

C F H I L E



M I R

September 3
— October 1,
2021

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Mirror, Mirror?

Diverse, dynamic and rich in nuances – the Romanian art scene is flourishing. From the heart of Transylvania, the art school in Cluj has in the last decade been making headlines throughout the global art world, attracting collectors and museums alike. The contemporary art scene in Romania's vibrant second city has been home to a generation of artists famous for having revolutionised contemporary painting and drawing. As such, it is with great pleasure that CFHILL presents a meticulously curated exhibition, featuring twelve of the most interesting and promising Romanian contemporary artists of today.

Mirror, Mirror? Contemporary Selfhood in Romanian Art brings these twelve artists together in an exploration of the complexities of selfhood and self-awareness. The proposed narrative explores tensions between the individual and the collective identity. While some engage with strong ties to their ancestral roots, others choose to portray present-day events, reflecting social, cultural and political aspects of the world we live in and the history we share.

Mirror, Mirror? Contemporary Selfhood in Romanian Art is the most recent edition in a series of exhibitions at CFHILL where we invite curators in to open up a whole new part of the art world to us, and to our audience. Through the diverse practices of the twelve participating artists, Irina Gerdman has organized an incredible exhibition, which addresses a range of universal, and yet highly personal, questions and offers a multitude of possible paths to understanding the challenges of the individual in an increasingly interconnected world. We would therefore like to extend our gratitude and thanks to Irina for putting together this exhibition.

CFHILL is proud to present the exhibition *Mirror, Mirror? Contemporary Selfhood in Romanian Art*, which features Dan Beudean, George Crîngasu, Norbert Filep, Pavel Grosu, Hortensia Mi Kafchin, Tincuta Marin, Alex Mirutziu, Mirela Moscu, Ciprian Muresan, Radu Oreian, Marcel Rusu and Mircea Suci.

This exhibition represents the first important group exhibition dedicated to contemporary Romanian art in Sweden. Our autumn season could not be off to a better start!

Michael Storåkers
Michael Elmenbeck
Anna-Karin Pusic

Mirror, Mirror?

Contemporary Selfhood in Romanian Art

The exhibition *Mirror, Mirror? Contemporary Selfhood in Romanian Art* brings together twelve contemporary Romanian artists, in an exploration of the complexities of selfhood and self-awareness. Developing from a context marked by turbulent and rapid socio-historical transformations, both national identity and the artists' role had to be redefined within the logic of market economy and by democratic standards. Reflections on personal experiences of uncertainty, competitiveness and changing values, joined with universal questions about reality, falsehood and, most importantly, truth, form the core of this exhibition. An intricate narrative is set in motion and explores the tensions between individual and collective identity, through painting, drawing, sculpture, photography, and video.

A few of the participating artists were in their pre-adolescent years during the 1989 Romanian Revolution. Alex Mirutziu, Ciprian Muresan and Mircea Suciuc would recall these historical events, of which some were broadcasted on live television. Among others of their generation, they are considered to be part of the *Cluj School*, a much-disputed term, through which the rest of the world would have encountered vignettes illustrating the realities of the post-soviet society, after the fall of Communism. In parallel, Dan Beudean explored universally recognizable cultural and social imagery, capturing the changes provoked by such historical events in material culture.

George Crîngasu, Norbert Filep, Pavel Grosu, Hortensia Mi Kafchin, Tincuta Marin, Mirela Moscu, Radu Oreian and Marcel Rusu were all born after 1984. As such, they represent the first generation to experience an open society, including interconnectivity online from early childhood. Their practices advance the issue of selfhood through their personal insights on today's technologies that confer, reproduce, and maintain identity. Together, they sound out a maze of mirrors, where perceptions and reflections of images – of themselves and of ourselves – emerge in works marked by recent Romanian history.

The idea of the *Mirror* is present in the exhibition both as an instrument of self-knowledge and a compelling metaphor, which has survived since primitive men discovered their reflected double. This distant past is evoked through the myth of Narcissus, the Greek hunter who fell in love with his own reflection in still water. Trapped in fascination as he tried to vainly embrace his self-reflection, and asking it, as Ovid writes in his *Metamorphoses*: “Am I the lover or the beloved - the one who wants or the one who is wanted?”

Both religion and magic ritualised the use of mirrors as an associative link between the material and spiritual realms. The mirror image of oneself was considered to be the ancient *daimon*, that inscribed the self within the symbolic order of the world. Hence, to misrecognize one's image was to mistake one's role within society – a potentially fatal mistake.

Our modern understanding of one's *Identity* is, however, intrinsically interwoven with the wider usage of silvered, plate-glass mirrors that appeared in the 17th century. The question of selfhood was not unfamiliar to earlier thinkers; however, it is only following this specific technical standard that the term 'self', as a noun, came into use. As such, through modern mirrors that repeat with minimal distortion the image of the viewer, the ego was promoted. It enabled the distinction between the self as an autonomous individual, separate from the natural world and the community. The mirror becomes a metaphor for the split between the mind and its two external worlds: that of the body and self, and that of the external environment. Thus, as an optical device, the mirror acquires potential for both truth and falsehood.

In 1936, the French psycho-analyst Jacques Lacan introduced his theory of the *mirror* stage, proposing a new understanding of the self during early childhood. He observed how a young child sees their reflection in the mirror and mistakes that perceived image for their actual self. While this image is surely an image of themselves, it is not truly them, but the child fails to make this distinction. Thus, the infant's sense of self is the product of the imaginary, and the result of an illusion intrinsically connected to the reflections cast by the parents' eyes.

Employing Lacan's concept, the exhibition shows how the twelve artists mirror the invisible networks central to identification within mass societies, as a way to reclaim control over the process of self-construction. In this light, the artists' practices become an intimate and fervorous search to liberate themselves from imaginary, symbolic or technological forces. Ultimately, the exhibition considers the possibility of acquiring multiple selves during a lifetime and to reclaim one's identity within collectives, in a new era of instability and inclination to change.

Valuable insight into the symbolic and technological forces at play in (mis)recognizing one self's image is offered through the work of Ciprian Muresan, Mircea Suciuc, Pavel Grosu, Norbert Filep, Marcel Rusu and George Crîngasu.

Their aesthetic strategies are influenced by the circulation of images in popular visual culture.

In a 12 min video from 2008, we witness an experiment initiated by Ciprian Muresan to mirror the conditions for artistic creation under the communist regime: fellow artist Adrian Ghenie is filmed while painting one of his first portraits of the late Romanian dictator, Nicolae Ceausescu. The medium of video recording is ingeniously repurposed from documenting a fact of reality, to creating a symbolic operation on the reality recorded. Muresan further explores iconic images in relation to mass identity in his recent artworks about the poet Mihai Eminescu, a Romanian national icon. Here, the discursive mechanisms of Romanian exceptionalism and national identity are playfully deconstructed in fragments. Reduced in size and reproduced without their monumental aura, they reflect in a somewhat distorted fashion the role of public monuments in self-conception.

Mircea Suciuc takes a more reverential approach to iconic images and their power to manipulate or emancipate the human self. He is less concerned with their ideological contents and rather preoccupied with their faded aura, uncorrupted by the infinite cycle of decontextualization and resignification. In this sense, he developed a unique technique, which combines monotype and oil and acrylic painting, to restore the images he appropriates - from both low and high culture - into a new skin with an almost mystical feeling. For example, an uncanny mirror image is present in the work *Santa Sangre*, where the icon of Christianity is defaced and reduced to a surreal mannequin, adored by baroque silverware, which plays on the notion of blind belief. The reduction Mircea Suciuc operates on the icon, however, attests to the seductive power of religious iconography and their role in identification.

The works of Marcel Rusu, Pavel Grosu, George Crîngasu and Norbert Filep confront us with issues of identification in relation to economic, social and technological forces. They reflect back onto us the values that define us, the personae we play and the avatars we construct to satisfy both internal and external expectations. Their insights into techniques of identity, derived from their personal experiences, are significant in understanding how information is constantly changing the way in which we perceive the human being.

Marcel Rusu reflects on the ways in which digital media and its aesthetics influence how we fashion our public identity and style the self, in the enduring appeal of the *new you* and our fascination with deception.

By employing painting and digital photography, Rusu develops a chromatic code that mirrors the feel of a screen, resulting in a phantasmal feeling of fabricated memories.

Pavel Grosu explores the subject of eternal youth, which he graphically portrays as an unattainable ideal. His human figures, painted in lush tones of pink, evoke an erotic, yet delicate carnation, as the white of the canvas pierces through them. His characters, seemingly searching for moments of intimacy with their gaze, appear eager to escape the unbearable lightness of existence.

George Crîngasu's digital collages create a mirror universe of digital realities. They cast reflections on how our data - the sum of all our own actions and attitudes that can be logged by digital agents - congeals in server farms to form doubles of our desires. These whisper back at us, through targeted advertising and ranking algorithms: *Is this who You are? Is this what You like?*

Norbert Filep's conceptual practice employs drawing as a central mechanism to tackling data in digital economies, both regarding its structure and its extraction. The present works - from a series of reproductions based on art texts from the documenta 12 (2007) catalogue - play on this logic. His process involves a mechanical repetition of letters from each word of the chosen text, through which he breaks down language to its abstract representation. Similar to the idea of *reduction to an absurdity* in rhetoric, this repetition of letters occurs until the data fits the real size of the artwork described by its corresponding text. Through this minutiose and carefully constructed exercise, Filep literally quantifies the value of the artworks.

A bewildering exploration of artists' inner constructs and mental images is to be enjoyed in the works of Hortensia Mi Kafchin, Tincuta Marin and Mirela Moscu, as we discover their imaginary other, or the ideal ego, in Lacan's terminology.

Mi Kafchin's creative process is as a way of accessing a universal stream of consciousness, where images that are beyond visual perception manifest. Her self-mythologies open an exuberantly colourful universe of mythological beings, but also of technical creatures that refer to autopoiesis, or self-creation within the artificial environment. Her most recent works presented here, such as *Shamans of the Internet*, mirror a new type of being coming into existence, as the human species fuses with its technological prosthetics.

Tincuta Marin, on the other side, conceives her self-mythology as an intricate spatial and temporal narrative with seductive tactile qualities. The scenography of her inner conflicting emotions and beliefs, internalised voices and repressed drives is expressed through a surprising cast of characters. In these imaginary spaces marked by signs of self-elevation, reconciliation or ritualistic sacrifice, the masks of her characters, such as *Bigfoot or Dino*, allow her alter-egos to surface into their full expressive powers.

Mirela Moscu creates aesthetic symmetry between inner experience and object representation. Her method stands out through temper and intent. This unique visual language is riddled with subtle details of sensory and episodic memories, which she assiduously searches to trace back. The final compositions capture inner events that escape the rational mind and its linearity, celebrating human experience, both at the individual level and as an expression of her cultural identity.

The works of Alex Mirutziu, Dan Beudean and Radu Oreian place themselves somewhere in the betweenness of semantic worlds, as their practices reflect on a space where the self is not normalized or structured by language. They confront us with the turbulent movements from within one's body and psyche, in relation to one's drives and gratification, outside the image of self. At once visceral and formalist, their works are not reduced to language. They live in a world of symbols that deter absolute meaning, allowing the viewer to articulate their subjective patterns of perception when facing their work.

