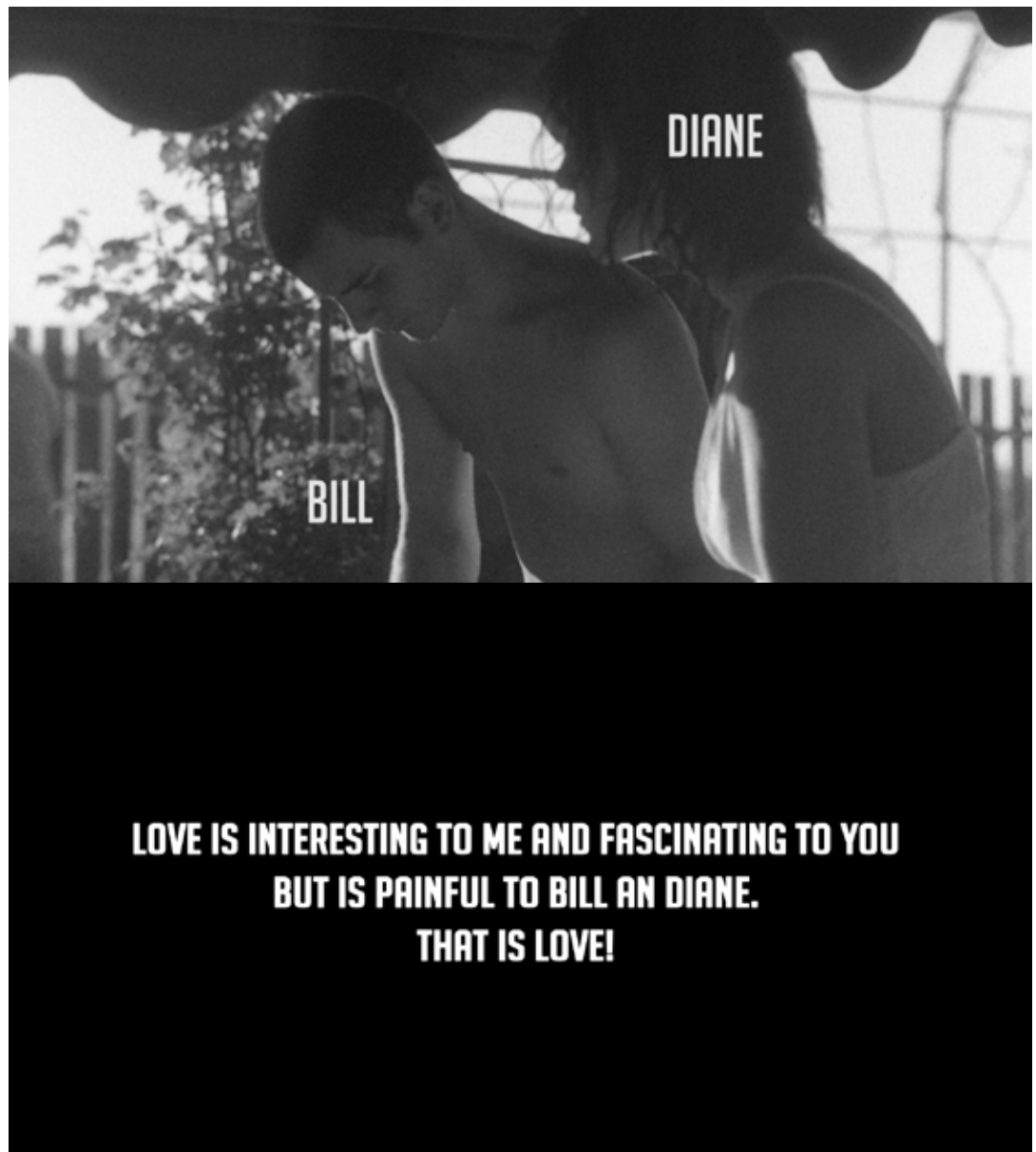




ALL ARTS COMMAND



NEVER COMMAND ART



## Artists:

Teodor Bădăraș, Anna Bărbulescu, Robert Bouariu, Diana Butnaru, Daniel Comendant, Ștefănel Doboș, Oana Gociman, Mălina Moncea, Carmen Navrea, Mihai Nistor

## Coordinators:

Lavinia German  
Andrei Cozlac

## Period:

August 2015

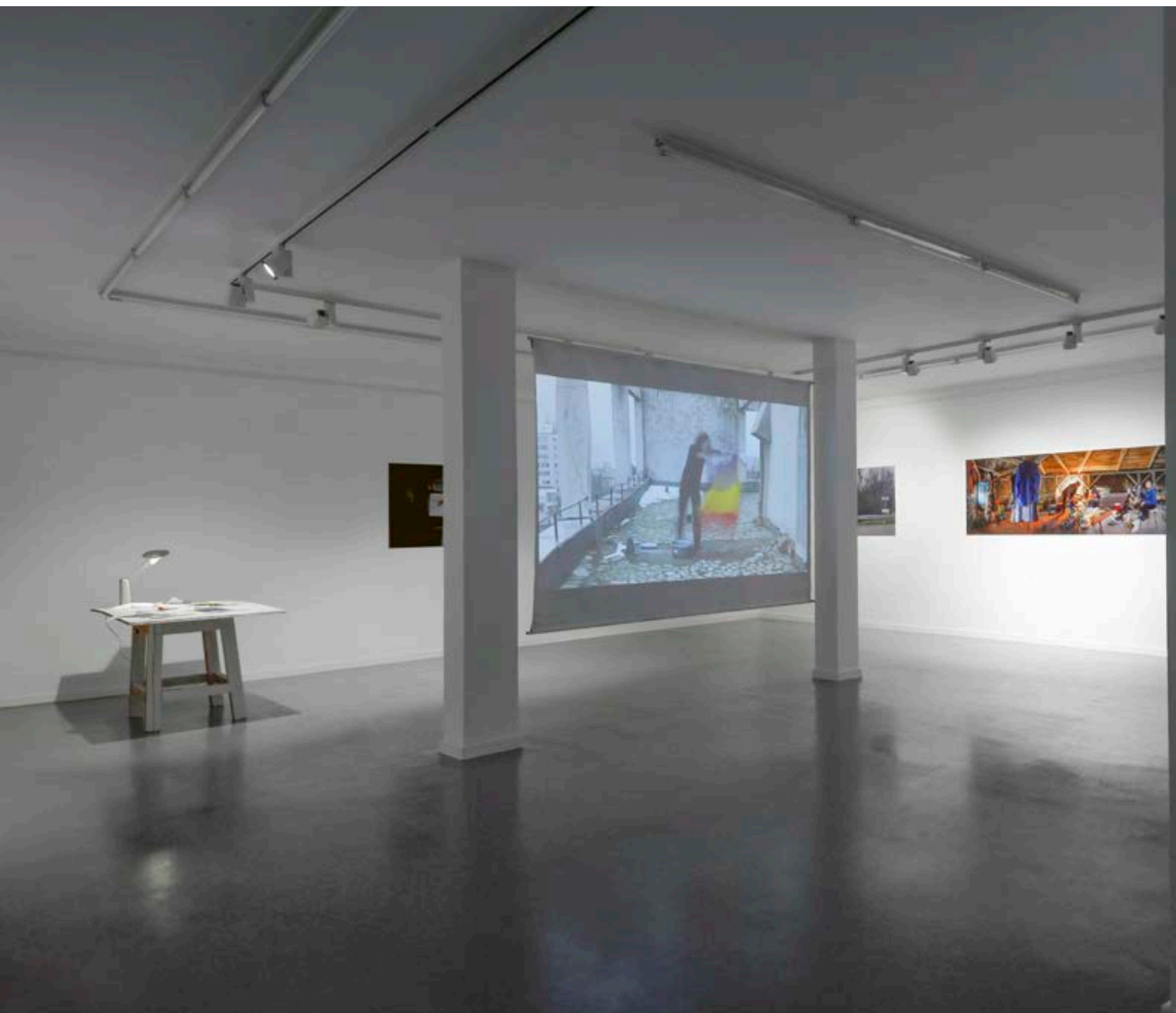
We often start from the prejudice that art could not possibly function as a unit of measurement to assess the amount of energy consumed in a physical process of exercising a certain power. However, in a process of photographic documentation one can measure symbolically and emotionally the impact force of modelling certain social realities, as well as the capacity to become engaged in the critique of certain factual situations.

The exhibition installation was built on two coordinates, one of illustrating everyday life, and another of responding to the pressures of everyday life, on the one hand presenting images of the contingency of passive observation of the urban context, and on the other hand taking into account the possibility of staging the fatalistic synchronization effort in relation to the implications of the banality of the consumerist world in which we live.

The works presented in the exhibition generate a hybrid image of actuality, in which the present and the past happen simultaneously, in the absence of any foreshadowing of a possible future. Certain stagings and simulations of situations seem to be reconstructed like exercises of capitulation in the face of the transformation of the whole world into sensitive matter for the capital. The tense atmosphere becomes a background for the monumentalization of ideologies, organically transplanted into the nervous system of desires.

The exhibition included photography and video works by master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi.













# FINISH 15

## Artists:

Andrei Alupoie, Oana Albeșteanu, Alin Blembea, Nicu Brașoveanu, Alexandru Burlacu, Ștefan Coman, Gheorghe Săvoaia, Erminia Piu, Valeriu Stăncescu, Vasile Vasile

## Coordinators:

Mihai Vereștiuc, Dumitru Oboroc, Mircea Ștefănescu, Simion Cristea

## Period:

July 2015

The 2015 edition (with works by the students who completed their undergraduate studies in Sculpture) featured several exceptional artworks. Among these, the self-portrait of Ștefan Coman made of several pieces, displaying the transition phases of the artist's body dissolving until it completely vanishes, the collective portrait of the class that graduated from Sculpture in 2015, made by Oana Albeșteanu, the portrait of a child suspended on an oversized chair, alluding to the challenge of growing up, made by Erminia Piu, the space diptych made of wire by Alexandru Burlacu envisaging the dichotomy of the human psyche, and the ironic objects made of cement by Valeriu Stăncescu.

The FINISH series of exhibitions displayed sculpture, object and installation artworks made for the Bachelor's and Master's exams by students majoring in Sculpture within the Faculty of Visual Arts and Design from Iasi.











# ARCHETYPES

Artist:

Daniel Adăscăliței

Coordinator:

Bogdan Maximovici

Period:

July 2015

In his installation composition which consists, in terms of symbolic materiality, of pieces of glazed ceramics, steel, marble, Daniel Adăscăliței represents the main archetypes of the human psyche described in the work of the Swiss psychoanalyst Carl Gustav Jung. According to him, the human psyche is constituted on the basis of archaic primary forms of innate, universal and hereditary human knowledge that reverberate in the collective subconscious. According to him, these archetypes (the most important of which would be the *Persona*, the *Shadow*, the *Anima/Animus* and the *Self*, in relation to the *Ego*) organize the way we experience the world, symbolizing basic human motivations, values and behaviours. The *Persona* is the manner we present ourselves in society, under the pressure of social expectations and norms, through masks that would have the role of protecting the *Ego*. The *Shadow*, considered the dark side of the psyche, consists of human ideas, instincts, desires, weaknesses (such as prejudice, envy, greed) repressed in the unconscious, because they are viewed as unacceptable in society. The *Anima*, the feminine image of the male psyche, or *Animus*, the male image of the female psyche, is seen as the true self, which influences the formation of gender identity in relation to what comes from the collective unconscious and what generates the personal unconscious. And the *Self*, which comes to be created through the process of individuation, a kind of self-actualization, integrates the various aspects of the human personality by unifying and harmonizing the unconscious with the conscious.

The exhibition presented an ensemble made of glazed ceramics, steel and marble, with dimensions of 3.20m x 2.60m x 2.30m and a footprint of 8m<sup>2</sup>.

**Daniel Adăscăliței** (b. 1983, Roznov, Neamț county, where he attended primary school) graduated from the "Victor Brauner" Art High School in Piatra Neamț, Monumental Art Department (1996-2000), the courses of the Faculty of Orthodox Theology in Bucharest, specializing in Cultural Heritage (2000-2004), holds a bachelor's degree (2012-2015) and a master's degree (2015-2017) in Mural / Ceramic Art from the "George Enescu" University of the Arts in Iasi. He has participated in a number of exhibitions such as: "Sintezele forme" ("Syntheses of shape") at the Technical University "Gheorghe Asachi" Iasi (2016), the "Metafore incandescente" ("Incandescent metaphors") Biennial of ceramics-glass-metal, at the Art Museum Cluj Napoca (2016), "Interstii urbane" ("Urban interstices"), at the Victoria Iasi Art Gallery (2019), at the Cluj Napoca International Ceramics Biennial (2019) and the "Metafore incandescente" Ceramics-Glass-Metal Biennial, Online Pandemic Edition (2020).













# WORKING TITLE

## Artists:

Șerban Anechiței, Andra Balan, Andreea Cioară, Ioana Dobândă, Neculai Dumitru, Mădălina Ene, Maria Huțanu, Diana Iordache, Mihail Porușniuc, Orlando Poenariu, Tatiana Proca, Smaranda Ursuleanu, Ciprian Tocar, Bogdan Teodorescu

## Coordinators:

Dan Acostioaei  
Ramona Biciușcă

## Period:

June 2015

The works in this exhibition sought to present a series of preoccupations of the students specialized in Mural Art and Ceramics, offering the audience an overview of the diversity of practices and attitudes encouraged and stimulated by this program. The exhibition focused on illustrating the diversity of work environments, from exemplifying the use of traditional techniques of painting on wood or walls, to exhibitions of photography, graphic design, decorative or sculptural ceramics, easel painting, etc. This set of environments and techniques, seemingly divergent and heterogeneous, is understood as an update of the variety of modes of expression and artistic investigation that are a key feature of the work climate cultivated within the specialization Mural Art and Ceramics.

The exhibition included works made in various artistic environments, by students of the Mural Art (Ceramics) specialization, from the Faculty of Visual Arts and Design, UAGE Iasi.











# RE-TERRITORIALIZATIONS

## Artists:

Sânziana Ceteraş, Tudor Chertz, Daniel Ciobanu, Adrian Poroh,  
Ciprian Pricop, Constantin Răileanu, Ovidiu Ungureanu

## Coordinator:

Bogdan Teodorescu

## Period:

June 2015

In recent years, there has been an increasing emphasis on shifting from a philosophical concept of reterritorialization to the identification of the specific features of artistic practices of reterritorialization. Understood as infrastructure production not only in terms of rethinking of social fields, including from a geo-political and cultural perspective, associated to a historical time, with wider reference to the reshaping of the urban built environment, to the reconfiguration of the consequences of industrial agglomerations to the restructuring of state institutions and the regulation of supranational ones, reterritorialization aims to dis-place space through the production of space.

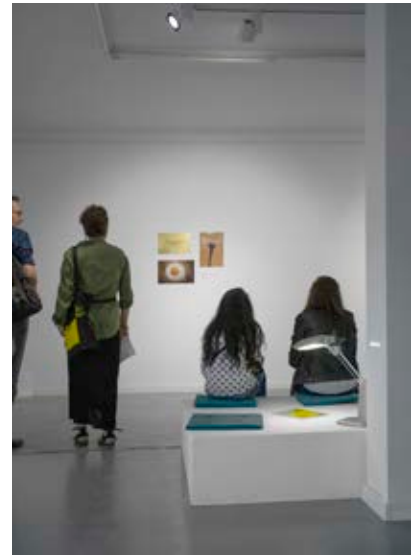
Whereas the projects presented in the exhibition approach the methodology of reterritorialization through a subjective synopsis of the anxieties of contemporary society or of the dissolution of personal or even national identity values, the exhibition space is de-territorialized from the perspective of an artistic mapping of the nomadism of images describing the power of peripheries.

The exhibition included photography, video and installation works by master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi.



















# LEVELS OF REALITY (I)

## Artists:

Adina Huiban, Aris Tureac, Berta Moldoveanu, Cerasela Bărdăhan, Daniel Cosovan, David Dumbravă, Iulian Maftai, Leonard Bejenaru, Lucian Brumă, Marciana Răileanu, Ori Meiri, Radu Băcăiță, Simona Morariu, Vlad Yurii, Alexandru Racu

## Coordinator:

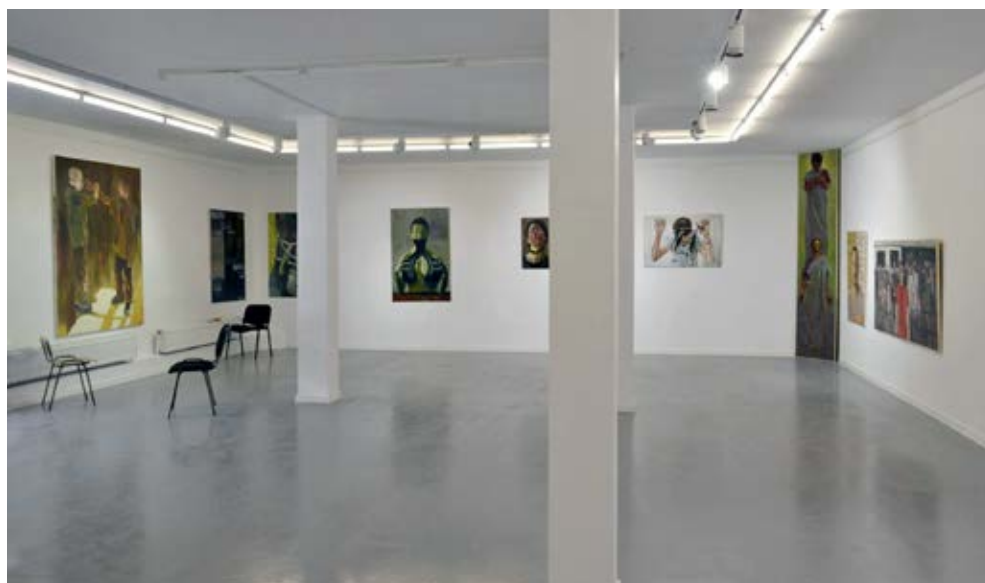
Ioan Pricop

## Period:

June 2015

The concept of the series of exhibitions “Levels of reality”, proposed by lecturer Ioan Pricop, PhD, refers both to the multiplicity of pictorial reflection spaces explored from the perspective of various realities with which the authors of the works intersect, as well as to the different versions of reality that are presented by the various studies specific to many disciplines in the field of human knowledge. According to Professor Cristian Ungureanu, the levels of reality, the areas of non-resistance, the included third (and the hidden third), the object of knowledge and the levels of perception related to each level of reality, are the fundamental concepts of Transdisciplinarity, a unifying theory of the possibilities of Knowledge theorized by the Romanian-origin physicist and philosopher, Basarab Nicolescu. In this theoretical context, the function and the possibilities of affirmation of art (respectively of painting) – seen as a bridge between the fields of science, theology and philosophy, but also as one of the most plausible possibilities of transposing ineffable aspects of Reality – are the grounds for artistic (and transdisciplinary) investigation approached in the painting compositions (with declared autobiographical character) of the fifteen exhibiting artists.

The exhibition included painting works by first year students of the Painting specialization, from the Faculty of Visual Arts and Design, UAGE Iasi.







# EARTHWORKS

Artist:

Mihai Nistor

Curator:

Cătălin Gheorghe

Period:

May 2015

The impossible narrative – but also the preferred diversion – that the artist aimed for in order to deconstruct the relation of familiarity with the photographed image of nature was born precisely between the natural landscape and the photographic camera.

Without imagining the meditative loneliness of the photographer in the striated space of the subnatural, and without placing ourselves in the situation of intriguing the observer in the fraught presence of the affected ecosystem, one could deny poetry the reduction of silence, the event of the reversed gaze and the instigation of existentialist romanticism. Under these conditions, the aspiration to the formalized correctness of the agreement could be revoked.

Mihai Nistor's works are not metaphors, they are not investigations, they are not variations. Each piece has its own contradiction. It is not a landscape, it is not an object, it's not a technique. It could not be said, for anything in the world, what it is. Because it would be something completely different every time. How in the process of a practice – of photographing human interventions in the landscape (without capturing any human presence), of abstracting photography in order to objectify it, to correlate materiality with manuality, in contrast to virtuality and digitization – could be conceived an experiment of thinking about the event of work as an intransigent repetition of the irrevocability of critical creativity.

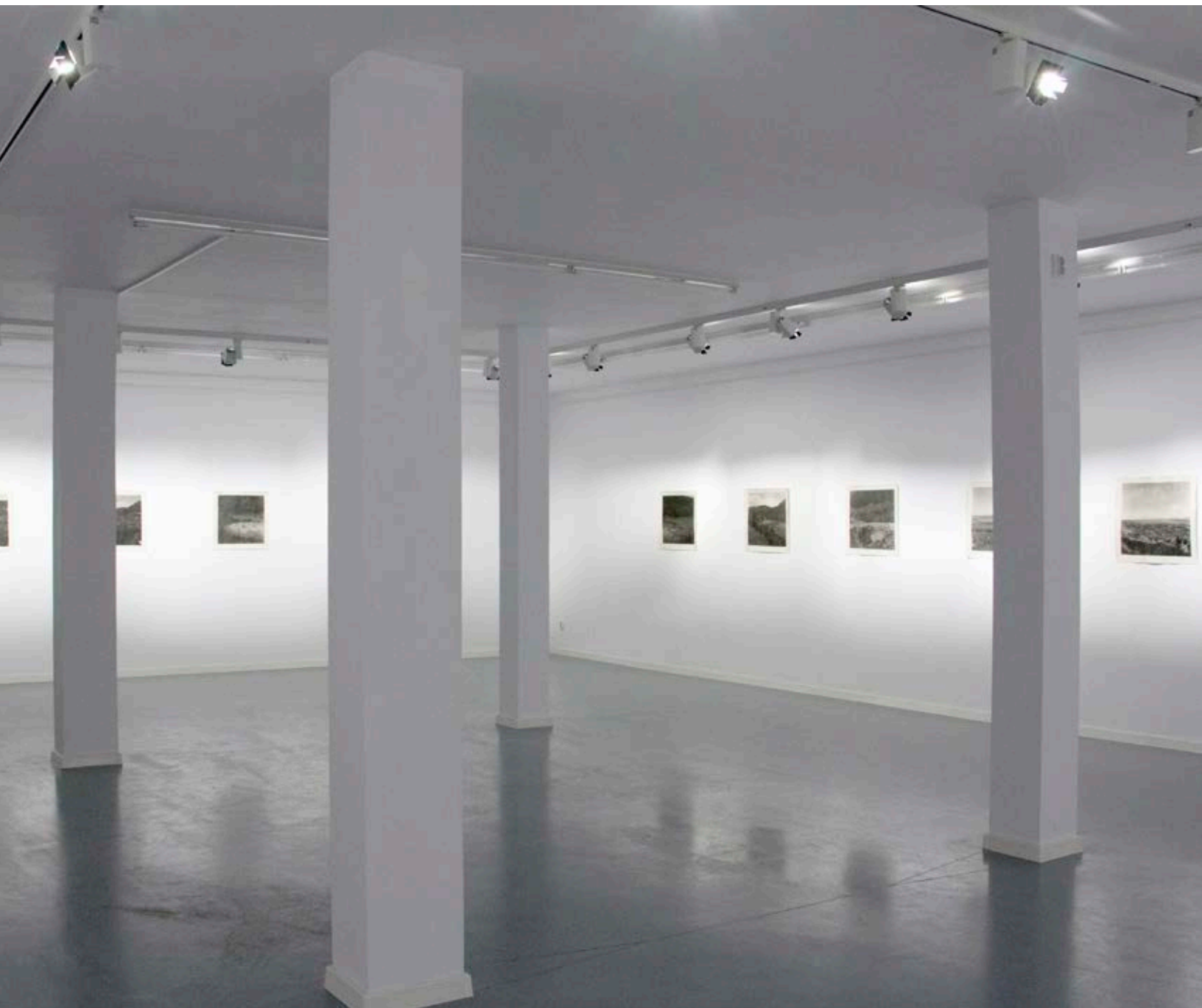
Historical references and cultural inserts (such as questioning the picturesque landscape, the rhetoric of anthropisation in the Earth Art movement, or evoking altered environments in the New Topographics movement) are multi-layered, the same way the image of the photographic negative is superposed on the emulsion, which in turn disperses over the paper, which in turn is made of braided cellulose fibres, which in turn is obtained from plant mass grown from the ground. In this logic of multi-layering, photography can be considered as being generated by a transformative relationship with the earth.

The exhibition also contained, hidden in plain sight, a secret work, a non-photograph operating as an indicator of a research-based-practice in the escape field of a temporary denouement.

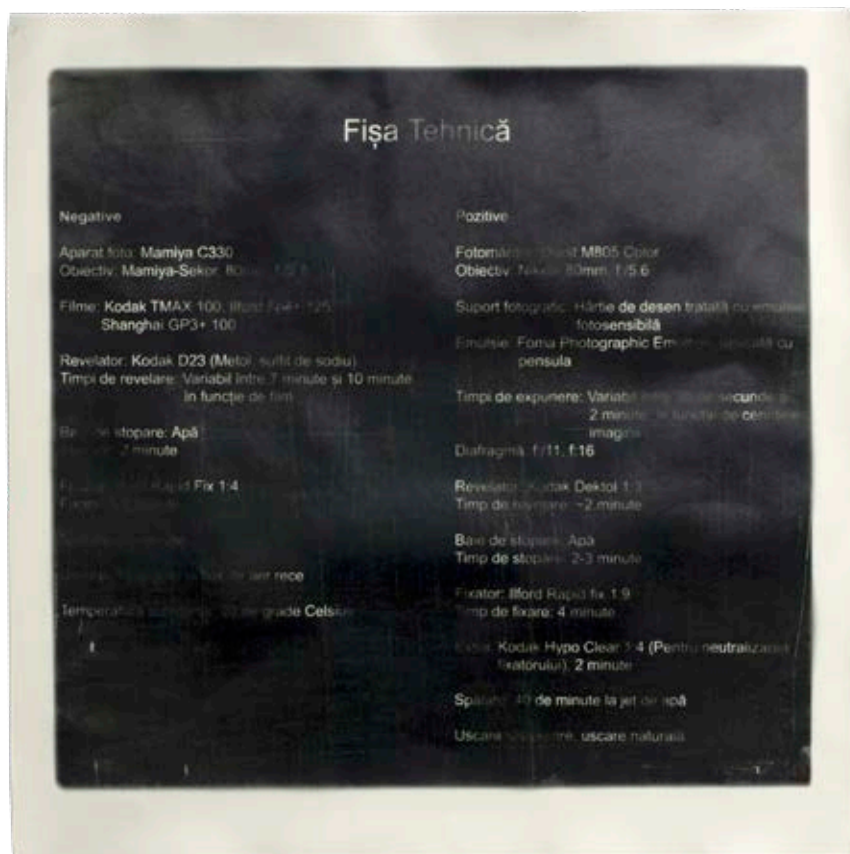
Project applied within the Carte Blanche aux Jeunes Créateurs program, financially supported by the French Institute in Iasi in partnership with Vector Studio (UAGE). Event held in association with C\_F\_C (Center for Contemporary Photography) Iasi.

**Mihai Nistor** has been a postgraduate student of the Faculty of Visual Arts and Design, in Photography, Video, Computer Image Processing specialization, within the "George Enescu" University of the Arts in Iasi.













# INTERIOR-EXTERIOR

## Artists:

Bianca Anton, Pavel Baltă, Emanuel Buliga, Andreea Cichi, George Dranga, Rodica Elena Dumitru, Laura Hîncu, Andrei Modoranu, Dragoș Preutesei, Alexandru Stoica, Florentina Surel, Oana Maria Voicu

## Coordinator:

Tudor Pătrașcu

## Period:

May 2015

The exhibition "Interior-Exterior" has proposed a number of conceptual works, an overview of a series of visual representation formulas that had the role of exploring the relationship between content and form, between positive space and negative space, between spatial white and outline black, between the processes of ostensibility and information processing and those of receiving allusive intentionality.

The exhibition included works by students from the specializations of Graphics and Pedagogy, second year license, from the Faculty of Visual Arts and Design, UAGE Iasi.

Everyday reality is deconstructed through symbolic re-signification, the demarcation between interior and exterior is dissipated and the methods of conceptualizing the themes become visible. The visual essays engaged in the sense of a transfiguration of the commonplace, the critical reflections on the emigration phenomenon, as well as graphic instrumentations of certain instances of physicality through approaches, both realistic and fictional, represent a few of the dominant directions of reflection in the sequential script of this project. The interior of the gallery is not seen here as a place of contemplation, but is transformed instead into a space for observation and thinking, structured according to the impact of exteriority.

The interrogations that generate these ideational and aesthetic attitudes are: "can exteriority be perceived as an effect of internal processes?", "Is there a possibility of a precise delimitation of the two conditional dimensions?".

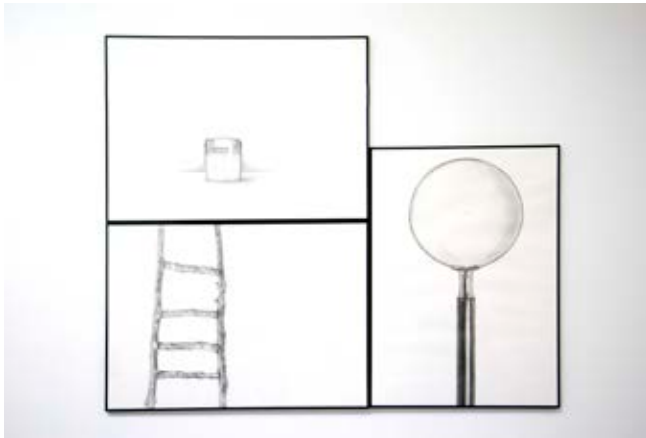












# TUNNELS. DIRECTIONS

## Artists:

Teodor Bădăraș, Daniel Comendant, Laurent Helye,  
Gloria Luca, Mihai Nistor, Rareș Rădulescu

## Coordinator:

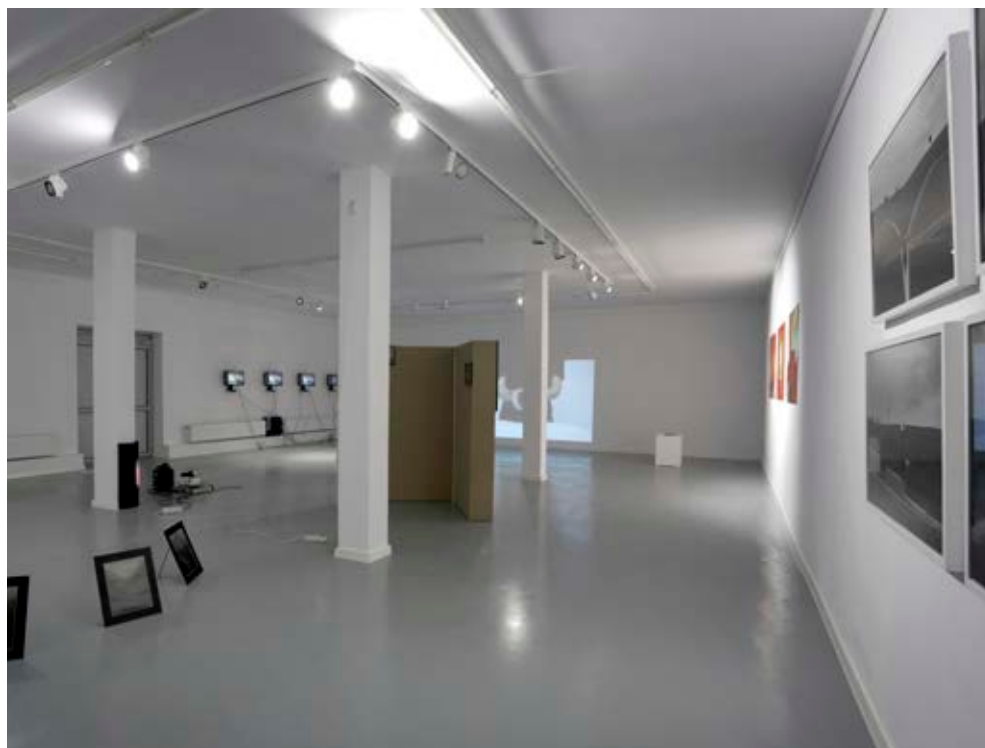
Matei Bejenaru

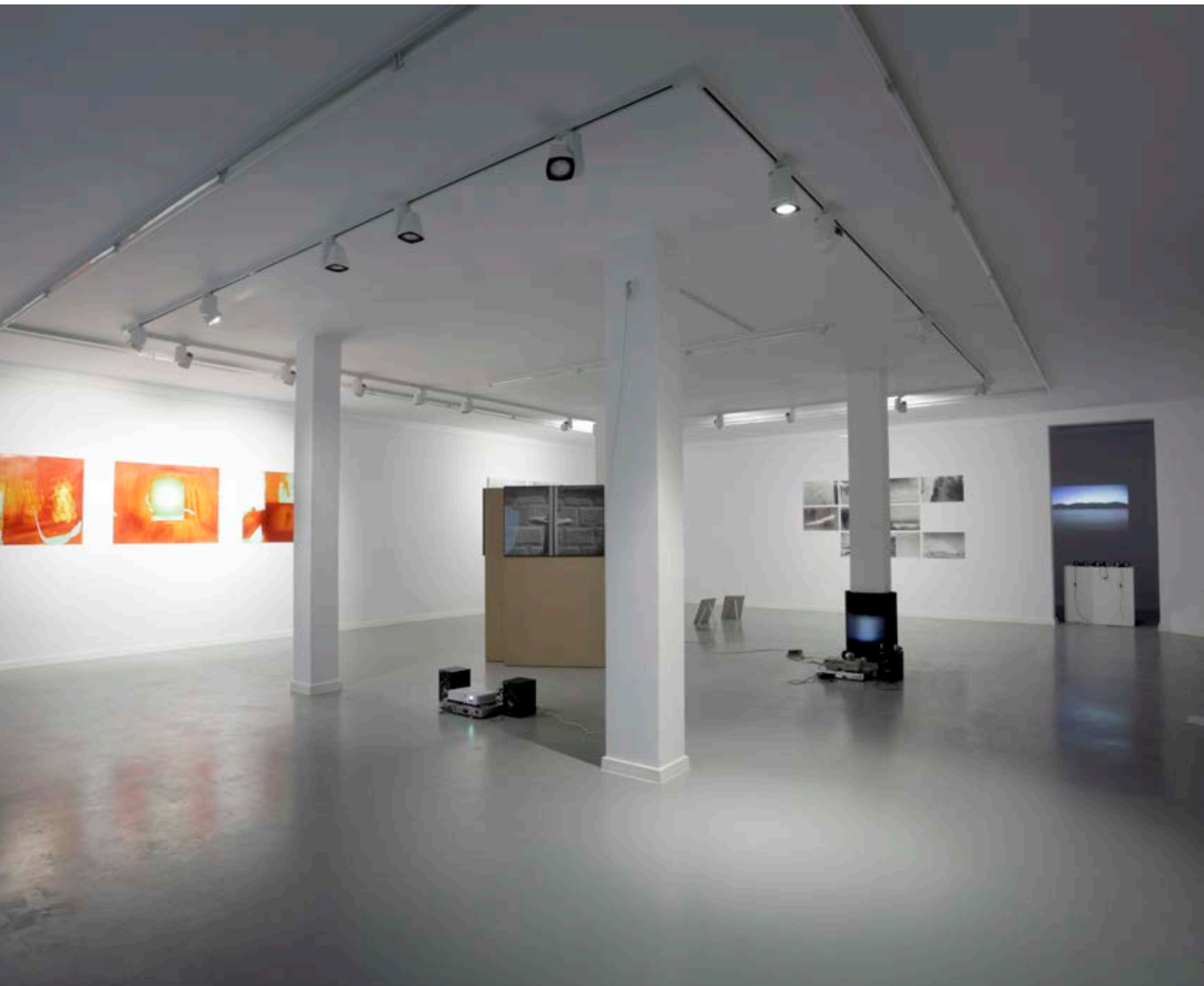
## Period:

