

11–20 May, George Enescu Sq.
Bucharest, 2018

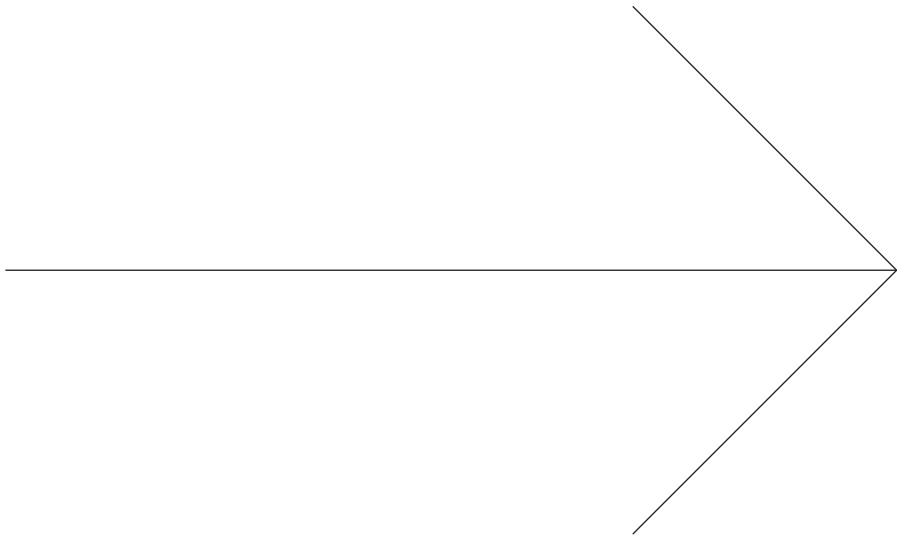




Artists

Aurel Bauh
Paul Sterian
Nicolae Argintescu-Amza
Ioan Andreescu
Paul Gherasim
Decebal Scriba
Pavel Ilie
Gheorghe Pătrașcu
Max Arnold
Cecilia Cuțescu-Storck
Theodor Pallady
Teodor Rusu
Șerban Epure
Mircea Milcovitch
Ion Dumitriu
Horia Bernea
Teodor Moraru
Simona Runcan
Napoleon Tiron
Eugenia Pop
Christian Paraschiv
Ritzi Jacobi
Peter Jacobi
Constantin Flondor
Horea Paștina
Ion Grigorescu
Mihai Sârbulescu
Ștefan Luchian
Constantin Brâncuși
Ion Țuculescu
Ștefan Bertalan
Florin Mitroi
Roman Cotoșman
Matei Lăzărescu
Paul Neagu
Mihai Olos
Diet Sayler
Florin Maxa
Ion Alin Gheorghiu
Grupul MAMŪ
István Kancsura
Ana Lupaș
Mircea Spătaru
Dan Mihălțianu
Doru Tulcan
Miklósi Dénes
Mirel Ilieșiu
Octavian Nemescu

Natural Cultural



Museum Pavilion



Inspired by composer Octavian Nemescu's electro-acoustic piece *Natural—Cultural. Muzică pentru vârful unui munte la răsăritul soarelui* [Natural—Cultural. Music to Be Played on a Mountain Top at Sunrise] (1973–1983), this exhibition proposes a non-linear journey across 100 years of Romanian art, pausing along the way to examine various artistic moments, attitudes and narratives whose common imaginative and analytical effort signals a profound change in the way in which reality is observed and understood.

While moving away from the particular characteristics of the above-mentioned composition, the *Natural—Cultural* exhibition still maintains an interest in the specific mood triggered by the sonic experience. Experimental in nature, what it shares with these singular manifestations of the local artistic practice is an endeavour to enforce self-discipline, to develop an increasingly reductive and abstract vocabulary and a recuperative, contemplatory meaning of art motivated and shaped by the spatial and temporal coordinates of a place. Bearing in mind these working strands, *Natural—Cultural* includes a selection of works from public and private collections, by artists who assign a multitude of roles to the idea of process in art and whose visionary work, in retrospect, has rewritten the history of Romanian and Eastern European art. Organised in distinct nuclei of visual research, the corpus of artworks, albeit diverse in terms of artistic practice, aesthetic and conceptual exploration, firmly reflects the attachment to the broader framework in which the local culture is conceived.