Alex Mirutziu's charcoal drawings have a performative quality, where he enacts a set of semantic relations between the elements depicted. The photographic work in the exhibition, the diptych *How to draw with the fact of mind*, conceives a discursive strategy intended to widen the gap between being and meaning.

The same focus on the process of creation is found in Radu Oreian's work, who develops intricate imageries at the border between abstraction and figuration, the corporeal and the spiritual, the grotesque and the beautiful, as a method of engaging with the material of painting. Therefore, the pictorial language is stripped to its molecular structure, while his repetitive technique opens a meditative space of visual enjoyment and discovery.

Dan Beudean, on the other hand, is concerned with the way disembodied images possess us and distort our perception of reality, by searching the *meme*-like units of visual information. His surreal compositions of icons, signs and symbols become mesmerising mind traps for the viewer, who must piece their meaning together. In the meantime, for Beudean, it is a pretext to immerse himself into the medium of drawing, as he displays his exceptional technical prowess.

Through this diverse group of artists, *Mirror, Mirror? Contemporary Selfhood in Romanian Art* presents artistic creation and self-formation as two facets of the same process of developing an acute sense of self-awareness. Fuelled by a distrust in mediated notions of the self, the works reveal artists' commitment to construct patterns, strategies, and tactics to rethink cultural concepts of identity. Departing from the case of the *Cluj School's* success story, which captured the attention of the world at the Prague Biennale in 2007, the show reveals the rich cultural literacy that artists developed in the engagement with their collective portrait. Through awareness about techniques of identity and self-identification on a global scale, they gain a renewed sense of freedom over themselves.

Carmen Casiuc
Writer & Co-Curator

Dan Beudean

Dan Beudean is one of the most promising and sophisticated conceptual graphic artists in Romania. While his drawings and installations appear easy to understand at first glance, his conceptual constructions are never a one-dimensional story, but rather a complex and profound network of thoughts and interrelated ideas. Beudean builds interpretations and poses difficult questions about the visual culture of the world we live in.

His remarkable drawings superimpose layers of mythology, history, mysticism, and pop culture, coalescing into a strange anatomy of past and present society. Thus, Dan Beudean is interested in the cathetic effect of making peculiar and irrational transgressions within the social and cultural fabric of life, which would turn in time into tolerated and generally accepted facts. Their result speaks about a form of ritual freedom with embedded alienating narratives, from bizarre mundane changes and ambiguities that alter the collective perception.



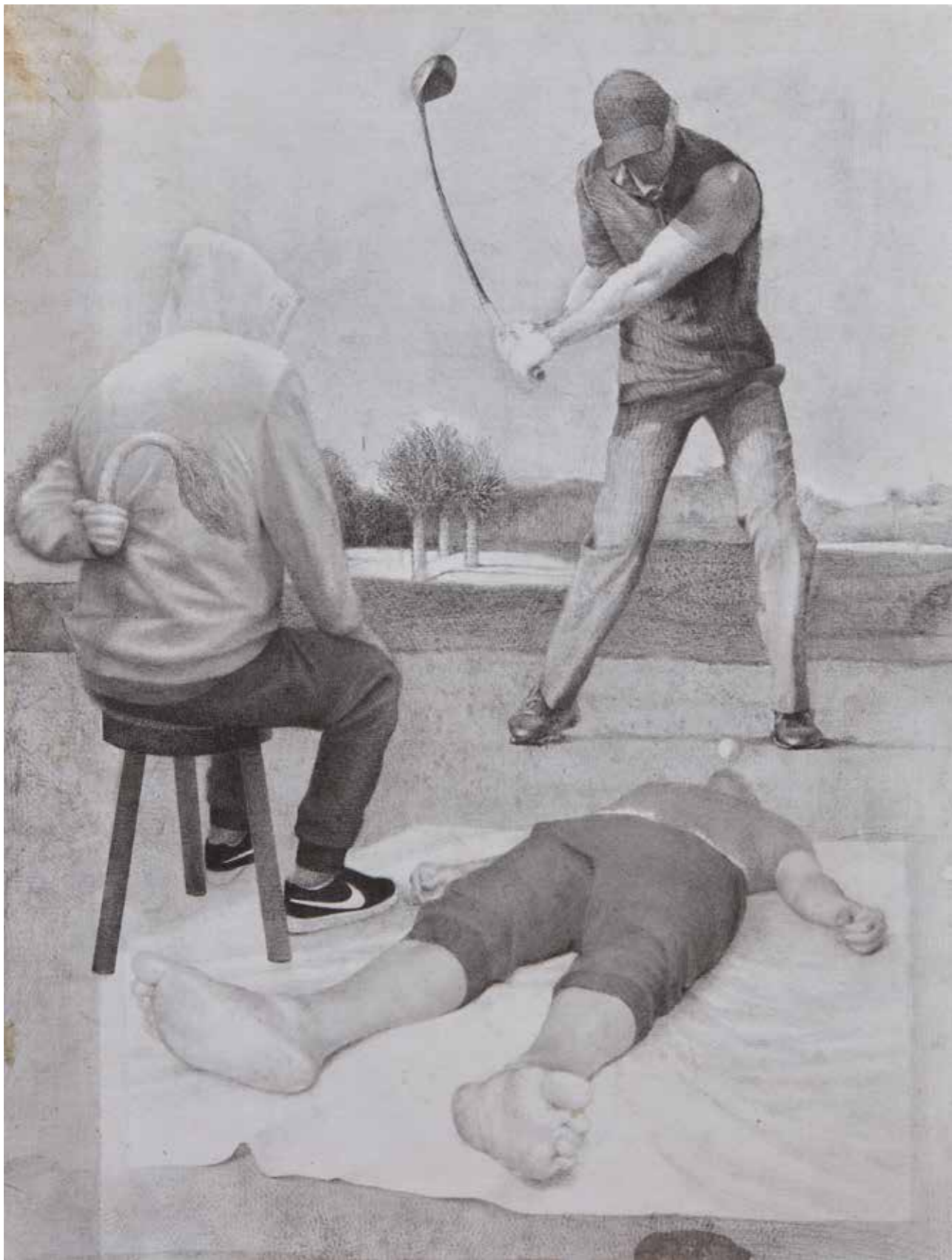
Dan Beudean (b. 1980, Cluj-Napoca, Romania) lives and works in Cluj-Napoca and is considered one of the best artists dedicated to drawing of his generation, while his practice extends to site specific installations and curation. Beudean was awarded the Strabag International Art Award in 2013 and his works have been featured in *Vitamin D2 - New Perspectives in Drawing*, Phaidon's series of surveys dedicated to contemporary drawing.

Solo exhibitions include: PHB. *Adrian Patrut Archive*, Zina Gallery, Cluj-Napoca, RO (2021); *Good luck and good speed*, Museum of Art, Cluj-Napoca, RO; *Magellan's Cabin*, lateral art space, Cluj-Napoca, RO (2014); The Festival of the Supreme Being, Strabag Art Lounge, Vienna, AT; Let's talk about cars, Zorzini Gallery, Bucharest, RO (2013).

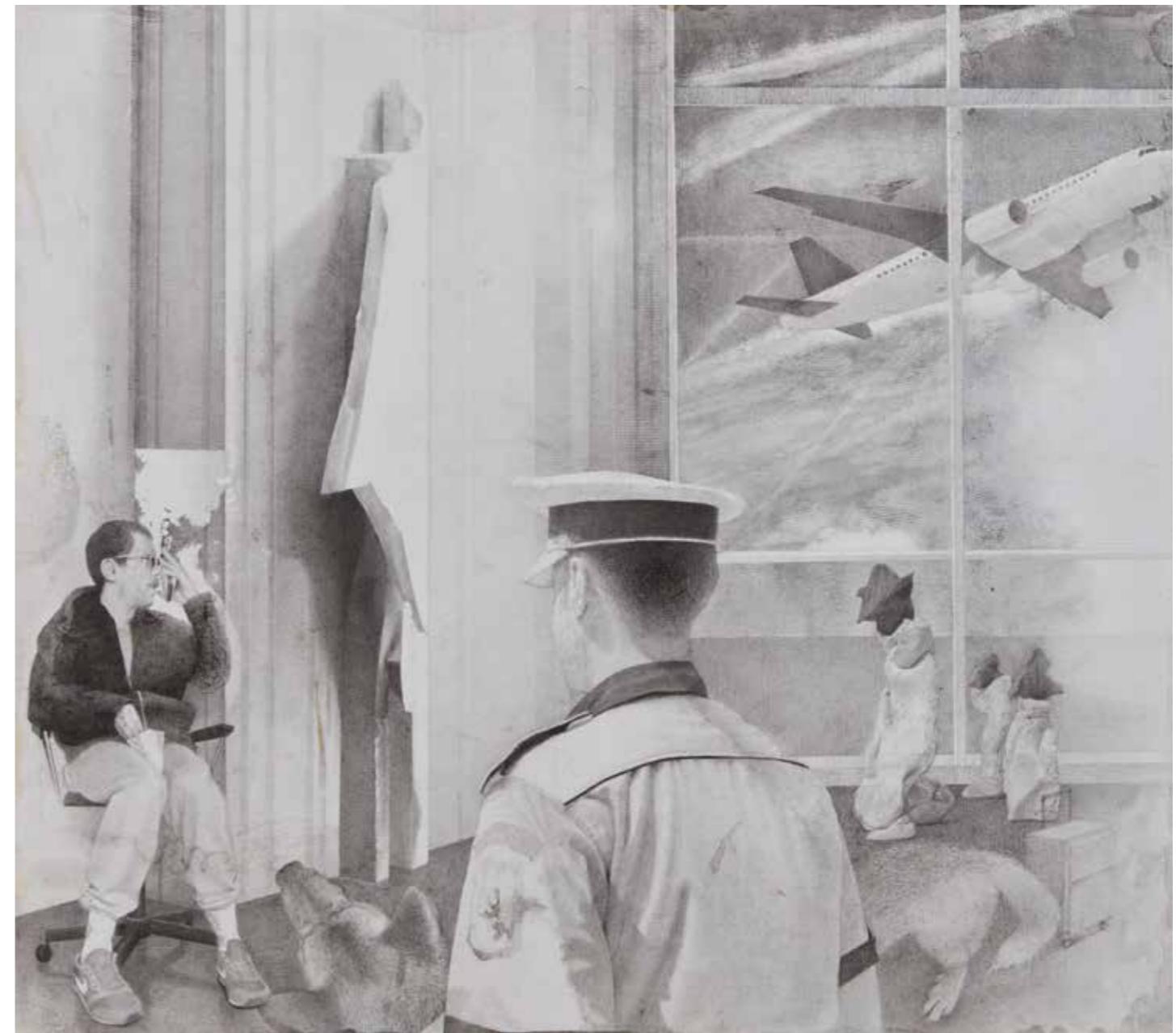
Selected group exhibitions: *Forward Diving into the Inhabited Core of a Tiny Spotlight*, Matca Art Space, Cluj-Napoca, RO (2021); *Dark Smoke*, Patrick Heide Contemporary, London, UK (2018); *Life: a user's manual*, Art Encounters Biennale, Timisoara, RO; *The impossible garden*, Jecza Gallery, Timisoara, RO (2017); *Walking the line*, Galerie Martin Kudlek, Cologne, DE (2015); *Apprehension. Understanding Through Fear of Understanding*, Bucharest Biennale 6, Bucharest, RO (2014); *Scenes Roumaines*, Espace Culturel Louis Vuitton, Paris, FR (2013).