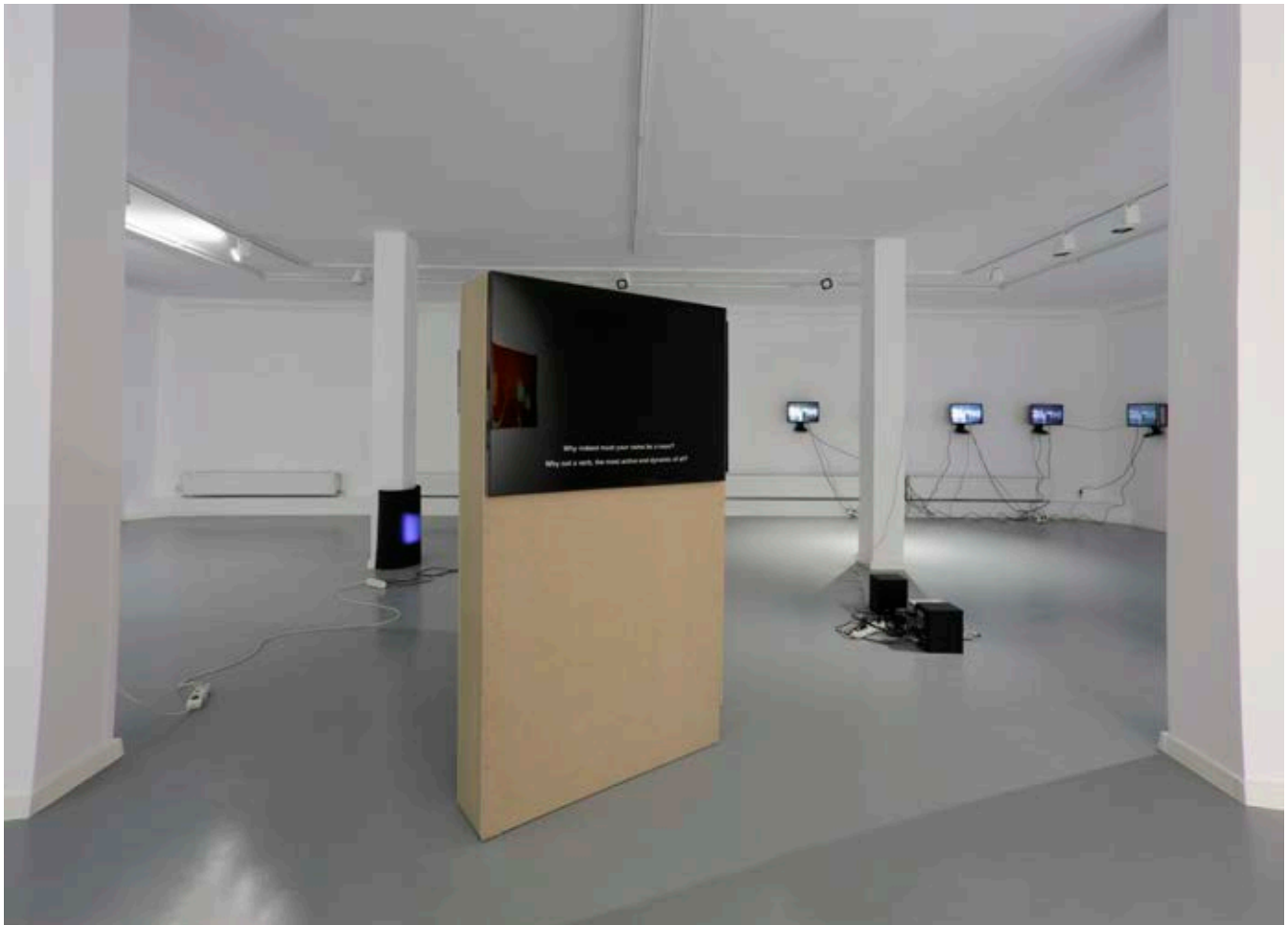
April 2015

The exhibition project "Tunnels. Directions" was based on a meditation on the effects of developing a working relationship between the authorial premises of a new generation of artists and the diversity of artistic expression options that young artists can address. Conceived as metaphors of trajectory, directionality and information flow, students' multi-media works started from questioning the identity conditionings they face in contemporary society, from the prohibitive presence of false choices to the inevitable result of the constraints inherent in existential labor. Approached from the perspective of many artistic formats, these works explored the connotative meanings of the tunnel concept, involving its connotation of direction, solved in an exhibition architecture that tried to involve the viewer in the situation of building his own interpretive scenario.

The exhibition included photography, video and installation works by master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi.











# NO HOPE FOR A FUTURE

## Artists:

Silvia Amancei & Bogdan Armanu (SABA)

## Curator:

Cătălin Gheorghe

## Period:

March 2015

In an inter-media installation in which images and texts invoke each other from their instigating position of chronic manifestos, in the sense of reaching the climax of the time we live (?) in, the works of Silvia Amancei and Bogdan Armanu appeal, through parodies or deconstruction, to the failed promises of Marxist-Leninism, to the anti-totalitarian discourse of the Italian Autonomist movement, to the implications of daily actions psychographed by the Situationist International movement, to fragile economic policies but guaranteed by the European Welfare States, to love dedicated to the agonism of democracy, to the irrecoverability of any possible future.

The future has long ceased to belong to us, being already occupied by various “scenarios” about how we should design our perspectives according to prescriptions of accommodation to the hegemony games played by the insurance brokers of hyperfinanced ideologies.

From the acronym “TINA” (There Is No Alternative), uttered in the context of the eradication from the future towards the present of any borders that would have stood in the way of the imperialist expansion of neoliberalism, to the famous chorus “No Future” shouted by the band Sex Pistols, the anguish of the inability to believe in the placebo effect of speculating hope in order to anesthetize the pain of a deeply depressed present has been enhanced.

Realistic-firm-amused-indignant-but-never-ever-in-a-position-to-end-up-in-resignation, Silvia Amancei and Bogdan Armanu oppose a ready-made future, deride political depression and defy the daydreaming induced by the empty promises of “capitalist absolutism”.

Each breath within the exhibition space, as one of the tactical media, seems to have consolidated the idea that it is not the future that we need right now.

This intermediate installation project was the first in a series of events held within the critical research and experimental mediation program “Vector Studio Workshops”, with the support of the Faculty of Visual Arts and Design in Iasi.

## SABA - Silvia Amancei and Bogdan Armanu

(b. 1991, Iași and Timișoara) is an artist couple working together since 2012. Their artistic practice could be positioned at the border between social studies and visual arts, researching for methods and examples where art and artistic means can be instrumentalised in order to overexcite the ability to look beyond capitalism and create a (common) future. Among their recent solo shows are “s.a.b.a 1979-####” (2020, Ljubljana, SI), “It was always in plain sight” (2020, Bucharest, RO), “If Then What After” (2019, Baden, AT), “What Past? What Future?” (2017, Linz, AT), “Depression, Uncertainty and other Symptoms of Mortality” (2016, Lodz, Poland), while their works have been presented in many group exhibitions such as “Rewriting Our Imaginations” (2020, Basel, CH), “Go, Stop, Stay” (2019, Debrecen, HU), “STRIKE GENTLY AWAY \_\_\_\_” (2019, Salzburg, AT), “Displacement and Togetherness” (2019, Brussels, BE), “Capital’s Time Machine” (2018, Bucharest, RO), “Baywatch” (2018, Berlin, DE), “Alternative Facts” (2018, Stuttgart, DE), “Odessa Biennial” (2017, Odessa, Ukraine), to name just a few.









# NEAR FAR

## Artists:

Ioana Cazan-Tufescu, Daniel Comendant, Gloria Luca,  
Andrei Matei, Mihai Nistor, Rareș Cătălin Rădulescu

## Coordinator:

Bogdan Teodorescu

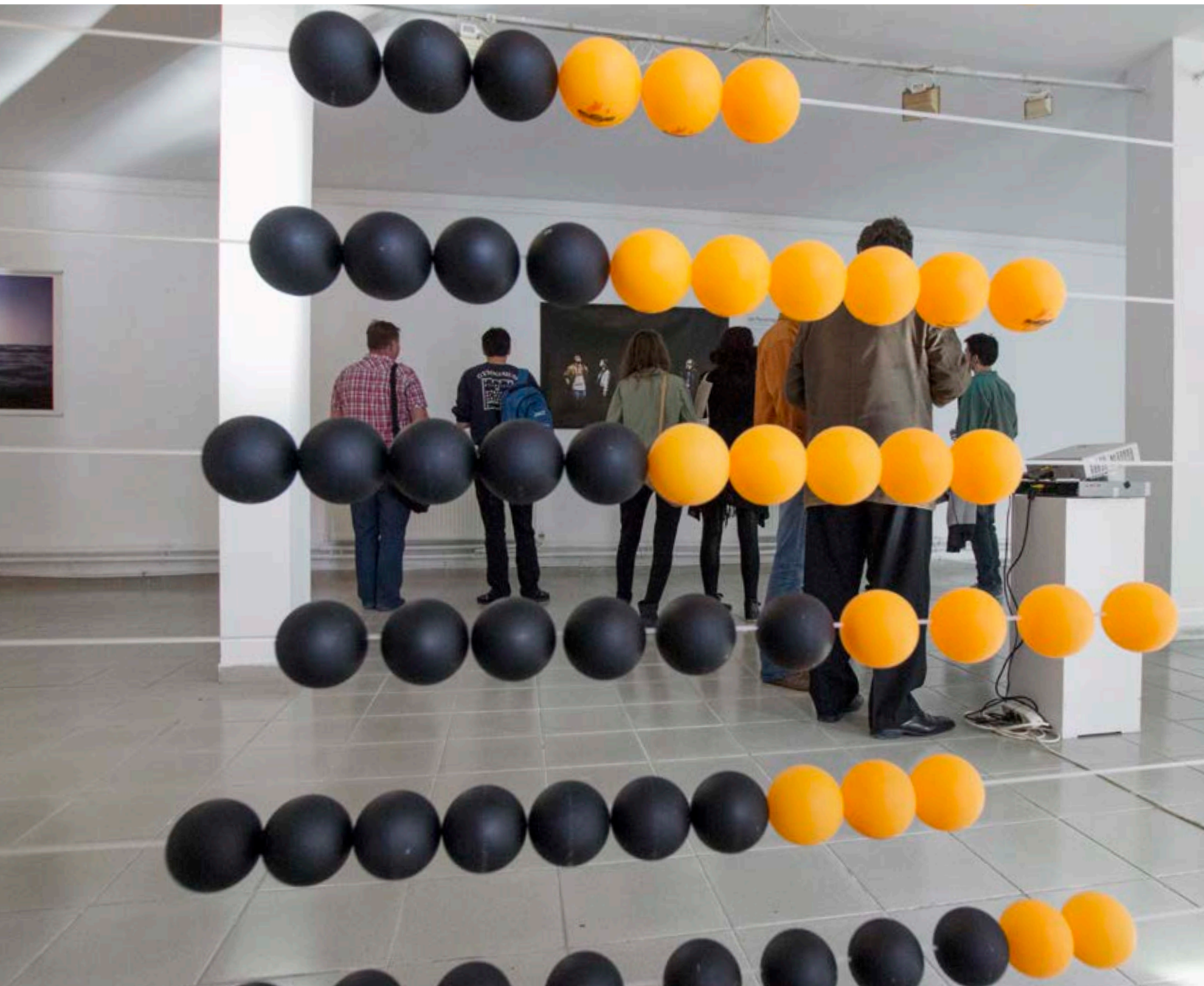
## Period:

May 2014

Personal experiences condition the originality and authenticity of artistic expression. This principle also underlies the visual proposals that were arranged in an installation in the exhibition ALMOST FAR. Referencing experiences from the distant and recent past or pending experiences that would have happened in a potential future, the works were part of the rhetoric of articulating surprising forms, determined by referential experiences extracted from experiences and actions that are immediate, sensory, intimate or engaged in terms of social or political discourse. The diversity of approaches and the intentionality of suggesting a multitude of individual interpretations for each work had the role of distorting the spatial-temporal perception, inviting the viewer to venture into identifying alternative interpretive solutions.

The exhibition included photography, video and installation works by master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi.













# A MAP OF INDIFFERENCE

## Artists:

Silvia Amancei (RO), Lasse Årikstad (NO), Bogdan Armanu (RO), Hidemi Nishida (JP), Egil Paulsen (SE), Alexandru Raevschi (MD), Ionuț Toma (RO)

## Coordinators:

Dan Acostioaei,  
Alexandru Raevschi

## Period:

May 2014

The current developments of new paradigms of modernity have resulted in the identification of a multitude of changes in understanding the complexity of the impact that humanity has had both in shaping contemporary society and in restructuring subjectivity. All these changes were reflected in the self-representation of the so-called human "civilization" which was guided by the political support of the economic and financial interests of intercontinental corporations that have led to the acceleration of processes of continuous alteration of global geopolitical relations.

The attention paid to the increasing precariousness of much of humanity is increasing in proportion to the level of caution about the new opportunities that might be given to old economic theories. Thus, despite the moral support for the need to speed up the introduction of protectionist and regulatory measures in economic environments, we are still witnessing a resurgence of the latency of lobbying interests. Therefore, a perspective on certain changes that are questioned by those who still believe in the paradigm of representativeness is barely open. The result, however, is long overdue, despite media coverage of aggression against people living in war-torn territories or falling prey to the division of states into smaller and more vulnerable states. The result, however, is long overdue, despite media coverage of aggression against people living in war-torn territories or falling prey to the division of states into smaller and more vulnerable states. Promoting humanitarian policies would benefit not only countries exposed to separatism as a result of the promises of the global economy, but also entire newly reconfigured regions, such as Eastern Europe, the African continent, and parts of the East.

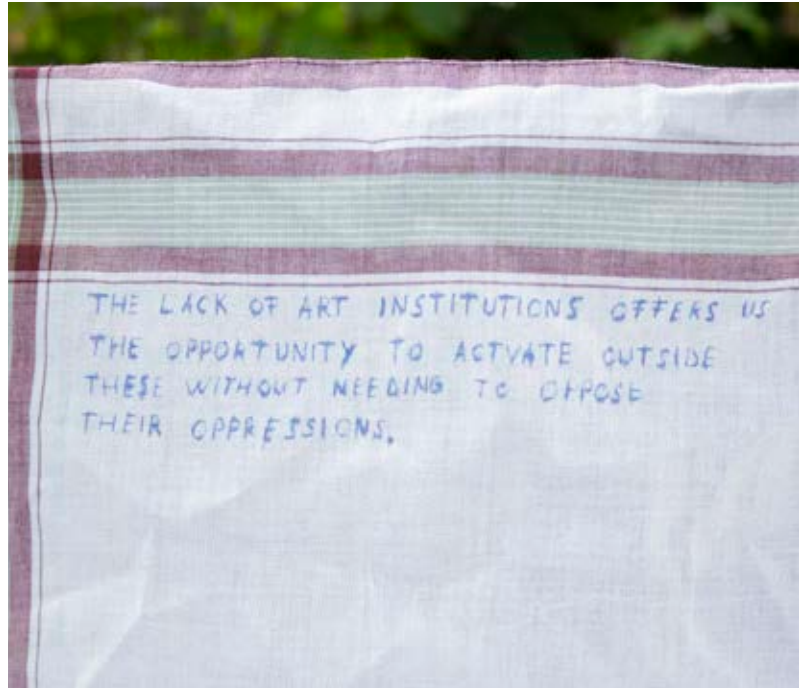
In the near future, it will not be at all surprising that part of the world map will present a completely different mosaic, influenced by the denial of the priority of humanitarian policies and by the emphasis on maintaining global predatory, extractionist and accumulationist policies.

The exhibition was realized with the support of the Academy of Arts and Design from Bergen, Norway, in partnership with the "George Enescu" University of the Arts Iasi, Faculty of Visual Arts and Design.

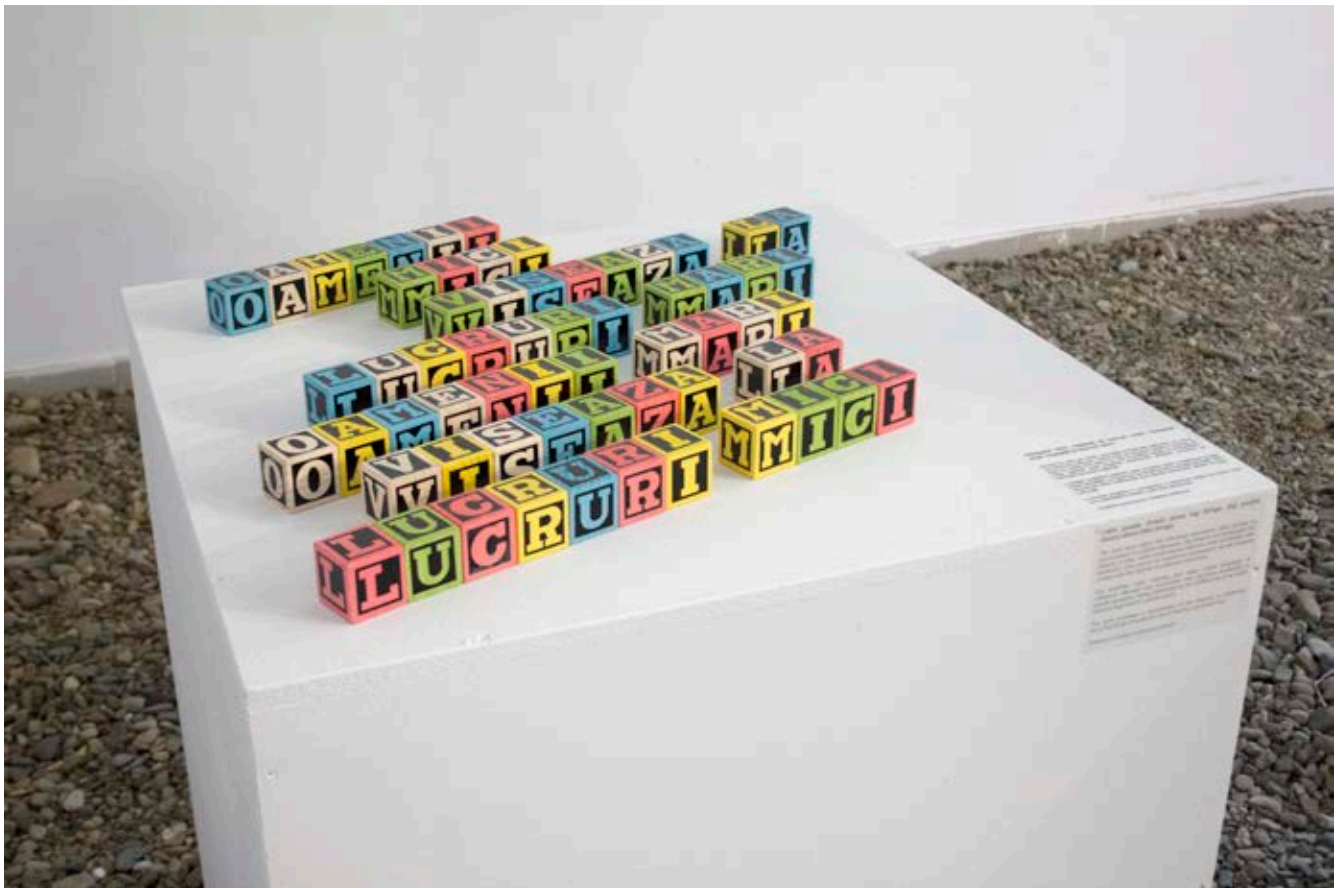












# ABOUT THE PLAN AND HOW TO DEVELOP IT

## Artists:

Silviu Apostol, Teodor Bădăraș, Georgiana Bălăiță, Anna Bărbulescu, Ioana Bodale, Răzvan Lupașcu, Tudor Măgureanu, Cătălin Poenaru, Maria Pop-Cristescu

## Curator:

Lavinia German

## Period:

May 2014

The exhibition "About the plan and how to develop it" started from the premise of positioning against the social pressures to set up a career plan after completing university studies and considered, in a critical or utopian way, how such a plan would be developed. The participants imagined various ways of experimenting and representing possible future professions, proposing conceptual and material answers in relation to the dominant socio-economic models, such as the demand and supply model, in relation to which one can position oneself out of ambition, compromise or circumspection. The choice of perspectives, in their action plans, involves taking equal psychological in relation to any promises of integration in the system and in relation to any contingent mechanism of inclusion-exclusion in professional fields. Understanding the situation, taking into account, for example, the comprehension of the consequences of applying structural policies of absorption in a labour market, generates solutions for creative criticism, for activating personal beliefs in alternative plans. Thus, the proposed works could be seen as a series of axiometric projections directed by subjective positions towards various expectation horizons, as well as a series of critical expressions through which the authors suggested the need to negotiate the increasingly unlikely relationships between the realities of social life and their existential utopias.

The exhibition included photography, video and installation works by second year undergraduate students in Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi.

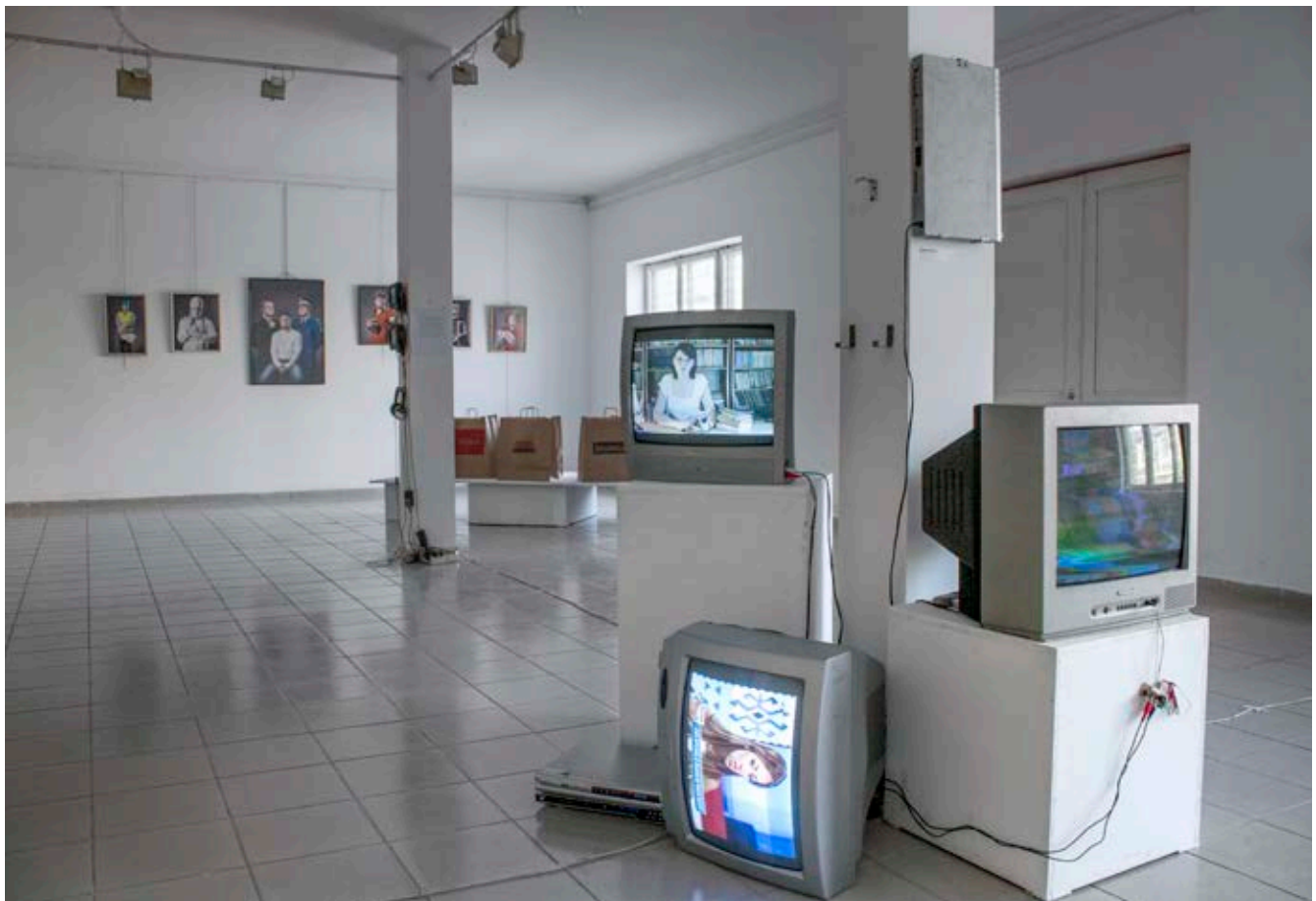












# METROPIA

## Artists:

Bogdan Armanu & Silvia Amancei (SABA)

## Curator:

Cătălin Gheorghe

## Period:

January 2014

An observational and meditative examination of the feeling of the city's presence involves experiencing the tension between the promise of a utopia of equality in coexistence rights and the political failure of the fair sharing of the social functions of inhabiting the urban space.

The city has become divided into a multitude of urban concepts and remnants of intersections and dispersals of the concrete life of the inhabitants, who were deliberately exiled outside the sphere of the concepts of geo-cultural territorialization. Thus, for example, the concept of "creative city" has created the project of trans-substantiating the lives of certain inhabitants in relation to the failed project of improving the quality of life in working-class neighbourhoods or "slums". The "creative city" is established based on "innovative standards" that emphasize inaccessibility and privilege. In political theory, through a rigorously financially supported populist process, the "creative city" would hyper-realize itself, rising above the indistinct metropolis, becoming monumental, insular or perhaps even galactic, floating attached from strings tensioned to the maximum.

The artistic research of Silvia Amancei and Bogdan Armanu has sketched the premises of a visual archaeology on the status of distinctions established within a possible urban anthropology in which street people are put in the situation of creating primary architectures of survival, while "creative people" are put to work for the "new causes" of metropolitan development in complex architectures of prosperity.

The exhibition is a transmedia exhibition installation made by Bogdan Armanu and Silvia Amancei in collaboration with Andrei Cozlac.

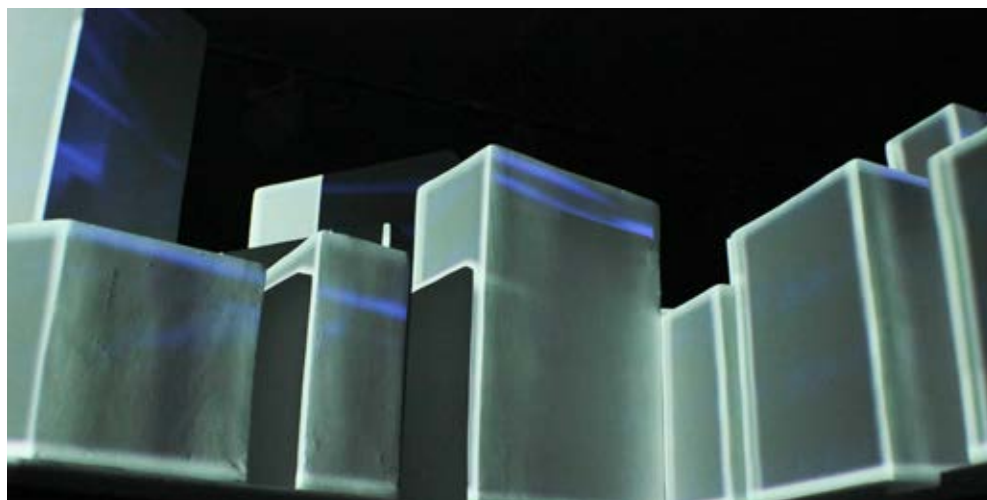
Project applied within the Carte Blanche aux Jeunes Créateurs program, financially and logistically supported by the French Institute in Iasi in partnership with Vector Studio (UAGE).

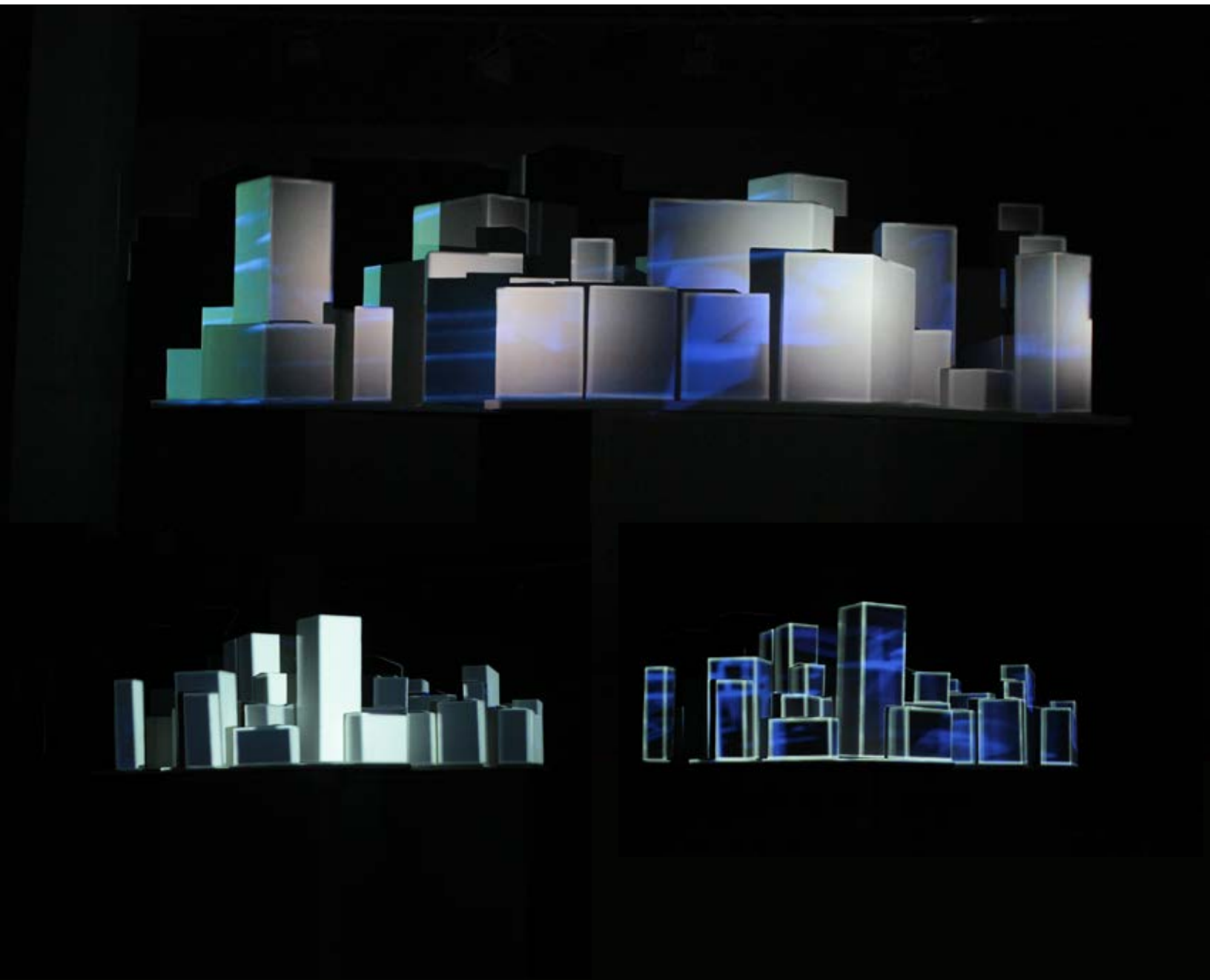
This project continues the program of a series of exhibitions entitled "Spatial documents - an artistic research in recent architecture", made by young artists trained at the Faculty of Visual Arts and Design in Iasi. In this series, Andrei Venghiac ("Reclamation") and Ionuț Toma ("Interlock") also exhibited.

**Bogdan Armanu** was a master student of the Faculty of Visual Arts and Design, specializing in Painting, at the "George Enescu" University of the Arts in Iasi.

**Silvia Amancei** was a master student of the Faculty of Visual Arts and Design, specializing in Mural Art, at the "George Enescu" University of the Arts in Iasi.

**Andrei Cozlac** is a university lecturer and graduate of the Faculty of Visual Arts and Design, Photo-Video specialization, within the "George Enescu" National University of the Arts in Iasi.