In the particular context of the exhibition, visual sensitivities and concerns evoke a recuperative process of transfiguration, supplementation and reassignment of new meanings to themes and motifs extracted from the rich texture of the traditional civilization of the village, of its spatial, spiritual and representational order. Concurrently, an interest has surged in conferring

renewed value—while departing from the conventions of representation—to specific genres of the local painting tradition, such as the landscape, the self-portrait or the still life, prompted by an inner impulse, a self-reflective, inquiring endeavour. We shall also witness the artists' tendency to develop series, grounded in a different way of conceptualising the artistic process, in an occasionally obsessive insistence on a subject and on the revelation that it might trigger. Last but not least, the exhibition probes into the meanings of the artist's coming closer to nature, an experience that is not only nostalgic and didactic, but also ritualistic and liberating.

Natural—Cultural is an attempt to record, within the framework of a subjective exhibition experience, a number of propensities and structural affinities present in Romanian art and of options that have survived historical narratives. From this perspective, the wide-ranging ideas of the invited artists and the specific connections forming inside the exhibition space—be they personal, emotional, thematic or theoretical—will determine visitors to cast a fresh look on things, leaving open a multitude of questions and issues present in the active space of the local artistic production.

With the support of:

The Galați Visual Art Museum; The National Museum of Contemporary Art Bucharest; „Vasile Pârvan” Museum, Bârlad; The Mureș County Museum; The Brașov Art Museum; Argeș County Museum; The Bacău Art Museum; The National Film Archive; The Romanian Peasant Museum Image Archive; MARE Collection / The Museum of Recent Art; Centre Pompidou, Paris

Plan B, Cluj-Berlin; Anca Poterașu Gallery; Jecza Gallery; Romană Gallery; Allegra Nomad Gallery; Dr. Sorin Costina Collection; Ovidiu Șandor Collection; Mircea Pinte Collection; The Collection of artist Ion Dumitriu

Acknowledgements:

Mihai Pop, Răzvan Bănescu, Irina Radu, Doina Ilieșiu Deneș, Alexandru Solomon, Mihai Nasta, Daria Dumitrescu, Ruxandra Garofeanu, Maria Pop Timaru, Iris Șerban, George Lecca, Sorina Jecza, Diana Marincu.



Prin amabilitatea Arhivei de Imagine a Muzeului Țăranului Român
Courtesy of The Romanian Peasant Museum Image Archive