His works are part of private collections of Romanian collectors Ovidiu Sandor, Mircea Pinte, Zeno Haiduc, and Ádám Kovács (HU), Cyril Taylor (UK), Markus Buzzmann (DE).

In 2020, Beudean co-founded Zina Gallery, located in Cluj-Napoca, Romania. The space is dedicated to supporting young contemporary artists.



Dan Beudean
Cinnamon and sugary And softly spoken lies
You never know just how to look Through
other people's eyes (3)
2021
Graphite on paper, mounted on wooden panel
29 x 42 cm



Dan Beudean
Cinnamon and sugary And softly spoken lies
You never know just how to look Through
other people's eyes (1)
2021
Graphite on paper, mounted on wooden panel
51 x 57 cm



Dan Beudean

*Cinnamon and sugary And softly spoken lies
You never know just how to look Through
other people's eyes (2)*

2021

Graphite on paper, mounted on wooden panel
28 x 50 cm

George Crîngasu

George Crîngasu works in the area of digital collage and installation, utilising strategies from the information flow of the online environment to juxtapose images that create both tangible and immaterial realities.

Vega (2021) reflects such interests by proposing an almost romantic avatar on a journey in the world wide web, in a quest for experiences meant to fill up the user with new worlds, while indulging, educating, radicalizing, and making him dream of parallel worlds within the physical realm. It nonetheless draws on the paradoxical fact that from life simulator games, to basic file-sharing and information hoarding, online extensions mirror real life user's interests, long before algorithms boxed in their preferences.

A tale of two instances of the same character is conceived in the Genetic Observer, where one basic form observes a possible elaborate self, strung together by imagination and possible embellishments. This allegorical image reflects on the way in which the genetic code relays itself over and over, mirroring, improving, and losing traits with each iteration and with how culture projects supernatural traits to new technologies.



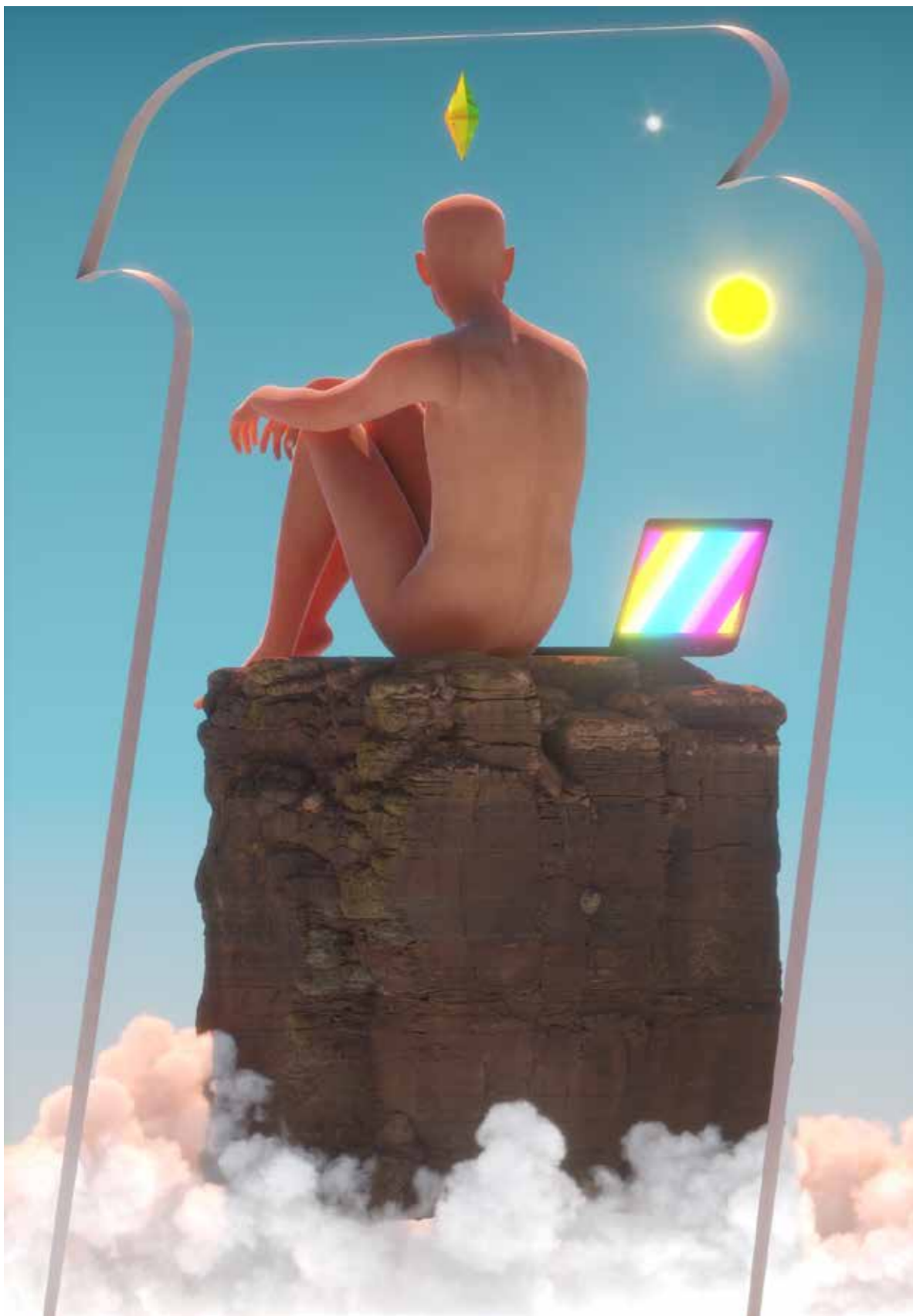
George Crîngasu (b. 1988 in Focsani, Romania) lives and works in Cluj-Napoca, where he was awarded his MA at the University of Art and Design. His practice focuses on data manipulation, with work ranging from installation and video to print. More recently, he has been exploring the possibilities of digital materialities and cyber aesthetics in the medium of painting. The artist's work has been exhibited in venues such as Nicodim Gallery in Bucharest, the Art Encounters Biennale in Timisoara, Digital Art Festival in Athens and Liste Art Fair in Basel.

Selected solo exhibitions: *Devonian Leap*, Horizont Gallery, Budapest, Hungary (2019); *Orange as the Grove, Salty as the Sea*, Nicodim Gallery, Bucuresti (2017); *Artefactual Persistence, SUPERLIQUIDATO*, Paintbrush Factory, Cluj-Napoca (2016).

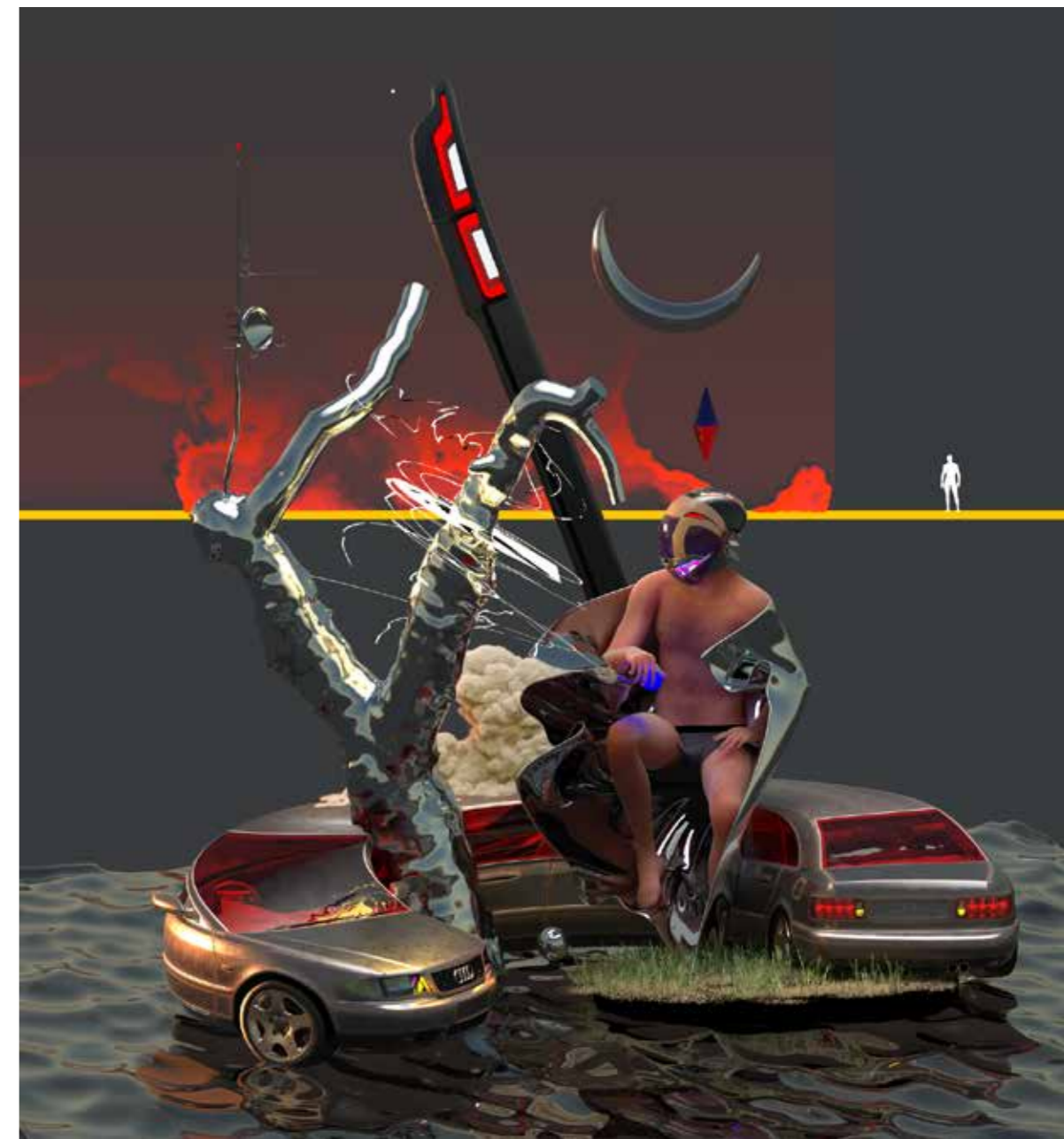
Group exhibitions include: *Sidequests*, Zina Gallery, Cluj-Napoca; *My Life Coach Insisted on 90 Days of Self-Love*, Atelier 35, Bucharest; *Departures From the Sphere*, Franciscan Monastery/Both Ways, Cluj-Napoca / Trieste (2020); *Supercontemporary Pavilion*, Art Safari, Bucharest, Romania; *This is Not a Map*, Online Exhibition, The Virtual Salon, Jerusalem (Part of 4th Wrong Biennale); *Tree of Digital Life*, Halucinarium, Bucharest, Romania (2019); *Digital Sculpture / Follow the Unknown*, Ulm Art Museum, Germany (2018); *Urban Insights*, ArtEncounters Biennial curated by Ami Barak and Diana Marincu, Miklosi Public Transport Museum, Timisoara, Romania.

