

TRUTH LIES NOT ONLY IN A DREAM, BUT IN MANY DREAMS

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Sometimes it seems that our decisions are permeated with strains between opposing moments, feelings, which we try to balance as best we can. Above all, it means an endless search for the limits, questioning what governs one extreme or the other. It is no different in the field of art, where researching the strains between the artistic form and its relation to political and social context has been a focus and essence of artistic examination since the avant-garde. This is also the subject matter of the present exhibition without any intention to reduce it to a narrow common denominator in the form of an exhibition concept. It is rather about highlighting specific aspects and characteristics that present complex relations that artists established in relation to very particular time and space frames of their artistic activity.

The exhibition presents six artistic positions belonging to a generation of artists who started their artistic activity almost two decades after the Romanian Revolution. This means they witnessed the change of social and political panorama on a very personal and intimate level in the period of their personal development and coming of age. Without a doubt, this implies a strong context that in one way or another defines the individual's perception of the surrounding. That is why this exhibition is not an exhibition of Romanian artists, it is not an exhibition of post-revolutionary Romania, as part of the discourse that was adopted by contemporary art from the late 1990s onwards, it is rather an exhibition that turns away from creating a specific geo-political narrative, choosing instead to point out artistic poetics that reveal individual sensibilities for shifts within society. The exhibition tries to open up a space to think about the role of the changes that affected our most intimate modes of life, fragile bonds, fleeting connections and how they can be understood now. As they are. As a short, almost invisible moment of an artist's decision to create a work of art, a moment which still avoids its relation to any kind of ideology, a moment that is not yet positioned in a particular discourse. The works stem from fragile rational and visual impulses that directly address the spectator and examine the relationship between what the spectators experience at the visual level and pure ideas. Nevertheless, a relative open structure for reflection is enabled by the poetics of individual artists, allowing the spectator to make a transition through different concepts and media, trying to connect them into a logical whole through memory, rational, emotional or aesthetic experience.

As stressed symbolically with the title, Pier Paolo Pasolini's quote, a dynamic tension between several elements emerges in the context of this particular exhibition in which the mutual 'choreography' makes them seem complementary. It is not about one narrative that defines our reflection of the surrounding, but many of them. Sometimes they overlap, sometimes they don't. It seems that this involves an intimate, individual approach by the artist that makes an artwork contemporary and present, and can be seen as an attempt to experience the work here and now. In this way, the spectator is drawn into a choreography of conceptual indications, personal narratives and subtle formal interventions that directly seek to create a tension between history and contemporaneity, between experience and non-experience, between memory and oblivion.