

DOUBLE HEADS MATCHES

**A selection of
contemporary artworks
from four Romanian
private collections**



NEW BUDAPEST GALLERY | 2018

1

.....

Introduction

Double Heads Matches

A selection of contemporary artworks from four Romanian private collections

The title, inspired by MIRCEA CANTOR's work, suggests multiple narratives which one can elaborate on Romanian art, having in mind a compressed timeline, which will be discovered either through the historical end of this line itself or through the most recent art production of the young, vivacious art scene. The exhibition, a cut-out from a yet unwritten "ring of fire" of the most impressive visual productions of recent decades, offers an opportunity to retrace conceptual links, invisible stories, common inspiration, and relevant friendships between the artists selected.

The artworks presented were selected from four important Romanian private collections of today – the collections of MIRCEA PINTE, OVIDIU ȘANDOR, RĂZVAN BĂNESCU and the PLAN B FOUNDATION – found in three different cities: Cluj, Timișoara and Bucharest. The selection provides a comprehensive and informative cross-section of contemporary Romanian art, though it also includes examples of Romanian neo-avantgarde works, which suggest that, although every generation has its own perceptions and responses, the creators and consumers of art can forge bridges between generations.

The collections boast emblematic works by renowned Romanian artists who rose to international fame as their patrons' collections were coming into being. At the same time, the collectors' interest in the young generation of artists extends the focus to a variety of mediums and subjects.

While there are many overlaps among these collections, each assembly of artworks has its own distinctive character and geographical focus, and each reflects a unique type of interest. Their patronage has been instrumental in the integration of contemporary Romanian art into public spaces and the international art scene.

The visual discourse of the exhibition is laid-out according to five thematic sections inspired by the topics and recurrent motifs found in the artworks selected: *Buy Me a Mystery*, *The Reflecting Self*, *Collision Course*, *The Temple of Silence* and *The Edge of the Void*. Each section can be read as a separate chapter or, in conjunction with the others, as part of a narrative continuum.

2

Buy Me a Mystery



Buy Me a Mystery

With regards to Eastern European Pop Art, people have often asked how a culture that never experienced capitalism per se could produce works reflecting on free market and whether this culture celebrated or criticized the inevitable concomitant of the free market – consumerism. Behind the Iron Curtain, any reference to consumer culture could be seen as an expression of a desire for an inaccessible world. After the political changes of 1989, Romania, like other countries of the Soviet Block, was suddenly bombarded with images from the West, the style and genre of which were in strong contrast with the image repertoire that dominated the Eastern European environment, an image repertoire which had remained stagnant for some time. As a society which had not grown up with capitalism, so to speak, and therefore did not necessarily perceive capitalism as the norm, Romania was perhaps better equipped to view its deficiencies, and it also combined these two visual worlds. In this section, there are works from both before and after the introduction of free market capitalism to Romanian society.

Coca-Cola can be seen as an embodiment of the Western lifestyle: next to Warhol's Campbell's soup cans, for many decades carbonated sodas were a staple of the average American meal. The emblem on Supernova's cola bottle recalls the socialist realist aesthetics and the scenography of Pet Shop Boys' music video *Go West*. Inserting the

SUPERNOVA Cola into the chain of commerce, the artists engaged in the relational aesthetics approach and dedicated their activity to connecting art products with commercial branding. The technique and composition of ION BÂRLĂDEANU's collages, or in the artist's words "movies", which were made under Ceaușescu's regime, recall another canonical work of Western pop art. Indeed, some of Richard Hamilton's phrases describing Pop Art – "transient", "aimed at youth", "witty", "sexy", "gimmicky", "big business" – can be applied to these collages, which present an abundance of food and drinks and other signs of material wealth (airplanes, colour televisions) much more inaccessible to Romanian citizens of the 1980s than to their contemporaries in the West. One of the consequences of the shortage economy was that used goods were not simply replaced or tossed into landfills, but rather made their way to flea markets. GHEORGHE RASOVSZKY's scavengers meander and bargain in Bucharest's Pantelimon district. VLAD NANCĂ also documents the paradoxes of urbanity. In this case, he presents images of capitalism that is not yet functional: billboards waiting in vain for advertisements that are too expensive for anyone to afford.

Criticism of consumerism can also be paired with criticism of luxury. Years before Damian Hirst's diamond skull (*For the Love of God*), MIRCEA CANTOR created his *Diamond Corn*. Corn, a food which has become one of the main staple foods of our time (displacing other plants and animals as sources of nourishment), has been elevated by the artist to the stature of a precious object, revered for its material and craftsmanship, which Cantor contrasts with the plainness of the cardboard base. Art here appears as transportable merchandise, as commodity. This section was named after the work by APPARATUS 22

entitled *Buy Me a Mystery*, which tested the limits of opulence and, in the words of the artists, “the voracious hunger to own everything”. This wish, written in neon across a bed headboard with expensive furs spread from one of its edges, draws attention to the “experience economy” of our times, which is defined by surplus production.