His work is part of Romanian private art collections of Zeno Haiduc and Tudor Grecu in Romania, and of Ádám Kovács in Hungary.

In 2020, Crîngasu co-founded Zina Gallery, located in Cluj-Napoca, Romania. The space is dedicated to supporting young contemporary artists.



George Cringas
Vega
2021
Archival print on cotton paper
110 x 76 cm



George Cringas
Genetic Observer
2021
Archival print on cotton paper
100 x 92 cm

Norbert Filep

Norbert Filep's conceptual practice employs drawing as a central mechanism to tackle abstraction. Whether he uses simple lines traced by a ruler, grids taken from the basics of technical drawing, or texts borrowed from different art catalogues or magazines, his visual vocabulary relies on a simple concept revolving around information itself.

Through accumulation and repetition, his works reconstruct, redefine and reflect on different processes regarding the creation and structuring of information. Constructed in several layers of graphite or sometimes other materials, such as glass, his series of works become abstract territories where the viewer is encouraged to decipher the slowly revealing dialogue between the material, tools, and the processes that generate delicate fluctuations inside the work's network. The apparition of volume, elevations, marks, and bends in fiber, results of the interaction between the elasticity of cellulose and hard graphite pencils, square rulers or stencils, convey the works' materiality. Filep engages in such obsessive and absurd methods - as applying the hand-drawn layers on paper in an obsessive, meticulous way, or using the "wrong" tools, considering their absurdity similar to that of our increasingly digitized reality.

He reflects on the current moment in history as a major turning point, when everything is getting more and more accelerated and immaterial, while the physical dimensions that used to construct our past are slowly fading away. His choice to exploit these modern fields - technical drawings, texts, books that had once "drawn" our society and our everyday lives, in his oeuvre, stems precisely from this preoccupation.



Norbert Filep (b. 1990, Cluj-Napoca, Romania) is a Romanian contemporary artist who lives and works in Cluj-Napoca. Experimenting with different working mediums in the last years, he primarily uses drawing to create his abstract works. His studies include a Bachelor's degree in Graphics and a Master's degree in Painting at the University of Art and Design in Cluj-Napoca, where he is currently also pursuing a Doctoral degree. His works can be found in be the collections of The National Museum of Contemporary Art Bucharest, The Museum of Recent Art Bucharest, Romania, as well as in private collections in Belgium, Hong Kong, The Netherlands, Romania and the UK.

Filep has had solo exhibitions at Mie Lefever Gallery, Ghent, Belgium, Sector 1 Gallery, Bucharest, Matca Art Space and Fabrica de Pensule, Cluj-Napoca, Romania. His works were included in group exhibitions at Bubble'n'Squeak in Brussels, Sector 1 Gallery, Nicodim Gallery and Mobius Gallery, Bucharest, Lateral Artspace and White Cuib, Cluj-Napoca.

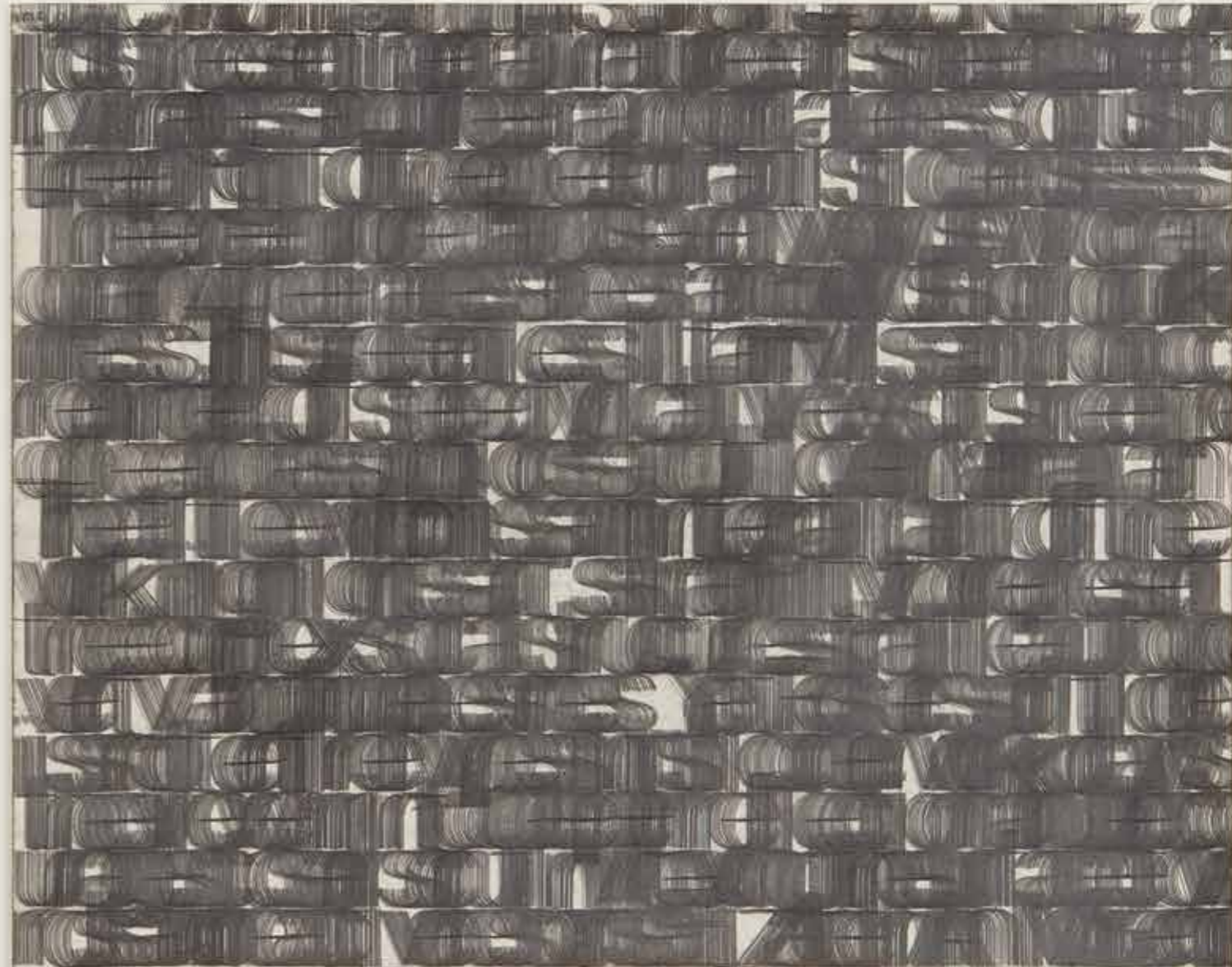
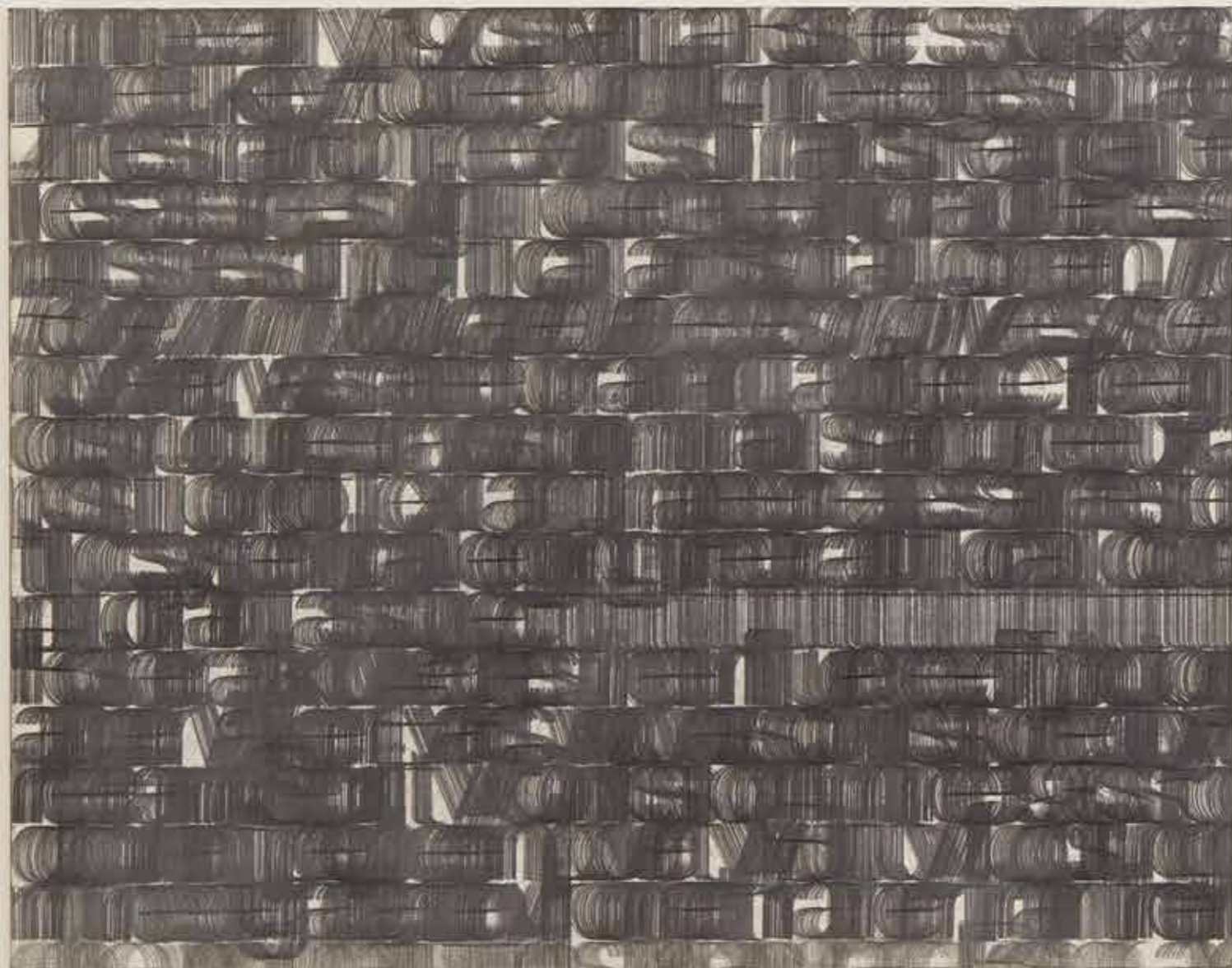
He is represented by Sector 1 Gallery, Bucharest, Romania.



Norbert Filep
Study for a 19th Century Company
Painting text
2021
Pencil on paper
80 x 63,5 cm



Norbert Filep
Study for a 19th century
Ruband text
2021
Pencil on paper
70 x 63,5 cm



Norbert Filep
Study for a Martha
Rosler text
2021
Pencil on paper
33 x 84 cm

Pavel Grosu

Pavel Grosu employs digital collage as a tool for building carefully thought-out compositional structures, later translated into paintings. His works go through many versions as he manipulates the images he departs from in various ways including cutting, juxtaposition and reshaping, to produce initial forms of digital collage. His approach to painting is characterized by the prominence of the figurative, the preference for vague historical or social references and the emphasis on the technical quality of the works, seen first and foremost as aesthetic objects.