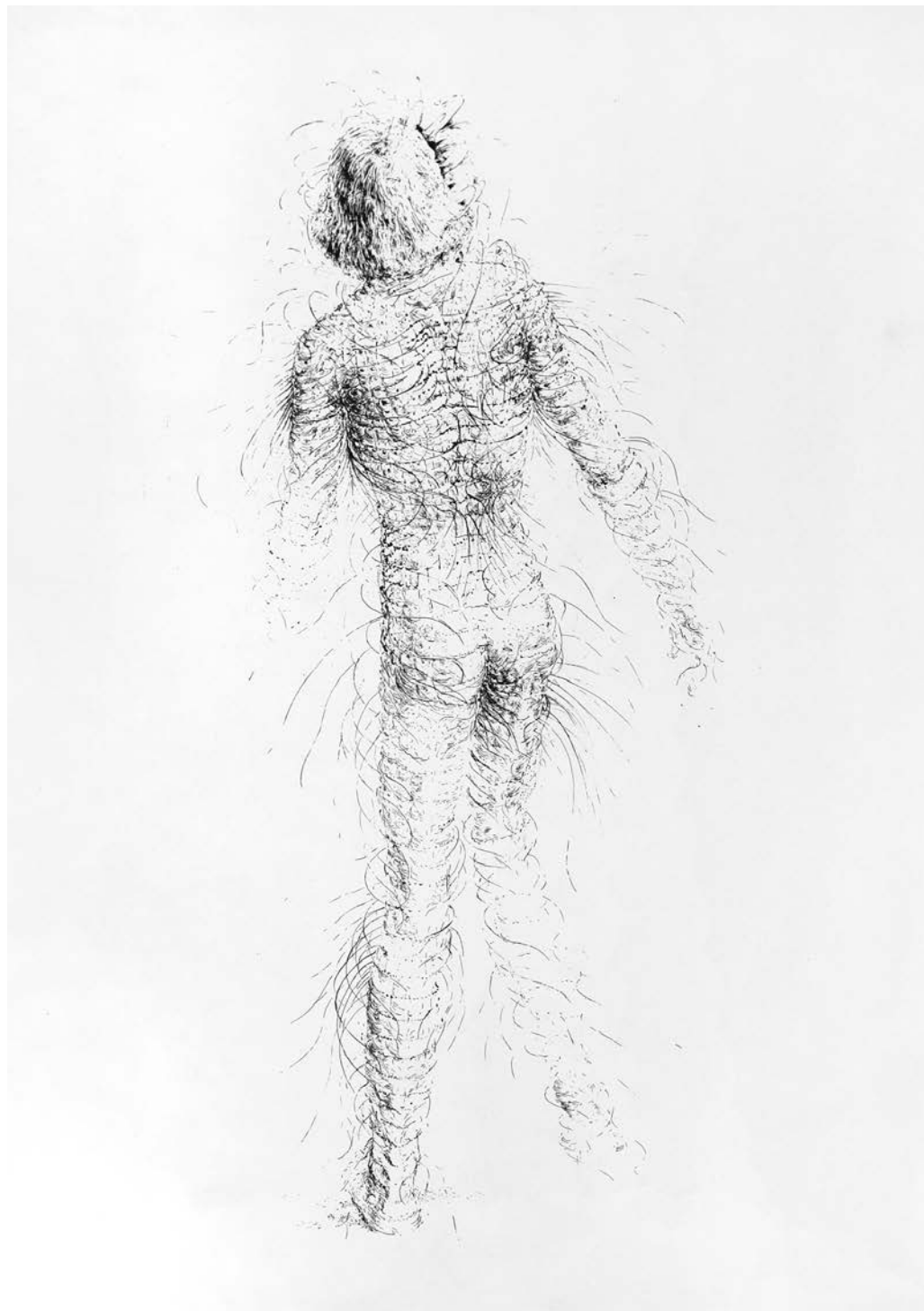
Tiraj manual alb-negru pe hârtie baritată
Black & white manual edition on Baryta paper



Prin amabilitatea lui Decebal Scriba și a Galeriei Allegra Nomad
Courtesy of Decebal Scriba and the Allegra Nomad Gallery.



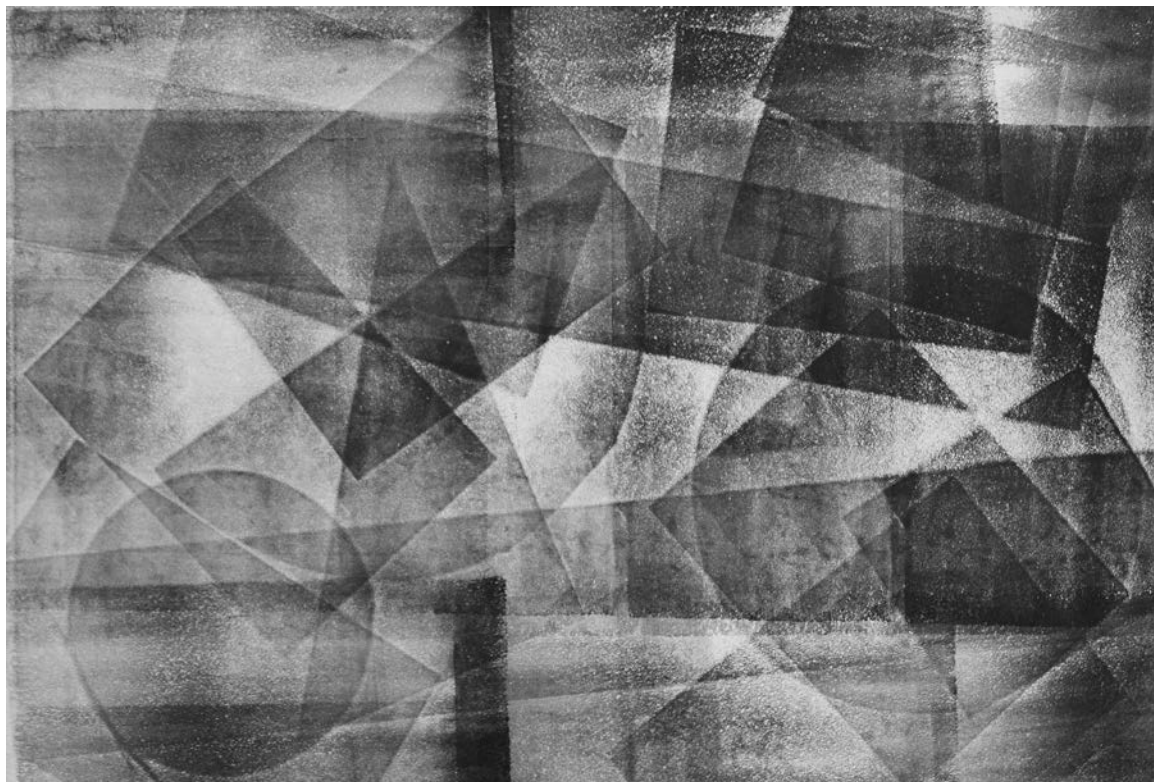
Prin amabilitatea artistului
Courtesy of the artist