# INTERLOCK

Artist:

Ionuț Toma

Curator:

Cătălin Gheorghe

Period:

June 2013

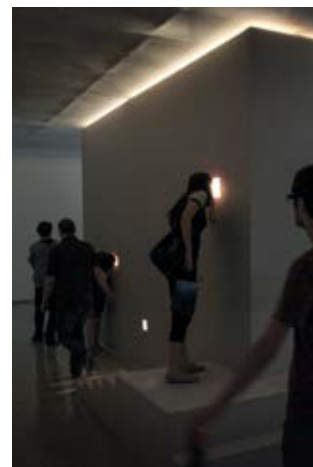
“Within a few years the workers therefore transformed their all-but-identical Corbusian cubes into uniquely differentiated, private spaces capable of reminding them of the things which their working lives had stripped away.” (Alain de Botton, *The Architecture of Happiness*)

The “Interlock” project has proposed the introspective exploration and the investigative perception of the standardized domestic space, by applying a certain vision of contemporary architecture. The metaphorical term “interlock” indicates both the design of a building and the associated behaviour, that is the establishment of a set of semantic relations between the behaviours of the interlocutors of a block, the identity block of the tenant who interacts with the block in which he lives and the perception and participation of the audience exposed to the exhibition intervention.

Rapid industrialization, the consequences of which were later exacerbated by imperative globalization, forced the creation of new living spaces in urban areas, spaces that de-localised their identities and semantics, harming the privacy of residents, and which were never

Project applied within the Carte Blanche aux Jeunes Créateurs program, financially and logistically supported by the French Institute in Iasi in partnership with Vector Studio (UAGE).

**Ionuț Toma** (b. 1987) was a postgraduate student of the Faculty of Visual Arts and Design, Department of Mural Art, within the “George Enescu” University of the Arts in Iasi. He received an Erasmus scholarship for the Interior Design specialization at ESAD (Escola Superior de Arte e Design) in Portugal. He is interested in exhibition design and in sustainable architecture.









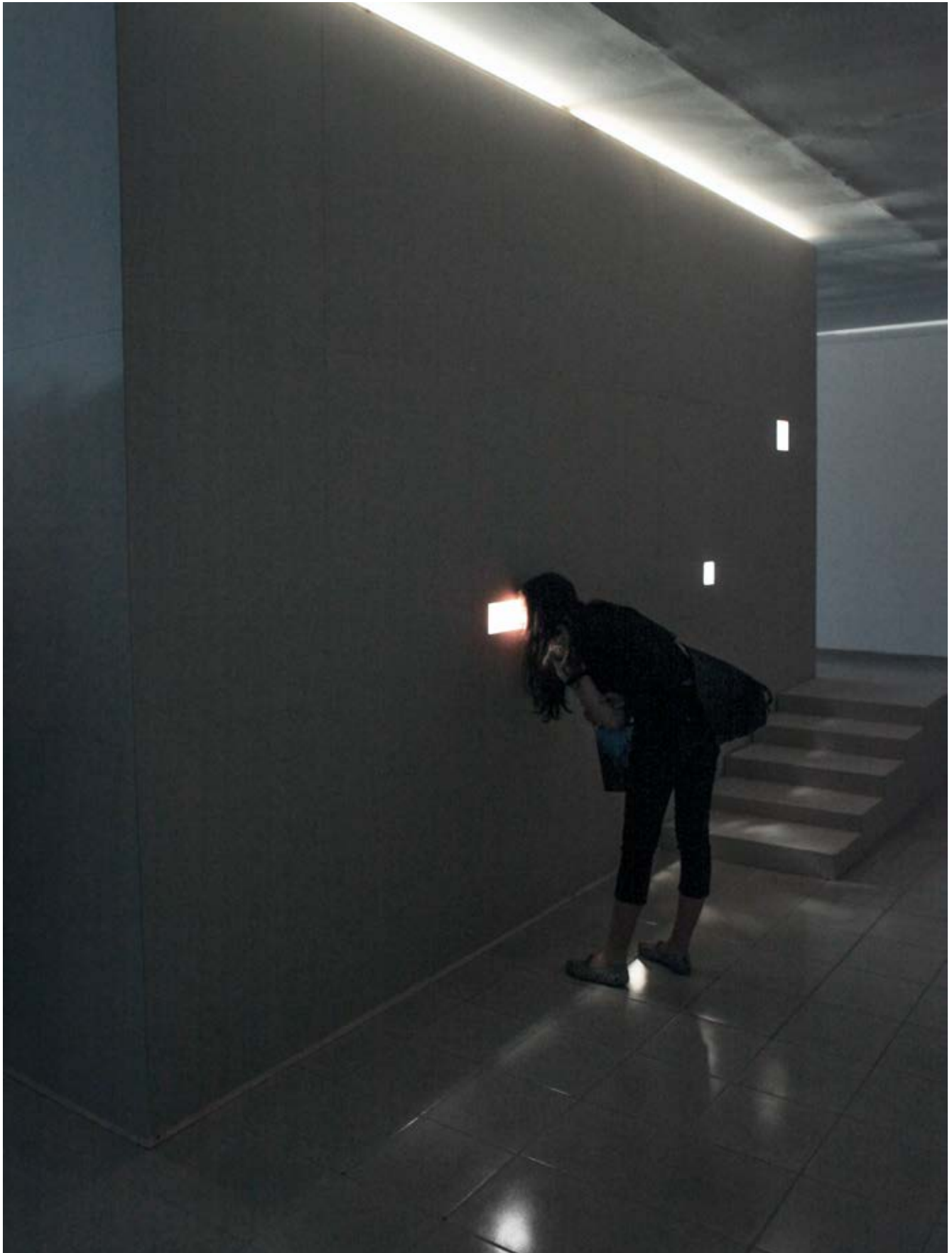
recognized as conforming to the aesthetic visions of the tenants. The individual living spaces not only occupied a physical place dominated by a visible tyranny of measurements and delimitations, but they re-formed, mentally, the identity and collective memory of a community.

The self became socialized on a predetermined path and acted as an observer; it excluded itself, but at the same time it saw itself, compared himself and searched for its identity. The experience of predetermined routes, as typical behavioural habits in common living spaces, has defined a space of alienation.

In relation to the experience of the self, the apartment block became the object of study of the exhibition and offered the image of a laboratory in which human behaviours were (re) produced. “Interlock” transposed the identity of the resident, neighbour, tenant or landlord into a participatory view and dynamic of the public. The observer of this laboratory was brought from the unique, individual and individualistic state, to a common denominator, that of willingly participating in the social act of living together and of supervising this life. In this equation, the home has become a container of idealized lifestyle forms.

The utopian ideal of modernist life and architecture involved a rational visual organization of space in order to have a common aesthetic and moral experience. The application of the principles of modernist thinking of sharing the common living space involved in time a degradation of the quality of the perception of the relations with the others and of the properties of the understanding of the urban landscape. Although the geometric and functional structuring of the interior and exterior space involved a balanced relationship between private and public life, the implementation of housing organization and segmented urban planning created the certainty of a fracture between aspiration and achievement.

“Interlock”’s objective was to intervene in the visitor’s consciousness like an aesthetic device that aimed to produce a reflection on both the perception of the dynamics of personal experience and the advanced relationship between the bases of an ideal architectural structure and the real field of implementation of housing in the built space and the urban one.



# LOOKING ON THE OTHER SIDE OF THINGS

## Artists:

Anna Bărbulescu, Ioana Bodale, Ioana Cazan-Tufescu,  
Alexandra Corneanu, Andreea Dănilă, Alexandru Gheorghită,  
Paula Mihalache

## Curators:

Lavinia German  
Cătălin Gheorghe

## Period:

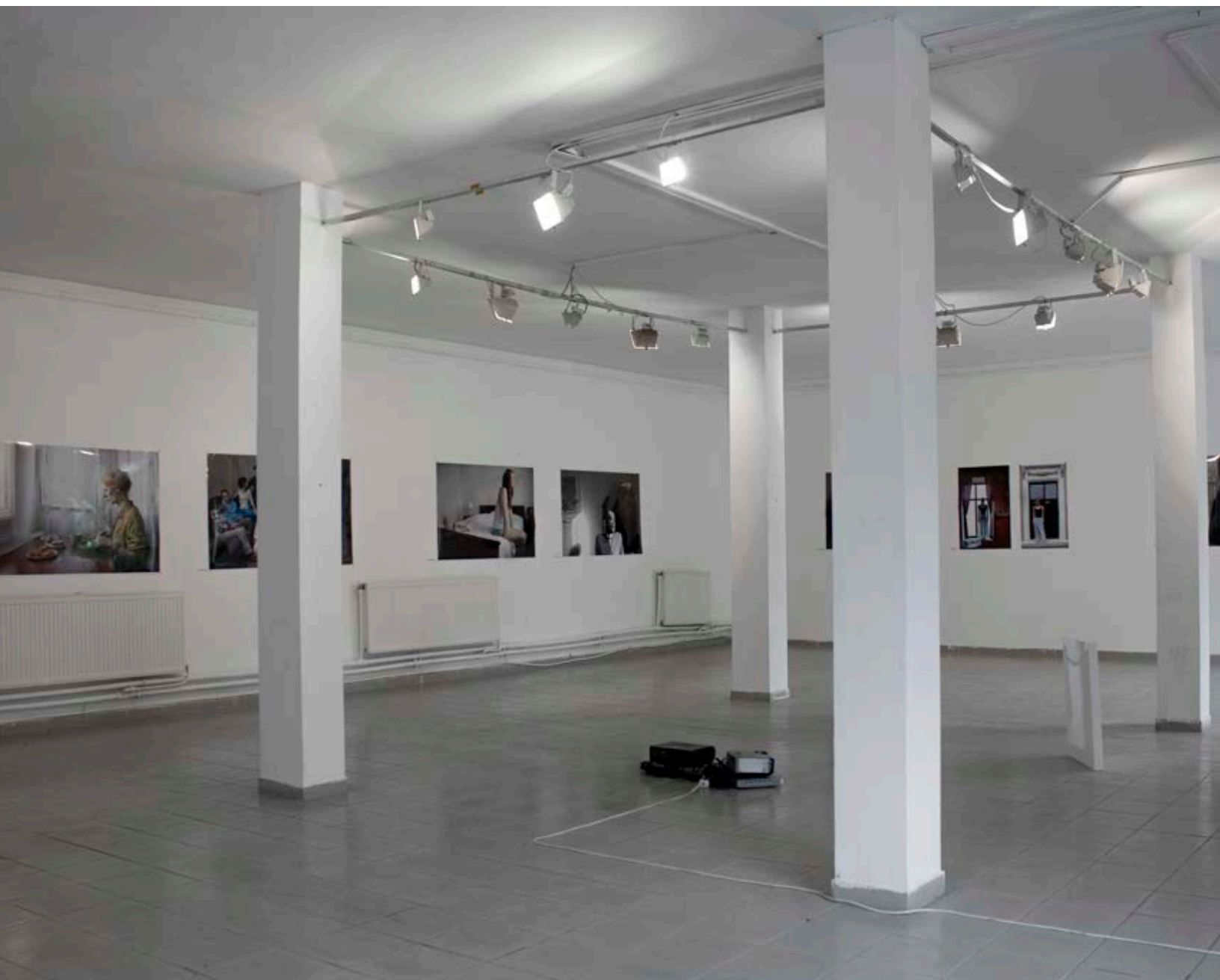
May 2013

Loneliness may mean refusal or it may mean impossibility. Alienation is not a statement of effect by which the other can feel satisfaction, remorse, or worry. Remoteness is a state of mind, without calculating distance and without scruples. Abandonment can come unexpectedly, out of anticipation or out of melancholy. The loss of the other, the loss of common places, the loss of time together, the loss of the memory of hope, loss in itself no longer mean anything to some of the nobody. The blank stare is everything. It means a moment from which all that has been lost begins to make sense: loneliness makes one understand the irreversibility of abandonment, and alienation inspires the certainty of remoteness. In a semicircle, from which everyone looks, there is, at least always, a white horizon, untraced, but concrete until now. Looking on the other side of things, we see nothing, but we start again, soon too absurdly, from the beginning.

The exhibition included photography, video and installation works by students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi, in partnership with Vector - studio of art practices and debates.













# RECLAMATION

Artist:

Andrei Venghiac

Curator:

Cătălin Gheorghe

Period:

December 2012

Art could be viewed as a circumstantial but establishing promise, which would prove the ability to reclaim the recurring promise of politics.

In presenting situations of political interpellation in everyday life and deconstructing the regime of political advertising by reclaiming the political, Andrei Venghiac has proposed inserting audiences in the striations of imaginative thinking about the threat of housing, the eradication of architecture, imposing politics and questioning cohabitation.

The installation of the message in an aesthetic space made it possible to index the fetishization of political hope in the material conditions of an irreversible alienation. Without directly questioning the dynamics of social elaboration of a civic "false consciousness," the meshes on which the photographs were printed could be read as inverted projections from the psycho-agonistic intimacy of a block of flats onto the public visual space of a city.

The transfer of medium through which the image has been represented, initially optically recorded, then conceptualized, then photographed, then printed, then televised, then displayed, then discursivized, has described both the fluidity of symbolizing the impulses of the political and the lunges of artistic consciousness in a concrete struggle with the Real (Lacan followers, beware).

The language of art, in relation to the image of politics, is sometimes cryptic, but the practicality of art could invoke the resolution of perplexity through presence and resistance. Art can respond to political advertising through reclamation.

Project applied within the Carte Blanche aux Jeunes Créateurs program, financially and logistically supported by the French Institute in Iasi in partnership with Vector Studio (UAGE).

**Andrei Venghiac** (b. 1990, Bacău) was a postgraduate student at the Photography, Video and Computer Image Processing specialization of the "George Enescu" University of the Arts in Iasi. He has exhibited photography works in the exhibitions "Amenințarea orașului" ("The city menace") (Faculty of Architecture, Iasi, 2012) and "Real-i-Real" ("Real-un-Real") (Aparte Gallery, Iasi, 2012).







# REAL - UN - REAL

## Artists:

Alexandra Corneanu, Cosmin Grădinaru, Dragoș Iliescu, Teodora Rogoz, Alice Rosentzveig, Eliza Ursachi, Andrei Venghiac

## Coordinators:

Matei Bejenaru, Bogdan Teodorescu, Lavinia German, Andrei Cozlac

## Period:

December 2012

Alternating between the act of fiction and the time of documentation, the works presented in this exhibition were an overview of the movement across spaces of a retrospective sequence of artistic production made by the undergraduate and Master students specializing in Photo-Video, in the academic year 2012. Doing experimental work with image and sound in familiar environments such as photography, video and installation, they deconstructed the contradiction between what we understand to be the reality and what we perceive as unreal. The artistic practices undertaken by young artists alternate positions that reflect the relationship between representation, interpretation and construction of reality. The exhibition presented aspects extracted from the process of archiving human typology, staging everyday situations in dramatic and parodic forms, and also made inquiries about existential anxieties through visually idealized or sound-instrumented iconic variants.

The exhibition included photography, video and performance works by master students of Photography, Video and Computerised processing of images, from the Faculty of Visual Arts and Design, UAGE Iasi.





# FINISH 12

## Artists:

Dan Grecu, Titus Ivan, Sorin Pătrășcanu, Adi Dănilă

## Coordinator:

Mihai Vereștiuc,  
Simion Cristea

## Period:

June 2012

FINISH 12 displayed sculpture, object and installation artworks made for the Bachelor's and Master's exams by students majoring in Sculpture within the Faculty of Visual Arts and Design from Iasi.

The exhibition created a contrast between works made by traditional techniques and works specific to contemporary art, from the gravitational representation of a helicopter whose metal skeleton is looming over the exhibition space, to the Dadaist critique of kitsch suggested by framing a hunting trophy that serves as a lamp.

The FINISH series of exhibitions displayed sculpture, object and installation artworks made for the Bachelor's and Master's exams by students majoring in Sculpture within the Faculty of Visual Arts and Design from Iasi.







## PRIVATE INTERVIEWS

Artist:

Andreea Dănilă

Curator:

Raluca Ciocoiu

Coordinator:

Bogdan Teodorescu

Period:

June 2011

Andreea Dănilă stated that she would like to start a new style, in which the lack of “pose”, the assumed careless manner, and the unsightly subjects would cover an area of intimacy difficult to describe otherwise. Without attempting to construct well-defined identities, Andreea happily indulged in a space of ambiguity and fragmentation with which she sought to challenge a cultural conformism in which words such as identity or identity search are overused. The charm of her photographs consists in the precarious balance between being explicit without being aggressive, and being objective, loaded with allusions, while being unsettling. It is like walking on a wire between a natural, unadorned intimacy, but *unheimlich* in cultural terms, and a (deceitful) adaptation to the symbolic order (through objects, clothes, cultural fetishes), which undermines in a more effective manner than the explicit.

Her revolt is not acknowledged in a militant manner, being instead an attempt to build a secure private dimension, in which you show yourself as you are. We are witnessing, therefore, on a small scale, the invasion of the private into the public space, through a play – conceptual and technical – between distance and proximity. Andreea’s photos are intimate, to the point where the viewer feels drawn into a voyeuristic game, and at the same time they have a spectacular dimension, they enjoy the exposure. This courage of exposure is seductive. The exercise of nudity does not have aesthetic grounds, but represents instead a statement of power: the body and the movements fill the room. The objects intersect with the body; an unseen battle for space takes place (in this struggle, the kitchen table that crushes the breasts has a monumental surface). Sometimes – through long exposure – objects are reflected on the body, becoming indistinguishable from it; sometimes the objects take precedence, introducing the viewer into an objectual intimacy, in which XXL objects are slipped, with the intention of thumbing their nose at the viewer. Other times the body moves, relaxed, naked, among objects, mastering them. The artist’s characters take control of space through a quiet and confident invasion, and the victory is celebrated by jumping madly on the bed. The private space par excellence is, of course, the body, and at the intersection between it and the symbolic order are the clothes, which operate as a publicly accepted dermis. Clothes (or the lack thereof, much more obvious) are present everywhere, jumbled, stacked, in the shape of fabric ready to be sewn, or effectively packed in a dresser. The girls play dress-up, they put on costumes, imitating this game with idol images from the outside. The body is in focus, surrounded by shadows, movements (or rather memories of neuronal movement), objects that it uses, all forming a kind of nimbus. The camera makes streaks of light, the shape explodes and fills the space with a presence that cannot be ignored. Going beyond fiction, the viewer wonders who are these girls who are posing, with straight faces, believing in what they do, that is, sharing the same need for a world at once tender and

Exhibition organized within the exhibition project MYTH-BODY-SPACE, a series of exhibitions and events initiated by the Specialization Photography, Video and Computerised processing of images in collaboration with the Specialization Art History and Theory, coordinated by Matei Bejenaru, Bogdan Teodorescu, Lavinia German and Andrei Cozlac.





aggressive in places, and slightly guilty (the artist's pictures build a world in which she manifests herself but in which she also hides). The viewer is invited not as a fresh-eyed spectator, but as a presence, as a participant, in a world that is utopian in its nonconformism, in its belief in safety. One is drawn into an innocent, a-moral Neverland, where the natural, the disinhibition, the imperfect forms are celebrated. (Raluca Ciocoiu)



# PARRHESIA

Artist:

Emanuela Boroș

Curator:

Cătălin Soreanu

Coordinator:

Lavinia German

Period:

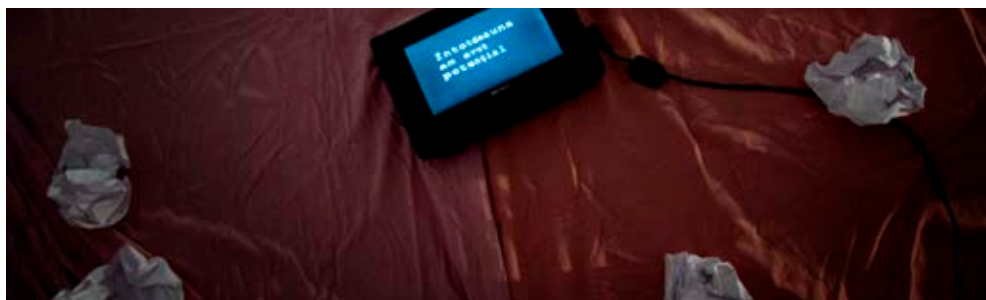
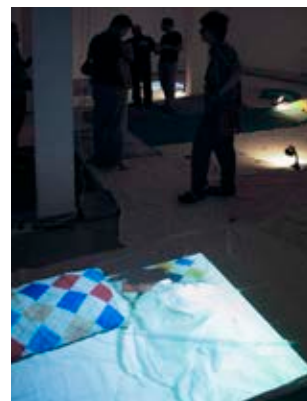
June 2011

*parrhesia*: the act of speaking honestly, openly, or of speaking freely (Plato); form of critical discourse, of uttering the truth (Michel Foucault).

The analogy between Emanuela Boroș's approach and *parrhesia*, as a form of discursive expression, is translated through the intimate-personal nature of the artistic installation, while the lack of rhetorical artifices and her critical openness become the starting points of the dialogue between the artist and the audience. In the project realized by Emanuela Boroș, the discursive form of *parrhesia* acquires expressive, artistic connotations: speaking for a political cause becomes a personal, introspective endeavour, on the backdrop of openness and self-anamnesis; the agora now becomes a bed; the public sphere becomes a private one, one that invokes, for each visitor, an elementary-constitutive experience of the self, an autobiographical confession in which self-critical subjectivization is the main driver of the artistic effort.

Immersed in the dialogue proposed by Emanuela Boroș, the audience is led into a state of self-interrogation directed at the relationship between their own identity (private) and the socially projected one (public). Enhanced through the assumption of personal states of mind in terms of space configuration, requesting a distinct type of responses and reactions, the relationship between the participants and the installation medium becomes a dialogue that is defined interactively through positioning, movement or gaze. By proposing an environment of her own feelings, uncertainties and searches, the artist directly relates her own personal space with the concept of its public definition, relating to the personal experience of visitors. As far as the dialogue between the author / installation and the reader / participant is concerned, the project aims to transpose an interactive form of artistic expression through which Emanuela Boroș uses a visual-discursive, self-reflective approach. The intentional state of uncertainty, whose generated confusion increases the introspective conditions of the artistic experience, creates an expressive space in which the relational, participatory dimension of the audience's presence is highlighted. (Cătălin Soreanu)

Exhibition organized within the exhibition project MYTH-BODY-SPACE, a series of exhibitions and events initiated by the Specialization Photography, Video and Computerised processing of images in collaboration with the Specialization Art History and Theory, coordinated by Matei Bejenaru, Bogdan Teodorescu, Lavinia German and Andrei Cozlac.







# PERSONAL MYTHOLOGIES

Artists:

Alex Gheorghită  
Ciprian Niculescu

Curator:

Cristina Moraru

Coordinator:

Matei Bejenaru

Period:

June 2011

Alexandru Gheorghită's works describe unusual situations and relationships, invoking the unfamiliar as a defining element of the (re)construction of the mythical structure, in a process of assimilation - adjustment - accommodation, carried out at the level of the superego. The uncertainty of the approaches, the theatricality of the hypostases, the fatality of the accounts, are found even after the frame change, from the natural to the urban. The natural setting, perceived ambivalently – in a utopian and dystopian vein – attracts through an Apollonian setting, acting synchronously as an anxiogenic factor that determines the idealistic & fatalistic existence of the characters. The transition from portraiture to performativity, as a mechanism for signalling the duality of nature, opens another level of discursivization regarding the character-nature relationship. Revoked from under the aegis of nature, the characters respond fearlessly to an inexorable nature that transforms the enchanting atmosphere into a psychedelic one. The defeatism of the movements of those oppressed by nature consists of theatrical gestures, consistent with an inner tumult, which attests to the awareness of an unstoppable destiny. The transition to the urban space opens another temporal dimension, superimposed on the diachronic one, which de-scribes and re-inscribes the relationship between the characters, causing an unfamiliarity of situations. Each temporal unit, structurally asynchronous, undergoes a fragmentation and an intercalation with another; the new temporal order, thus established, being interrupted by a fatal or supernatural event, announced by orienting the characters' gaze towards the higher plane of the works. Manifesting with aplomb the theatricality of the hypostases in which they are caught, the characters seem to be living sculptures, suspended in a mythical time that creates an uncertain atmosphere.

Ciprian Niculescu's works are, without any certainty, states of mind initiated by social and identity situations and tensions. In their technical realization, the studio creates the environment for staging antagonistic relationships – gestural, clothing and chromatically theatrical – that describe conflicts and contrasts. In their metaphorical construction, the author invokes the dysfunctionality of mythologization, the inadvertences of categorization and the improbability of ascertainment. The anguish of nothingness is suggested as literarily as possible; mental and everyday spaces are mixed in a performative symbolism in which objects of domestic use – bathrobe, towel, plate and fork - are associated with the topics of a heavy conscience – isolation, anxiety, sadness and resignation. Violence and social indifference, existential aggression and nihilistic narcissism are allegorically portrayed in an absurd scene. The anticipation of the blow is strongly accentuated by the autism of the passer-by. Only the kneeling protagonist seems to be fully aware, between vigilance and acceptance, of the injustice of the moment. The pompousness of façade nationalism is criticized in associating a frivolous attitude with the seriousness of the national insignia ironically juxtaposed with the state of the nation. The

Exhibition organized within the exhibition project MYTH-BODY-SPACE, a series of exhibitions and events initiated by the Specialization Photography, Video and Computerised processing of images in collaboration with the Specialization Art History and Theory, coordinated by Matei Bejenaru, Bogdan Teodorescu, Lavinia German and Andrei Cozlac.





young, carefree man is caught consuming a politically re-signified product, unaware of his impudence and caught in the snare of the artist's intimate criticism. The rejection of the present and the detachment from the external world are staged in the portrayal of a character frozen in thought, with a diary on his knees, with the symbols of the spiritual revolution of the young people pinned on his shirtfront, and barefoot. He appears to be a possible character in the museum of wax figures, in contrast to popularity and success, but in agreement with the signification of a desideratum of the few. The ambiguous and grotesque relationship between the female character – bloodied, bandaged and quasi-strangled – and the male protagonist – submissive, hidden and used – seems to suggest the terrifying quality of the confrontation between the maternal desiderata, written as a norm, and the broken aspirations of the eternal child under the domination of domestic matriarchs. The dark and dystopian fantasy of the character who sews the cord on his bloody clothes, the leitmotif of the visual stories, the possible critical reason of the author, the possible narrative thread of de-mythologizing the aggravating relations with the others and the outside, seems to be the sign of gaining an agony through acknowledgement, sacrifice or masochism, I'll be damned if I know. (Cristina Moraru)













# САД // GARDEN

Artist:

Tatiana Fiodorova

Curator:

Cătălin Gheorghe

Period:

April 2011

Tatiana Fiodorova's installation was designed as an evocation, without nostalgia and melancholy, of a past and reverberated time. The objects, the drawings, the photographs, the posters, the sketches, her video work, have presented, in the symbolic frames of a museum register, the memory relationship between daughter and father, the intimate family relationship and the ideologized relationship with the Soviet era.

The artist's father was a graphic designer, painter and photographer. His photographs would capture the landscapes of Moldova, weddings in Moldovan villages, holidays in Soviet cities, portraits of rural residents. With the photographs taken in his travels through the villages he managed to earn additional money for the upkeep of his family, as his salary did not cover the day-to-day expenses. The exhibition presented the photos that he did not manage to sell.

Photographic practice also helped him in his creative exploration of painting. The artist's father also created an album of medicinal herbs using his photographs and manufactured a set of wooden Cyrillic letters for his designer posters. In his last years, before he died, he would visit kolkhozes, picking up orders for propaganda posters.

The video project captured the emotional symbolism of a place transformed by time. Once upon a time, her father used to tie his motorcycle with a chain to a tree. Tatiana was six years old when her father died and she remembers how her mother tried for a long time to make a garden around the tree. She planted flowers, but they did not survive. After heavy rains, the place would become deserted. This place has become a garden for memories only.

The exhibition was produced within the Carte Blanche aux Jeunes Créateurs programme, financially and logistically supported by the French Cultural Centre in Iasi, in partnership with Vector - studio for art practices and debates (Iasi), in the series "Economics of Time" (sequence "Limit time. Lost time").

**Tatiana Fiodorova** lives and works as an artist, graphic designer, teacher, curator and cultural manager in Chisinau, Republic of Moldova. She teaches drawing, painting and composition at the Shciusev School of Art. Tatiana Fiodorova makes installations, performances, videos, digital works and works in the public space, being interested in the relations between social, political and aesthetic issues. Her design works are associated with problems of social interaction, aiming to create spaces for intercultural dialogue. One of her projects, ARTPLOSHADKA ([www.artploshadka.wordpress.com](http://www.artploshadka.wordpress.com)) aims to create an online community of the cultural sector in the Republic of Moldova. This project arose as a result of the debates held within the project of the European Cultural Fund and the Soros Foundation Moldova supported by the MATRA programme.





# AZO

**Artist:**

Răzvan Ghindăoanu

**Curators:**

Cătălin Gheorghe  
Cristian Nae

**Period:**

December 2010

A successful product of the Photosensitive Materials Plant within the “Azomureș” Chemical Plant, the AZO brand dominated the photographic production of the eighties, the photosensitive materials being used in the field of public services, such as healthcare and defence. Privatized in 1998, the factory was closed down in 2003 and production was stopped due to alleged lack of productivity. Many voices in the context claim that the dismantling of the factory and the recycling of the paper already produced proved to be much more economically profitable for the owners of the plant.

“AZO” consisted of a project of symbolic-material documentation and photographic archiving that resulted in the presentation of a piece of artistic research in the form of a visual installation and to the interpretation of an act of photojournalism as an expectation horizon in which the photographic practice took an artistic turn. This project-in-progress has presented, in a first exhibition stage, material documents and visual narratives that had the role of activating the critical memory of the circumstances of the “Azomureș” Plant of Photosensitive Materials, from its “strategic” construction, during communist times, until its “suspicious” closure in

The exhibition was produced within the program Carte Blanche aux Jeunes Créateurs, financially and logistically supported by the French Cultural Center Iasi, in partnership with Vector - studio of art practices and debates (Iasi) in the series “New intimacies”.







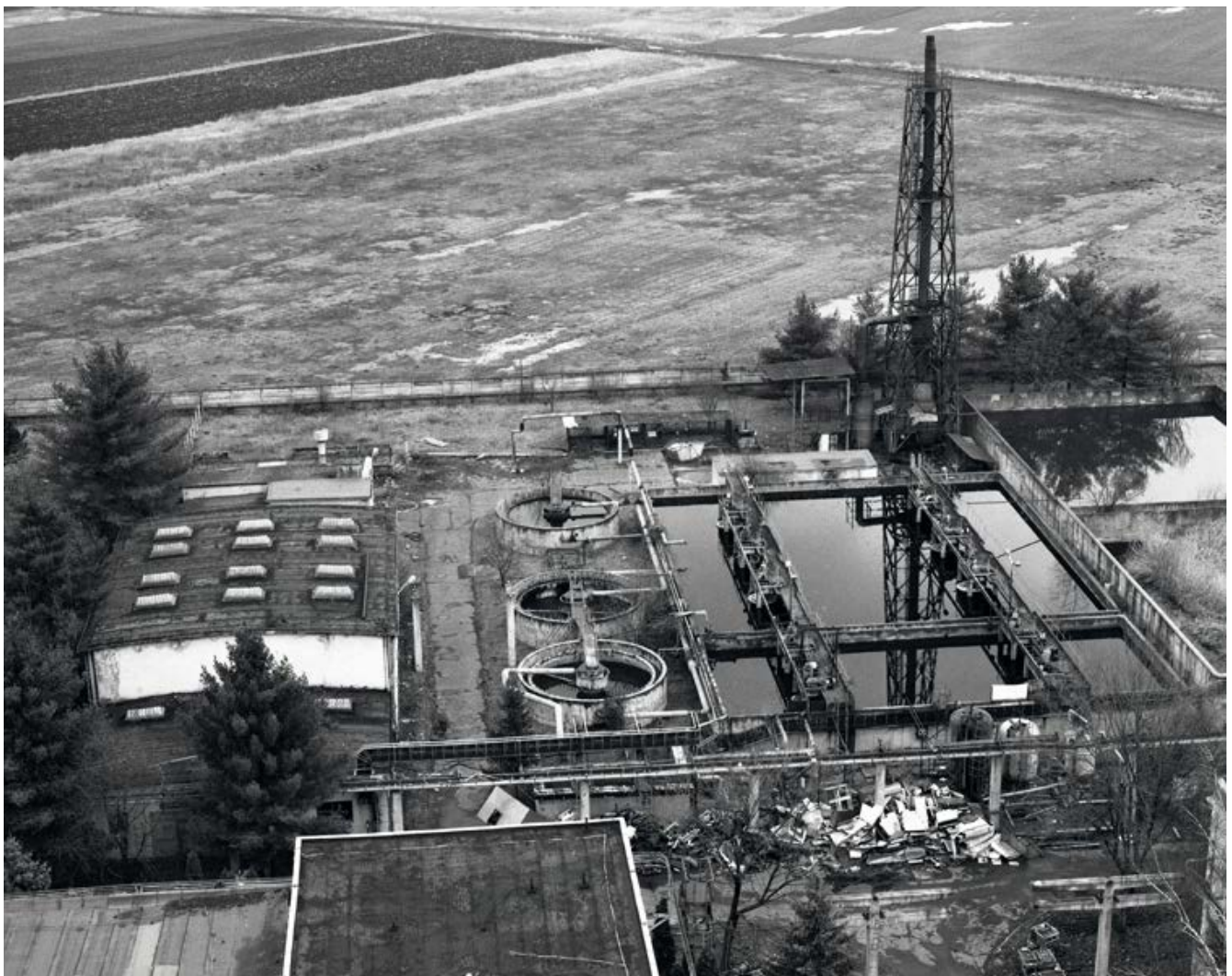
the pan-capitalist period. In the series of photographs presented in the exhibition, through a gesture of performing the documentation of the condition of a disappearance, Răzvan Ghindăoanu has superimposed archive images of the dismantled technologies on AZOMUREȘ films and paper past its sell-by date.