Exploring notions as dream, illusion and memory, Grosu depicts scenes and portraits in which the subjects appear to be frozen in time; caught in an illusory moment, they evoke an uncertainty about the future. The representations of nature and culture (personal and archive photos, artefacts, architectural elements) in his works are selected in a very personal way, from everyday scenes and people he observes that catch his attention or close friends. Conveying influences of the Baroque and Russian masters, the arresting and sometimes dramatic paintings also bear traces of a simple, carefree life.

Interested to paint characters of his own age and to immortalize the beautiful period of youth, the artist subtly explores the notion of time, its segmentation and the strange nature of its perception.



Pavel Grosu was born in 1991 in Pepeni, Republic of Moldova. He currently lives and works in Cluj-Napoca, where he is pursuing a doctorate at the University of Arts and Design Cluj-Napoca. After his graduation from the University of Arts and Design, Cluj-Napoca, he has had solo exhibitions at Ron Mandos Gallery, Amsterdam (2020) and Sector 1 Gallery, Bucharest (2018), drawing the attention of the international scene.

He participated in group exhibitions at Mie Lefever Gallery, Ghent, Bazis Contemporary Art Space and Ultrastudio, Pescara, Visual Contact Gallery, Oradea, Five Plus Art Gallery, Vienna, Doris Ghetta Gallery, Milan, Boccanera Gallery, Trento and Sector 1 Gallery, Bucharest. His works can be found in The Hort Family Collection and in private collections in Argentina, Belgium, France, The Netherlands, UK, Hungary, Romania, Spain and the US.

He is represented by Sector 1 Gallery, Bucharest, Romania and Ron Mandos Gallery, Amsterdam, The Netherlands.



Pavel Grosu
Troubled Vision
2020
Oil on linen
70 x 90 cm



Pavel Grosu
Youth
2021
Oil on linen
86 x 110 cm



Pavel Grosu
Crush for the light
2021
Oil on linen
90 x 128 cm

Hortensia Mi Kafchin

The practice of Hortensia Mi Kafchin marks a distinctive approach to image-making within the contemporary art scene in Cluj-Napoca, Romania, as she developed a metaphysical and magical realist figuration. This is seen through the lens of many personal transitions: where east becomes west, where science becomes spirituality, where man becomes woman. As opposed to the tradition of working with photographic material and the interest in representing the external reality, Kafchin taps into the human process of freely associating mental images and the understanding of deep inner constructs.

Throughout numerous installations in museums and galleries worldwide, Kafchin immerses the viewer into her world through paint clay, and plaster. Mysteries of chance and not-knowingness suspend belief and open gateways to alternate worlds. Hers is a fascinating iconography, where science fiction blends with ancient myths. There are frequent encounters between humans and machines, sometimes as adversaries, but mostly as hybrids. Kafchin's figures, however, are not heroic symbols of technical perfection and superiority, but sensitive and melancholic beings whose status hovers between hyper-technological and primitive, depersonalised high-performance and domestic hedonism.

Hortensia Mi Kafchin, who grew up in a male body with the name Mihut Boscu Kafchin and is currently transitioning to her own gender, uses this canon to express personal and other constructions of gender and identity.



Hortensia Mi Kafchin (b. 1986 Galati, Romania as Mihut Boscu Kafchin) lives and works between Berlin, Germany and Cluj-Napoca. Kafchin graduated from the University of Art and Design in Cluj, specializing in pottery, glass, and metal. Kafchin works with a broad range of artistic media from drawing, painting and sculpture, to room installations that blend all these techniques.

Solo shows include: *Déluge*, with Flaviu Rogoian at Zina Gallery, Cluj-Napoca, Romania (2021); *Death Is Not a Piece of Cake*, Galerie Judin, Berlin (2020); *Chemtrails*, Nicodim Gallery, Los Angeles (2019); *Between Nights*, Lyles & King, New York (2018); *Self-Fulfilling Prophecy*, Galerie Judin, Berlin (2017); *Mihut Boscu Kafchin: Memories from the Depth of the Tethys Sea*, The National Museum of Contemporary Art, Bucharest (2016).

Selected group exhibitions: *La Chose*, Centre d'Art Contemporain, La Synagogue de Delme, Delme' Mapping Bucharest. *Art, Memory, and Revolution 1916–2016*, MAK – Österreichisches Museum für angewandte Kunst, Gegenwartskunst, Vienna (2015); *Fragile Sense of Hope*, Art Collection Telekom, me Collectors Room Berlin / Stiftung Olbricht, Berlin; *A Few Grams of Red, Yellow, Blue: New Romanian Art*, The Centre for Contemporary Art, Ujazdowski Castle, Warsaw; *Report on the Construction of a Spaceship Module*, New Museum, New York (2014); *Scènes roumaines*, Espace Culturel Louis Vuitton, Paris; *Yellowing of the Lunar Consciousness*, Palazzo Bonvicini, Venice (2013); *La Triennale: Intense Proximity*, Palais de Tokyo, Paris; *European Travellers – Art from Cluj Today*, Mucsarnok – Kunsthalle Budapest, Budapest (2012); Walter Koschatzky Kunst-Preis 2011, MuMoK – Museum Moderner Kunst, Vienna (2011).

Hortensia Mi Kafchin's work is part of private and public collections such as Art Collection Telekom, Centre national d'art et de culture Georges-Pompidou (Paris, FR), EVN collection (Maria Enzersdorf, AT).

Kafchin is represented by Galerie Judin in Berlin and Nicodim Gallery in Bucharest and Los Angeles.

In 2020, Kafchin co-founded Zina Gallery, located in Cluj-Napoca, Romania. The space is dedicated to supporting young contemporary artists.





Hortensia Mi Kafchin
Mushrooms and Lego
2021
Oil on wood
80 x 100 cm

Previous page:
Hortensia Mi Kafchin
Shamans of the Internet
2021
Oil on canvas
60 x 80 cm



Hortensia Mi Kafchin
Lights
2021
Oil on wood
49 x 29 cm

Tincuta Marin

Tincuta Marin's world is abundantly embedded with fantastic lively characters convoluted in a continuous struggle displaying the potential of what good and evil can bear. Although her storytelling consists of plenty of unhumorous matters, one can say she also paints for the jest of it with unconstrained ease making the canvases "fly" in front of her eyes (given the impressive quantity of works realized in such a short time span).

Her main persona, a hero, colored in bright warm yellows, encompasses a solar creature always found in a different conjuncture, mostly in a state of fight or flight. His weapon of choice: the dagger. Flattened surfaces entangled with condensed areas of vigorous colors reflect the dynamic between the strain and release states found in the character's journey. The apparent primitive appearance of Bigfoot relates to a long history of animal belonging, while the aura represents the divine dimension man can reach by assuming the godlike features of the gifted Creator.



Informed by Romanesque and Renaissance sources, arched doors and windows are an abundant motif in the way she represents architecture, and if you would have to guess (considering the remaining surroundings of the compositions), there's a pretty good chance that Picasso and Picabia played an important role in her development.

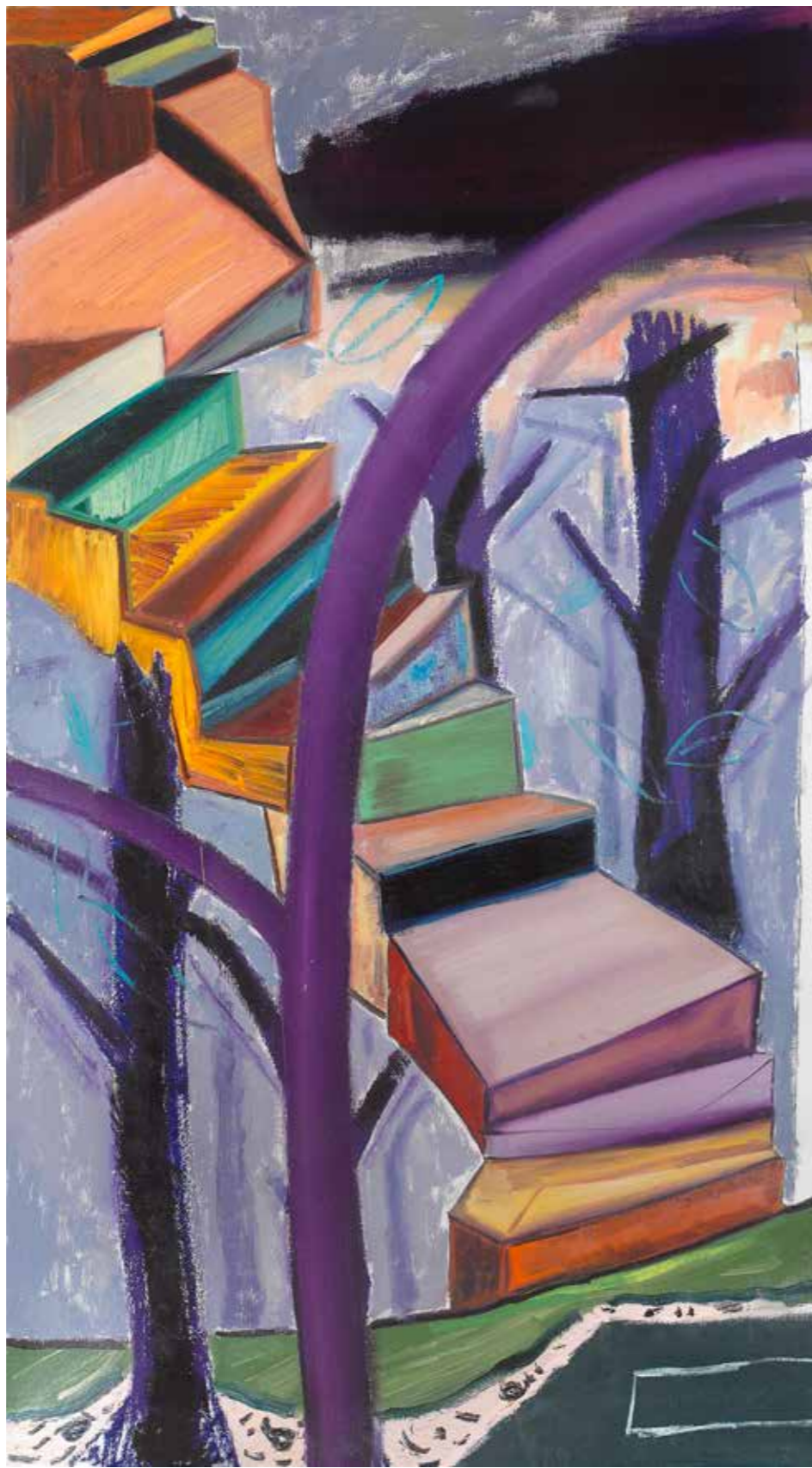
Although it can be easily confused, not all painters love to paint. Some of them struggle. In the writer's conception, or better said, out of inference, the artist in question has an insatiable love for the craft of painting.

Written by Eugen Rosca and Daiane Pop.

Tincuta Marin (b. 1995 Galati, Romania) lives and works in Cluj-Napoca where she currently pursues a PhD in Painting at the University of Art and Design. Marin creates paintings, drawings and ceramics. Notable solo exhibitions include "Erewhon/Nowhere" at Museum of Art Cluj Napoca and "Dianthus Caryophyllus", curated by Domenico de Chirico at Jecza Gallery, Timisoara, both in 2021.

