

Rethinking the Image of the World / Projects and Sketches

Ianchelevici museum / La Louvier- Belgium / Europalia Festival

Opening: 08 November

09 November 2019 - 09 February 2020

Artists: ALB, Apparatus 22, Silvia Amancei & Bogdan Armanu, Anca Benera & Arnold Estefan, Geta Brătescu, Mihai Iepure Gorski, Cristina David, Nona Inescu, Mi Kafchin, Robert Pal Koteles, Andrei Nacu, Iulia Nistor, Dan Perjovschi, Lia Perjovschi, Taietzel Ticălos, Iulia Toma, Mona Vatamanu & Florin Tudor

Curators:

Adrian Bojenoiu, Cristian Nae

Rethinking the Image of the World / Projects and Sketches is the first major survey of the transformations taking place in Romanian art in the last decade, focusing on the art of bright young artists with received international confirmation, as well as on significant changes perceived in the artistic practice of the more established ones. It continues the Romanian Cultural Resolution catalogue (2010), which explored the artistic discourse of first twenty years after the fall of the socialist regime that took place in 1989.

While watching the live broadcasts of the 1989 Romanian Revolution, philosopher and media theorist Vilem Flusser identified an inversion in the way images were understood. According to Flusser, technical images were initially not supposed to manipulate the events they used to document. In the twentieth century, political events testified the power of images to construct history since they began to take place in order to be captured in an image. The goal of history seemed to be that of becoming an image. Such a reversion of causality between reality and representation was highlighted by the historical moment of the televised Romanian Revolution, where, in Flusser's account, images produced the events they were supposed to record. Flusser famously claimed that this inversion marked the end of history, inaugurating the post-historical age - an age of "the (technical) image in power".

Taking into account such an inversion in the logic of cultural representation and the power of technologically mediated images to control and construct reality and social experiences, a new generation of Romanian artists, who did not directly experience living and working in communism, marked a radical shift in the discourse and the logic of artistic production in contemporary art in Romania in the last decade.

Throughout the 2000s, the discourse of contemporary Romanian art has visibly transformed. In the '90s, prevalent topics included the remembrance and recovery of the communist past, regarded as traumatic, the exploration of social conditions, marked by economic precariousness, or the ironic subversion of the perceived cultural marginality. The

beginning of the 2000s witnessed a recalibration of these attitudes and interests. The analysis of the shortcomings of primitive capitalism, documentation of the slow dissipation of the social tissue, the exploration of the lapses of memory and the investigation of alternative forms of social life were articulated in more complex artistic frames and languages.

Around 2010, going beyond the socially engaged critique and the analysis of the post-communist condition, that formed the core of the previous publication, the younger generation of artists approach topics of potentially global interest by take the problem of image-making, with its political and social implications and limitations, as their main field of artistic research and inquiry. What can images do, and how can we assess their power? To what extent is artistic work still implicated in changing the world today?

Project organized in the frame of EUROPALIA ROMANIA, in collaboration with the Romanian Cultural Institute