The exhibition project was presented in the form of a photographic installation with archiving function, consisting of a series of images documenting the plant spaces, decommissioned today, a series of objects produced by AZO, a selection of newsclips regarding the closure of the plant and an old documentary about AZO, produced during the communist era, as well as an account by the former manager of the factory, describing the production process, lending thus imaginary life to the silent spaces and equipment photographed. This complex of methods of recording the memory of the AZO plant aims to excavate, both the intimate associations and the public reactions generated around the situation of analogue photography and the production of local materials in post-socialist Romania, indirectly exposing, from the perspective of multiple points of view and facets, the general socio-economic situation that served as a context for the story.

In the formal ensemble of the work proposed by Răzvan Ghindăoanu, the product of a journalistic investigative research, memory, both the individual and the collective one, plays a decisive role. The dialectic of recollection and amnesia conceptually connects the static and mute image of the present and the verbal description of the same spaces in the past, auditorily exhibited, thus superimposing the present and the past based on the memories and testimonies of the people who used to work there.

A general question revolves around this exhibition survey: what role did this factory and its products play in the past thirty years in the Romanian public space and what is left of it today, both in the memory of photographers and in that of the general public? This question could include, described in a few words, the operative anatomy of the “AZO” exhibition, as well as the socio-cultural context in which it was placed.







# ODETA

**Artist:**

Andrei Nacu

**Curators:**

Cătălin Gheorghe  
Cristian Nae

**Period:**

October 2010

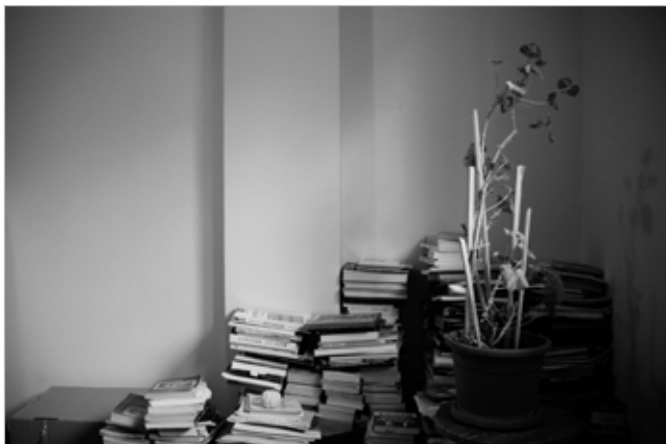
The “Odeta” project involved a conceptualization and a photo-textual illustration of an artistic and psycho-social experiment through which the artist attempted, in a relatively short time interval, to win a person's trust and gain access to random events in their life, in order to capture intimate moments and emotions in a period of changes. Images communicate through moments, states, objects and encounters, so that the visual “observations” and textual “annotations” project an intimate portrait. The black-and-white photographs accompanied by simple texts, briefly describing Odeta's life sequences, assembled in diptych-type modules, document, in a poetic fashion, the apparent neutrality, but also the real charm of the way life unfolds for any of us. Similar to browsing the sequential frames of a found diary, the exhibition reflects mixed expressions of loneliness, solidarity, affection, preferences, mourning work and the small pleasures of ordinary life.

The project took place within the Carte Blanche aux Jeunes Créateurs program, financially and logistically supported by the French Cultural Center Iasi, in partnership with Vector - studio of art practices and debates and the Faculty of Fine Arts, Decorative and Design, Iasi.

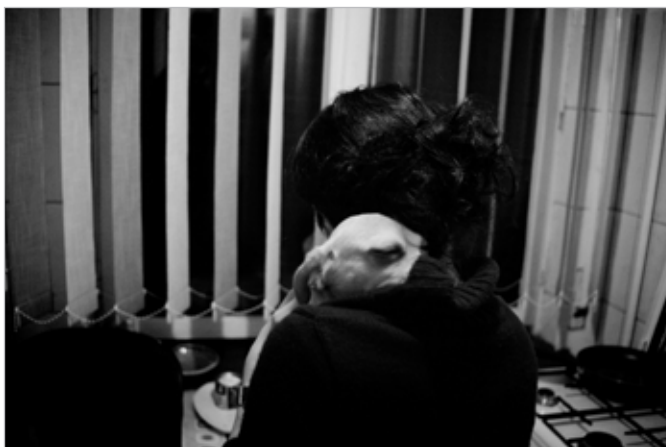
**Andrei Nacu** (b. 1984) lives and works in Iasi/Romania and London/U.K. In his artistic practice he uses documentary photography, family albums and photographic archives in order to create projects that analyze the intersection between personal memory and social history. His work includes video, installation and performance, focusing on representation politics and media archaeology. He has studied photography at the University of Wales, Newport, U.K. and at the “George Enescu” University of the Arts, Iasi.







Odetta s-a mutat de 3 săptămâni într-un nou apartament. Încă nu a reușit să își așeze toate lucrurile.



Uneori are grijă de câțelul surorii ei, cu care a locuit înainte de a se muta în noul apartament.



Așteptându-i pe Oana și Bogdan, doi prieteni care fac cumpărături pentru copilul lor ce urmează să se nască.

# FINISH 10

## Artists:

Diana Rău, Radu Firicel, Dura Georgiana, Ana Maria Negară

## Coordinator:

Mihai Vereștiuc,  
Dan Covătaru

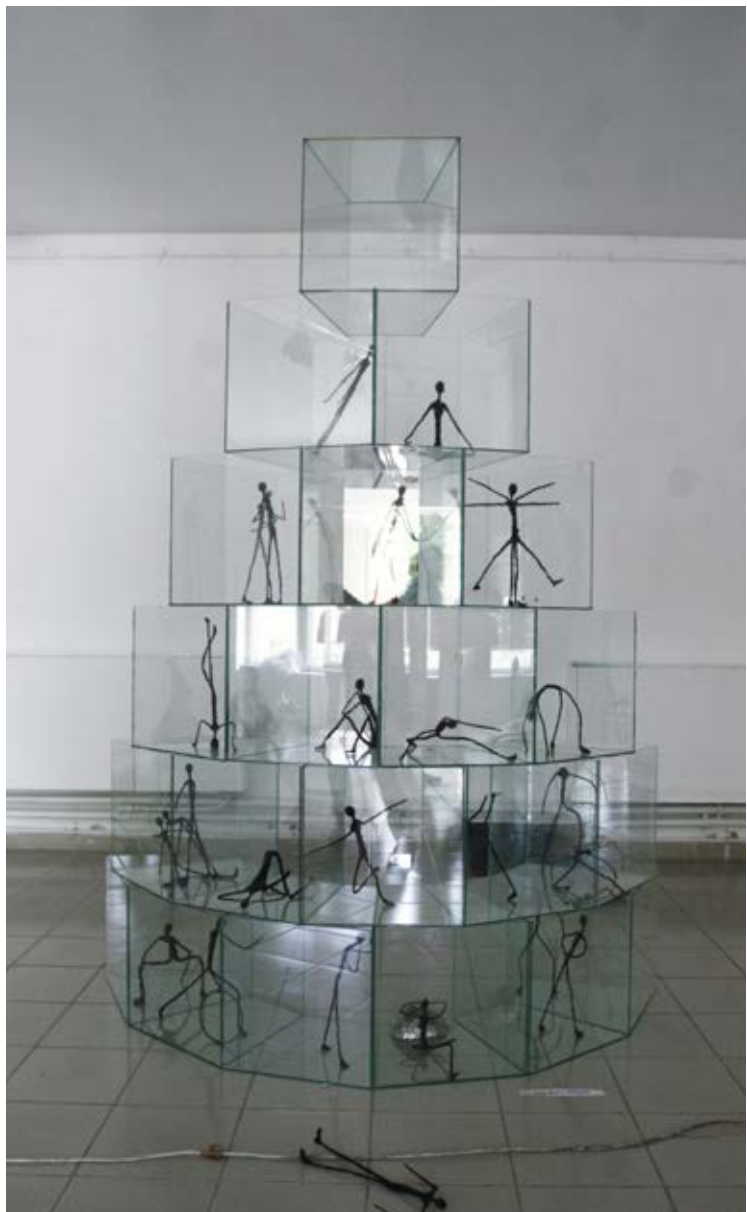
## Period:

August 2010

The 2010 edition (with works by students who completed their undergraduate studies in Sculpture) presented a series of conceptual artworks, from the self-portrait made by Diana Rău – a modular image of the oversized prints of the artist's breast – to the progression made by Ana Maria Negară in capturing different hypostases of the human body embedded in glass cubes, the volumetric and metaphorical interpretation of the Paleolithic statuette Venus of Willendorf made by Radu Firicel or the material composition made by Georgiana Dura.

The FINISH series of exhibitions presented sculpture, object and installation artworks made for the Bachelor's and Master's exams by students majoring in Sculpture within the Faculty of Visual Arts and Design from Iasi.





# RECYCLING GHOST

## Artists:

a project by SATELLITE (Social Artistic Tendency group)  
Delia Bulgaru, Andrei Timofte, Anca Ștefănică, Alex Tărnăuceanu,  
Cristina Tototlici and Clara Casian

## Curator:

Cătălin Gheorghe

## Period:

April 2010

"Recycling ghosts" was conceived as a participatory project meant to question the visual and symbolic reality of some architectural elements, signs and objects, insofar as the local socio-cultural context has the function of reflecting the collective perception.

The term "ghost", borrowed from the terminology of the neoliberal socio-economy, aimed to associate the exhibition project with the reflection of the temporary existence of entities and identities created within the context of large corporations' mass productions.

The installation in the gallery displayed a scale model that followed a route marked like a medieval treasure hunt map, a result of the miniaturization of temporary pseudo-monuments arranged in the local public space, as well as a series of objects whose symbolism is often ignored or diminished, being incorporated into a hybrid structure meant to suggest the de-hierarchy of the exhibition space.

During the presentation of the exhibition, a series of pseudo-monumental artistic interventions could be viewed, successively, for six days, inserted in the public space, on the following route: the Statue of Independence park, the pedestrian street at the University of Medicine, the Vasile Alecsandri National Theater park, the cube on Ștefan cel Mare street, the square in front of the Junimea bookstore and the courtyard of the Faculty of Arts. Every day, in every public place where the works were installed, thematic debates were organized that publicly questioned the knowledge, visions and decisions related to questioning and managing the dilemmas of recycling the eco-attitudes of artists and passers-by.

The pseudo-monuments had the role of visually reinterpreting the possibility of applying certain solutions that aim at the applicability of theories about the depletion of the Earth's natural resources, as perceived in the local public space. They were also meant to illustrate an ironic reproduction of these "solutions" extracted through a questionnaire, by distorting the meaning of a collective vision or a common consciousness regarding the probability of preventing the natural environment's degradation.

**SATELLITE** (Social Artistic Tendency group) is a collaborative group of artists (students at the time it was founded) established by Delia Bulgaru, Andrei Timofte, Anca Ștefănică, Alex Tărnăuceanu, Cristina Tototlici and Clara Casian in February 2010. The name of the group was generated by the idea that the artistic practice developed by the members of the group would have social applicability and would target a series of researches that would use certain sociological and administrative tools. The term "satellite" was used as a metaphor for the distance of the various geographies the artists came from, while sharing a vision of the various aspects of the impact culture and art have on the social environment.





# GIVE ME BEAUTY, GIVE ME DEATH

Artist:

Andrea Hajtajer

Curators:

Cătălin Gheorghe  
Cristian Nae

Period:

March 2009

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The video exhibition proposed by Andrea Hajtajer dwelt on the creation of a neo-romantic poetics of private life and radical loneliness. Realized in a cinematic way, her videos reconfigured an interstitial universe of feelings and emotions, exploring the fine, invisible line between life and death, happiness and suffering. The silent agony, explored with cynicism and delicacy, reinvents a poetics of the temporary, glossing over those privileged moments of private existence in which personal life becomes both supersaturated with meaning and meaningless. Andrea Hajtajer focused her visual research on topics such as the inability to communicate, recollection, archiving and retrospective processes of unique events.

"Give me beauty, give me death", a two-channel video installation, put together the threatening image of an ambulance approaching the viewer in slow motion, and the image of the artist, dancing with a meditative expression, in the middle of an empty field, to the sound of an ambulance siren. The contrast of the two actions can be read either as a sublime and unconditional statement of life in the face of death, or as a reflection on the imminent loss and disappearance of the other, and an encouragement to embrace it with serenity.

"White balance", a three-channel installation staged in a hospital setting is a metaphor for private interpersonal relationships. Testing, as it were, the "unbearable lightness of being", the artist embodied the woman as "caregiver" of the lonely and suffering, exploiting the erotic ambiguity present in the maternal-religious iconography of women. The disturbing cry, echoing in the brief moments when the artist passes from one man to another, from one relationship to another, expresses the invisible, the hidden agony of loss.

"I'm so tired", describes the childish and irregular gestures of a ballerina who "performs" off stage. She literally appropriates a "private space" within the public space where she falls asleep on the dramatic music of a lullaby with funerary accents. A requiem for the feelings lost in useless sentimental battles, the work can be equally viewed as a cynical meditation on the role of women as objects of male desire and expectations. Portraying the woman as a machine producing representations of delicacy that fuels the perverse-erotic male desire, the artist exposes herself as an actor who withdraws from both the public and private life scene, and tries to reinvent her own identity beyond the phantom space supporting the symbolic construction of reality.

The event is part of the Carte Blanche aux Jeunes Créateurs program, supported by the French Cultural Center in partnership with Vector - studio of art practices and debates and Specialization Photography, Video and Computerised processing of images of the "George Enescu" University of Arts in Iasi.









# TESTER

## Artists:

Alexandru Tărnăuceanu,  
Andrei Timofte, Adrian Poroh

## Curators:

Dan Acostioaei  
Cătălin Gheorghe

## Period:

February 2009

The “Tester” project aimed to test, by means of artistic interventions, the local socio-political system in order to highlight internal errors, asking a question: “Is there, or not, a free will in the context of contemporary society?” This question was triggered by the perception of prestige associated with the automatic way of living our lives in a system based on laws and regulations, some of them relatively interpretable, unclear, limiting the individual and reducing her/him to a simple piece of a mechanism, which in any case does not seem to work properly in technical relation to the system.

The “personality test” consisted of the simulation of a voting session that would have taken place during the elections. The alternative proposed was to replace political figures with animal characters. Ironically, they were chosen based on the food chain hierarchy, comparing human society with an ecosystem. The election allowed the evaluation of possible upheavals, which do not occur in nature, but are present in the human social system. For this purpose, several ballot boxes were placed in various public locations, in which, similarly to a voting process, specially created voting bulletins were inserted, featuring drawings of 21 animals to be elected. Following the vote, a balance was made which highlighted the ranking decided by the audience.

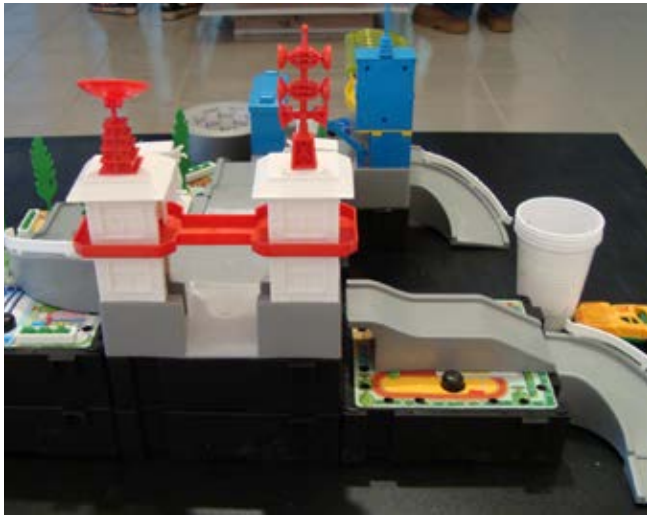
The “drive test” consisted of an analysis of the road system itself, aiming, as in the case of the “personality test”, to highlight the prevalence of errors at organizational and administrative level in today’s society. The test criticized the ambiguity of the traffic code and the possibility of interpreting the legislation. The key to the traffic code is represented by the road sign that implies social involvement. In this sense, an artistic replica of the driving test was made, limiting the number of questions to 21 and correlating them with 21 images that captured different social problems. Regarding their visual design, the publicly known signs have been partially modified in order to be associated with the ironic context simulated.

“Job test” aims to ironically investigate and recreate a job interview. This test wanted to highlight the impassivity we face when we have to decide on actions that will dictate our lives later on. An interview was simulated in a space that would generate claustrophobia (to increase the state of panic) with two people being interviewed, as in a real-life situation. Out of the 109 standardized questions only 20 were chosen, considered relevant for a job interview. The last one, the 21st, which does not officially exist in a test, is basically the most important for the purpose of such a test: “In conclusion, what do you know to do?”

Interactive artistic project supported by Vector - studio of art practices and debates, Faculty of Fine Arts, Decorative and Design, UAGE Iasi.

Collaborators: Delia Bulgaru, Ioana Moisii, Marius Arcuş, Iulian Arcuş, Andrei Cozlac





# TABLE TALK

## Artists:

Luminița Apostu, Delia  
Bulgaru, Anca Ștefănică

## Curators:

Dan Acostioaei  
Cătălin Gheorghe

## Period:

February 2008

“Table Talk” proposed a participatory installation based on a description of the counter-scenario of an intellectualizing discourse on contemporary art education. An archive of interviews, video recordings and conference speeches, displayed in a cluster of screens and speakers fitted on the walls simulated an alternative space for discussion in which philosophers and art theorists overlapped their ideas in a polyphonic trans-narrative. Suggesting students to participate in a creative way, the debate around the table required a personal intervention from the audience in this type of collective discourse, in view of editing, through inserts similar to notebooks and artistic interventions, this time magnified, a collaborative art handbook.

Participatory artistic project supported by Vector - studio for art practices and debates, Faculty of Fine Arts, Decorative and Design, UAGE Iasi.







# SCRATCH DISK IS FULL

**Artists:**

Delia Bulgaru, Clara Casian, Anca Ștefănică,  
Mădălina Ungureanu, Gabriela Zamfir

**Coordinator:**

Dan Acostioaei

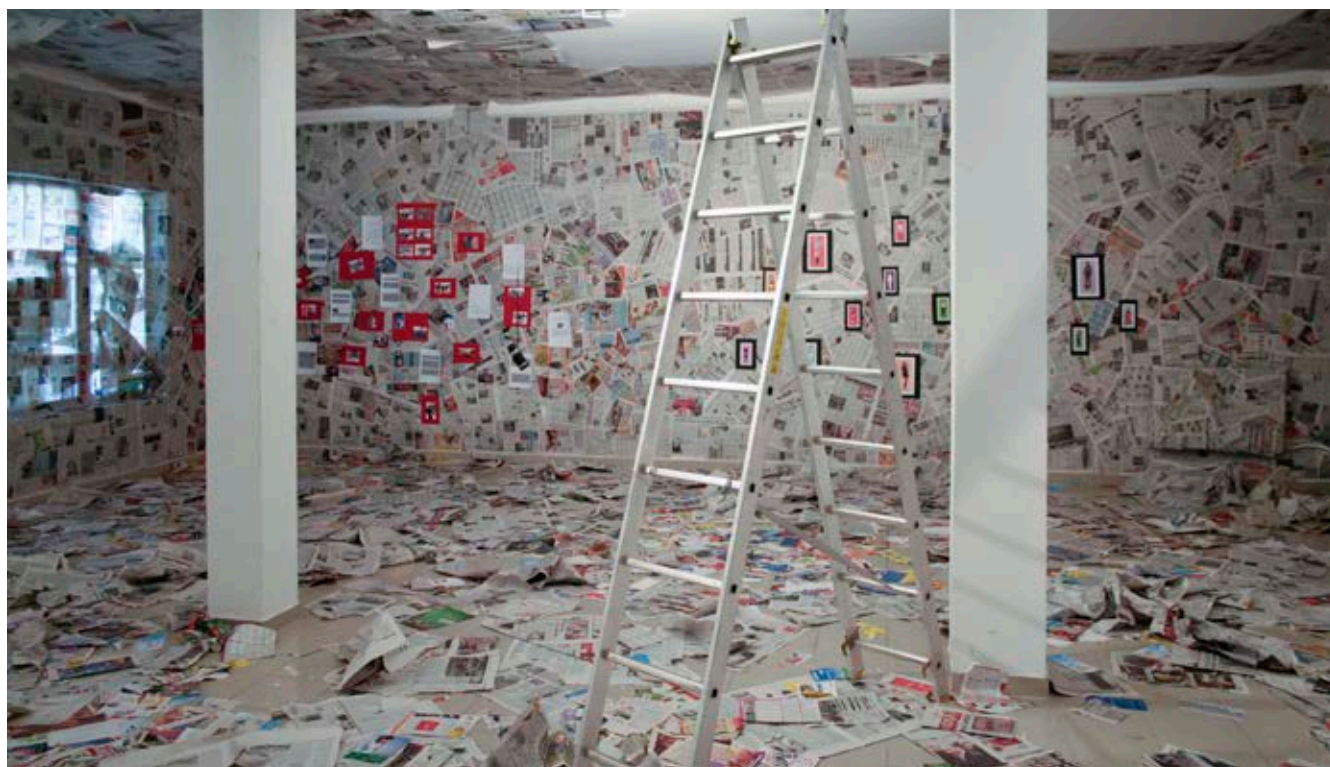
**Period:**

June 2007

Scratch disks are spaces on a computer's hard drive allotted to store temporary information, being used mainly for graphic design programs. Scratch disk space is for temporary storage only and cannot be used for backups. "Scratch disk is full" is an error message in graphic editing programs that occurs when the temporary file storage space becomes insufficient.

Artistic project supported by the  
Vector Association.

The exhibition "Scratch disk is full" aims to explore and exploit the concept of confusing information inflation and, above all, the experience of the abundance of media images and the anxiety generated by the inability to decide and select what is useful from a huge mass of messages. The concept is also related to the digitization of media and most areas of activity, which has proven to impact interpersonal relationships.















a.

EXHIBITIONS. PROFESSORS

# ON THE EDGE OF THE SURFACE

Artist:

Lavinia German

Period:

June 2020

Several series of photographs are installed, interventionally, in the white-gray space of the exhibition; the photographs are engaged in a dialogue with fragments of non-descript construction materials, on the border between naturalness and artificiality. A pile of cement dust simulates a crevice in a mountainous formation, perfectly cut, in a smoothed axis that poetically contrasts with the scattering of the material on the floor. The perfect lateral surface, drawn on the inside, seems to reverberate with a kind of introspection of the modeled shape that self-reflects in the linearity of the horizontal floor plane of the exhibition. A video is projected from the ground level, as if simulating an opening from the gallery space into the urban, natural space, running contemplative frames with artificial mounds and abandoned waste from the construction industry.

The exhibition project "On the edge of a surface" could be seen as an exploratory excursion into the philosophy of photography, into the essay-like transformation of documentation, the poetic infrastructure of the city, the duality of matter, the legitimacy of ecology, waste, and the strong aesthetics of simplicity.

Starting from a meditation on the leftovers of urban constructions, on the random accumulation of disposable materials, which have lost their function of creating sustainability and acquired a new function, that of waste, Lavinia German develops a cross-reflection – technological, social and philosophical – on how photography can decontextualize the photographed object and change the perception on its meaning.

The photographic images record, in a minimalist aesthetic manner, the spontaneous reliefs of formations that seem to have emerged at the border between the consequences of human constructions and the recovery of matter in the natural landscape. We are witnessing a cyclical process in the circulation of matter from the ecosystem into the world of industrial processing, in the chaos of waste disposal and back in the space of biodegradation. The piles of scraps could be perceived as a symbolic genre of entropy monuments, built up at the border between the natural world and social life.

The conceptual introduction of several levels of ambiguity is obvious, in order to create feelings of perplexity and condition moments of reflection. In the experience of visiting the exhibition one can notice a reasonable series of contrasts, from the complementary relationship between observing the rationality of the process of photographing the pieces of material in the studio and facing the sublime experience of the massiveness of the apparent

**Lavinia German** (b. 1983, Baia Mare) is a founding member of the Centre for Contemporary Photography and Associate Professor at the Faculty of Visual Arts and Design Iasi. Her activity in recent years reflects her interest in the contemporary forms of the photographic image as a means of communication, and its suitability for installation. She is the curator of exhibitions realized together with the students: "EV> V" (2015); "Despre plan și despre desfășurarea lui" ("About the plan and how to develop it") (2014) and was part of the curatorial teams of the shows "aparat.focus: Rainer Komers" within the project .aparat.\_04, Iasi (2015), "Ceea ce intervine în relație" ("What intervenes in the relationship") (2014), "Privind de cealaltă parte a lucrurilor" ("Looking on the Other Side of Things") (2013).





mountain formation, to the contrast between the irregularity of photographed objects and the rectangularity of the photo frame.

Another layer of ambiguity could be noticed in introducing a trick of visual indistinction, strictly observational, between what would be natural, created by physical, chemical or geological processes –that is by nature – and what would be artificial, created by mechanical or automatic processes exerted as human action. Therefore, the image seems to be both absurd and ironic, creating a game in terms of perception, representation and imagination of what is actually seen, without leaving you the chance to make a definite decision amidst the event of a relatively missed meeting.

The thematic and media conceptualism is also supported by the firm exercise of an act of aesthetic will. Minimalist chromatic ratios, subtle gradients of grays, lights and shadows can be noticed in interaction, and the sculptural quality of cement conglomerates seems to create a haptic desire to reach the shape and texture of objects, which remains impossibly, utterly unrealistic. (Cătălin Gheorghe)











# FILM - CURATORIAL PROJECT

## Artists:

Cătălin Soreanu, Lavinia German, Ciprian Ciuclea, Diana Dulgheru, Irina Botea Bucan, Jon Dean, Sorin Vreme

## Curator:

Matei Bejenaru

## Period:

October 2019

The exhibition displayed a series of films and video installations, photos and experimental sound projects made by artists Irina Botea Bucan and Jon Dean, Ciprian Ciuclea, Diana Dulgheru, Lavinia German, Cătălin Soreanu, Sorin Vreme, curated by Matei Bejenaru. The exhibition installation also included a series of experimental films made by art students from Iasi and Bucharest, who, between 6th and 10th October 2019 attended the workshop "Present Camera" coordinated by Lavinia German.

Unlike the situation in a cinema, the audience was invited to walk through the exhibition, having a mobile and dynamic relationship with the projection screens, and watching the projects presented in the exhibition.

The film "With Wind. Double Breath" made by Irina Botea and Jon Dean has as references the conceptual art projects that use written language and the experimental art films from the 60s and 70s. The two artists processed and animated, by scanning, the film frames that refer to the artist's mother favorite words.

The video installation "Portrait of Shizuo Takano" made by Ciprian Ciuclea discusses the VHS (Video Home System) video format launched in Japan in 1976, as a result of the research conducted by the team lead by Shizuo Takano and Yuma Shiraishi.

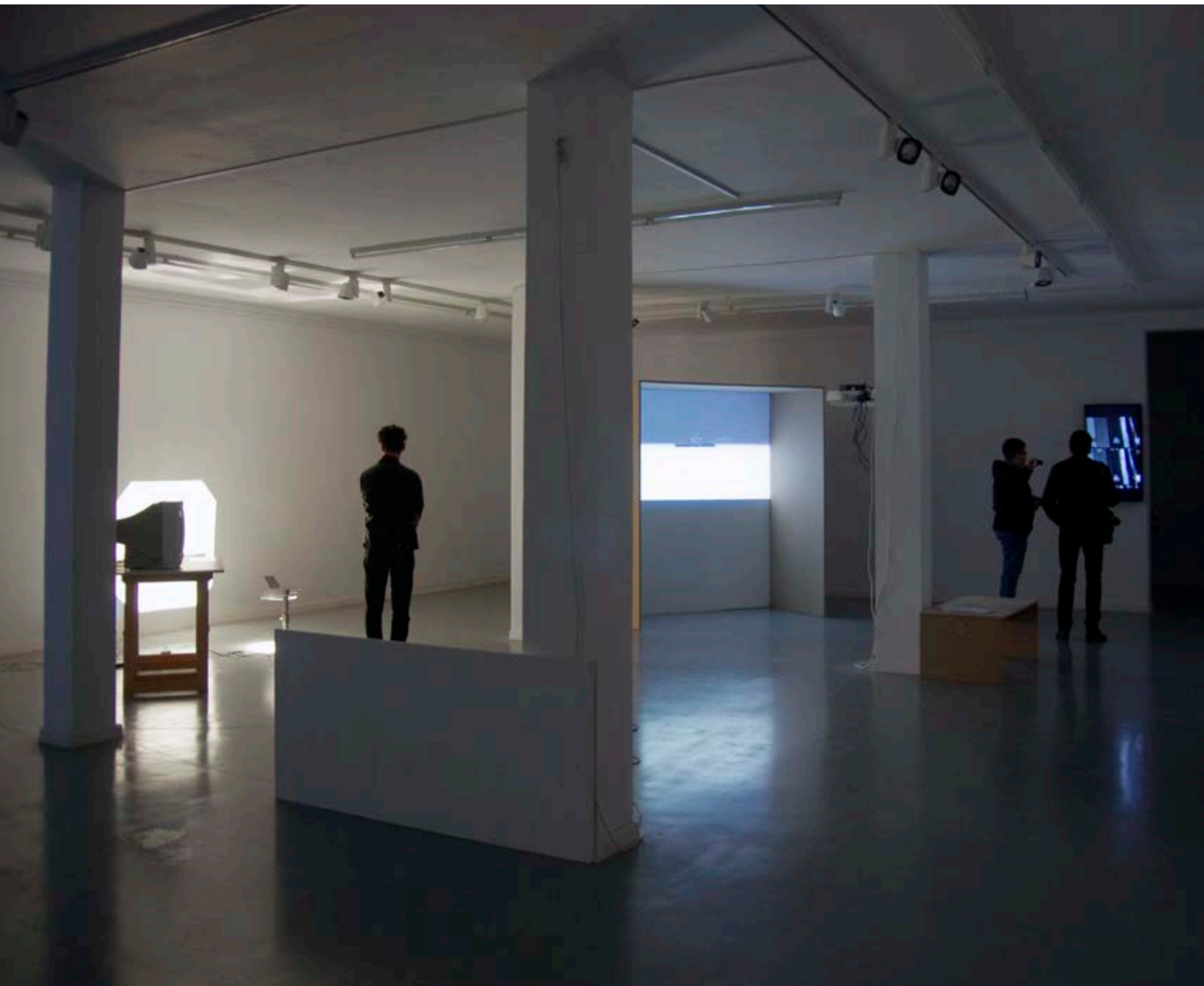
The audio-video installation "Wave" by the artist Diana Dulgheru encourages us to study media perception and the creation of a hybrid that includes the common features of several media (photography, film, TV image), proposing a meditation on the film environment.

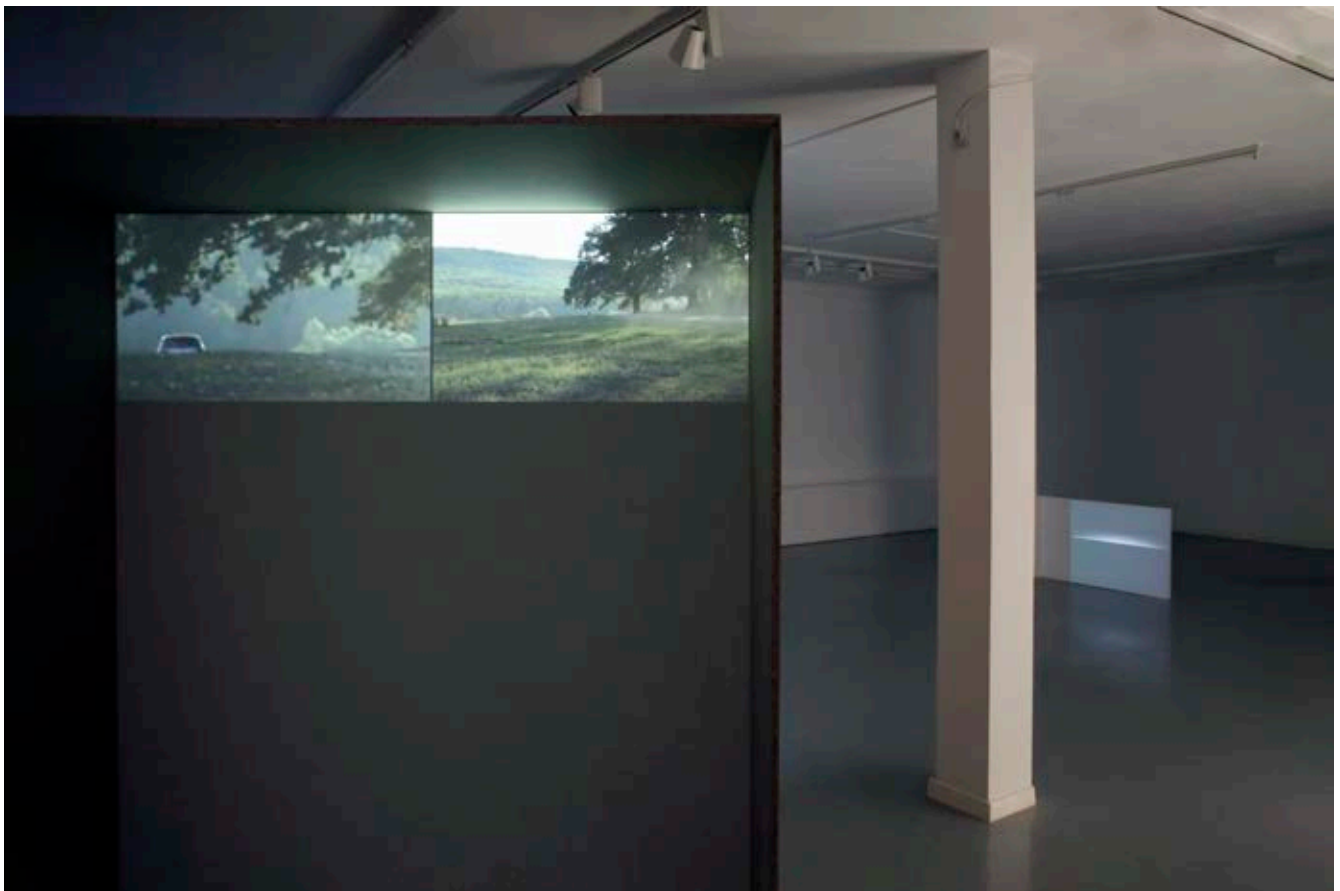
The video essay "There", by Lavinia German, analogically/manually maps an unpopulated natural setting over a few kilometers. The camera and the author symbiotically travel together, complementing each other's perspective, both observers being dependent on each other.