Selected group exhibitions: "Echoes beneath the waves", Museum of Art Cluj-Napoca, RO (2020); "Building a new world", FISAD, Albertina Academy of Fine Arts, Turin, IT; "Soon this body will be still" - Matca Art Space, Cluj-Napoca, RO (2019); "A word for each of us", Richter FineArt Gallery, Rome, IT; "Sottobosco" curated by Antonello Tolve - Museum of Art Cluj-Napoca, RO; "Talking 'bout my generation", Plan B Gallery, Cluj-Napoca, RO (2018).

Marin is represented by Jecza Gallery in Timisoara.



Tincuta Marin
Bigfoot & Lovedino offering flower to the sun
2021
Oil on canvas
197,5 x 283 cm (total) 197,5 x 103 cm & 197,5 x 180 cm (each)



Tincuta Marin
Bigfoot playing dangerous games...
2020
Oil on canvas
79 x 75 cm



Tincuta Marin
St Bigfoot and the Staircase (after Duchamp's Nude Descending a Staircase)
2020
Oil on canvas
204,5 x 197 cm

Alex Mirutziu

In his work, Alex Mirutziu explores the contradiction between desire and strategic action, by questioning the ontological medium of "remaining." He interrogates the politics of incontinence, as well as the self's irrational integrity, as gateways to a more sensitive understanding of our humanity.

His practice includes sculpture, film, drawing, poetry, and performance, as well as critical and curatorial projects. Two parallel trajectories are explored with ease in his practice: performance, a discipline he has practiced for over fifteen years, and another more related to "the reasons for doing". The former, presented "live" and through post-production with photography and video, often takes on a provocative and protesting vein, sometimes evoking autobiographical references; other times it underlines the *raison d'être* of fundamental or existential differences. This approach has led many critics over the past years to define Mirutziu as the enfant terrible of Romanian art. His second artistic trajectory starts with drawings, to which he attributes a gnoseological value, denoted by a (poorly-concealed) manual dexterity that is irremediably unveiled in his sculptures, often representing a fragmentary aesthetic.

The progressive comparison of these two lines of artistic research reveals an interesting intrinsic divergence: although his performances embody an expressive vividness and plastic vocabulary, these characteristics are seemingly contrasted by a metaphorically investigative approach which could be defined as a renewed classicality. - Excerpt by Eugenio Viola, 2017

How to draw with the fact of mind is a photographic diptych realised during his residency at Delfina Foundation in London, which culminated in 2018 with his first institutional show in the UK, entitled *Between Too Soon and Too Late*. It draws upon his research at the Kingston University's archive, of the unfinished writings from the latter stages of novelist and philosopher Iris Murdoch, during the onset of Alzheimer's Disease. The work's composition bluntly expresses a tension without resolution between convoluted thoughts and the immobilizing grip such mental processes have on one's actions. Indefinite and inconclusive, the space opened in the dialogue between the two photographs further deepens questions on language and the process of creating meaning.



TAKE FOUR/ TAKE THREE of Jewish Cemetery by Jacob van Ruisdael are part of a series of four drawings in charcoal in which the artist's interest for theatre and scenography intersects with his affiliation to classicism.

He restores the tree and the tombs from the original romantic work with a graphic language visibly marked by a performative quality. The seventeenth-century landscape is deconstructed to a semantic space where he recreates the possibilities of the image as conceived through a set of relations and meanings derived from its core visual elements.

Alex Mirutziu (b. 1981 Sibiu, Romania) currently lives and works in Cluj-Napoca. He received a BA at the University of Art and Design in Cluj, and his MA at Huddersfield University of West Yorkshire in UK. As part of his theoretical practice, the artist has lectured at the Royal College of Arts, London; Von Kraal Theatre, Estonia; Konstfack, Stockholm; Bezalel University of Art and Design, Tel Aviv. His research was conducted in collaboration with artists, writers, musicians, designers and philosophers among which Grit Hachmeister (DE), Elias Merino (ES), Graham Foust (US), Graham Harman (US). His work has been shown at the Power Plant, Toronto; Glass Factory Lab, Boda; Mucsarnok Kunsthalle, Budapest; Center for Contemporary Art and National Museum, Warsaw; Museum of Contemporary Art, Bucharest; Kunsthalle Mulhouse, Kunsthalle Winterthur; Kunsthalle Bega; Centre for Contemporary Art, Tel Aviv; Royal Academy of Arts, London, and the Venice Biennale.

Solo exhibitions include: *The Unnerving Inches of Being*, Sabot Gallery, Cluj-Napoca; *Gaining in a State of Debt* curated by Nicola Trezzi, Center for Contemporary Art, Tel Aviv (2019); *Around the Truth is the Truth*, Kunstverein Ost, Berlin; *Between Too Soon and Too Late*, Delfina Foundation, London (2018). Selected group exhibitions: *You sing. And Drift. And Sing. From One Scene to Another*, curated by Kilobase Bucharest, National Museum of Contemporary Art, Bucharest; *Towards a New Community*, curated by Avi Lubin, Europe Day 2021, Eilat, Haifa, Tel Aviv; *HeartBeat 20*, curated by Calin Dan, Kunsthalle Bega, Timisoara; *Private and Public Spaces - A Photo-based Selection from the Balázs-Dénes Collection*, Budapest Photo Festival 2021, FUGA - Budapest Center of Architecture, Budapest; *The Meaning of Sculpture*, curated by Liviana Dan, Sector 1 Gallery, Bucharest; *When in Doubt, Go to a Museum*, curated by Tevž Logar, City Museum of Ljubljana (2021). Performances: *Towards Exiting a Fold*, Kunsthalle Bega, Timisoara; *Doing Sub Thinking*, Quoz Arts Fest, Concrete, Dubai (2020); *Bye, Bye... Hello!*, Centrul de Interes, Cluj-Napoca; *Placing the out of place*, Palace of Culture and Science, Warsaw; *Bottoms Know It*, Center for Contemporary Art, Tel Aviv (2018).

Mirutziu's work is in the National Museum of Contemporary Art in Bucharest and significant private collections, such as Ovidiu Sandor, Jeffrey Boone, Franz Duke of Bavaria, Mircea Pinte, Balázs-Dénes.

Mirutziu is represented by Galerie Rüdiger Schöttle, Munich and Barbara Seiler Gallery, Zurich.



Alex Mirutziu

How to draw with the fact of the mind

2018

Archival print

91 x 68 cm (each)

Edition of 6



Alex Mirutziu
TAKE THREE of Jewish Cemetery by Jacob van Ruisdael
2010
Chalk and charcoal on paper
100 x 70 cm



Alex Mirutziu
TAKE FOUR of Jewish Cemetery by Jacob van Ruisdael
2010
Chalk and charcoal on paper
100 x 70 cm

Mirela Moscu

Mirela Moscu achieved her MA in Painting at the University of Art and Design, where she received a traditional training. After graduation, she turned to her drawing skills and the attention to detail developed in the years of study after model, in order to capture lost memories, transient emotional states and deep inner landscapes.

Her drawings and gouaches on paper or cardboard, mostly in a color palette of cold, moody green blues and pale dreamy colours and textures, gradually became more than preparatory sketches for big size paintings on canvas. The process itself of defining the subject, the composition and the colours is a guiding method towards accessing subtle details of sensory and episodic memories. Her gestural paintings, which move between abstraction and figuration, testify to great strength and vitality. Human figures merge into sensual compositions of lush vegetation and eerie scenes riddled with sentiments which suggest the inner transformations that Moscu's characters go through as they traverse the mysterious road of their destiny.

The visual language she developed in this fashion has a magical, enigmatic quality, as her personal meaning-making signs intertwine with motifs from Romanian folklore and myths. The narrative lies somewhere between the fantastic and the sacred, never too far away from traditional painting yet with a very contemporary feeling for melancholy, reverie and belief.



Mirela Moscu (b. 1986 in Sibiu, Romania) lives and works in Cluj-Napoca. In 2014 she was a finalist for the Gilchrist Fisher Award. Her gouaches on paper and paintings in oil on canvas have been included in international group exhibitions in Barcelona, at Bombon Projects Gallery (Strange Truths in Undiscovered Lands curated by Àngels Miralda, 2019) and Munich, at Jahn und Jahn Gallery (Various Others, 2018). Her first solo show in Bucharest took place at Suprainfinit Gallery (“Sky-like hope”, 2020), after previously showcasing her works with Frameless Gallery in London (“Description of Silence”, 2018).



Mirela Moscu

Untitled

2021

Oil on canvas mounted on board

40 x 30 cm



Mirela Moscu
River Crossing
2021
Oil on canvas
195 x 175 cm



Mirela Moscu
Untitled
2017
Gouache on paper
27,3 x 27,3 cm

Ciprian Muresan

The strong neo-conceptual discourse that Ciprian Muresan developed in his artistic practice explores the relation between art and social history through drawings and sculptures that act as a plural questioning of the notions of value and authorship. Over the last years, the artist's work has revolved around the idea of reconstructing and deconstructing, erasing and rewriting iconic symbols of the Western visual culture. This visual reservoir acts as an enormous accumulation of historical layers and images that the artist takes as raw material for his personal reading.

The 12 min video *Untitled (Ceausescu)* from 2008 shows the unusual commission agreement between Muresan and his friend, the painter Adrian Ghenie, to create a "good" painting of the former communist dictator, Nicolae Ceausescu. Staging the ideological mechanisms of the Communist art system, he investigates issues of "moral" authorship, the introjection of political affects and systemic domination of art institutions. Nonetheless, the work makes one consider the relationship between politics and aesthetics and the value system of the contemporary artworld.

Meaning and knowledge production systems are further explored in Muresan's recent body of works, which focuses on public imagination and the factors influencing what stories museums might choose to ignore or hide. Starting with a sculpture collection from the Art Museum in Cluj, Muresan developed his personal methods to engage with local art history outside the canon. Oscar Han's *Head of Eminescu* was created in 2019 together with a larger series of epoxy and resin sculptures, in which the repetition of fragments copied from works from the archives of the museum reflects on how myths are constructed. The portrait of Romanian romantic poet Mihai Eminescu created by the sculptor Oscar Han appears as a fragmented pattern on a bas-relief, which raises questions about identification methods within a group.



Ciprian Muresan (b. 1977 Dej, Romania) lives and works in Cluj-Napoca. He received his MA from the University of Art and Design in Cluj. Muresan has developed a conceptual practice unrestrained by traditional visual media, his works encompassing experimental media such as video art, language based site interventions and kinetic installations.

Solo exhibitions include: *The Spectre*, National Museum of Contemporary Art, Bucharest (2021); *Incarnation*, Galerie Husenot, Paris (2020); *Ciprian Muresan*, S.M.A.K. Museum, Ghent (2019); *Incorrigible Believers*, Plan B, Berlin (2018); *Museo Pietro Canonica a Villa Borghese*, Rome (2016); *Your survival is guaranteed by treaty*, Ludwig Museum, Budapest (2015); *Recycled Playground*, Contemporary Art Gallery, Vancouver (2013); *All that work for nothing! That's what I try to do all the time!*, Plan B, Berlin (2013); Tate Modern, London (2012, with Anna Molska); Contemporary Art Center, Geneva (2012); FRAC Champagne-Ardenne, Reims (2011); Neuer Berliner Kunstverein, Berlin (2010).