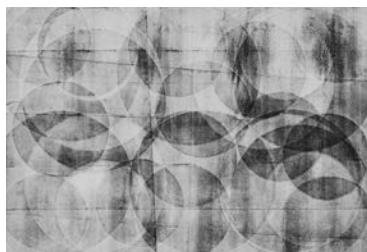
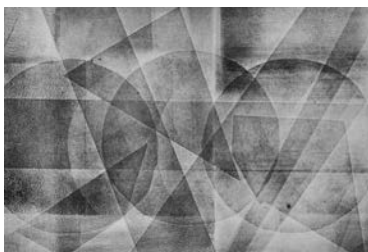
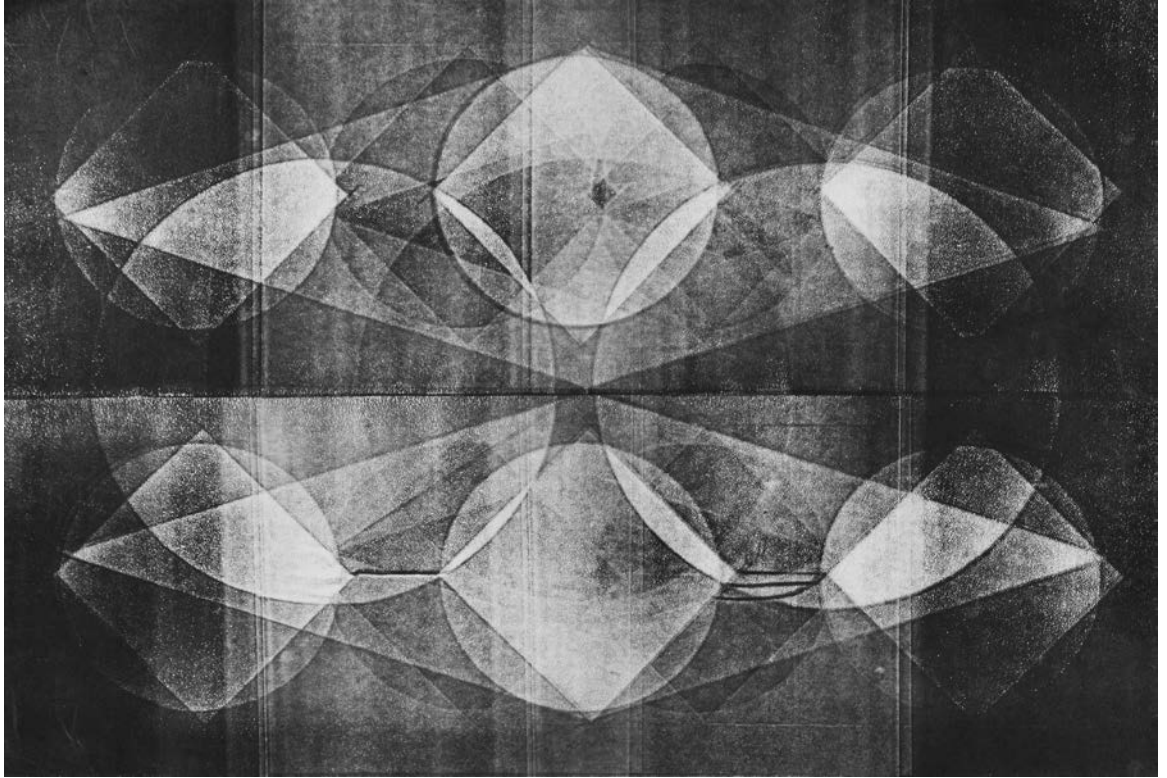
Prin amabilitatea artistului
Courtesy of the artist