"Interlaced" is a video film made by Cătălin Soreanu in the form of a visual metaphor that relates technological knowledge and analog image specific to television, in a process of encoding / decoding the content and specific meanings.

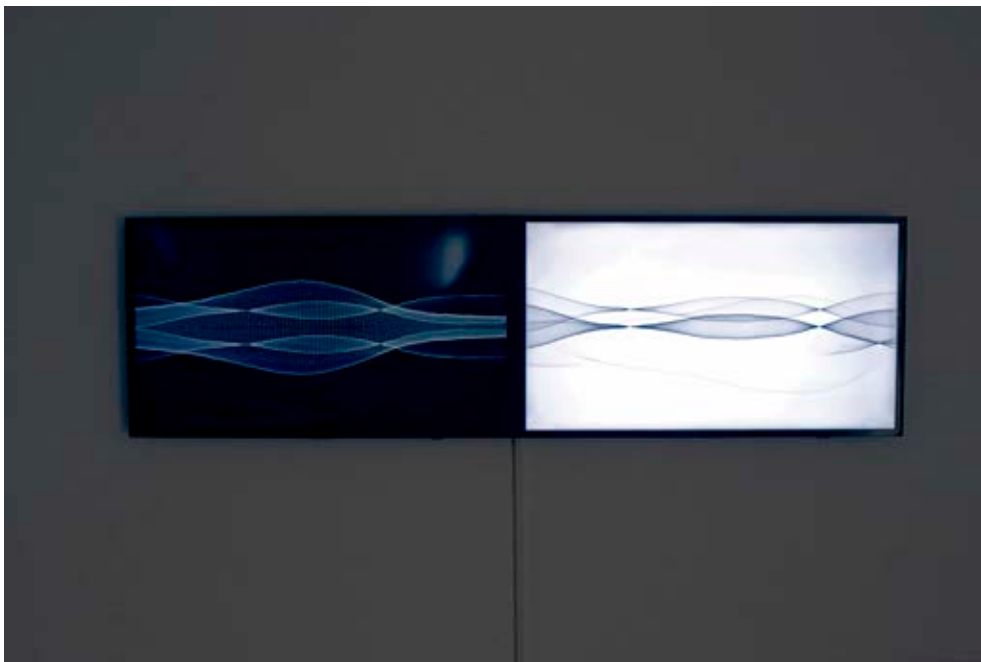
The HD video film "Barge 44, Barge 45" made by Sorin Vreme aims to reveal how to work with the language elements specific to film: duration, focus and depth of field.

The exhibition "FILM - curatorial project" was organized by the 4Culture Association, in partnership with WASP Studios, the "George Enescu" National University of the Arts in Iasi and the Center for Contemporary Photography in Iasi and co-financed by the National Cultural Fund Administration.









# ARTIST, BUYING AN APARTMENT IN THIS BUILDING!

## Artist:

Andrei Timofte

## Curators:

Livia Pancu, Florin Bobu

## Period:

October 2019

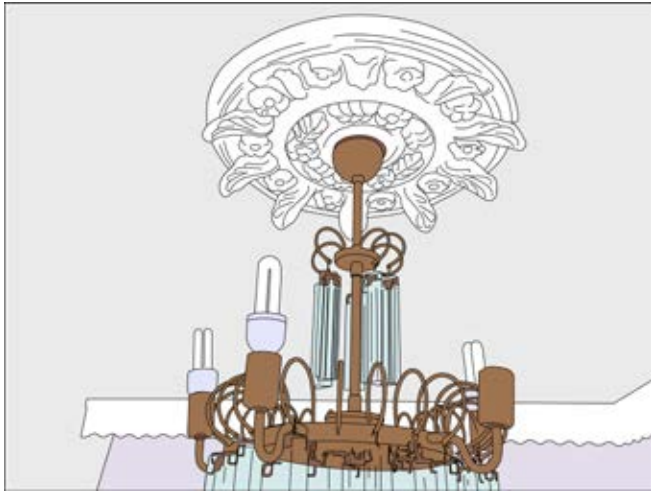
The project "Artist, buying an apartment in this building" overlaps urgent aspects of the author's personal life (lack of a home) by a critical attitude, specific to contemporary cultural practices, seeking to identify possible correlations between the exchange value of targeted housing and the symbolic value derived from the capitalization of knowledge processes resulting from the production of this project. The relationship between the unclear possibility of obtaining a symbolic capital and the precarious economic situation of the artist, as a worker in the field of culture, allows a reflection on the position and role of cultural classes in the capitalist political economy.

The artistic approach aimed to distinguish among several types of capital, accessible from the perspective of a young, middle class aspirant. The artist-tenant seeks to identify housing possibilities from his own position, favored by the acquisition of symbolic capital. Despite the many benefits that have arisen with obtaining a new professional status (doctor of visual arts) it is necessary to overlap the two dominant types of capital in specialized criticism: symbolic-cultural capital and real capital. The relevance of research is generated by the standardized function of cultural capital in customary economic relations, which creates an ideological divide between those with know-how - creative, polite, successful, trustworthy people and the others - excluded, lazy, in-debt, uncivilized, unruly, thieves, bandits, non-Europeans.

The exhibition was part of the larger project *Cultural Class*, organized by 1+1 Association in collaboration with [tranzit.ro/](http://tranzit.ro/) Iasi and co-financed by the Administration of the National Cultural Fund.

**Andrei Timofte** (b. 1988, Bucharest) is an Assistant Professor at the Faculty of Visual Arts and Design, "George Enescu" University of the Arts in Iasi, Mural Art specialization, where he coordinates applied courses. He has recently completed a doctorate in visual arts at the same institution, where he has conducted an artistic research project with the title "Fabrica socială a dorinței: Muncă și memorie culturală în industriile creative după anii '90" ("The social factory of desire: cultural work and memory in the creative industries after the 1990s."). Since 2010, he has been an active member of the artistic group SATellite, recently transformed into a cultural NGO. In 2019 he exhibited the projects "Artist, cumpăr apartament în acest bloc!" ("Artist, looking to buy an apartment in this building!"), as part of the project "Clasa Culturală" ("The Cultural Class") and "Peretele de calciu al unui mic burghez" ("The cement plaster finish wall of a petit bourgeois"), as part of the project "Narațiuni concurente" ("Competing Narratives"), curators: Florin Bobu and Livia Pancu, both organized by the 1+1 Association and [tranzit.ro/](http://tranzit.ro/)Iasi. In 2020, he participated in the Electroputere AIR 2020 residency program, organized by the Electroputere Gallery in Craiova. In 2017 he participated together with the writer Ovid Pop in the Artist-in-Residence Q21 residency program organized by MuseumsQuartier (Vienna, Austria), with a fellowship supported by [tranzit.ro](http://tranzit.ro/).





# HYPOSTASES

Artist:

Simion Cristea

Period:

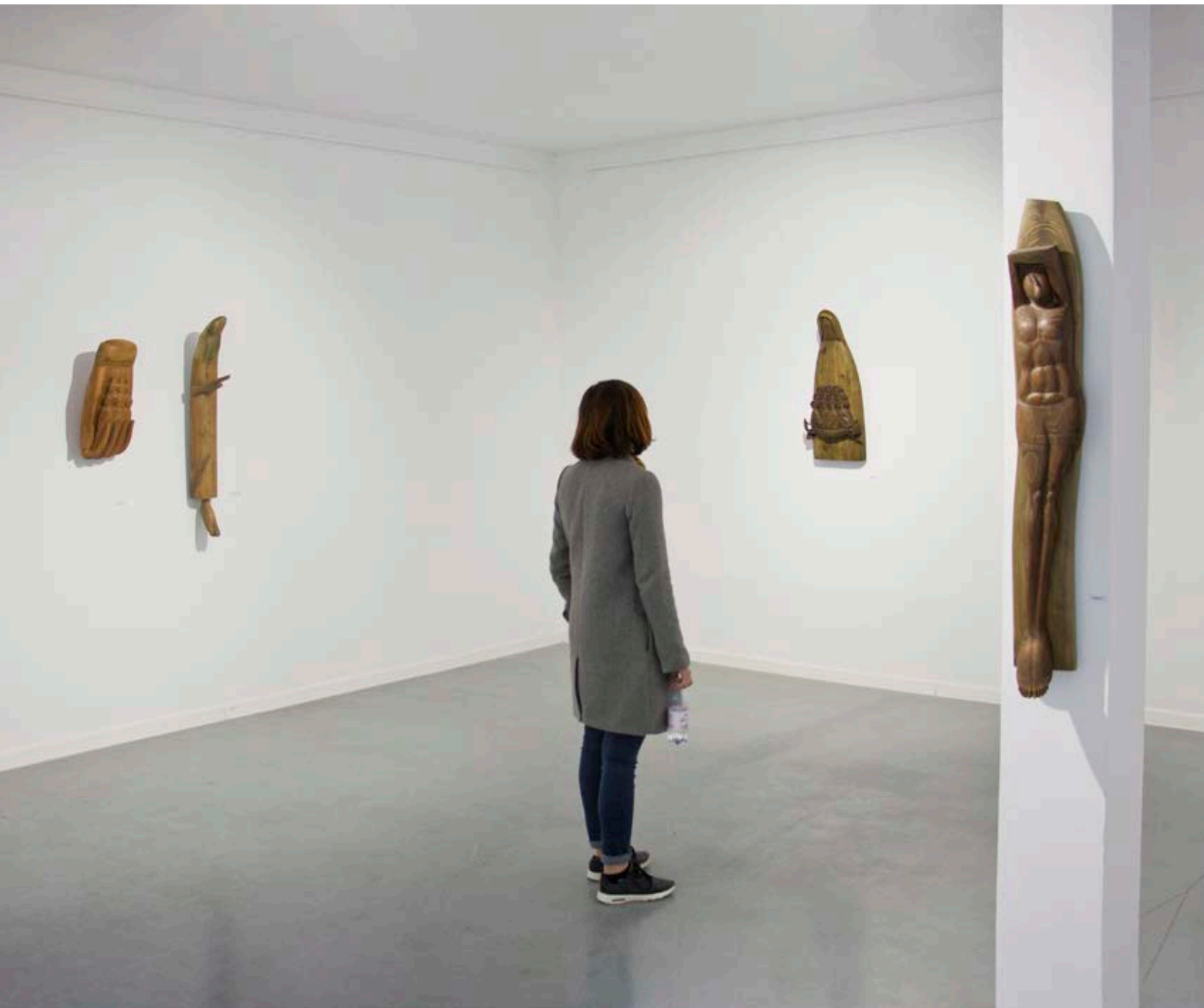
March 2019

The personal exhibition of artist and professor Simion Cristea displayed, in an author series consisting of meticulously carved wooden sculptures, sequences of creation and hypostatic visions depicting the Holy Liturgy, the Synaxarion, the Patericon (Lives of the Fathers), the Old and the New Testament, in different morphic and symbolic interpretations. The exhibition alluded to the modernist motto: "With few means of plastic expression, towards full expressiveness!" Reflecting the experience of almost 40 years of artistic creation and almost 30 years of teaching activity, Simion Cristea's works are intentionally exhibited in the Art Gallery of the Faculty of Visual Arts and Design, to spark an academic dialogue with an audience consisting mainly of students.

**Simion Cristea** (b. 1959) is a sculptor and professor at the "George Enescu" University of the Arts in Iasi, Sculpture specialization. His works have been exhibited in personal shows such as: "Ipostasuri" ("Hypostases"), Aparte Gallery, Iasi, 2019; "Fragmentarium", Dana Gallery, Iasi, 2017; "kataPeicon" Forma Gallery, Deva, 2010; "Heruvica", Cupola Gallery, Iasi, 2007; "Vasile Părvan" County Museum, Bârlad, 2005; the German Cultural Centre, 2000; the Herder Publishing House, Freiburg, 1996; Cupola Gallery, Iasi, 1992; Forma Gallery, Deva, 1989; and in collective shows such as: the RUHR International Contemporary Art Fair, 2016, Essen; "Contemporary artists from Iasi", Art Museum, "Moldova" Museum Complex Iasi, 2016; the annual editions "Salons of Moldova" Bacau and Chisinau; the UAPR Iasi annual show; Factum International Symposium, Harman, Brasov, 2014 and 2018; the "Temeiuri" International Art Salon, 2014 and 2016 editions, Bucharest; the International Biennial of painting, sculpture, graphics "Meeting Point" 2013, Arad - Romania; the Cotroceni National Salon of Decorative Art - 2013, 14th edition, the Cotroceni National Museum; the County Salon of the U.A.P.R. Deva Branch - Glissando 2012.







# REFLECTOR

Artist:

Matei Bejenaru

Curator:

Anca Mihuleț

Period:

June 2018

The exhibition "Reflector" is a personal project of the artist Matei Bejenaru, symbolically presented at Aparte Gallery, the exhibition space of the National University of Arts, which highlights the relocation of his studio outside Iasi.

The conceptual transformations and the behavior of the image producers in front of the subject determine the appearance of certain alternative visual domination mechanisms. Restructuring the gaze often occurs when critical overlapping shifts the focal point from what was once familiar or implicit to what was ignored or not sufficiently understood. If what is photographed spends a little time in front of or near the camera, critical distance and tension disappear. If the photographer analyzes the subject of the gaze, objectifying only certain details and letting chance act in the areas left free, then the image gains its aura and primary force.

Since the 1980s, several key directions have emerged in the study of photography and its positioning in an institutional context. If at that time Douglas Crimp did not give photography that had lost its former glory too many chances to enter the museum, Hal Foster made

**Matei Bejenaru** is a graduate of the Iasi Polytechnic Institute (1988) and of the "George Enescu" University of the Arts, Iasi, Painting specialisation (1996). In 2006 he obtained his PhD in Aesthetics at the University "Al. I. Cuza" from Iasi. Since 1999 he has been teaching photography and video art at The "George Enescu" University of the Arts Iasi. He is the founder and artistic director of the Periferic Contemporary Art Biennale in Iasi (between 1997 and 2008). He is a founding member of the Vector Association from Iasi, being also the president of the institution in the period 2001-2011. Between 2003 and 2007 he was the artistic director of the Vector Gallery in Iasi. At the same time, he initiated and managed the cARTier social culture project, carried out together with colleagues from the Vector Association. Matei is the founder and director of the Centre for Contemporary Photography in Iasi (2015) which organizes the "Camera Plus" Contemporary Photography and Moving Image Biennial. In his projects in recent years, through photography, video and performances, he has investigated representation policies in photography and social documentary film, interdisciplinary methods of generating hybrid artistic projects, which import language elements from other environments such as music, performance theatre and poetry.





a glorious analysis of photography in the postmodern era, in order for Rosalind Krauss to dedicate consistent studies to photography in relation to surrealism or avant-garde movements. In *The Originality of the Avant-Garde* (1986), Krauss talks about the power of the grid as an autocratic form in the abstract works of the avant-garde. The ability to repeat and contract this form allowed it to always appear unique and original. Then, the art critic extrapolates the grid and relates it to the description of the landscape / the picturesque, starting from literature and migrating to art. Towards the end of the text, he draws attention to the way in which the two-dimensional representation of an object imposes presence and an expression of singularity, but also implies duality, once through the primary function it performs, then through framing and displaying on the wall.

This historical excursion helps us approach the series of images made by Matei Bejenaru especially for this exhibition. Addressing the recurring theme of the march of thought brings a new reading of his working method. If in 2013, at the first march of thought, Bejenaru left the Dalles Hall on his way to Salonul de Proiecte to delay the transition from fine arts to visual arts, in 2016 took place the first outing in nature, when the artist did not follow a predetermined route, but left the steps and words to generate the movement. It was a first consistent attempt to render the image abstract, where the act of taking the photograph became synonymous with the experience, followed by the subsequent processing of the image, a distinct performative state.

In the spring of 2018, Matei Bejenaru initiates another march of thought, this time through the forest around the workshop, at night; the images are left to express the psychoanalytic encounter between the human being and the unknown, involving fear and curiosity. A footage, made on 16 mm film, complementary to a large projection, is the result of filming a winding road from the car. The irregular movement of the vehicle renders the road abstract, while the harsh appearance of a reflector, which fragments the natural framework, is the connection with an immediate reality. This immediate reality, extremely articulated, is met in the exhibition through the photos taken by Bejenaru in the cities where he has worked for the last 10 years. It is a chronological, occasionally intrusive detail, which nevertheless opens another key for interpreting the exhibition.

On the occasion of the opening, Matei Bejenaru and Diana Dulgheru gave a sound performance, aiming to explore the interference between photography, analog sound and digital sound. (Anca Mihuleț)







# IN SITU (II)

## Artists:

Lavinia German, Cătălin Soreanu, Mihai Vereștiuc

## Period:

August 2018

The installation project "In situ (II)" is an initiative of visual artists Lavinia German, Cătălin Soreanu and Mihai Vereștiuc, who continued the eponymous performance from January 2018, set up at the gallery Aparte of UNAGE Iasi. This time, the installation materialized in a site-specific intervention that allowed the questioning of the institutional context, the validity of the artistic intention and its self-conditioning. Thus, exploring the specific expressiveness of the exhibition space became a creative substance, where the presence, context and positioning could be seen as the main artistic resources of this collaborative collective project.

**Lavinia German** (b.1983) is a visual artist and professor at "George Enescu" National University of the Arts in Iasi and a founding member of the Center for Contemporary Photography in Iasi. Her work in recent years reflects an interest in contemporary forms of photographic images as a way of communication.

**Cătălin Soreanu** (b.1976) works in Iasi as a visual artist and teaches multimedia and intermediate subjects at the "George Enescu" National University of the Art in Iași. His artistic practice explores the specific-transdisciplinary expressiveness of contemporary media.

**Mihai Vereștiuc** (b.1978) lives and works in Iași. He is a visual artist and professor at the "George Enescu" National University of the Arts in Iasi. His work focuses, in general, on site-specific materiality and its installative nature.











# IN SITU (I)

## Artists:

Lavinia German, Cătălin Soreanu, Mihai Vereștiuc

## Period:

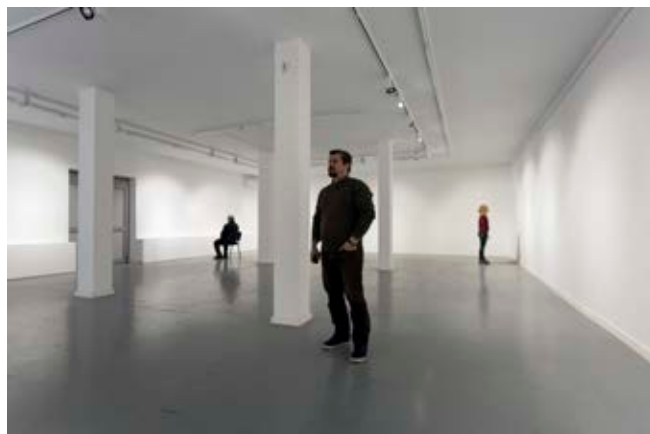
January 2018

The "In situ (I)" project is an initiative of visual artists Lavinia German, Cătălin Soreanu and Mihai Vereștiuc, who set out to build "site-specific" situations, performed without an audience in 3 consecutive days in the Aparte Gallery of UNAGE Iasi, documenting these situations through photography as a means of artistic expression and subsequently gathering them in an artist book.

The artistic approach developed organically by catalyzing the concepts of the artists involved in a format that allowed an active contemplation of the artistic context and the construction of hypothetical interrogative situations that questioned the validity of artistic action and its self-conditioning. In exploring the specific expressiveness of the empty exhibition space, the alleged lack of artistic evidence became the very birth of creative substance: the artistic act was replaced by context and positioning, the format emphasized performative seriality, and the documentation of the collective gesture replaced factuality, thus constructing fictitious situations where the artistic process was consumed exclusively through the authorial instance which became, simultaneously, the instance of creator of specific context, that of message mediator and performative code reader.

From the perspective of the formal relationship between the artistic environments used in the project (performance, photography and drawing), these were the framework in which the scenarios resonating with the articulation of the participants' "artistic identities" could be built, seen as key components for the creation of meaning of the serial project "In situ", in which presence, context and positioning became the main expressive resources of artistic mediation.

The "in situ" installation project is an initiative of visual artists Lavinia German, Cătălin Soreanu and Mihai Vereștiuc, which materialized in a site-specific format that allows questioning the institutional context, the validity of the artistic approach and its self-conditioning. Thus, the exploration of the specific expressiveness of the exhibition space becomes a creative substance, where the presence, the context and the positioning become the main artistic resources.





# #IRRESISTIBLE

Artist:

Dan Acostioaei

Curator:

Cristian Nae

Period:

December 2017

The exhibition project proposed by Dan Acostioaei was critically and politically articulated at a time when the social tensions generated by the protests codified as #resist confronted the nationalist and populist rhetoric staged on Romania's National Day, celebrated during the presentation of the exhibition. That year, in 2017, protests against the PSD-ALDE government proposals to change the justice laws generally emerged as a legitimate form of public sphere coagulation, embodying both emancipatory, liberal, pro-national and pro-European ideals. What is usually omitted from these characterizations of civic resistance is they are a model of a communicative-type public sphere specific to the educated middle classes, as well as the fact that the plurivocal rhetoric of protests initially triggered by justified resentment sometimes gives way, dangerously, to nationalism and the promotion of right-wing political values, which tend to radicalize even more today's society.

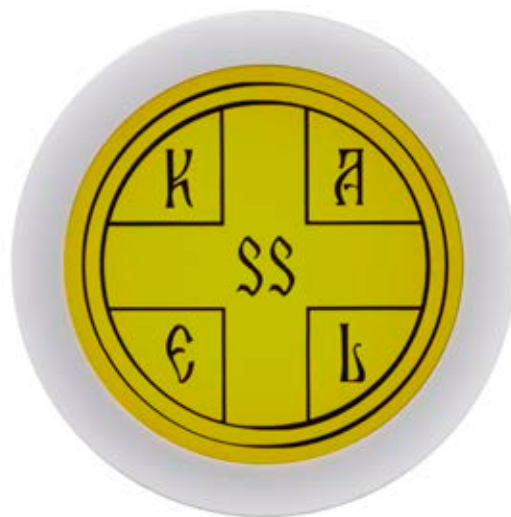
From the ideological positions of an increasingly radical left, Dan Acostioaei sought to carefully record these possible slips in public discourse, while signaling the camouflage of widespread precariousness and class tensions in today's society, the commodification of the idea of civic resistance and the approximation of left-wing rhetoric into spectacular frames that turn political subjectivity into a chic commodity. In his reading, the modern type ideological commitment already seems to have given way to identity hybrids, in the still present-day political spectrum, whose only common denominator is the anti-communist discourse and, therefore, the mirage of capital.

In the exhibition #irresistible, his artistic practice performed an analysis of public discourse in which excerpts from the rhetoric of protests were reinserted in communicative contexts that sought to highlight the unquestioned ideological assumptions of these protests, to notice their internal contradictions or question their legitimacy. However, the discursive assemblages proposed by Dan Acostioaei often retain a fundamental ambiguity regarding the key in which they can be read and the artist's attitude, potentially approving or critical of the message conveyed. He invited the public to interpret them according to their ideological adherence and political beliefs. Thus, the exhibition context recomposed the fractures and dissensions highlighted in the public sphere and sought to release the tensions generated by these political and identity conflicts in the space of reflection proper to art.

**Dan Acostioaei** lives and works in Iasi, România. He is a visual artist and a professor at the "George Enescu" University of the Arts in Iasi. His works focus on the identity models of the transition of Romanian society and on the ideological boundaries between the economic sphere and the conditions of artistic production in Eastern Europe. His projects have been exhibited in exhibitions such as "One Sixth of the Earth - Ecologies of Image", MUSAC, Leon, Spain (2012), "Transitland: Video Art in Central and Eastern Europe 1989-2009", Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2010), "Illuminations", Level 2 Gallery, Tate Modern, London, UK (2007).

**Cristian Nae** is an art critic and theorist. He teaches Art History and Theory at the "George Enescu" University of the Arts in Iasi. He has been a fellow of scholarships and research projects funded by the Getty Foundation, CAA, UEFISCDI, NEC and the Erste Foundation. His publications and curatorial projects focus on the history and theory of exhibitions, of contemporary art in Central and Eastern Europe after 1960, of the decolonial discourse and of critical art in post-socialist societies.





# COUNTER.POINT

Artist:

Cătălin Soreanu

Period:

June 2017

"counter.point" was a performative project that directly related two registers and artistic media: visual/ photographic image and audio/sound - based on the human voice as a unifying vehicle, with emphasis on the expressive use of visual harmonics and sound plasticity.

Starting from a formula of conferring artistic significance by reversing the perspective, be it photographic (with references to the educational context of the young generation of artists, the photos included in the project being portraits of art students), or conceptual-constructive (sound alteration based on algorithms for deconstructing image, text or melodic line), the project relied on highlighting vocal performativity as an intention to restore the relevance of the human dimension in the field of contemporary art projects.

This performative project was realized in an experimental collaboration with the tenor Renato Ridiche.

**Cătălin Soreanu** (b. 1976, Iasi) is a founding member of the Centre for Contemporary Photography in Iasi. He graduated from the "George Enescu" University of the Arts in Iasi, Faculty of Visual Arts, Decorative Arts and Design and earned a PhD with the thesis, "Art and advertising - Theories and professional artistic practices in contemporary advertising". He carries out his artistic research activity and holds seminars within the study department Photography, Video, Computerized image processing of the Faculty of Visual Arts and Design from Iasi for subject matters focused on computer image processing and multimedia production.











# BABYLON

Artist:

Adrian Stoleriu

Period:

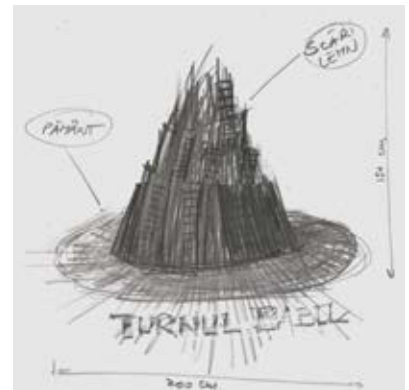
June 2017

Adrian Stoleriu's exhibition addressed a series of questions regarding the daily culture of consumption and frivolity. His exhibition installation proved to be a dense one, both from a visual point of view, of the techniques used by the artist, and from the point of view of the variety of concepts and messages approached. This is a natural fact that proved the artist's intention to build a rigorous analysis of contemporary social behaviors, media discourses circulated in the national press, tabloid images or various dysfunctions of local post-socialist and hybrid-capitalist society.

The social analysis aimed at addressing common themes of today's society, such as family breakdown by increasing labor mobility, public disputes over vaccination of children, illegal deforestation and genetically modified organisms, reversal of moral values, etc. Adrian Stoleriu's works included in the Babylon exhibition followed two discursive, apparently opposite directions. On the one hand, the artist critically analyzed the news discourse promoted by the main private television channels, a strongly tabloidized discourse, which presents the

**Adrian Stoleriu** (b. 1983) is a visual artist, a member of the Romanian Artists' Union - Iasi Branch and a professor at the Faculty of Visual Arts and Design at the "George Enescu" University of the Arts in Iasi, Romania. His artistic activity focuses on capturing and showcasing the spiritual and religious aspects of contemporary society, as well as on the identity dilemmas imposed by current socio-cultural environments. His works have been presented in numerous personal or collective visual arts exhibitions. Among the most important such events are "Landscapes", Milan, Italy (2019), "Babilonia", Aparte Gallery, Iasi (2017), "Dialog cu Sacrul" ("Dialogue with the Sacred"), International visual arts exhibition, at the "Assumption of the Blessed Virgin" Church Gallery of Religious Art, Galata, Iasi (2011-2019), "Rumänien II", Barockschlossl, Mistelbach, Austria (2014), "Kunst aus Rumänien", Barockschlossl, Mistelbach, Austria 2012, "Sacrul. Vechi și nou" ("The sacred. Old and new"), "Nicolae Tonitza" Gallery, Iasi (2011).





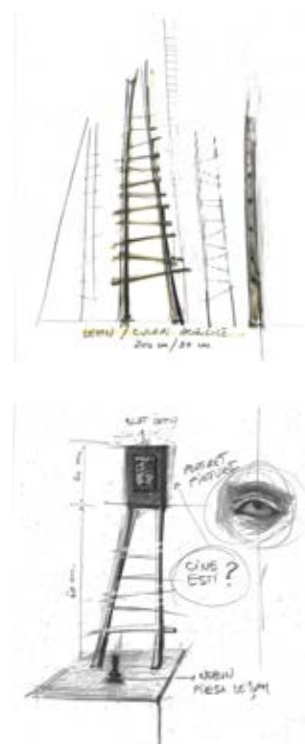
whole process of excessive, chaotic and frivolous cultural hybridization. On the other hand, he presented works that certainly belong to the moralizing reactionary framework, doubled by a Christian-Orthodox-inspired religious perspective. These two complementary directions were, however, essentially intended to structure and solidify the main message that the artist brought to the fore, a message of post-humanist origins in which the human being, as a social entity, becomes mass, object, number, devoid of any spiritual anchorage, be it superficial or deep.

From the first category of works we can mention the series “Breaking News”, composed of a video installation and a series of graphic images that are images taken directly from TV news bulletins and processed in a minimalist style. The video installation emphasizes the fast and chaotic succession of images and sounds, a process meant to further underline the fragile coherence and consistency of reading a televised message. In the same graphic style were presented “Life Sketches”, a series of graphic compositions which illustrated, as the artist himself claims, various contradictory situations of everyday life. From the idea of manipulating through text and image in “They never lose”, to the practice of taking selfies or outdoor grilling as a form of supreme entertainment, to climate problems or excessive deforestation (“Saw Symphony”) and to the issue of food becoming increasingly artificial (“GMO / OMG”, “Recipe of the day”) the artist has archived mediated but unresolved aspects of today’s society, be it national or global. It was thus possible to observe how the discourse started from a local framework, but focused, to a large extent, on global aspects of contemporaneity.

The complementary category of works included two video installations in which the saving recourse to a lost spirituality was combined with social ideas of humanistic inspiration, in a post-humanist era. “Katharsis” brought to the fore the idea of a symbolic washing of memory and consciousness, a utopian process in which material aestheticization became the support of the concept. The video installation exposed as a double projection, “Ritual of humanization”, invoked, by different people uttering seemingly ordinary verbs in an intimate setting, primary psychological needs, as a first step towards a process of collective healing.

Babylon was the central installation of the exhibition, being composed of three parts. The central part of the gallery was supported by a construction composed of several wooden stairs that symbolically restructured the Tower of Babel, inspired by the painting with the same name by Pieter Bruegel the Elder in 1563. Part of the gallery floor became support for another symbolic work, composed of soil, nails and a silver polished egg, which brought to attention the idea of time. The last work in this trilogy, “Equality”, occupied the front wall of the gallery and was composed of wooden stairs and a central portrait, a symbol of the universal face of the present.

The diversity of media and techniques used, as well as the oscillation between cult iconographic references and popular culture testified the conceptual flexibility of the artist, who is in a phase of constructive quest. (Oana Maria Nae)







# VOID. WHISKEY TANGO FOXTROT

## Artists:

Eduard Constantin, Gloria Luca, Tudor Pătrașcu,  
Dan Perjovschi

## Organizator:

ANTICAMERA & Guests

## Period:

May 2017

War. Refugees. Walls. Protests. Ideological and economic dislocations. Fake news. Horrific assaults in broad daylight. Victims become image-events. Situations that constantly redefine the world and our relationship with it. Events such as the fatal attack on Archduke Franz Ferdinand of Austria more than a century ago, the invasion of Iraq in 2003, the outbreak of the civil war in Syria in 2011, or the latest failures on the international political scene, have all fuelled the idea of global stability, creating contexts in which social security seems to remain an illusion.

Against the background of the political and humanitarian situation in Syria, the political divergences within the European Union and the intermittent moments of deviant behavior that sabotage the life and physical integrity of the individual, the artist-curated exhibition project "VOID. Whiskey Tango Foxtrot", pointed out the cyclicity of the war from the perspective of major historical events, assuming a series of reflective positions on the triggers and repercussions of armed conflicts.

The absurd juxtaposition of the words in the title reframed the ways in which the effects and causes of war are echoed in the media. Void is understood here as a distortion of consciousness, manifested in the circles of power that induce and maintain acts of violence. The phrase "Whiskey Tango Foxtrot" derives from the military phonetic alphabet and replaces the query "What the fuck?!" (What the hell?!), indicating a spontaneous reaction expressing disagreement. In the present context, the frivolity of the phrase is reconsidered in the sense of articulating a critical attitude towards the excesses of the global power game.

"VOID. Whiskey Tango Foxtrot" investigated these moments of destabilization, crisis, as well as the ways in which their effects on civilian victims are managed. We witness the limiting experiences of the "other", through a screen, with a gap of only a few minutes. We "distribute" those that shock us, but nevertheless, information that gains instant worldwide visibility is preferentially filtered. Implicitly examining the logic of covering shock on social networks, the exhibition questioned the asymmetry in the spectator-victim relationship and the impact that atrocities and new forms of terrorism have on the indirect witness.

ANTICAMERA & Guests is a collaborative project initiated by Gloria Luca and Tudor Pătrașcu as hosts, together with guest artists. The purpose of these actions is articulated in interactive formulations designed to analyze current international social and cultural issues. The first participants in the ANTICAMERA & Guests context are the artists Dan Perjovschi and Eduard Constantin.

**ANTICAMERA** is a collaborative duo consisting of Gloria Luca (b. 1988) and Tudor Pătrașcu (b. 1979) in 2014. Commonly understood as a waiting room, located at the entrance to a work office / office of a person. In the public service, the term "antechamber" operates as a metaphor for the premeditation of certain actions, which question the flexibility of the notion of space from a conceptual perspective. In artistic research, ANTICAMERA operates with tools in the area of inter-media and multidisciplinary visual practices. The first artistic project carried out in this formula, named "Continuous Past", was exhibited at the "N. Tonitza" Gallery in Iasi, in 2014. A year later, the group participated in the international program Atelje Stundars Artist in Residence, supported by KulturÖsterbotten, Solf, Finland.