Group exhibitions include: *Beating around the bush # 6: Scenes from the Anthropocene*, Bonnefanten Museum, Maastricht (2020); *Perspectives*, BOZAR Centre for Fine Arts, Brussels (2019); *End of Future*, SAPS La Tallera Museum, Cuernavaca (2019); *Geta Bratescu, Adrian Ghenie, Ciprian Muresan, Serban Savu*, Fondazione Nicola Del Roscio, Rome (2019); *An Opera for Animals*, Para Site, Hong Kong (2019); *How We Live*, Hudson Valley MOCA, Peekskill New York (2019); *Ciprian Muresan and Serban Savu, L'entretien infini*, Centre Pompidou, Paris (2018); *The World on Paper*, Deutsche Bank Collection, Berlin (2018); *Viva Arte Viva*, 57th Venice Biennale (2017); *Drawing Biennial*, Drawing Room, London (2015); *Mapping Bucharest: Art, Memory and Revolution 1916 – 2016*, MAK, Vienna (2015); *Allegory of the Cave Painting*, Extracity Kunsthalle, Museum Middelheim, Antwerp (2014); *Analogital*, Utah Museum of Contemporary Art, Salt Lake City (2013); *Six Lines of Flight*, Museum of Modern Art (MOMA), San Francisco (2012); *Promises From the Past*, Centre Pompidou, Paris (2010); Sydney Biennial (2010); Witte de With, Rotterdam (2010); *The Seductiveness of the Interval*, the Romanian Pavilion at the 53rd Venice Biennale (2009); *The Generational: Younger Than Jesus*, New Museum, New York (2009).

Muresan's work is in the collections of Centre Pompidou, Paris; Tate Collection, London; Art Collection Telekom, Bonn; Deutsche Bank Collection, Frankfurt am Main; San Francisco Museum of Modern Art, San Francisco; Neuer Berliner Kunstverein, Berlin; FRAC Nord-Pas de Calais, Dunkerque; FRAC Champagne-Ardenne, Reims; Ludwig Museum, Budapest; The Sander Collection, Darmstadt; Pomeranz Collection, Vienna; Kadist Art Foundation, Paris/ San Francisco; Teixeira de Freitas Collection, Lisbon.

Ciprian Muresan is represented by Galeria Plan B, Cluj & Berlin.



Ciprian Muresan
Oscar Han's Head of Eminescu
2017-2019
Colour Epoxy resin
180 x 160 x 30 cm
Edition of 5



Ciprian Muresan
Untitled (Ceausescu)
2008
Video
Edition of 5



Ciprian Muresan
Untitled
2021
Acrylic resin
57 x 20 x 16 cm
Edition of 5

Radu Oreian

Radu Oreian's practice has at its core the classical mediums of drawing and painting and explores the way history, ancient myths and archives shape our society and our understanding of humanity. His practice revolves around a concept the artist defined as 'Molecular Paintings', a miniature-like format of works that pulsate with details and thus intend to draw the viewer's eye deeper and deeper into the fabric of the paint and hopefully deeper and deeper into the nature and meaning of painting.

The thread which runs throughout Oreian's paintings and drawings refers to the 'in between' state at the boundaries of abstraction and figuration. He realises his aim by engaging with the tradition of painting techniques in a new light, creating a meditative visual imprint of a peculiar density that appears to exist in a state of tension and relaxation. The result of such a process hums with the tension between the corporeal and the spiritual. One indulges and reduces, the other aspires. The resulting work walks a tightrope between beauty and the grotesque.

His work is as concerned with the sublime as he is with the earthly. His work reveals the knowledge that as the abject nature of our human bodies and behaviour starts to corrupt and deform us, the spirit soars in search of freedom. Repetitive elements in paintings therefore start to function as a form of meditation. It is a shamanic process to paint an entire canvas filled with little squiggles of skin bone and flesh colours. It is a labour of love, but it is also an act of war on the diminution of the human spirit.



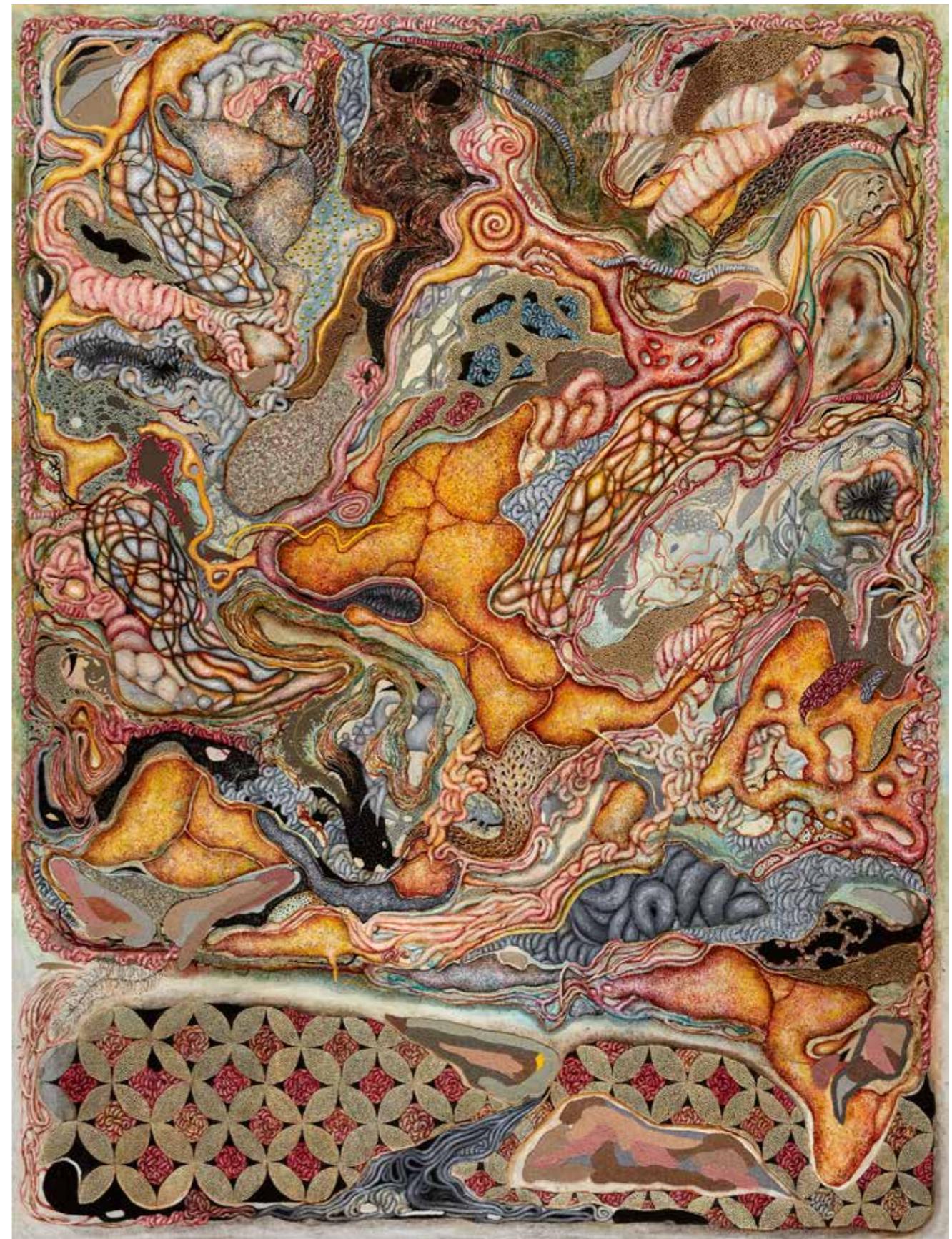
Radu Oreian (b. 1984 Tarnaveni, Romania) currently works and lives in Marseille, France. He was awarded his first degree in 2005 from the University of Art and Design of Cluj-Napoca; he then continued his studies at National University of Art of Bucharest, from where he graduated in 2007. He works within the medium of painting, with a strong focus on traditional pictorial techniques.

Radu Oreian has had several solo-shows, including: Eduardo Secci Contemporary, Florence, Italy (2021); *Befriending the memory muscle*, SVIT Gallery, Prague, with Ciprian Muresan, (2020); *Microscripts and Melted Matters*, Gallery Nosco, London (2019); *Farewell To The Thinker of Thoughts*, Gallery ISA, Mumbai (2018). Among his institutional projects are La Fondazione, Project Room, Roma (2020); *The Last Agora*, Plan B Foundation, Cluj-Napoca (2019) and *Chasseur d'Images*, Musée de la Chasse et de la Nature, Paris (2019). Among his group shows are *Electric Crossroads*, Bubble'n'Squeak, Bruxelles, Belgium (2021); *Libro di Disegni*, Galerie Isa, Mumbai, India (2020); *One in a million*, Gallery Nosco, Marseille (2018) and *On The Sex of Angels*, Nicodim Gallery, Bucarest (2017).

He is represented by Gallery Nosco in Marseille, France and Eduardo Secci in Florence & Milano, Italy.



Radu Oreian
Vectorial Screen
2021
Oil on canvas mounted on wood
22 x 29 cm



Radu Oreian
Gothic Tornado
2021
Oil and mediums on canvas
190 x 145 cm

Marcel Rusu

Marcel Rusu's contemplative paintings reflect on the intricate relationship between image and memory. Treating images as distorted memories, he applies chromatic filtering and symbolism to produce paintings that possess both a phantasmal appearance and a certain concreteness. The original images are manipulated and end up connoting different expressive and semantic content, pending on the nature and the intensity of the chromatic manipulation.

The complex, expressive scenes in his works are filled with rich details of texture and the distinctive representation of light. Interested in, and inspired by photography, he often creates a dialogue between mediums. Some of his earlier series evoke the presence of the phantasmal through various elements including a fascination for the night stemming from his fascination for experimental photography and solarization. The effect of negative photography in striking colours in other works is toned down by the grey layers cast on top as a veil, intentionally placing the figures in the paintings between the tangible and the spectral.

Through layering, hiding and revealing, Rusu's works reflect on the idea that meaning is constructed like memories, through isolated fragments and their associations. A recurrent element in his work is the use of curtains as a figurative device which partially hides fragments of reality, revealing the tense, dialectical relation between presence and absence. Concerned with the disappearance of the self-image, Rusu explores the motive of the mask in recent works that increasingly pose questions about a dissolution of personal identity into a collective one.



Marcel Rusu (b. 1989 Medias, Romania) is a visual artist living and working in Cluj-Napoca. He completed his BA, MA and PhD studies in painting at the University of Art and Design, Cluj-Napoca. His work has been exhibited in numerous galleries, museums and art spaces including The Museum of Art Cluj-Napoca; Palazzo Ricci Museum, Macerata; Sector 1 Gallery, Bucharest; Galateca Gallery, Bucharest; Richter Fine Art Gallery, Rome; Boccanera Gallery, Trento; Rosenfeld Porcini Gallery, London, and Academiae Biennale, Fortezza. His works are in private collections in France, The Netherlands, Romania, Sweden and The UK.

Rusu is represented by Sector 1 Gallery, Bucharest.