Prin amabilitatea artistului
Courtesy of the artist



Prin amabilitatea Galeriei Jecza
Courtesy of Jecza Gallery



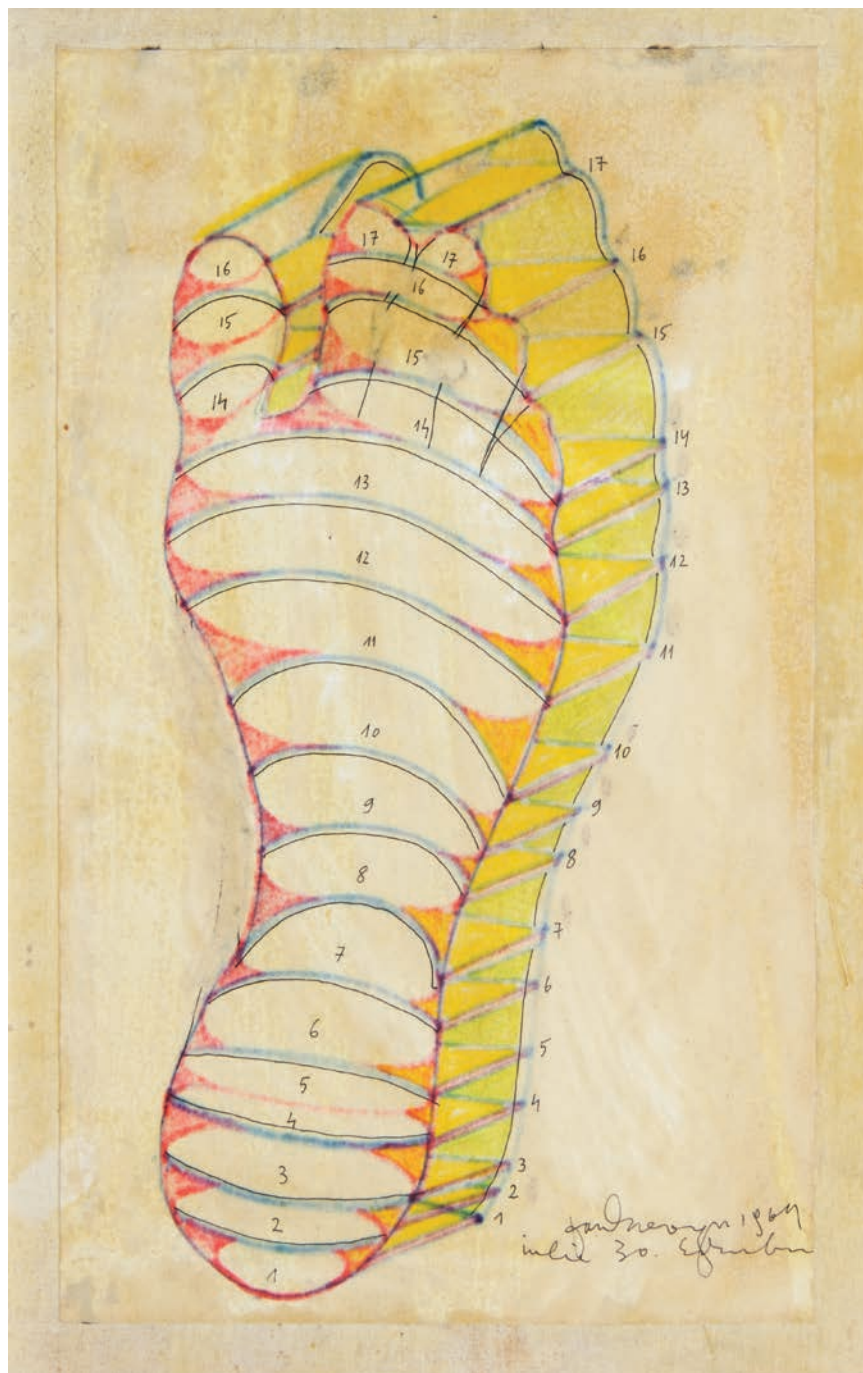








Colecție particulară
Private Collection





Colecția Ovidiu Șandor