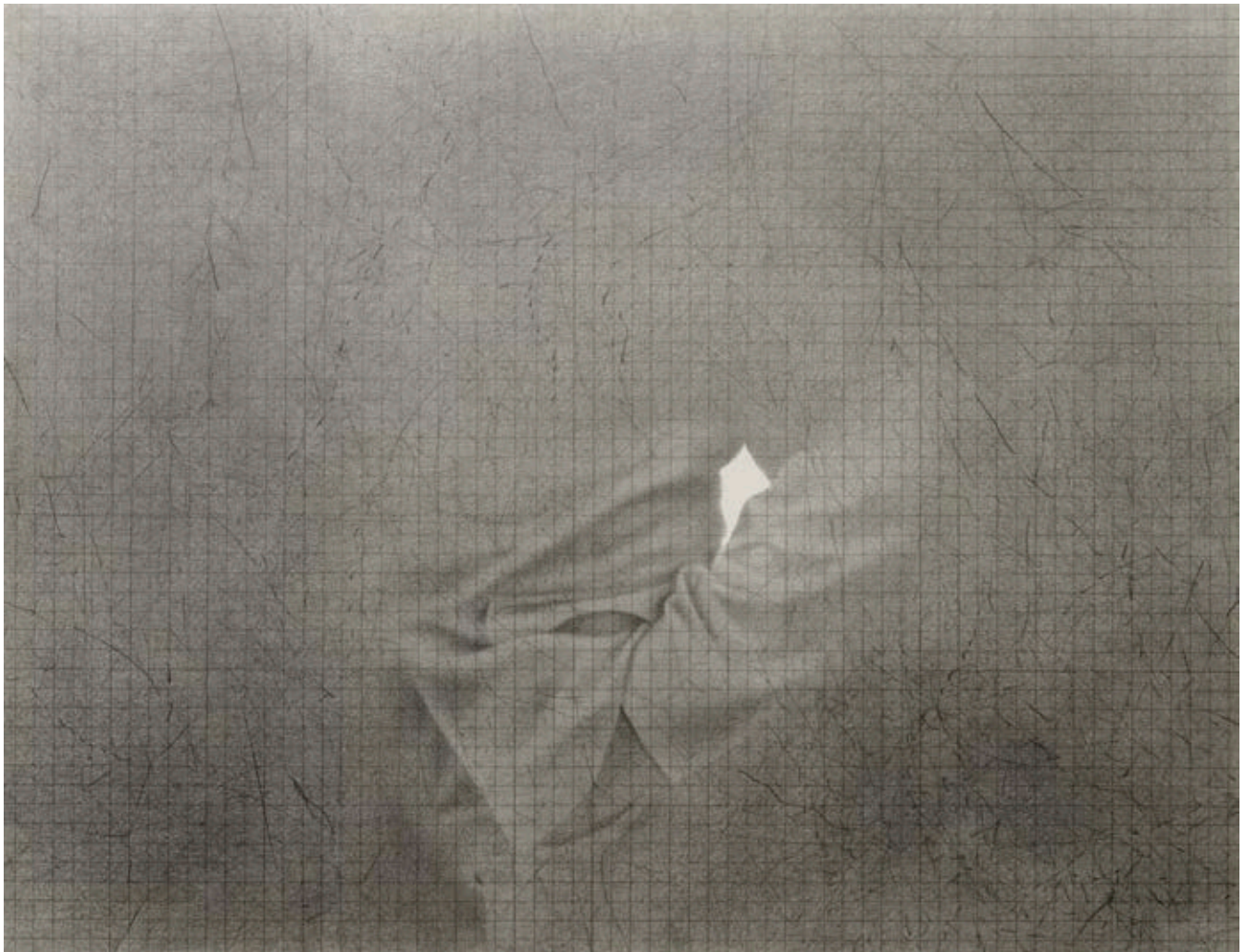














# NEW WORLD

Artist:

Bogdan Maximovici

Period:

March 2017

My intentions, related to the works of art I create, are to bring before the viewer my unique vision of a world unseen through physical senses, which is as real as it gets. In my works I try to recreate the image of the invisible that exists and manifests itself in this world, but which can only be felt and experienced by means of emotions and extended states of perception, beyond the limits of this material level.

My source of inspiration are the images and feelings accumulated in altered states of consciousness (regressive hypnosis, meditation) where man accesses a multitude of information that completes this material world in a harmonious, perfect way.

The works are a result of events and experiences that often cannot find an understanding in this world where things work according to a limited linear logic, but involve, so to speak, experiences on the verge of the inexplicable and the impossible, which however exists and manifests itself concretely.

Making the invisible visible is a quest for the truth about us as infinite beings, and a discovery of the multiple realities in which we manifest and exist. The knowledge discovered in these conscious states of perception may lead human beings to new levels of awareness and rediscovery of their potential, both as creative beings and beings in an infinite universe where everything is possible.

My art wants to be a window into other ways of exploration and knowledge and tries to bring before the audience an image of a real, tangible alternative reality, known since ancient times, but which has been forgotten or omitted because of ignorance or more or less petty interests.

Human beings must remember their immense creative potential, the strength and power that dwells within them.

Through my works of art I want to bring a change in the perception of the viewers, in the sense that they begin to ask themselves a series of questions and discover new means of exploration and self-knowledge as a way to enrich information about the world and about people. I want to continue exploring and seeking knowledge beyond the limits of this physical world and bring this knowledge to those around me through the images I create. (Bogdan Maximovici)

**Bogdan Maximovici** (b. 1972, Iasi) is a visual artist and professor at the "George Enescu" University of the Arts Iasi, Faculty of Visual Arts and Design, where he teaches courses and works on Artistic Techniques and Technologies in Mural Art. He has participated in numerous national and international exhibitions and events such as: personal exhibition "Pământ nou" ("New Earth"), 38 works at the Art Gallery in Mistelbach, Austria, 2017; "Explorări" ("Explorations"), Cluj-Napoca Art Museum, 2008; opening of the mural "Povestea omului" ("The Story of Man"), "V. Alecsandri" High-school, Iasi, 2007. He is also the author of the books "Pământ Nou" (Timpul Publishing House, 2019), "Alternativa 5" (ART XXI Publishing House, 2013), "Arta tehnicilor murale" (ART XXI Publishing House, 2009) and "Zbor" (Tehnopress Publishing House, 2005).





# VIS-A-VIS

Artist:

Cătălin Soreanu

Period:

January 2017

Designed at the intersection of distinct artistic media – photography, vector graphics and traditional drawing – the exhibition “Vis-a-vis”, signed by Cătălin Soreanu and launched in late January at the Aparte Gallery in Iasi, placed us, as spectators, in front of a unique exercise. The artist investigated what could have happened in the amplitude of the objective relationship established between the compositional space, the creative environment and the objective meaning of everyday life. Although the main intention of the author was to continue certain themes aimed at developing an artistic research begun in recent years, which focused on questioning the relationships between different media of contemporary artistic expression, the exhibition brought to light a dimension aimed at drawing objective frameworks of an everyday urban environment.

Cătălin Soreanu took us, within the physical limits of the gallery, between color photographs printed on medium-sized paper, graphite drawings made directly on the walls and abstract vector maps. The central piece, of a considerable size compared to the other works, was an essentialized map of the city of Iasi turned into a metaphor of intersections, seen by the artist as nodal vectors of the convergence of artistic media. The map could be understood as a space for transgressing the traditional perception, where the purity of the environments proved to be unshakable. The project thus touched on the side of modernist questions that were revised in the light of everyday, contemporary experiences. The oscillation between historicity and the dynamics of the present moment offered this project a unique insertion in the field of artistic research of certain themes on which a lot of theory was written. The intersection points of the central map were resumed in several abstract variants, of smaller dimensions, which introduced the viewer, semantically, in an endless game of reconfiguration and positioning towards the specific media of artistic expression.

The two main media that Cătălin Soreanu dwelt on, through these maps, are photography, a technological and objective medium par excellence, and drawing, a traditional and subjective graphic medium. The contrast between them was obviously sought by the artist, but not to explain or demonstrate something, but rather to enhance their expressiveness and to create dynamic narrative relationships, able to affirm the existential dichotomy of the two modes of artistic expression.

The alternation of detailed photographs with wide frames that captured peripheral aspects of the city, has also built a constant duality between focus, active involvement and objective distance from the photographed subject, the urban environment. They became objective

**Cătălin Soreanu** (b. 1976, Iasi) is a founding member of the Centre for Contemporary Photography in Iasi. He graduated from the “George Enescu” University of the Arts in Iasi, Faculty of Visual Arts, Decorative Arts and Design and earned a PhD with the thesis, “Art and advertising - Theories and professional artistic practices in contemporary advertising”. He carries out his artistic research activity and holds seminars within the study department Photography, Video, Computerized image processing of the Faculty of Visual Arts and Design from Iasi for subject matters focused on computer image processing and multimedia production.

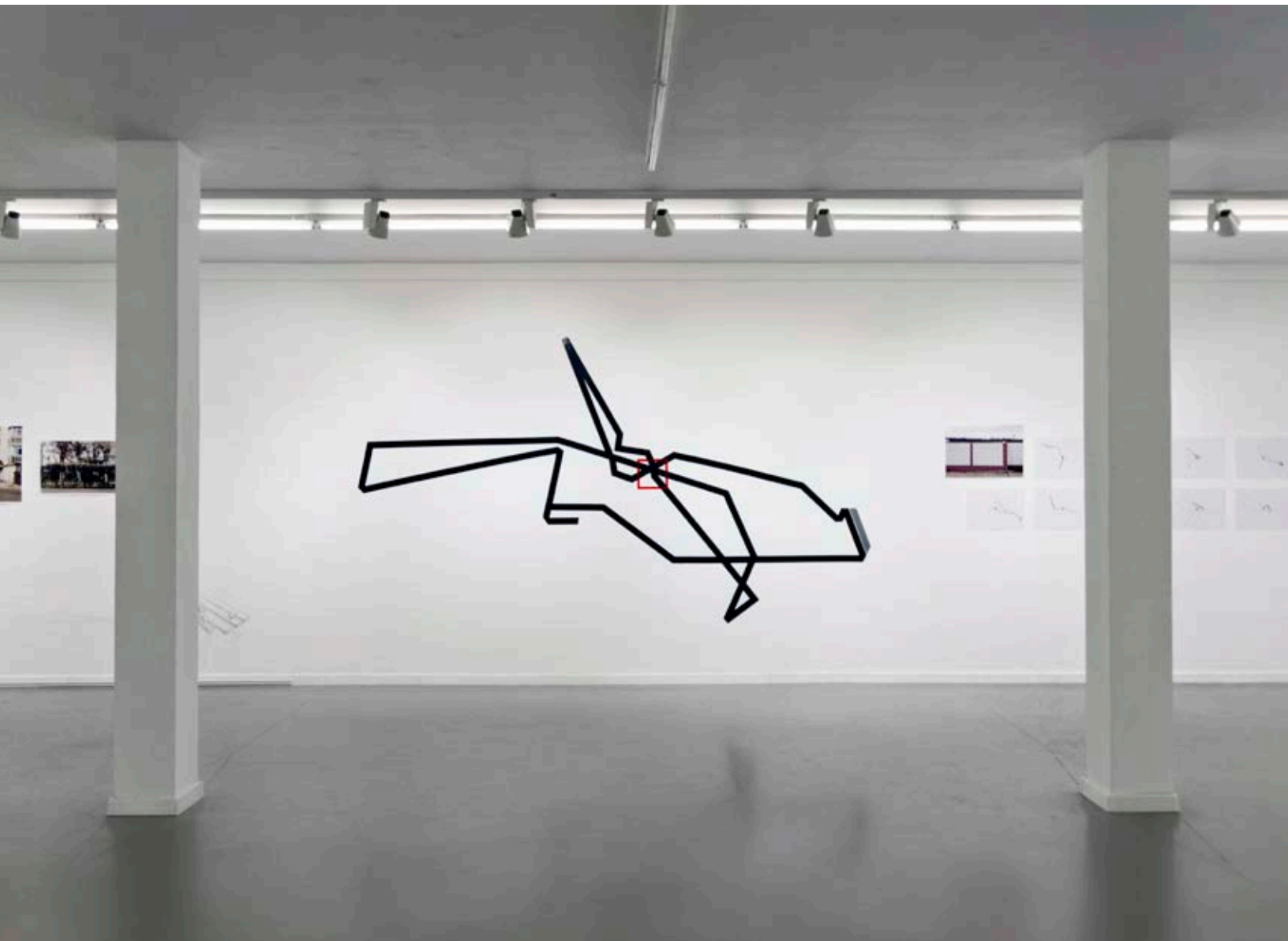
A text by Oana Maria Nae (“Medial dichotomies”, in *Timpul* magazine, 03.02.2017)



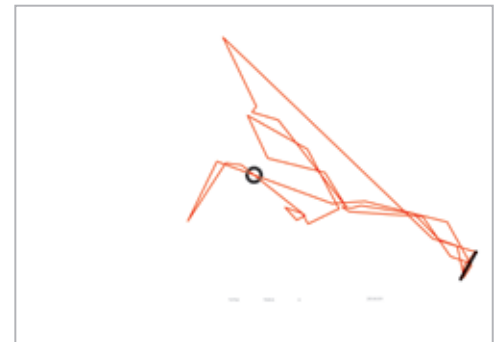
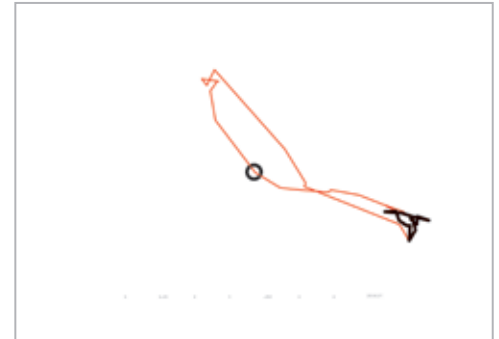
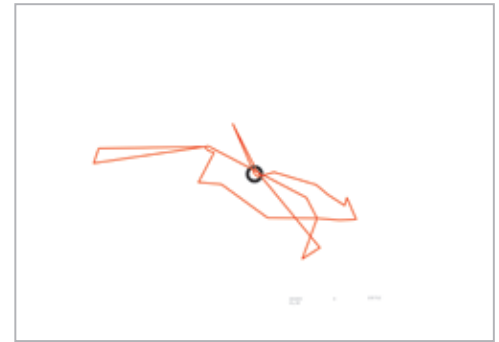
searches in which compositional rigor prevailed. At the other extreme, the refined drawings, made in fine contours and hatching, brought to the fore, through the rigorously sought perspective, less common angles. These images, mostly figurative, surprised by their geometric rigor, which eliminated any trace of spontaneity. The expressiveness remained, therefore, to be perceived and highlighted exclusively at the level of the drawing itself.

The urban environment has become, in this exhibition, a thematic background, a pretext for exposure, due to its familiar objectivity. The approach to public space was able to eliminate any trace of conceptual ambiguity. Its objectification, devoid of any hidden symbolic or intimate load, demonstrated, once again, that the central intention of the exhibition project was to highlight the dissociative relationship imposed by formal environments, comparing two distinct ways of visual representation.

These two environments engaged the viewer into an endless game of active, attentive contemplation, of closeness and distance, of the search for details and points of connection. This game has remained, to a certain extent, a practice of ambiguous gaze, and the search for a valid outcome, a failure for the viewer. The merit of the exhibition remains precisely that of not imposing a point of view on us, but of having invited us, through its concrete, formal dimension, to enjoy the freedom and extensions of a medial dichotomy.







# IN PLAIN SIGHT.

## SOCIAL LIFE IN CONTEMPORARY PHOTOGRAPHY IN SOUTH AFRICA AND ROMANIA

### Artists:

Omar Badsha (SA), Matei Bejenaru (RO), Tanisha Bhana (SA), Reshma Chhiba (SA), Claudiu Cobilanschi (RO), Paul Emmanuel (SA), Lebohang Kganye (SA), Iosif Kiraly (RO), Andrei Nacu (RO), Cedric Nunn (SA), Dumitru Oboroc (RO)

### Curators:

Cristian Nae (RO)  
Judy Peter (SA)

### Period:

November 2016

The 1990s were a turning point for the countries in the Eastern European bloc and for the South African society. While Romanian society underwent violent transformations in terms of political regime in its transition from socialism to a form of savage capitalism, South Africa embarked on a path that led to the end of Apartheid in 1994. The new freedom gained was celebrated by the jubilee of the Rainbow Nation and the African Renaissance, as vehicles for the social construction of identities in a “new” South Africa. However, the former social divisions persisted in both geopolitical spaces, while economic prosperity remained in the wake of the former colonial exchanges.

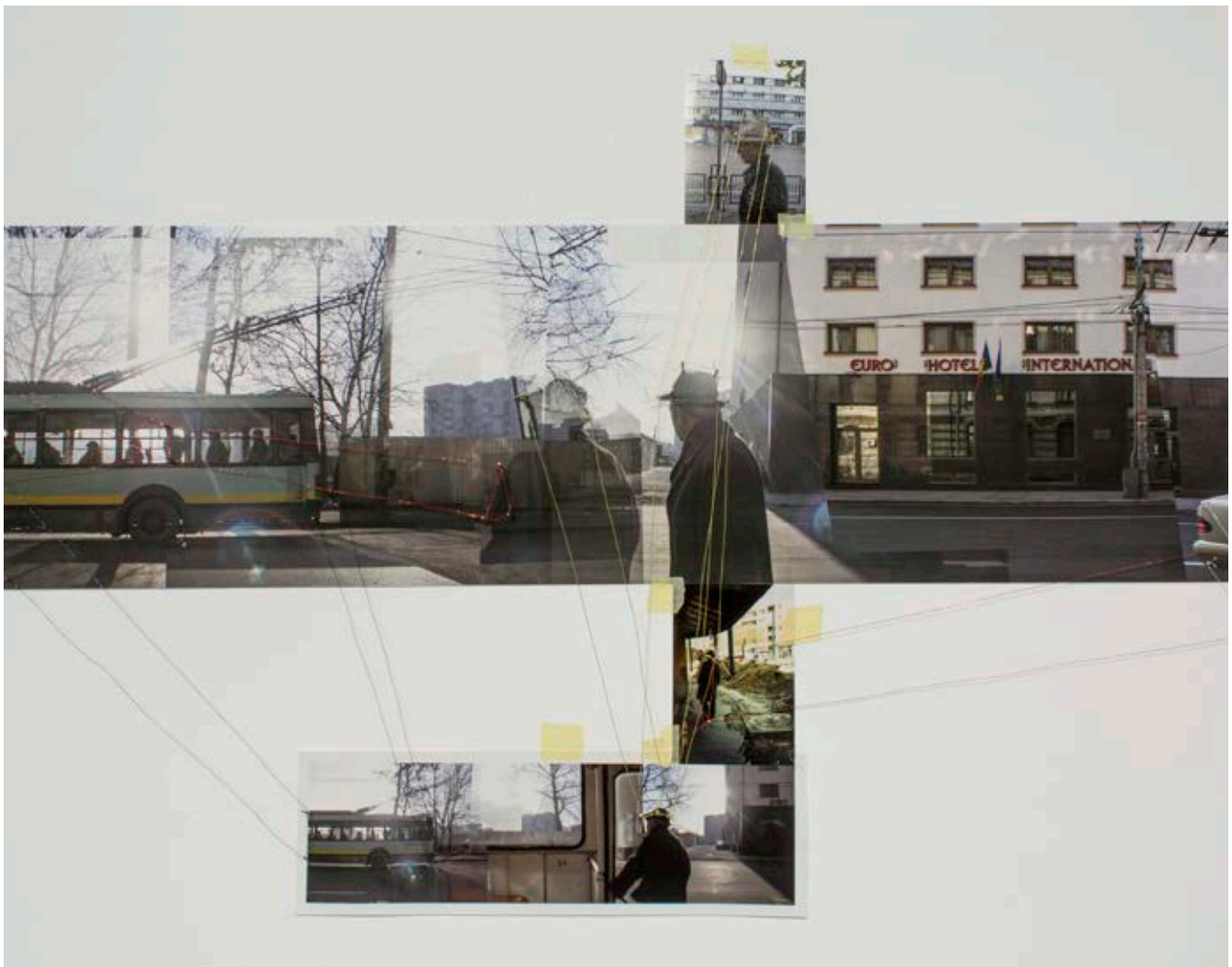
Exploring the ability of photography to capture and reproduce common visions of everyday life and to transform the familiar ways of looking at these images, thus unleashing their political potential, this exhibition presented, for the first time in Romania, a selection of contemporary photography from South Africa, in dialogue with Romanian artists who investigate recent micro-processes and social transformations through photography. While South African artists critically address issues of racial, ethnic, class or gender identity, constructing micro-cartographies of deprivation of civil rights and economic privileges, Romanian artists are more poetically involved in exploring faults and fractures of collective memory, social marginalization and precarious economies. However, the works of art selected in this exhibition revealed, each in its own way, a certain “optical unconscious” in the understanding given by Walter Benjamin, focusing on what is too close to our eyes to be able to be properly perceived. They also discuss the various policies of memory and representation implicitly contained in the expanded temporality of these images.

This trans-regional comparison exercise is meant to counteract the ethnographic construction of subjectivity involved in certain processes of cross-cultural panorama. They expose fracture lines, differences, they feed on contradictions and reveal social antagonisms. The collective curatorial process also assumed a marked interest in critical cartography and in the history of “horizontal” art, provoking the distinction between center and periphery from the perspective of a “dense periphery”, a third discursive space that allows imagining plural modernities and the emergence of new decolonial practices.

Event organized by the University of Johannesburg and the Center for Contemporary Photography in Iasi, in partnership with the Center for Aesthetic Research and Artistic Creation within the “George Enescu” National University of the Arts in Iasi.

The exhibition was funded through the National Research Fund of South Africa (<http://www.nrf.ac.za/>) and was part of a collaboration between the University of Johannesburg, together with the Center for Contemporary Photography in Iasi, the Association Altiasi Cultural Center through Borderline Art Space and the Center for Aesthetic Research and Artistic Creation within the “George Enescu” National University of the Arts in Iasi, which proposed in Romania two contemporary photography exhibitions in South Africa, hosted by Galeria Aparte and Borderline Art Space.









# ... AND WITH THE REST OF US

Artist:

Mihai Vereștiuc

Period:

January 2016

The work of conceptual sculpture, "... and with the rest of us", articulated in space like an installation-environmental scenography, is a discursive reflection on the conditions of working, materiality, ironic relationality, biodegradability and irreparability.

The floor of the gallery is covered by a uniform layer of a mixture of wood chips and sawdust resulting from the processing and sanding of a fluid wooden platform, suspended on wooden goats, whose wood scraps are indistinctly scattered on the ground; at the end of this platform are lined up a series of miniature pigs made of burnt clay (terracotta, ceramics).

In the process of (de)conceptualization, what is visible triggers a form of anamnesis and reimagining the source and development of processing the bio-materiality that was the basis for carving the idea. The viewer's gaze rests upon the smallest and most abstract parts of the sawdust and carving, then looks up at the platform drawn, shaped and polished, made of lumber, looking over the endearing/unpleasant row of pigs that seem to flee to an inaccessible horizon, and re-completes the image of the tree, this time only immaterially represented in the mind, the tree that was once alive, whose processing generated the whole scenography as an allegorical environment of the consumption-production-consumption chain, but also of the clay from the modelling and burning of which pigs were made, as intrusive entities in the wooden landscape.

The key of the work, from the perspective of a part-whole economic relationship, or from the perspective of a philosophical relationship between (natural) work and (artificial, artistic) work and (over)consumption, generates a series of annotations about the rapport between nature-culture, permanence-modifiability, plant world - animal world, natural state - moral (ir) responsibility, cyclicity - recycling - irreversibility. (Cătălin Gheorghe)

**Mihai Vereștiuc** (b. 1978) is a visual artist and a professor at the "George Enescu" University of the Arts in Iasi, Sculpture Department. His work focuses, as a rule, on site-specific materiality and its installation nature. His artistic projects have been exhibited in exhibitions such as "... and with the rest of us" Aparte Gallery, Iasi (2016); "Timelapse", ElectroPutere Gallery, Craiova (2016); "Timelapse", Borderline Art Space Gallery, Iasi (2016); "Dok si spavao" / "While you were sleeping" Galerija SC, Zagreb, Croatia (2009); "Colectia «Nu e de vanzare» / 'Not for sale' collection" (CIAC) - THE ARK, Bucharest (2009); "The big great sculpture" Iasi (2008); "spațiul meu" ("my space"), Cupola Gallery, Iasi (2005); "in situ 1.1" and "in situ 1.2" artistic projects by Lavinia German, Cătălin Soreanu, Mihai Vereștiuc; Aparte Gallery, UNAGE Iasi (2018); "in situ 2.1" artistic project by Lavinia German, Cătălin Soreanu, Mihai Vereștiuc; "Th. Pallady" Gallery, UAPR, Iasi (2020).













# KING M.I.D.A.S. DIDN'T DIE. KING M.I.D.A.S. WAS HERE

Artist:

Mihai Tarași

Period:

April 2016

The exhibition was conceived from the perspective of a unitary work that conceptually mixed the installation (technically based on a spatial intervention with cardboard shapes polished with gold leaf) and the performance (made by guest artist Andreea Pricop).

In accordance with the works made by Mihai Tarași, this exhibition also relied on an ambiguity of meaning, aiming at a wide opening of the semantic field of the signifier mediated to the audience. Thus, the work highlighted the semantic intersection of the impact of three very different cultural structures: 1) the moral lesson of the ancient legend of the Phrygian king Midas, who died because of greed – evoked by the trail of golden footsteps; 2) a critique of the value system of the contemporary world, in which material profit has become an important global axiological milestone – the system being evoked by writing the name Midas as if it were the name of a fictitious corporation: M.I.D.A.S.; 3) the celebration of the Easter holidays, which took place around the time the exhibition was organized, evoked by the performance of artist Andreea Pricop who offered the audience *Happy Easter!* cards.

The work brought into discussion the complexity of reflecting on the human condition, emphasizing the lack of a critical, conventionally symbolic discourse, which would clarify the primary meanings of the functions of the three cultural structures considered. For example, an attempt was made not to limit the semantics of the legend of Midas to its ancient wisdom: an obvious critique of greed. Also, it was not specified whether the reference to the Easter holidays was directed to the strong spiritual significance it has for Christian believers or to the subject often discussed today: that of a cultural shift, over time, of the celebration, from prayers to prodigious meals. No evaluation was specified: neither a criticism of greed, nor a positive appreciation of material wealth.

The action as a performative presence of the artist Andreea Pricop aimed to support this ambiguity in the sense that: 1) the gold foil applied to her face could be seen as a sign, equally, of Midas' greed or a reference to the use of the foil in religious representations (moreover, it could have evoked even the wealth of the pharaohs or the notorious performance of Joseph Beuys); 2) handing out the cards that read *Happy Easter!* could be perceived as a natural gesture dedicated to the fact that the work was "exhibited" on Good Friday and uninstalled after the Easter holidays. There was no particular artistic meaning enshrined in this gesture; apart from the actual meaning of the wish, being understood then as a sign of the behavioral normality of the moment, as long as people make such wishes regardless whether they are greedy or not, spiritual or not, rich or less rich, etc.

Exhibition made with the support of Andreea Pricop (special guest), Ioan Pricop and Lucian Brumă.

**Mihai Tarași** (b. 1958) graduated from the Fine Arts-Painting Department in 1987, class of prof. Adrian Podoleanu, and is currently a university professor. PhD from the Faculty of Visual Arts and Design of the "George Enescu" National University of the Arts in Iasi. He is a member of the Romanian Artists' Union, and his works have featured in galleries in Romania (Iasi, Bucharest, Constanta, Sibiu, Bârlad, Bacau), Norway and Italy.



In this sense, greed, asceticism, spirituality – and other human behaviors or cultural interpretations derived from them – could be deciphered as structural parts of the human condition and which, in the context of the complexity of this condition, are presented as possible forms of individual manifestation. The public could thus be put in the situation of relating to their own semantic field, outlined by particular cultural beliefs. (Mihai Tărăși)



# BULLSHIT. CONCEPTUAL CORIDA FUSION OR PIERO MANZONI'S MEETING WITH THE TAURUS

Artist:

Mihai Tarași

Period:

April 2016

This exhibition was conceived as a tribute to Piero Manzoni. Beyond the heavy interpretations (on the total liberation of art), I understood his action with scatological connotations (that of preserving and selling his feces as *merda d'artista*) as an irony of the modern institutionalization of art as intellectual fetish and of the artist as a creative genius who does not have to obey professional rules; a revolutionary hero committed to the activity of ideological propaganda of one cultural trend or another; and so on – considerations that substantiated and legitimized the discretionary (extra-professional) evaluation of an artistic fact in terms that are convenient to the “official” cultural discourse of one moment or another.

The result of the evolution of the situation ironized by Manzoni, in the middle of the twentieth century, can be briefly described in contemporary terms of as follows: art has become, in the logic of its complete dependence on the evolution of ideological rhetorics, a commodity “artistically” evaluated according to global economic rules; the artist turned from a professional “craftsman” into a VIP.

Without any critical intent on the current artistic phenomenon, my work evoked Manzoni's playful attitude and brought together things, questions, events and situations present in the field of contemporary life (easy to observe even with the naked eye). That is, the installation did not assume a critical discourse about art, even if it might have appeared so at first sight. In fact, it did not even claim a coherent discourse about anything.

It only provided the readers – starting from a playful relationship between the meaning of the term bullshit, Manzoni's gesture, bull, feces and toilet paper – with an inaccurate and very wide field of reflection, naughty or rather serious (depending on their availability), which engaged considerations about art and aesthetics as much as about cultural colonization, about the role and power of language (rhetoric) in our lives, about money, trade and the market, or about the differences between institutional and individual evaluation. In short, not much was there to understand. Nor was it very clear to me whether the aestheticization of toilet paper was proposed as an important sign of civilization – in the sense of distancing man from his natural condition (for example as a distinction from the bull, an animal that does not use toilet paper) – or as an element of current aesthetic (the financial imprint of the period we live in), but I think it could work in both directions (and others that I could not suspect).

Interactive audio installation in English presented by art critics Petru Bejan and Cristian Nae. Constructive elements: Bullshit button, toilet paper, digital photography, digital intervention on original photos.

**Mihai Tarași** (b. 1958) graduated from the Fine Arts-Painting Department in 1987, class of prof. Adrian Podoleanu, and is currently a university professor. PhD from the Faculty of Visual Arts and Design of the “George Enescu” National University of the Arts in Iasi. He is a member of the Romanian Artists' Union, and his works have featured in galleries in Romania (Iasi, Bucharest, Constanta, Sibiu, Bârlad, Bacau), Norway and Italy.





From the same perspective (of the lack of semantic precision), the mention on the poster that the interaction took place in English – a mention employed by me (as well as the specifications: *only for fun*, *only for fans*, etc.) as a gesture of empathy for the work by Mladen Stilinović *An artist who cannot speak English is not an artist* – could be understood in many ways. For example, it could equally be understood as a snobbish attitude – of the *furculision* type – with a cosmopolitan meaning. Also, the fact that the poster, the invitation and the statement were assumed as part of the installation (without having an explanatory or advertising role) could not stop the reader from seeing them only as attachments that announced and explained an event (like in the theater or like at a wedding).

In conclusion, without too many “conceptualist” whims, my hope was that all the installed elements would function as an artistic whole, no matter how the deciphering of the rhetorical logic of the relations between them worked. Regardless of the hermeneutic conclusions of the reader (in consensus, or not, with fashionable institutional assessments) they were welcome and probably existed somewhere in the work without my realizing it; including the one who resolutely labelled, “This is a BULLSHIT!” (Mihai Tărăși)

# A BRUTE SECRET

Artist:

Dan Acostioaei

Period:

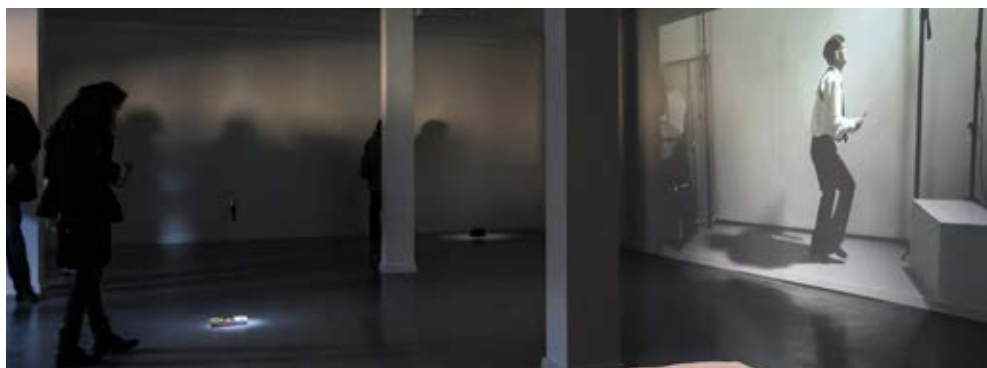
April 2015

In 1973, the British folk band Stealers Wheel released the hit "Stuck in the middle with you", a song inspired by the mercantilism of the music company that promoted the band. After a breakthrough in the British and American charts, the band's success waned, with Stealers Wheel ceasing to exist in 1975. After nearly 20 years, Quentin Tarantino used the song of the meteoric couple (Joe Egan & Gerry Rafferty) for the cult film "Reservoir Dogs" (1992), a key moment in cinema, when music dictates the writing of the screenplay. The director himself confesses that the "infamous" scene of the severed ear was designed to suit the music of Stealers Wheel.