Marcel Rusu
Overlapping realities
2020
Oil on linen
200 x 170 cm



Marcel Rusu
The Poetry of the Current Times 1
2021
Oil on wood
25 x 19 cm



Marcel Rusu
Corbu 3
2019
Oil on linen
140 x 150 cm

Mircea Suci

In the work of Mircea Suci, anxiety, violence and oppression are important themes. Growing up during Ceausescu's communist dictatorship made him into an artist who is interested in how images function, how they can manipulate or emancipate. The subjects he addresses are mainly socio-politically and psychologically orientated and rooted in the complexities of the contemporary human condition. In his practice, Suci draws upon a wide variety of art historical and cultural references, ranging from antique sculptures and Old Master paintings to black and white movies and conceptual art. Through his unique technique - combining monotype and oil and acrylic painting - Suci strives to create new iconic images fitted for today's disturbing times.

Borrowed from the 1989 Alejandro Jodorowsky movie, the title of the work *Santa Sangre* (2020) relates to Suci's social critique about religion and blind faith and their irrelevance in these troubled times. The artist attacks the icon of Christianity, which has become a ghost of what was once a powerful image and is now fading into peripherality. Angered by the global health crisis and as a statement to religious fundamentalists, he decided to erase the portrait. The baroque tear-jerking figure has subsequently been reduced to the status of a mannequin, stripped of humanity and compassion. By transforming the portrait into a faceless figure, Suci evokes the surrealism of René Magritte and De Chirico's metaphysical art.

Another painting questioning divinity is *Doubt 4* (2020) which relates to the religious ecstasy imageries present in baroque paintings. The eye is seen as the most delicate and expressive organ of the human body, being the representation of both the human and the divine. It is the symbol of the soul, of human consciousness, of knowledge, of understanding and communication. The title of the work mirrors the anxious state of mind of the present day. The artist claims part of humanity is still haunted by the belief in a higher entity and he feels the responsibility to fight fundamentalism of all kinds.

Suci has spent two working periods in New York City, where the racial tensions and social inequalities left him extremely worried. He created *Humanity* (homage to Meredith Frampton) (2018) as a commemoration of the injustices inflicted upon minorities. The background of the work forms a long line of bloody events that define the heritage of the USA, such as the arrival of the Spanish conquistadors and the lynching of coloured people in the southern states of the USA.



The main figure with its mask-like face endorses the dramatic mood by passively looking away from the traumatic events: it is the portrait of the monster generating trouble.

Mircea Suci (b. 1978, Baia Mare, Romania) lives and works in Cluj-Napoca, where he achieved in 2005 his MA after studying at the University of Art and Design in Cluj, Romania. He has ever since gained international attention for his innovative approach to the medium of painting. Suci has participated in various biennials and triennials, such as the Bruges Triennial, the Gwangju Biennial in South Korea, the 4th Prague Biennial, 11th Istanbul Biennial, 16th Vilnius Painting Triennial, and the Timisoara Biennial. He has had a solo show at SAC Bucharest and his work has been included in several group exhibitions such as MARE, Museum of Recent Art in Bucharest, Kunstmuseum Bochum, Weserburg Museum in Bremen, Museum Beelden aan Zee in The Hague, Boulder Museum of Contemporary Art, Espace Louis Vuitton in Paris, Fondation Francès in Senlis, Maison Particulière in Brussels, MODEM Center for Modern and Contemporary Art in Debrecen and Mucsarnok Kunsthalle in Budapest.

Selected solo exhibitions: 'The Light Of Recent Events', SAC, Bucharest, RO; 'Universal Fatigue', Blain|Southern, New York, US (2020); 'Hotel Empathy', Zeno X Gallery, Antwerp Borgerhout, BE (2019); 'A Touch of Evil', Jason Haam, Seoul, KR (2018). Selected group exhibitions: 'Belonging', various locations, Limerick (IE) 'Works on Paper', Zeno X Gallery, Antwerp South, BE (2021); 'MaytoDay', Asia Culture Center, Gwangju (KR) 'Spring of Democracy', Art Sonje Center, Seoul (KR) 'Portraits Forever', TAJAN The Gallery, Paris, FR (2020); 'Fair Maidens: The Feminine Ideal from Nicole Grigorescu to Ion Grigorescu', MARE, Bucharest (RO) 'Feeling Called Love. Collection of an Idiot', Kunstmuseum Bochum (DE) 'Group Show', Jason Haam, Seoul (KR) 'Trouble in Paradise, Collection Rattan Chadha', Kunsthall Rotterdam, Rotterdam, NL, (2019); 'A Personal Voyage', Tajan Artstudio, Paris (FR) 'Works on Paper I', Zeno X Gallery, Antwerp Borgerhout, BE (2018); 'Doing Identity. Die Sammlung Raydan Weiss', Kunstmuseum Bochum (DE) 'Art Encounters 2017: Life a User's Manual', Timisoara (RO) 'Proof of Life', Museum Weserburg, Bremen (DE) 'Beyond the pleasure principle - Affective Operations', Zach ta National Gallery of Art, Warsaw, PL (2017); 'XVI International Vilnius Painting Triennial: Nomadic Images', Vilnius (LT) 'Mir ist das Leben lieber. Sammlung Reydan Weiss', Weserburg Museum, Bremen, DE(2016).

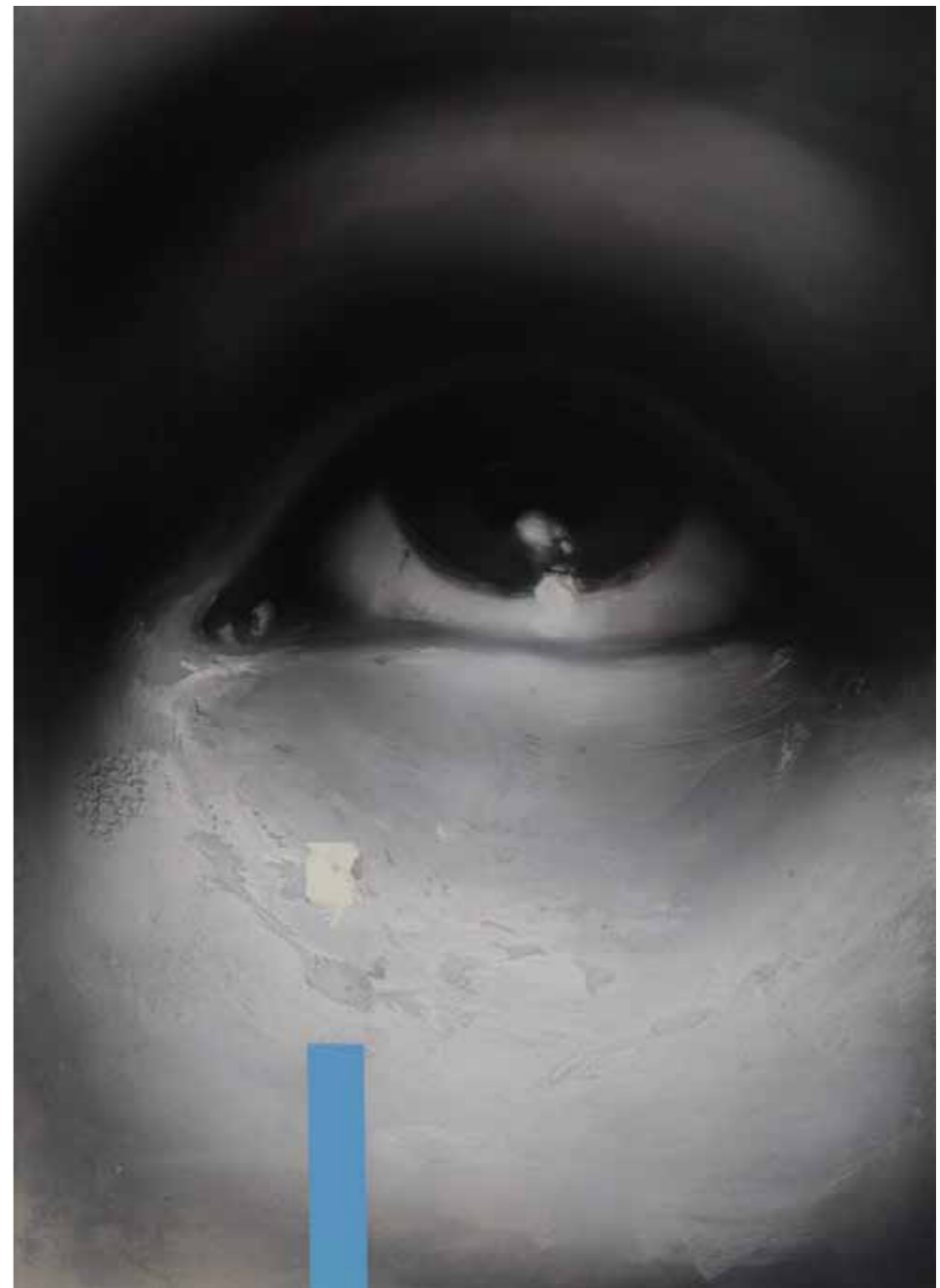
Suci is collected by renowned private and public collections, such as the Fondation Francès Senlis in Paris, France or the Muzeul de Arta Recente, The Recent Art Museum in Bucharest, Romania. He is currently represented by Zeno X Gallery in Antwerp, Belgium.



Mircea Suci
Humanity (homage to Meredith Frampton)
2018
Oil, acrylic and monoprint on linen
180,3 x 154,9 cm



Mircea Suci
Santa Sangre
2020
Oil, acrylic and monoprint on linen
57,2 x 51 cm



Mircea Suci
Doubt 4
2020
Oil on linen mounted on wood
42 x 30 cm

Irina Gerdman

Organizer & Curator

Irina Gerdman is an art historian with extensive experience from working in the international art world. She was born in Bucharest, Romania, in 1989, and has since lived in France, Belgium and the UK. Irina received her BA in Art History and Archaeology from the Université Libre de Bruxelles and her MA from the Sotheby's Institute of Art in London (University of Manchester). Her MA dissertation was a survey of the Romanian art scene and market post-1989.

Prior to relocating to Sweden at the end of 2020, Irina has held various jobs within the London art market, including roles in Christie's Post-War and Contemporary art department, Artsy, and most recently at the prestigious gallery, Hauser & Wirth.

Carmen Casiuc

Writer & Co-Curator

Carmen Casiuc (b. 1994 Pascani, Romania) is an independent curator, art critic and researcher who lives and works in Bucharest. She graduated in 2016 with a BA in History and Theory of Art at The National University of Art in Bucharest, Romania and followed a MA program in Visual Studies at the University of Lyon (Pres), France.

Her writings have been included, between others, in the prestigious Romanian art magazine Revista Arta and the book *Rethinking the Image of the World, Projects and sketches*, edited by Cristian Nae and Adrian Bojenoiu and published by the international publishing house Hatje Cantz in 2020.

She was the curator in chief at Atelier 35 in Bucharest between 2018 and 2019 and she continued after to collaborate as an independent curator and researcher with private galleries such as Nicodim Gallery (Bucharest and Los Angeles), Jecza Gallery (Timisoara) and Good Buy (Bucharest and Lausanne).

In 2021 she co-funded Euxine. *The Utopian Society*, an organisation dedicated to support emerging artists and art specialists with the aim to improve professional interactions in the Extended Region of the Black Sea.

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