The Ovidiu Șandor Collection



Prin amabilitatea Olos Estate și Plan B, Cluj-Berlin
Courtesy of Olos Estate and Plan B, Cluj-Berlin











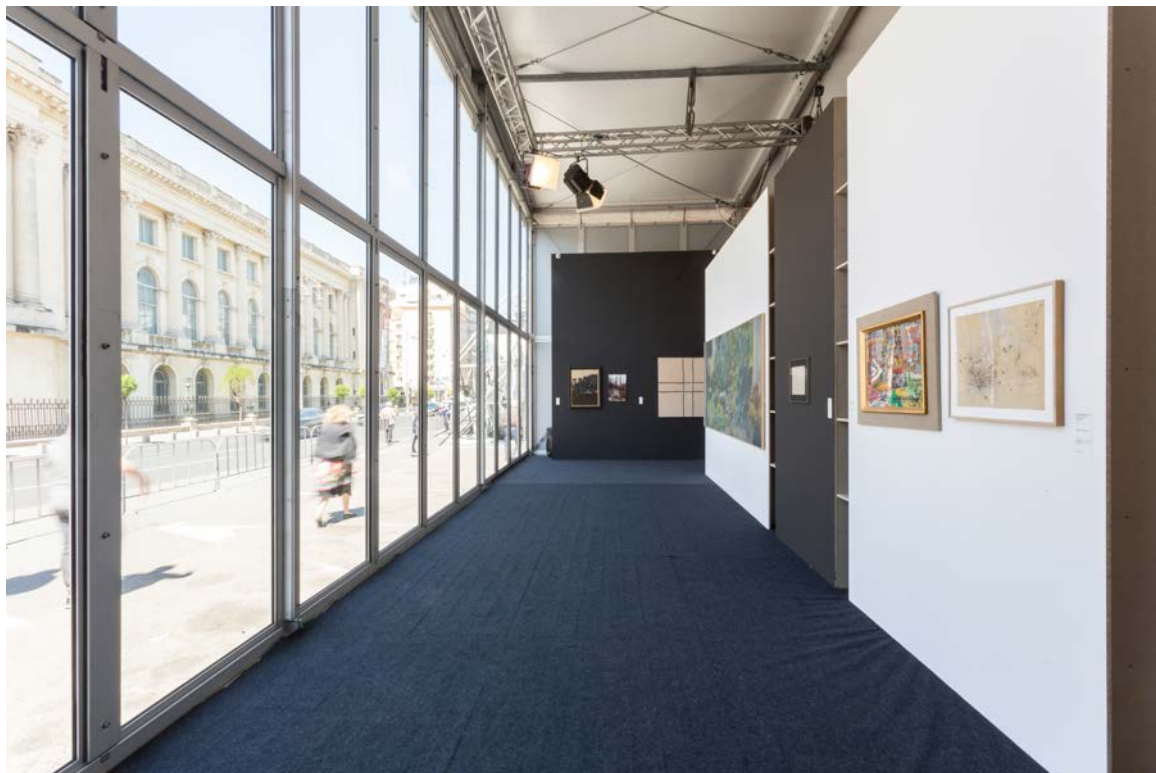
















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