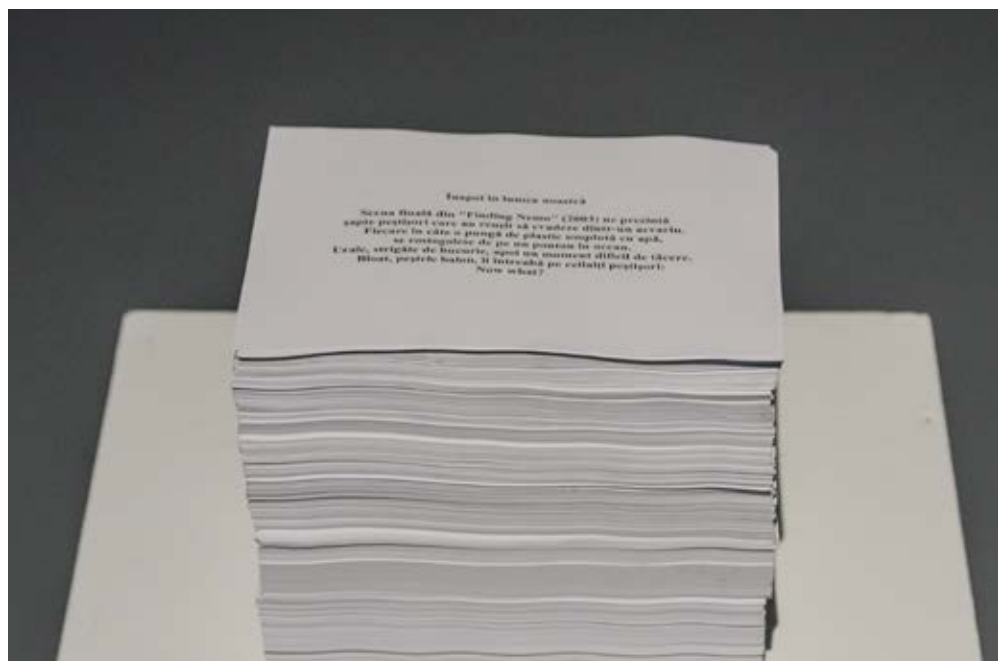
The host of K-Billy's Super Sounds of the Seventies radio on the soundtrack of the film makes a confusion, placing the Stealers Wheel hit in 1974, a mistake that Tarantino, a perfectionist, could not have made. We can, rather, take it as an intentional mistake, an approximation that is part of the series of semi-doctrines and distorted pastes marking his eclectic and contradictory style. For example, Jules Winnfield's famous "killer discourse" in "Pulp Fiction" (1994), after Ezekiel 25:17, is only vaguely similar to the biblical text. Actually, Samuel L. Jackson's character invents a monumental-vindictive speech only as a senseless vehicle of intimidation.

"Reservoir dogs" traces a ghastly arc in time, linking the scene of a miserably failed "heist" with that of the eye split by Bunuel in "The Andalusian Dog" (1929). In contrast, Tarantino insidiously uses the soundtrack to lure the viewer into a voyeur's trap. It's too late to close your eyes, because the sweet rhythmic song determines your hearing to betray your gaze, you will inevitably witness the horror. Mr. Blonde will make you a part of his punitive justice by virtue of an abnormal, twisted kind of self-defense.

**Dan Acostioaei** lives and works in Iasi, România. He is a visual artist and a professor at the "George Enescu" University of the Arts in Iasi. His works focus on the identity models of the transition of Romanian society and on the ideological boundaries between the economic sphere and the conditions of artistic production in Eastern Europe. His projects have been exhibited in exhibitions such as "One Sixth of the Earth - Ecologies of Image", MUSAC, Leon, Spain (2012), "Transitland: Video Art in Central and Eastern Europe 1989-2009", Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2010), "Illuminations", Level 2 Gallery, Tate Modern, London, UK (2007).















# POPCORN FIELDS FOREVER

Artist:

Dumitru Oboroc

Curator:

Ivan Poliart

Period:

2013

This work was conceived as a result of the artist's experience in a residence in Piatra Neamț, in 2011, an experience later incorporated into an installation analyzing how art can poke fun at a socio-cultural reality, an art that uses both specific elements of reality and elements of language specific to visual arts. This "mocking" eventually turned out to be a reflection on the artist's own existence, since a cultural reality is an endless space that you cannot avoid or escape, and which revolves around you infinitely changing your own interior, regardless of the consistency of your efforts to oppose it.

The experience in Piatra Neamț became a moment of reflection on the similarities found on the public institutions' agenda in terms of the use of public space and the priorities of people's real needs. It seems that everything new has been dismantled since it began to work; apparently nothing comes together into a coherent system. The general feeling in front of the new public projects is that everything is imitated (in the sense of mimicry). We are talking about imitating imported standards that are falsely adapted to local needs and implementation possibilities. This reflects a wider cultural area, given that culture is produced by imitating patterns that are no longer connected to a self-productive organic culture, but rather are developed by institutions of imported cultural goods. Apparently everything works and is satisfactory, as long as it is mandatory for a consumption without alternatives and without a real need for it, generating an endless rotation of imitating one's own possibilities.

The work was conceived in relation to the art world, regardless of the type of art (academic, traditional, contemporary, etc. private or public) and the feeling of saturation proved to be overwhelming. The art world seems to be a broken machine that cannot be stopped from producing the same goods with the same molds, endlessly, supersaturated to the point of total uselessness and assembled in a carnival of global art fairs that everyone enjoys, but at the same time without a real audience for it. The same view applies to the artistic context in which this installation work was exhibited.

The artist sees his work as a time-based installation, which places time and space in a loop. It fills the gallery space with an absurd, perpetual movement of three cauldrons filled with polenta. The mechanism of the installation is similar to the systems used by the cable cars that now are very often found in Romania, in meaningless places, built under the pretence of a rebirth of tourism for these long forgotten areas. In fact, these initiatives will only reflect the functioning of a mechanism for the transfer of European public funds to preferential construction companies for overestimated projects. These projects look rather like stadiums built in the desert. Rotating polenta pots is an absurd act that cancels the local meaning

**Dumitru Oboroc** (b. 1981) is a visual artist and professor at the "George Enescu" University of the Arts in Iasi, Sculpture Department. His works often question the installation aspects of works of art and particularly of sculpture. He has participated with artistic projects in exhibitions such as: "Hidden Spaces / Hidden Places", Städtische Galerie im Leeren Beutel, Regensburg (2018); "In Plain Sight", Aparte Gallery, Iasi. (2015); the Awards Gala of the Romanian Artists' Union, Dalles Hall, Bucharest (2015); "Waiting for better times", Zachęta Project Room, Warsaw (2015); "A collaboration between Eastern and Central Europe and South Africa", Johannesburg (2015); "From the Fine Arts to the Visual Arts", Salonul de Proiecte, MNAC, Bucharest (2013); "Video Air", ArtPoint Gallery, Kulturkontakt, Vienna (2013); "reise. stoff", ecoplus Gallery, Vienna (2013); "Drifting Identities" (Exhibition & Colloquium), Zemstvei Museum, KSA: K - Center For Contemporary Art, Chisinau (2012); "Double Stereo # 4", Ancien Collège des Jésuites, 23:03 - Association de Promotion et de Diffusion de l'Art Contemporain, Reims (2011).





of these objects. The action of rotating them around makes them useless, mere objects to be looked at in an absurd rational movement. But in this sense, they become significant, corporal and dangerous. The installation was set up as a temporary, fragile, unfinished work, like many other temporary but definitive projects that surround the artist.



# MERCURIAL AGE

Artist:

Ioan Pricop

Period:

July 2006

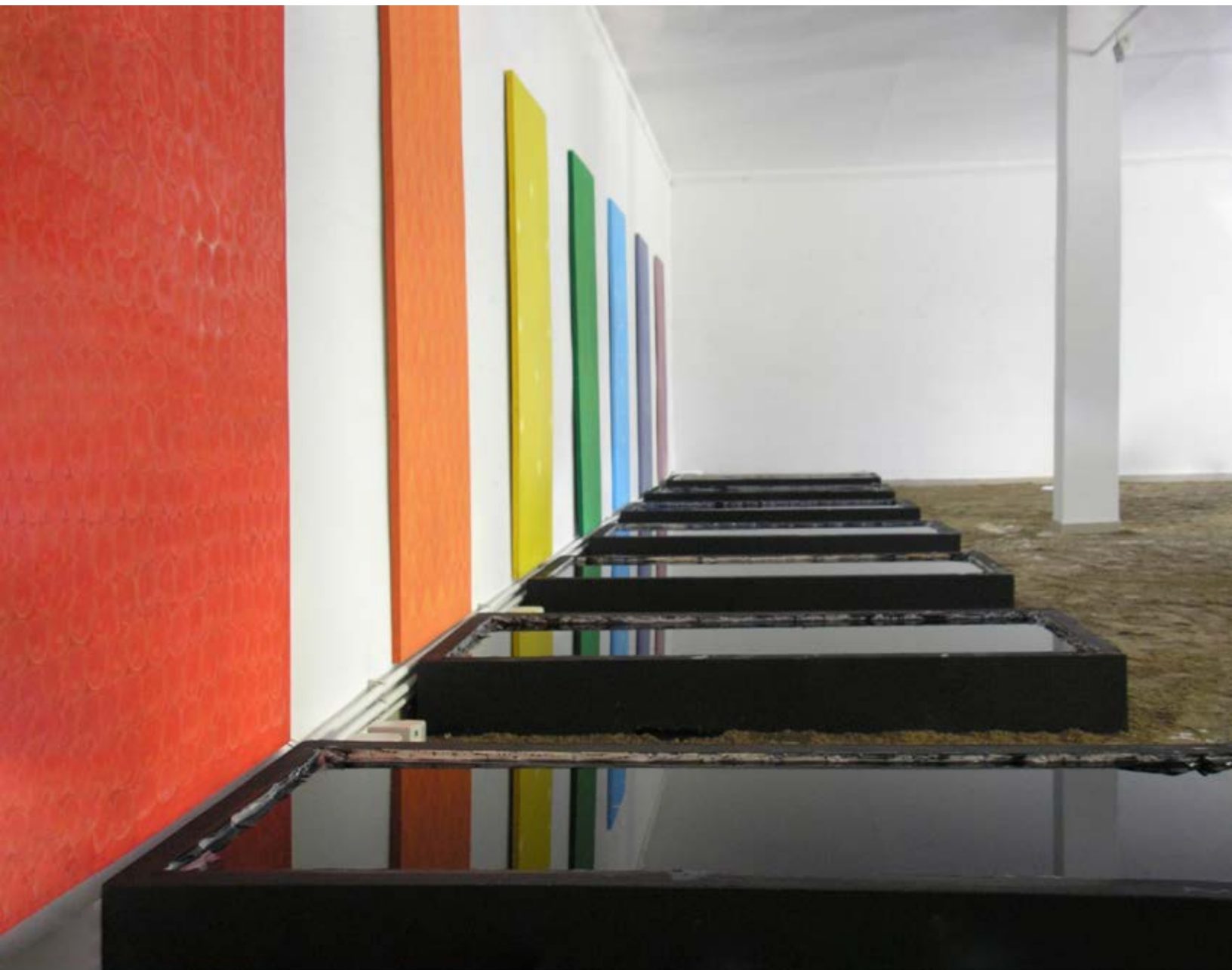
The pictorial ensemble of the installation is made of seven wooden panels, with a size of 75/190 cm, painted in acrylic and oil; each panel is isochromatic, having one of the seven colors of the chromatic spectrum. The panels reflected in a black fluid contained by seven vessels displayed horizontally, whose shape and size are equal to those of the painted panels. The proportions of the panels are determined by the numerical ratio of the Sephiroth Tree (1: 2.5) and stand for a symbolic and geometric scheme of the Universal Man. Its presence in the geometric composition of the panels emphasizes the relationship between the evolution of the earth, of the universe and that of the human being or the relationship between man and the successive cultural epochs.

Along with water, the whole ensemble contains other primordial elements – air, fire, earth – symbolized by the sand covering the entire gallery floor and the fire of the rose-scented candles who filled the air with their fragrance and turned the space into an element of the installation. Moreover, this visual and symbolic relationship is completed by the presence of a transfer of sounds from one panel to another. Thanks to a sound installation, a sound corresponding to the seven musical notes can be heard from each panel.

The next piece in terms of importance in the compositional structure of the installation is a wheel with twelve spokes, oriented, from the viewer's perspective, counterclockwise. The Cosmic Wheel has a diameter of 190 cm, equal to the height of the panels. The wheel is a symbol of time that allows the unfolding of historical events that shape cultural eras, and the viewer is invited to observe the ensemble and interact with elements of the installation. Therefore, the viewers "create" new realities depending on where they are positioned or how they move across the installation. The spectator interacts in a unique and strictly personal way, the traces of his or her own steps can never be identically repeated, which is a metaphor for the human individuality and the core concept of the exhibition.

**Ioan Pricop** (b. 1983 in Huși).

Graduated in 2002 from the "Octav Băncilă" Art High School in Iasi and from the "George Enescu" University of the Arts in Iasi in 2006. He obtained in 2011 the title of PhD in Visual Arts at UAGE Iasi. Since 2008 he has been teaching painting at the "George Enescu" National University of the Arts in Iasi, Faculty of Visual Arts and Design, Painting specialization. In his visual artistic practice he is interested in multiple expression media, from painting and installation to video and performance art. In terms of structure, his works have a provocative and seductive character, and the universal themes approached by the artist try to remain relevant as a method of investigating the present. He lives and works in Iasi.



# SUPERMAN

Artist:

Bogdan Teodorescu

Period:

May 2006

The universal condition of the human being implies exactly what the postmodern condition declines lucidly: the presence of an extra, trans-human quality in our current existence. In the absence of the divine, the role of this instance has been replaced by the various strategies for establishing power, from the historical to the media, which populate our daily imagination. The concept of the Superman, announced by Nietzsche, describes this naked condition of the human being, devoid of its metaphysical "prostheses", in which the exercise of power is the only recognizable mark of his former priestly aura.

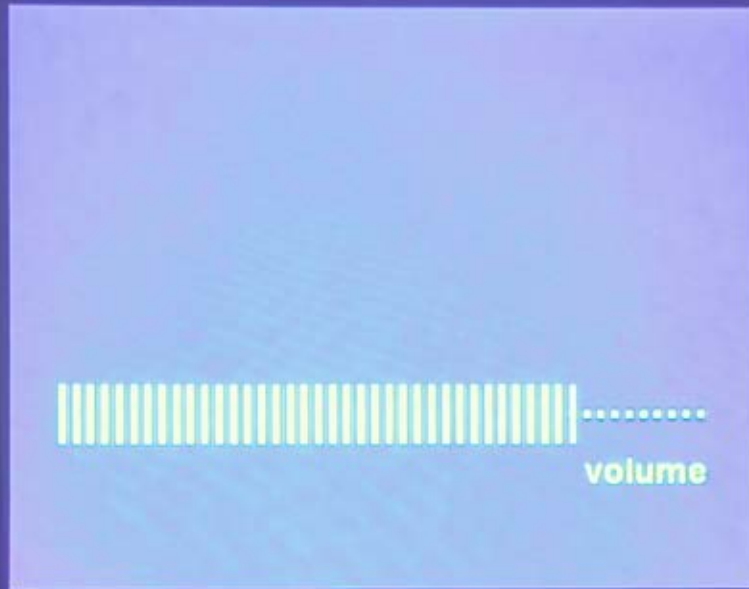
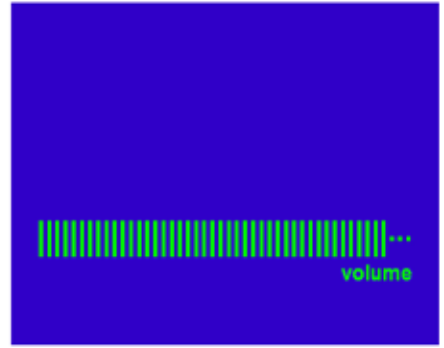
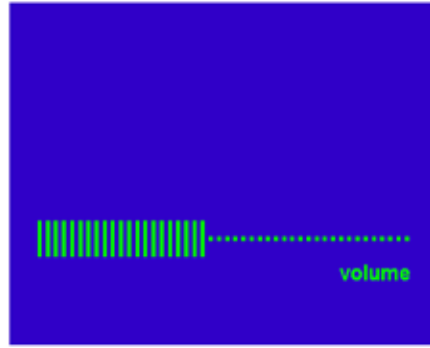
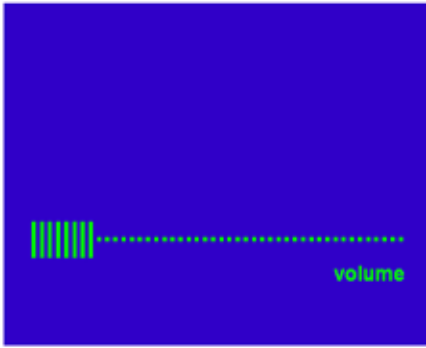
The project was situated precisely in the gap between construct and reality inherent in this claim of trans-human authority, whose essential crack exhibits and fulfils it artistically, analyzing its mechanisms and deconstructing its claims in a burlesque and parodic display device. Consistent in the artist's practice and consonant with the recent artistic attitudes, these postmodern aesthetic categories restore to normality the inflationary condition of the star's image – the symptomatic representative of the current superman.

By choosing a gallery of characters cynically turned into media icons, the exhibition structured domains of simulacra, incompletely exploiting aspects of the human image that support the fascination of power in the collective consciousness of the present. The cult of corporality, the authority of science and technology, the Hollywood imaginary, sports, religion and history are just as many instances of everyday life that compete with the mythological representation of the human being in the history of art. The relationship between power and seduction on the masculine-feminine coordinate creates a personalized history of human culture, in a multi-layered construction of exemplary references.

Doubling the image by sound had the function of analyzing the mechanisms of perception that facilitate the propagation of this fascination and the establishment of a false consciousness. The audience was in the shoes of the ordinary consumer, subject to the endless repetition of an iconic stimulus through which the latter acquires its aura, being over-exposed to a constant sound that seemed to amplify volume, and therefore strength. The separation of the meaning from the image presented, under the circumstances of a distorted perception, has created the conditions for establishing the collective memory in the media, the very channel of simulated recording and programmed forgetting. Through the sound intervention in the discourse of media channels, the artist thus short-circuited the image transmission system in the public consciousness, annihilating precisely the stereotyped discourse that transforms ordinary people into consumable products for the docile, submissively formatted consciousness of each of us. (Cristian Nae)

**Bogdan Teodorescu** PhD, is an Associate Professor at the Photography, Video and Computer Image Processing Department, where he teaches subjects such as Photographic Composition, Contemporary Artistic Environments and Forms and Approaches in Performative Photography. In addition to photography, he addresses other visual media, often mixed conceptually in installation formulations. He has been present since 1998 in national and international exhibitions, including the Iasi International Periferic Festival (1999-2001); the ANART International Performance Festival, Sf. Ana Lake (1999); The Bridge, at the Tokyo Metropolitan Art Space Exhibition Gallery (2000); the Israeli Centre for Digital Art in Holon (2005); Expérience Pommery # 5 in Reims, organized by Beaux Arts Magazine (2008); VIDEOZONE Festival, CCA in Tel Aviv (2010); PREVIEW BERLIN - The Emerging Art Fair, Tempelhof Airport, Berlin (2011); Fake It (Limited Edition), Fabrica de pensule, Intact Space, Cluj-Napoca (2012); Contemporary Art Ruhr (2016). He is also the author of several personal exhibitions, such as "Eu, Euri" ("Ego, Egos"), "Cupola" Gallery, Iasi (1998); "Le pouvoir est dans ma main", the Cultural Centre of Tinquex - Reims (2001); "Iago", "Tonitza" Gallery (2013) or "Eu, Pinocchio" ("I, Pinocchio"), "Art Yourself" Gallery, Bucharest (2013).







Dim Night Lighting CE  
AC220V 50/60Hz 1W  
V  
110



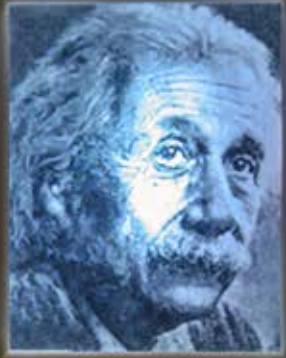
Dim Night Lighting  
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Dim Night Lighting  
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Dim Night Lighting CE  
AC220V 50/60Hz 1W  
V  
110



Dim Night Lighting  
AC220V 50/60Hz 1W  
V  
110









a

# EXHIBITIONS. INDEX

## 2005

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### PRIVACY

Artists: Miruna Blănaru, Lavinia German, Alexandru Grigoraș, Andrei Morteci, Bogdan Vatavu

Coordinator: Matei Bejenaru

### FRAGILE

Artists: Manuel Alvarez Bernal, Andreea Năsoi, Oana Maria Nicuță, Marius Patraș, Florin Pîrțac, Cristina Ramos Cancela, Adrian Stoleriu, Mihaela Știrbu, Oana Toderică, Georgiana Tudorache

Coordinator: Dan Acostioaei

## 2006

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### HAPPY END

Artists: Andreea Năsoi, Oana Nicuță, Vlad Păduraru, Adrian Stoleriu, Mihaela Știrbu, Oana Toderică, Georgiana Tudorache

Curator: Dan Acostioaei

### MERCURIAL AGE

Artist: Ioan Pricop

### SUPRAOM

Artist: Bogdan Teodorescu

### WHITE IN ACTION

Third edition from AZI 12 serie

Coordinator: Ioan Pricop

### BABILON

Artists: Vasilica Blanariu, Alina Croitoru, Bogdan Marcu, Dragoș Marcu, Cristian Rolea, Andreea Zapan

Coordinators: Dan Acostioaei, Ramona Biciușcă

### POST NO BILLS

Artists: students from Manchester Metropolitan University, UK

Curators: Poppy Stephenson, Oana Toderică

## 2007

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### SCRATCH DISKS ARE FULL

Artists: Delia Bulgaru, Clara Casian, Anca Ștefănică, Mădălina Ungureanu, Gabriela Zamfir

Coordinator: Dan Acostioaei

### GENERATION

Artists: Alexandra Andriescu, Alexandra Colibă, Adrian Crișmaru, Andreea Dascălu, Marius Patraș, Oana Nicuță, Petru Pădurariu, Elisabeta Popa, Ioan Pricop, Oana Toderică, Iulian Tomulescu



## 2008

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### TABLE TALK

Artists: Luminița Apostu, Delia Bulgaru, Anca Ștefănică

Curators: Dan Acostioaei, Cătălin Gheorghe

## 2009

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### TESTER

Artists: Alexandru Tărnăuceanu, Andrei Timofte, Adrian Poroh

Collaborators: Delia Bulgaru, Ioana Moisii, Marius Arcuș, Iulian Arcuș, Andrei Cozlac

Curator: Dan Acostioaei,

Co-curator: Cătălin Gheorghe

### GIVE ME BEAUTY, GIVE ME DEATH

Artist: Andrea Hajtajer

Curators: Cătălin Gheorghe, Cristian Nae

### INTER, PLURI AND TRANSDISCIPLINARITY IN THE ROMANIAN SCHOOL

Exhibition at the symposium "Literature and other arts"

Coordinator: Cristian Ungureanu

### BOOK - OBIECT

Exhibition at the Symposium "Literature and other arts"

Coordinators: Cezarina Caloian, Modesta Lupașcu

### MINIMUM EXCESS

Artists: Irina Grosu, Octavian Tudose

Coordinators: Oana Nicuță, Andreea Stoleriu, Adrian Stoleriu

### VISITING ART HISTORY

Artists: Adrian Mitocaru, Lăcrămioara Aboaiței, Alexandra Floarea, Leonard Istrati, Alexandra Blaga, Lucica Maria Nuțu, Alexandru Nechifor, Maria Magda Bodnar, Ana Maria Balint, Mihaela Pădure, Bogdan Chiruca, Mădălina Andronic, Elena Mote, Oana Bedrulea, Elena Ursu, Raluca Sârghie, Georgiana Petrovici, Roxana Coatu, Ioana Palamar, Ruxandra Răileanu, Ioana Marcoci, Samira Radhy, Irina Apostol, Sorina Sauciuc, Iustina Florariu, Teofana Bălțătescu

Collaborators: DJ Setsuna & SRY

Coordinators: Zamfira Bîrzu, Cristian Ungureanu

### SUGAR

Artists: Florin Petrachi, Radu Carnariu, Zamfira Bîrzu, Ioan Pricop, Adrian Crîșmaru, Ana Negară, Gabriel Caloian, Viorica Botezatu, Costel Chirilă, Ciprian Croitoru, Ștefania Negru, Andreea Dascălu, Eugen Pop, Cătălin Mindrilă Nechita, Iulian Bordianu, Lavinia Busuioc, Adina Vasiliu, Mihaela Gherghel, Aurora Fedor, Alex Badea, Mircea Tofan, Delia Andrieș, Melania Hangan

### ARTISTIC INTERFERENCES

Artists: Ciprian Croitoru (oblx), Ana Maria Negară

Coordinator: Cristian Nae

### CONFLUENCES II

International engraving exhibition

Coordinator: Atena Elena Simionescu

## PAINTING & SCULPTURE EXHIBITION

Artists: Mădălina Andronic, Irina Apostu, Simion Asandi, Teofana Băltătescu, Alexandra Blaga, Ana-Maria Balint, Ioan Bălan, Oana Bedrulea, Petru Ciuche, Roxana Coatu, Bogdan Chirucă, Adi Dănilă, Iustina Florariu, Alexandra Floarea, Leonard Istrate, Elena Mote, Adrian Mitocaru, Ioana Marcoci, Lucica Nuțu, Alexandru Nechifor, Ioana Palamar, Sorin Pătrășcanu, Ionuț Popa, Mihaela Pădure, Georgiana Petrovici, Samira Radhy, Ruxandra Răileanu, Sorina Sauciuc, Raluca Sârghe, Mihai Spiridon, Elena Ursu  
Coordinators: Zamfira Bîrzu, Simion Cristea, Cristian Neagoe, Ioan Pricop, Cristian Ungureanu, Mihai Vereștiuc

## DETACHED FROM STATES

Artist: George Cernat  
Coordinators: Mihai Tarași, Ioan Pricop

## GHEISHA

Artist: Mihaela Gherghel  
Curator: Ștefan Leonte  
Coordinator: Mihai Tarași

## ON THE BORDERLAND

Curators: Lucie Kabrlová, Michaela Rozvorálová, Anna Šlocarová  
Coordinators: Dan Acostioaei, Adrian Stoleriu, Andreea Stoleriu

## MASKS, DOLLS, WOMEN

Artist: Adina Georgeta Vasiliu  
Coordinator: Valentin Sava

## SCULPTURE AND GRAPHIC EXHIBITION

Artists: students of Sculpture and Graphics specializations, second year master  
Coordinators: Ilie Bostan, Dragoș Pătrașcu

## RECYCLING GHOSTS

Artists: Satellite (Social Artistic Tendency Group) alcătuit din Delia Bulgaru, Clara Casian, Anca Ștefănică, Alex Tărnăuceanu, Andrei Timofte, Cristina Totolici  
Curators: Dan Acostioaei, Cătălin Gheorghe

## DOWN, UP

Artists: Eliza Roncea, Lavinia Busuioc, Ștefania Negru  
Coordinators: Ioan Pricop, Mihai Tarași

## SCRAP

Artist: Andreea Dascălu  
Coordinator: Valentin Sava

## SHAPE AND COLOR

Artists: Mădălina Andronic, Irina Apostu, Simion Asandei, Teofana Băltătescu, Alexandra Blaga, Ana-Maria Balint, Ion Balan, Oana Bedrulea, Petru Ciuche, Roxana Coatu, Bogdan Chirucă, Adi Dănilă, Iustina Florariu, Alexandra Floarea, Leonard Istrate, Elena Mote, Adrian Mitocaru, Ioana Marcoci, Lucica Nuțu, Alexandru Nechifor, Ioana Palamar, Sorin Pătrășcanu, Ionuț Popa, Mihaela Padure, Georgiana Petrovici, Samira Radhy, Ruxandra Răileanu, Sorina Sauciuc, Raluca Sârghe, Mihai Spiridon, Elena Ursu  
Coordinators: Simion Cristea, Zamfira Bîrzu, Cristian Neagoe, Mihai Vereștiuc, Ioan Pricop

## I DON'T KNOW

Artist: Florin Petrachi  
Coordinators: Ioan Pricop, Mihai Tarași

## THE VOICE INSIDE

Artist: Gabriela Stoica  
Coordinators: Ioan Pricop, Mihai Tarași

## CONFLUENCES III

International engraving exhibition  
Artists: Dragoș Balaniuc, Renata Balazs, Ana-Maria Bersan, Anca Bujor, Alexandra Butnariu, Gabriel Caloian, Lavinia Călărașu, Luminița Coșăreanu, Violeta Crășmaru, Florin Emanuil Fecioru, Alexandra Gheorghiu, Olga Ilieș, Jimena Carrero, Irina Lesic, Dan Lica, Ana-Lidia Macovei, Alexandra Negulescu, Nicolae Negură, Mădălina Panaghie, Andreea Păduraru, Lilia Popa, Petru Postolachi, Andreea Răilean, Andrei Răilean, Adriana Marin Rotaru, Dimitri Șibeav  
Coordinator: Atena Elena Simionescu

## PAINTING EXHIBITION

Artist: Melania Elisabeta Hangan

## LAST DAY OF MAGIC?

Artist: Delia Andrieș  
Coordinators: Ioan Pricop, Mihai Tarași

## FINISH 10

Artists: Georgiana Dura, Radu Firicel, Ana Maria Negară, Diana Rău  
Coordinator: Mihai Vereștiuc, Dan Covătaru

## ODETA

Artist: Andrei Nacu  
Curators: Cătălin Gheorghe, Cristian Nae

## ICON AND RESTORATION

Artists: students of the Conservation - Restoration specialization  
Coordinator: Constantin Tudor

## PAINTING EXHIBITION

Artist: Bogdan Gavrillean

## 2011

### PAINTING EXHIBITION

Artists: students of the Art Pedagogy specialization

Coordinator: Gabriela Benescu

### AZO

Artist: Răzvan Ghindăoanu

Curators: Cătălin Gheorghe, Cristian Nae

### VISITING ART HISTORY 2010

Artists: Alexandra Vasile, Alexandru Racu, Ana Maria Ovadiuc, Ana Maria Velicu, Andreea Macovei, Clara Popescu, Doru Mocănașu Rusu, Elena Niagu, Ionela Lazăr, Irina Voicu, Iulian Arsenie, Ligia Popa, Marcela Gramatic, Mihai Pavel, Nicu Marin, Olga Godovaniuc, Raluca Daniliuc, Teodora Bodnar, Simion Asandi, Ioan Balan, Mihai Bulancea

Invited artists: Blanka Pelcova, Jana Regnerova, Ondrej Klir, Jimena Carrero, Tudor Pătrașcu

Coordinators: Simion Cristea, Cristian Ungureanu, Sorin Purcaru, Mihai Vereștiuc

### CITIZEN K. INDIVIDUAL AND SOCIETY IN THE HISTORY OF ROMANIAN ART 1989 - 2009

Curators: students of ITA specialization

Coordinator: Cristian Nae

### UNARTE'011

Artists: professors and students of the National University of Art Bucharest, painting specialization

Curator: Marcel Bunea

Coordinator: Ilie Bostan

### CAȚ // GARDEN

Artist: Tatiana Fiodorova

Curator: Cătălin Gheorghe

### PERSONAL MYTHOLOGIES

Artists: Alex Gheorghită, Ciprian Niculescu

Curator: Cristina Moraru

Coordinator: Matei Bejenaru

### PARRHESIA

Artist: Emanuela Boroș

Curator: Cătălin Soreanu

Coordinator: Lavinia German

### PRIVATE INTERVIEWS

Artist: Andreea Dănilă

Curator: Raluca Ciocoiu

Coordinator: Bogdan Teodorescu

### INPUT-OUTPUT

Artists: Bogdan Armanu, Alexandra Corneanu, Marian Mihai Mina, Teodora Rogoz, Alexandru Țilică

Coordinators: Andrei Cozlac, Radu Salahoru

### VISITING ART HISTORY III

Artists: Alexandra Florea, Alexandra Vasile, Alexandru Racu, Ana Balan, Ana Maria Ovadiuc, Ana Maria Velicu, Andreea Macovei, Aurelian Antal, Bogdan Armanu, Cătălin Săraru, Ciprian Croitoru, Daniel Pintilie, Elena Niagu, Ema Andreea Gyurko, Ionuț-Daniel Ungureanu, Irina Voicu, Isabela Nechifor, Iulian Arsenie, Iuliana Ciofu, Larissa Cernăuți, Lenka Husarkova, Ligia Popa, Marcela Gramatic, Mihaela Pavăl, Mihai Pavel, Nicușor Marin, Oana Ciubotaru, Olga Daniliuc, Rodica Grosu

Coordinator: Cristian Ungureanu

### PAINTING EXHIBITION

Artists: students of the specialization Painting, master

Coordinator: Zamfira Bîrzu

### TEXTILE DESIGN AND CLOTHING DESIGN EXHIBITION

Artists: students of the specialties Textile Arts - Textile Design and Fashion - Clothing Design, bachelor and master

### WORKSHOP (exhibition design): Tilman Wendland (Germany)

Coordinator: Cătălin Gheorghe

### WORKSHOP (critical curatorial practices): Guillaume Désanges (France)

Coordinator: Cătălin Gheorghe

### TRUTH/S

Artist: Liliana Basarab

Collaborators: Alexandra White, Jessecia Smalt, Madalyn White

Coordinator: Cătălin Gheorghe

## 2012

### PEASANT

Artist: Bogdan Armanu

### SCULPTURE EXHIBITION

Artists: students of the Sculpture specialization, master years I and II

### TEXTILE ARTS EXHIBITION

Artists: students of the Textile Arts specialization, second year bachelor  
Coordinator: Ecaterina Marghidan

### COLLECTIVE PORTRAIT

Artists: students of the Painting specialization, first year bachelor  
Coordinator: Zamfira Birzu

### FINISH 12

Artists: Adi Dănilă, Dan Grecu, Titus Ivan, Sorin Pătrășcanu  
Coordinators: Mihai Vereștiuc, Simion Cristea

### SCULPTURE EXHIBITION

Artists: students of the Sculpture specialization, master years I and II  
Coordinators: Simion Cristea, Ilie Bostan

### VISITING ART HISTORY IV

Artists: Alexandru Racu, Ana Maria Ovadiuc, Ana Maria Velicu, Andreea Macovei, Aurelian Antal, Cătălin Săraru, Daniel Pintilei, Elena Vulcan, Elena Niagu, Ema Gyurko, Gabriel Diaconu, Ionela Lazăr, Irina Voicu, Iulian Ciofu, Iulian Arsenie, Marcela Gramatic, Mihalea Pavăl, Mihai Pavel, Olga Godovaniuc, Otilian Iuțiș, Raluca Daniliuc, Rodica Druță, Rodica Grosu, Sivia Anton  
Coordinator: Cristian Ungureanu

### PAINTING EXHIBITION

Artists: students of the Painting specialization, first year master  
Coordinator: Zamfira Birzu

### PHOTO - VIDEO LICENSE EXHIBITION

Artists: students of the specialization  
Photo - Video  
Coordinator: Bogdan Teodorescu

### PHOTO - VIDEO DISSERTATION EXHIBITION

Artists: students of the specialization  
Photo - Video  
Coordinator: Bogdan Teodorescu

### FAPDD GRADUATE EXHIBITION EXHIBITION 2002

Artists: FAPDD graduates, class of 2002  
Coordinator: Daniel Sofron

### LIVE LOVE LIFE

Artist: George Hneda  
Coordinator: Dan Acostioaei

### SOL KEY

Artist: George Hneda  
Collaborator: Diana-Ioana Grumăzescu  
Coordinator: Dan Acostioaei

### REAL-UN-REAL

Artists: Alexandra Corneanu, Cosmin Grădinaru, Dragoș Iliescu, Teodora Rogoz, Alice Rosentzveig, Eliza Ursachi, Andrei Venghiac  
Coordinators: Matei Bejenaru, Bogdan Teodorescu, Lavinia German, Andrei Cozlac

### ABUSE

Artist: Andrei Venghiac  
Curator: Cătălin Gheorghe

## 2013

### SCULPTURE EXHIBITION

Artists: students of the Sculpture specialization, second year master  
Coordinator: Ilie Bostan

### RECONSTRUCTION

Artist: Bogdan Armanu  
Coordinator: Cătălin Gheorghe

### PAINTING EXHIBITION

Artists: students of the Painting specialization, master years I and II  
Coordinators: Cristian Nae, Oana Nicuță

### VISITING ART HISTORY 2013

Artists: Alexandru Racu, Andreea Macovei, Angela Brea Fernandez, Bianca Boros, Cecilia Alonzo Perez, Cristian Espada Cordobes, Corina Băjenaru, Elena Niagu, Filumen Păstrăvanu, Georgiana Scheul, Isabela Nechifor, Lavinia Lucaci, Maddi Urizar Altuna, Mihaela Pavăl, Oana Ciubotaru, Oana Mazarache, Silvia Anton, Ana Butnaru, Andrei Plăvănescu, Aurelian Antal, Cătălin Săraru, Cristi Alexii, Cristina Botezatu, Diana Mereuță, Emilian Gavrillean, Flavia Pintea, Iulian Arsenie, Laura Croitoru, Loredana Grosu, Mădălina Toma, Mihai Pavel, Oana Dumitrescu, Rodica Grosu, Ștefania Chiriac.  
Collaborators: OBLX and MP13  
Coordinator: Cristian Ungureanu

### LOOKING ON THE OTHER SIDE OF THINGS

Artists: Anna Bărbulescu, Ioana Bodale, Ioana Cazan-Tufescu, Alexandra Corneanu, Andreea Dănilă, Alexandru Gheorghită, Paula Mihalache  
Curators: Lavinia German, Cătălin Gheorghe

### INTERLOCK

Artist: Ionuț Toma  
Curator: Cătălin Gheorghe



## 2014

### EXHIBITION WITH MURAL ART PROJECTS

Artists: students of the Mural Art specialization

Coordinators: Daniel Sofron, Maria Urmă

### PAINTING EXHIBITION

Artists: students of the specialization Painting, bachelor year III, master year II

Coordinator: Mihai Tarași

### PAINTING EXHIBITION

Artist: Bogdan Armanu

Coordinator: Mihai Tarași

### SCULPTURE EXHIBITION

Artists: students of the Sculpture specialization, third year bachelor

Coordinator: Ilie Bostan

### POPCORN FIELDS FOREVER

within the project Double Stéréo#5

Artist: Dumitru Oboroc

Curator: Ivan Polliart

Coordinator: Matei Bejenaru

### IT WILL ALREADY HAPPEN

Artists: Silvia Amancei și Bogdan Armanu, Luminița Apostu și Ionuț Toma, Daniel Djamo, Sabin Garea, Raluca Ionescu, Andrei Mateescu, Adrian Popescu

Curators: Cătălin Gheorghe, Iosif Kiraly, Raluca Oancea Nestor

### ?!!

Artist: Bogdan Armanu

Collaborators: Cătălin Gheorghe, Cristelle-Laure Petit, eXpus Association

### OBJECTS WITH DEFICIENCIES

Artists: Manuela Gemanare, Adrian Băhu, Roxana Jipa, Cătălin Ursu, Ionuț Panaitiu, Lăcrămioara Ionescu, Andreea Balan, Loredana Foșalau, Bogdan Ilașcu, Georgiana Cocea

Coordinator: Dragoș Alexandrescu

### METROPIA

Artists: Silvia Amancei & Bogdan Armanu (SABA) in collaboration with Andrei Cozlac

Curator: Cătălin Gheorghe

### CONSERVATION-RESTORATION EXHIBITION

Artists: Diana Chirilă, Felix Enache, Ștefan Moldoveanu, Simona Ruscan, Mariana Vasilache, Lucian Vasiliu, Ion Gorgan, Georgel Hriscu, George Mihăilă, Camelia Monu, Lăcrămioara Ștefan

Coordinators: Bogdan Gavrilă, Bogdan Ungurean, Constantin Tudor, Carmen Solomonea

### ACADEMIC TAGGER

Artists: Ștefan Coman, Valeriu Stăncescu

Coordinator: Mihai Vereștiuc

### TEXTILE ARTS EXHIBITION

Artists: students of the Textile Arts specialization, first year master

Coordinator: Miruna Hașegan

### A MAP OF INDIFFERENCE

Artists: Silvia Amancei, Lasse Årikstad, Bogdan Armanu, Hidemi Nishida, Egil Paulsen, Alexandru Raevschi, Ionuț Toma

Coordinators: Dan Acostioaei, Alexandru Raevschi

### INTERFACE

Artists: Cristian Calistru, Sânziana Ceteraș, Tudor-Radu Chertz, Paula Mihalache, Alina Nistor, Ciprian Pricop

Curators: Cezar Isoveanu, Ramona Pristavu

Coordinator: Matei Bejenaru

### ABOUT THE PLAN AND HOW TO DEVELOP IT

Artists: Silviu Apostol, Teodor Bădărău, Georgiana Bălăiță, Anna Bărbulescu, Ioana Bodale, Răzvan Lupașcu, Tudor Măgureanu, Cătălin Poenaru, Maria Pop-Cristescu

Curator: Lavinia German

### NEAR FAR

Artists: Ioana Cazan-Tufescu, Daniel Comendant, Gloria Luca, Andrei Matei, Mihai Nistor, Rareș Rădulescu

Coordinator: Bogdan Teodorescu

### SCULPTURE EXHIBITION

Artists: students of the Sculpture specialization, masters years I and II

Coordinators: Ilie Bostan, Simion Cristea

### PHOTOGRAPHY EXHIBITION

Artists: Gloria Luca, Mădălina Marghiloaiei, Andrei Pantea

Curator: Cristian Nae

### INTERMEDIAL

Artists: Ștefan Coman, Valeriu Stăncescu

Coordinator: Mihai Vereștiuc

## 2015

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### GRAPHICS EXHIBITION

Artists: Graphics specialization students

Coordinator: Tudor Pătrașcu

### OPEN STUDIO

Artists: Andrei Alupoie, Silvia Amancei & Bogdan Armanu, Șerban Anechitei, Luminița Avădanei-Trofin, Delia Avram, Luminița Bălănescu, Marinela Boicu, Lăcrămioara Boz, Vasile Burdilă, Andreea Cioară, Ștefan Coman, Alexandru Cotor, Ștefan Diaconu, Neculai Dumitru, Mădălina Ene, Bogdan Fuiogă, Aristide Gripon, Maria Huțanu, Diana Iordache, Ionuț Lupu, Cătălin Mihai, Orlando Poenariu, Gauthier Royal & Mélissande Sérignac, Valeriu Stăncescu, Bogdan Teodorescu, Andu Ogodai Tițescu, Smaranda Ursuleanu

Coordinators: Dan Acostioaei, Ramona Biciușcă, Bogdan Maximovici, Mihai Pamfil, Adrian Stoleriu, Maria Urmă, Mihai Vereștiuc

### EV>V

Artists: Teodor Bădărașu, Anna Bărbulescu, Robert Bouariu, Diana Butnaru, Daniel Comendant, Ștefănel Doboș, Oana Gociman, Mălina Moncea, Carmen Navrea, Mihai Nistor

Coordinators: Andrei Cozlac, Lavinia German

### A BRUTE SECRET

Artist: Dan Acostioaei

### TUNNELS. DIRECTIONS

Artists: Teodor Bădărașu, Daniel Comendant, Laurent Helye, Gloria Luca, Mihai Nistor, Rareș Rădulescu

Coordinator: Matei Bejenaru

### NO HOPE FOR A FUTURE

Artists: Silvia Amancei și Bogdan Armanu

Curator: Cătălin Gheorghe

### CHARLES DE GAULLE

Artists: Aristide Gripon, Gauthier Royal

Coordinators: Dan Acostioaei, Maria Urmă

### INTERIOR-EXTERIOR

Artists: Bianca Anton, Pavel Baltă, Emanuel Buliga, Andreea Cichi, George Dranga, Rodica Elena Dumitru, Laura Hîncu, Andrei Modoranu, Dragoș Preutesei, Alexandru Stoica, Florentina Surel, Oana Maria Voicu

Coordinator: Tudor Pătrașcu

### RECOMPOSE

Artists: students of the Painting specialization, second year bachelor

Coordinator: Zamfira Birzu

### EARTHWORKS

Artist: Mihai Nistor

Curator: Cătălin Gheorghe

### RE-TERRITORIALIZATIONS

Artists: Sânziana Ceteraș, Tudor Chertz, Daniel Ciobanu, Adrian Poroh, Ciprian Pricop, Constantin Răileanu, Ovidiu Ungureanu

Coordinator: Bogdan Teodorescu

### LEVELS OF REALITY (I)

Artists: Radu Băcăiță, Cerasela Bărdăhan, Leonard Bejenaru, Lucian Brumă, Daniel Cosovan, David Dumbravă, Adina Huiban, Iulian Maștei, Ori Meiri, Berta Moldoveanu, Simona Morariu, Alexandru Racu, Marciana Răileanu, Aris Tureac, Vlad Yurii

Coordinator: Ioan Pricop

### TRATTEGGIO

Artists: students of the specialization Conservation - Restoration, bachelor years I, II and III

Coordinators: Cornelia Bordașiu, Bogdan Gavrilean, Carmen Solomonea, Constantin Tudor, Bogdan Ungurean

### WORKING TITLE

Artists: Șerban Anechitei, Andra Balan, Andreea Cioară, Ioana Dobândă, Neculai Dumitru, Mădălina Ene, Maria Huțanu, Diana Iordache, Mihail Porușniuc, Orlando Poenariu, Tatiana Proca, Smaranda Ursuleanu, Ciprian Tocar, Bogdan Teodorescu

Coordinators: Dan Acostioaei, Ramona Biciușcă

### FINISH 15

Artists: Oana Albeșteanu, Andrei Alupoie, Alin Blembea, Nicu Brașoveanu, Alexandru Burlacu, Ștefan Coman, Gheorghe Săvoaia, Erminia Piu, Valeriu Stăncescu, Vasile Vasile

Coordinators: Mihai Vereștiuc, Dumitru Oboroc, Mircea Ștefănescu, Simion Cristea

### ARCHETYPES

Artist: Daniel Adăscăliței

Coordinator: Bogdan Maximovici

### VERTICAL SITE

Artists: Florin Bobu, Livia Pancu

Curator: Dan Acostioaei

### POSTHUMAN GENERATED POEMS

Artist: Sânziana Ceteraș

Curator: Cătălin Gheorghe

## 2016

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### ... AND WITH THE REST OF US

Artist: Mihai Vereștiuc

### MAPS AND TERRITORIES

Artists: George Dranga, Oana Voicu

Coordinator: Tudor Pătrașcu

### CONSTELLATIONS OF DESIRE

Artists: Silvia Amancei & Bogdan Armanu

Coordinator: Cătălin Gheorghe

### PROPLASMA

Artists: students of the specialization  
Conservation - Restoration, bachelor years  
I, II and III

Coordinator: Constantin Tudor

### ITCHY BITCHY SPIDER

Artists: Dan Acostioaei, Silvia Amancei,  
Bogdan Armanu, Andra Balan, Ioana  
Dobândă, Orlando Poenariu, Smaranda  
Ursuleanu, Mihai Vereștiuc

Curator: Dan Acostioaei

### BULLSHIT. CONCEPTUAL CORRIDA FUSION or PIERO MANZONI'S MEETING WITH THE TAURUS

Artist: Mihai Tarași

### KING M.I.D.A.S. DIDN'T DIE. KING M.I.D.A.S. WAS HERE

Artist: Mihai Tarași

### ORIGAMIC

Artists: Vlaicu Bunduchi, Ionuț Buzatu,  
Irina Crețu, Mădălina Cubasa, Francesca  
Ignat, Monica Mihoc, Mădălina Purdilă,  
Vlad Sofronie, Bogdan Stanciu, Răzvan  
Șalaru

Curators: Ina Ciobanu, Sarah Muscalu

### INTROSPECTION

Artist: Ioana Palamar

### LEVELS OF REALITY II

Artists: Radu Băcăiță, Cerasela Bărdăhan,  
Leonard Bejenaru, Daniel Benjamin, Lucian  
Brumă, Elma Chetran, David Dumbravă,  
Oana Dumitrescu, Nicolas Fouéré, Adina  
Huiban, Iulian Maftei, Ori Meiri, Berta  
Moldoveanu, Marciana Răileanu, Aris  
Tureac, Vlad Yurii

Coordinator: Ioan Pricop

### DEFRAGMENTATION

Artists: Andreea Aioanei, Alexandra  
Aștefănești, Cristian Blaga, Bianca Boroș,  
Lucian Brumă, Mariana Cociurcă, Carmen  
Costin, Magdalena Martiș, Sarah Muscalu,  
Flavia Pinte, Mariana Stepuleac,  
Mădălina Toma, Ana Maria Țugui, Laura  
Ujeniuc

Coordinators: Zamfira Birzu, Adrian  
Crișmaru

### CLINICAL ARCHITECTURES FOR A COMPOSITIONIST FUTURE (PART I)

Artists: Matei Bejenaru, Michele Bressan,  
Andrei Mateescu, Florin Tudor și Mona  
Vătămanu

Curator: Cătălin Gheorghe

### RUN IN BACKGROUND

Artists: Ema Avarvarii, Teodor Bădărașu,  
Anna Bărbulescu, Daniel Ciobanu,  
Mădălina Dochițoiu, Andrei Nacu, Vlad  
Onescu Ovidiu Ungureanu

Coordinator: Bogdan Teodorescu

### ARTISTIC PERSPECTIVE

Artists: FAVD students

Coordinators: Daniel Sofron, Maria Urmă

### WAKEFUL DREAMS

Artist: Sarah Muscalu

Curator: Cristian Nae

### IN SEARCH OF CAUSES AND REALITIES

Artists: Silvia Amancei și Bogdan Armanu,  
Daniel Comendant

Curator: Cristina Moraru

### SINOPIA

Artists: students of the specialization  
Conservation - Restoration, bachelor years  
I, II and III

Coordinator: Constantin Tudor

### EXHIBITION OF PROFESSORS FACULTY OF VISUAL ARTS TIMIȘOARA

Coordinator: Ilie Bostan

### ÎN CURÂND / À VENIR / COMING SOON

Artists: Frédéric Jaccaud, Valéry Pelletier,  
Ivan Polliart

Organizators: Center for Contemporary  
Photography Iasi, UNAGE Iasi, Région  
Alsace Champagne – Ardenne Lorraine

### GROWASP, EXPLORE FESTIVAL #11 and FOREIGN BODIES

In partnership with Center for  
Contemporary Photography Iasi, 4Culture  
Association and WASP Studios București

### THINK ABOUT THE BOX

Artist: Lucian Brumă

Curator: Cătălin Gheorghe

### IN PLAIN SIGHT. SOCIAL LIFE IN CONTEMPORARY PHOTOGRAPHY IN SOUTH AFRICA AND ROMANIA

Artists: Omar Badsha, Matei Bejenaru,  
Tanisha Bhana, Reshma Chhibha, Claudiu  
Cobilanschi, Paul Emmanuel, Lebohang  
Kganye, Iosif Kiraly, Andrei Nacu, Cedric  
Nunn, Dumitru Oboroc

Curators: Cristian Nae, Judy Peter

### D PLATFORM PREVIEW

Artists: Jasmina Al-Qaisi, Loredana  
Bardaș, Dani Ghercă, Cristian Emil Ghiță,  
Raluca Ionescu (Paraschiv), Iosif Kiraly,  
Andrei Mateescu, Gabriela Petre, Cristian  
Seușan

Curators: Raluca Oancea (Nestor), Cătălin  
Gheorghe

## 2017

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### GRAPHICS AND INSTALLATION EXHIBITION

Artist: Andrei Modoranu  
Coordinator: Tudor Pătrașcu

### VIS-Ă-VIS

Artist: Cătălin Soreanu

### LIBIDOLAND 1

Artists: Andreea Cioară, Orlando Poenariu, Smaranda Ursuleanu  
Curator: Dan Acostioaei

### NEW WORLD

Artist: Bogdan Maximovici

### KANIZSA'S TRIANGLE. ABOUT IMAGINARY FRIENDS

Artists: Șerban Anecitei, Andreea Cioară, David Curea, Maria Găciu, Elena Huncă, Maria Hreniuc, Bianca Huțanu, Diana Iordache, Mihai Mocanu, Ionuț Niga, Mihai Pîrîială, Orlando Poenariu, Filofteia Răileanu, Smaranda Ursuleanu, Martha Vieru  
Curator: Dan Acostioaei  
Coordinators: Ramona Biciușcă, Bogdan Maximovici, Mihai Pamfil, Daniel Sofron, Adrian Stoleriu, Maria Urmă

### PAINTING EXHIBITION

Artists: students of the "Octav Băncilă" National Art College from Iasi  
Coordinators: Simona Elena Amitroaei, Oana Prelipcianu

### LEVELS OF REALITY III

Artists: students of the specialization Painting, bachelor year III  
Coordinator: Ioan Pricop

### COUNTER.POINT

Artist: Cătălin Soreanu  
Collaborator: Renato Ridiche

### TRANSPARENCY

Artists: Carmen Costin (Bighiu), Cristian Blaga, Laura Ujeniuc, Mihaela Gemănanu, Mădălina Iordache, Lila Lungulescu, Magdalena Martiș, Sarah Muscalu și Mariana Cociurcă, Ana-Maria Țugui  
Coordinators: Zamfira Bîrzu, Adrian Crișmaru

### GRAPHICS EXHIBITION

Coordinator: Tudor Pătrașcu

### I'LL BE BACK?!

Artists: Andrei Botnaru, Ștefan Căpraru, Alexandra-Mihaela Dornean, Crenguța-Georgiana Gîtin, Marius Geangu, Florin Ghimiș, Elena Ioniță, Ionuț-Robert Maniga, Miliian Nicușor, Alin Ojog-Stratulat, Mădălina-Ioana Oniciuc, Adina Diana Panainte, Mădălina Roșca, Tudor Rotaru, Vlad Călin Sandu, Silviu Vacariu, Eduard Verde, Tiberiu Zorilă  
Coordinator: Cătălin Soreanu

### NO CABLE, NO RADIO, JUST ME

Artists: Vlaicu Bunduchi, Ionuț Buzatu, Carmen Maftei, Monica Mihoc, Oana Nechifor, Louisa Vancea  
Curator: Sarah Muscalu  
Coordinator: Bogdan Teodorescu

### VOID. WHISKEY TANGO FOXTROT

Artists: ANTICAMERA (Gloria Luca, Tudor Pătrașcu) & GUESTS (Eduard Constantin, Dan Perjovschi)  
Organizer: ANTICAMERA

### BABYLON

Artist: Adrian Stoleriu

### INTIMATE EXPLORATION

Artist: Bogdan Maximovici

### PAINTING EXHIBITION

Artist: Georgiana Șcheul  
Coordinator: Mihai Tarași

### MOBILE BIENNIAL LAUNCH: MOLDOVA TOUR IN 7 DAYS

Participants: 35 artists, curators, journalists

Curators: Adrian Bojenoiu, Alexandru Niculescu

Organizer: Center for Contemporary Culture Club Electroputere in partnership with UNAGE

### PHOTOGRAPHIC EXHIBITION

Artist: Florin Grigoraș

### INNER SHADOWS

Artist: Ioana Palamar  
Collaborator: Jamie Morgan (performance)

### THE WHITE NIGHT OF THE GALLERIES

Organizer: ALTIasi Association in partnership with UNAGE

### MURAL ART EXHIBITION

Artists: students of the "Octav Băncilă" National Art College from Iasi  
Coordinators: Adrian Stoleriu, Maria Urmă

### FINISH 17

Artists: Alexandru Burlacu, Ștefan Coman, Oana Albeșteanu, Erminia Piu, George Pîrîială, Filimon Ionuț  
Coordinators: Mihai Vereștiuc, Dumitru Oboroc, Simion Cristea

### THE PARADOX OF WHITE WORK

Artist: Sarah Muscalu  
Curator: Cătălin Gheorghe

### GRAPHICS EXHIBITION, INSTALLATION, MULTIMEDIA

Artists: students of Graphics specialization, third year bachelor  
Coordinator: Tudor Pătrașcu



## 2018

### #IRRESISTIBLE

Artist: Dan Acostioaei

Curator: Cristian Nae

### THE INCISION AS A STAGE IN THE STRATIGRAPHY OF THE WORK OF ART

Artists: Paula Abălășei, Alina Balan, Cosmin Benchea, Alexandra Ciornei, Alexandra Ciot, Alina Dunică, Anișor Ivașcu, Mihai Simionesei, Marta Stoleru, Ionuț Uzarchievici, Loredana Vasilescu, Diana Cojocaru, Daniel Iftodeanu, Dragoș Jilavu, Andreea Mărginean, Oana Munteanu, Nicoleta Negrii, Corina Olaru, Adelina Apetrei, Anda Bordașiu, Oana Codău, Cristina Jari, Adelina Nichifor, Sabina Palel, Alexandru Popa

Coordinator: Constantin Tudor

### IN SITU (I)

Artists: Lavinia German, Cătălin Soreanu, Mihai Vereștiuc

### IN MEMORIAM „ION TRUICĂ”

Artist: Ion Truică

Curators: Daniel Sofron, Maria Urmă

### OTHER THAN YOURSELF

Artists: Elena Ioniță, Monica Mihoc

Curator: Sarah Muscalu

Coordinator: Matei Bejenaru

### VIDEO.2 / AT THE EDGE OF SIMPLE THINGS

Artists: Andrei Botnaru, Diana Butnaru, Crenguța Gîtin, Elena Ioniță, Ionuț Maniga, Adina Panainte, Anda Roșca, Silviu Vacariu, Eduard Verde

Coordinator: Andrei Cozlac

### P.F. ARTIST

Artists: Andrei Botnaru, Robert Bouariu, Vlaicu Bunduchi, Silvia Constantin, Larrisa Danilov, Mihai Florea, Oana Gociman, Francesca Ignat, Mălina Moncea, Vlad Marian Onescu

Coordinator: Bogdan Teodorescu

### MURAL ART EXHIBITION

Artists: students of the Mural Art specialization

Coordinator: Bogdan Maximovici

### ON THE EDGE OF A SPECULATIVE SPACE

Artist: Teodor Bădărău

Curator: Cătălin Gheorghe

### SCULPTURE EXHIBITION

Artists: students of the National University of Arts Bucharest

Coordinator: Mircea Ștefănescu

### MURAL AND CERAMIC ART EXHIBITION

Artists: students of the Mural Art specialization, bachelor I and II years

Coordinator: Dan Acostioaei

### PHOTO - VIDEO EXHIBITION

Artists: bachelor students of the specialization Photo - Video

Coordinators: Bogdan Teodorescu, Lavinia German

### SHAPES OF UNREAL

Artists: Andreea Toma, Raluca Burcă, Raluca Mardare, Iulia Ioniță

Curator: Andrei Alecsandru Pantea

Coordinator: Dragoș Pătrașcu

### LIFE ON HOLD

Artists: Anca Afilipoaiei, Flavius Ailenei, Georgiana Bordianu, Mihai-Andrei Chirica, Luis Coca, Elena Cojocaru, Vlad Colotilă, Ioana Cordun, Elena Eveline Enescu, Victor Ghinea, Narciss-Mihai Grosu, Robert Lența, Ștefan Iulian Lupu, Eduard-Valerian Mihalachi, Oana Petrache, Valeria Petrenco, Gabriel Roșu, Theodora Stanciu, Vlad Zugrăvel

Coordinator: Cătălin Soreanu

### ELSEWHERE

Artists: Diana Butnaru, Eveline Enescu, Florin Ghimiș, Oana Gociman, Oana Nechifor, Daniel Selas, Silviu Vacariu, Vlad Zugrăvel

Coordinator: Lavinia German

### REFLECTOR

Artist: Matei Bejenaru

Curator: Anca Mihuleț

### LEVELS OF REALITY IV

Artists: students of the Painting specialization, first year bachelor

Coordinator: Ioan Pricop

## 2019

### IN SITU (II)

Artists: Lavinia German, Cătălin Soreanu, Mihai Vereștiuc

### ANTHROPOSCAPES

Artist: Berta Maria Moldoveanu  
Curator: Cătălin Gheorghe

### ABOUT FIGURES AND FACES

Artists: Daniel Doboș, Ionuț Niga  
Curator: Adrian Stoleriu

### METHODOLOGICAL ASPECTS OF CONSERVATION-RESTORATION INTERVENTIONS

Artists: Alexandra Cohai, Larisa Dragomir, Alina Ionel, Mirela Hreniuc, Georgiana Lăptucă, Gheorghiana Rogote, Paula Abălașei, Anișor Ivașcu, Samir Leahu, Mihai Simionesei, Loredana Vasilescu, Mihaela Cojocaru, Constantin Iftodeanu, Dragoș Jilavu, Mălina Munteanu, Nicoleta Negrii, Daniel Maciuc, Cristina Jari  
Coordinators: Bogdan Gavrillean, Bogdan Ungurean

### WITNESS

Artist: Ionuț Filimon  
Coordinators: Simion Cristea, Mihai Vereștiuc

### YES, THANK YOU

Artist: John Dillard  
Coordinators: Zamfira Birzu, Ioana Palamar

### LIBIDOLAND 2

Artists: Andreea Cioară, Orlando Poenariu, Smaranda Ursuleanu  
Curator: Dan Acostioaei

### DE-ARCHIVING

Artists: Vlad Albu, Ioana Berdan, Robert Bouariu, Andrei Botnaru, Silvia Constantin, Larissa Danilov, Alice Feraru, Mihai Florea, Francesca Ignat, Mircea Hristescu, Mălina Moncea  
Curator: Matei Bejenaru

### HYPOSTASES

Artist: Simion Cristea

### THE CHOICE OF THOSE WHO UNDERSTAND EVERYTHING

Artist: Bruno Elisabeth

### MODULAR EXPERIENCES

Artists: Iulian Candalea, Gabriel Cezar, Anca-Luiza Hălăngescu, Matei Sabatino, Andrei Scriban, Andreea Timofte  
Curator: Andrei Timofte  
Coordinator: Dan Acostioaei

### DUPLEX

Artists: Constantin Cosmin Agache, Claudia-Elena Brehuescu, Ionela-Mălina Dumitriu, Diana-Elena Ichim, Maria-Mirabela Maftei, Mariia Monika, Emilian Oprea, Liviu Șarban, Mihai Talpău, Mădălina Ungureanu, Alexandru Ionuț Ursache  
Coordinator: Cătălin Soreanu

### LOOKING INTO THE TUNNEL FROM THE BRIGHT SIDE

Artists: Ioan Clopoțel, Florin Ghimiș, Crenguța Gîtin, Ionuț Maniga, Mădălina Roșca, Smaranda Ursuleanu, Eduard Verde, Teodor Bădăraș  
Coordinator: Bogdan Teodorescu

### DOMESTIC

Artists: Alexandra Asaftei, Ionela-Mălina Dumitriu, Maria-Mirabela Maftei, Mariia Monika, Vlăduț Radu, Mădălina Ungureanu, Alexandru Ionuț Ursache, Vlad Zugrăvel  
Coordinators: Lavinia German, Mihai Vereștiuc

### THE SOCIAL FACTORY OF DESIRE: WORK AND CULTURAL MEMORY IN THE CREATIVE INDUSTRIES AFTER THE '90S

Artist: Andrei Timofte  
Coordinator: Matei Bejenaru

### URBAN DERIVES

Artist: Thierry Girard

### SHAPES IN TIME

Artist: Ciornei Constantin  
Coordinator: Dan Acostioaei

### ON BOARDING: ACCESS

Artists: Alexandra Asaftei, Iulian Candalea, Eveline Enescu, Radu Gușan, Ștefan Judele, Maria Maftei, Vilen Maftei, Ioana Mihai, Gabriela Nistor, Vlăduț Radu  
Coordinators: Lavinia German, Cătălin Gheorghe, Andrei Timofte, Mihai Vereștiuc

### FILM – CURATORIAL PROJECT

Artists: Irina Botea Bucan, Ciprian Ciuclea, Jon Dean, Diana Dulgheru, Lavinia German, Cătălin Soreanu, Sorin Vreme  
Curator: Matei Bejenaru  
A collaboration between Aparte Gallery, WASP București and C\_F\_C Iasi

**WHIM**

Artist: Alexandra Asaftei  
Coordinator: Mihai Vereștiuc

**ARTIST, BUYING AN APARTMENT IN THIS BUILDING!**

Artist: Andrei Timofte  
Curators: Florin Bobu, Livia Pancu

**AĂÂEIOU**

(workshop & performance)  
Artist: Ilke Gers (New Zealand / Netherlands)  
Collaborators: Dana Mihaela Minea, Genovel Alexa and Alex Iurașcu  
Mediator: Cătălin Gheorghe

**THE BATMAN CITY**

Artist: Juraj Florek

**ÎN ABSENȚA UNEI UITĂRI CONTRAFACUALE**

Artist: Sarah Muscalu  
Curator: Cătălin Gheorghe

**IT WAS A PLEASURE TO WORK WITH YOU!**

Artist: Vlăduț Radu  
Coordinator: Mihai Vereștiuc

**ANALOG PHOTOGRAPHY EXHIBITION**

Artists: Ana-Maria Balan, Ana Teodora Busuioc, Matei Coța, Matei Sorin Darie, Ingrid Gabriela Drăgoi, Nicoleta Gușulei, Anuța Hariuc, Ines Ignat, Radu Mihăiță Marțin, Dana Mihaela Minea, Monica Ioana Pașcu, Rareș-Iulian Plutașu, Ioan Gabriel Popa, Daniel Rotar, Cezar-Gabriel Știrbăț  
Coordinator: George Popovici

**LANDSCAPE**

Artists: Cerasela Bărdăhan, Oana Dumitrescu, Ori Meiri, Berta Maria Moldoveanu, Mihail Porușniuc, Aris Tureac, Yurii Vlad, Simona Mosi, Ciprian Tokar  
Coordinator: Mihai Tarași

**PAINTING EXHIBITION**

Artist: Mihai Pamfil

**SGRAFFITO**

Workshop conducted in partnership with the Technical College "Gheorghe Asachi" Iași  
Coordinators: Constantin Tudor, Carmen Răileanu

**THE ART OF THE ERA - KNOWLEDGE THROUGH REPRODUCTION**

Artists: Corina-Alexandra Cohai, Emilian Horciu, Mirela Hreniuc, Alina-Mariana Ionel, Georgiana Lăptucă, Gheorghina Rogote  
Coordinators: Bogdan Ungurean, Bogdan Gavrilean

**DIGGING INTO THE MIRROR**

Artists: Andrei Botnaru, Georgiana Bordianu, Vlad Colotilă, Eveline Enescu, Mihai Florea, Mălina Moncea, Theodora Stanciu, Eduard Verde  
Coordinator: Bogdan Teodorescu

**TEXTILE ARTS EXHIBITION**

Artists: Ștefania Agavriloaiei, Mihaela Băleanu, Andreea Bucșă, Daniela Ciubotariu, Ioana Didea, Ștefania Grigoriu, Gabriela Leon, Bianca Mătrescu, Rahela Mera, Ilinca Mihăilă, Daniela Nechita, Rossella Rotaru, Alexandra Șchiopu, Ana Maria Țuțeanu, Diana Vîrnă, Daria Zetu, Uxía Armada Santos, Nuria Ferreiro Amoedo, Sofia González Rodríguez, Andrea León González, Sara Otero Ferreiro, Ariadna Mato Nieto, Kevin García Domínguez  
Coordinators: Miruna Hașegan, Raluca Hodoroabă, Ecaterina Marghidan, Mădălina Vieriu

**ON THE EDGE OF THE SURFACE**

Artist: Lavinia German

**ALTERED VISIONS**

Artist: Sarah Muscalu  
Coordinator: Matei Bejenaru

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## ACKNOWLEDGEMENTS

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## PARTNERS

We thank the partners of Aparte Gallery who have supported, over time, the exhibition and educational activities carried out in the gallery space.

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Iasi Branch

CFC - Center of Contemporary  
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French Institute in Romania, Iasi

WASP - Working Art Space and  
Production, Bucharest

German Cultural Center, Iasi

White Night of Galleries (NAG)

Iasi City Hall

National University of the Arts,  
Bucharest

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