Mircea CANTOR

Europe Supported by Africa and Asia (after William Blake), 2009



APPARATUS 22

Buy Me a Mystery, 2015



Collage 522, 1981 | Collage 548, 1982





SUPERNOVA (László István, Ciprian Mureşan & Cristi Pogăcean)

Art of the Masses, 2004



The digital collages by George CRÎNGAȘU simulate the atemporal manner in which we encounter the flow of information and images on the web. The juxtaposed elements of his fantasy-rich compositions often bear direct and indirect references to history and art history, albeit they are occasionally digitally distorted almost to the degree of unrecognisability.

George CRÎNGAȘU
Untitled, 2017

Two pages of text, likely an exhibition catalog or informational brochure, displayed on the left wall.





Gheorghe RASOVSKY
Pantelimon Nebraska, 2002



Gheorghe RASOVSZKY
Self-Portrait, 1989



Mircea CANTOR
Diamond Corn, 2005



Vlad NANCĂ
Freedom!, 2007

3

The Reflecting Self



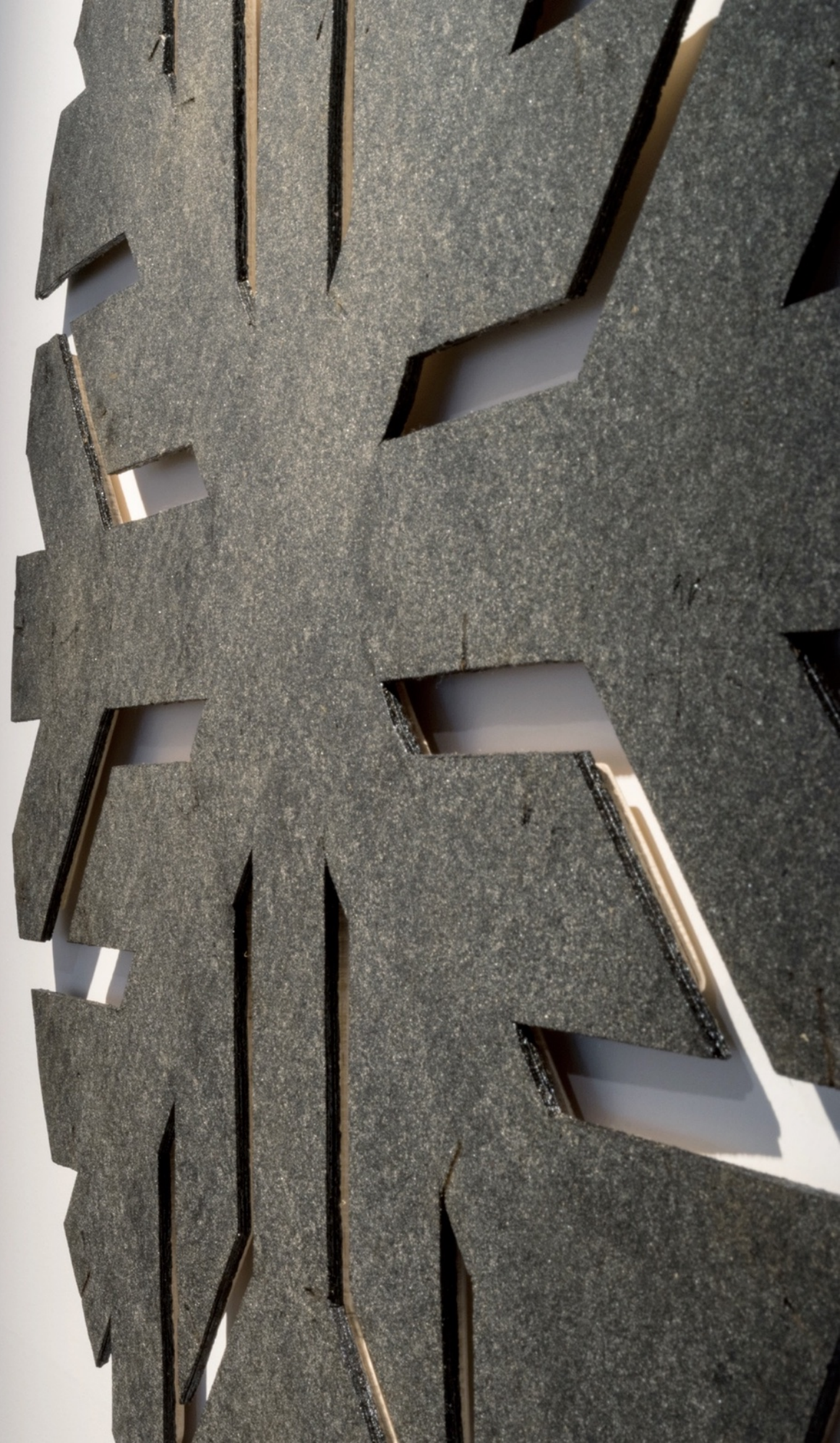
The Reflecting Self

In certain respects, all works of art are autobiographical statements about their creators. This section presents works which investigate the self, whether as documents of performance art, mappings and measurements of one's body, examinations of gender identity, or as combinations of several personas. They are all reminders of the fluidity of identity.

Most of these works are what could be loosely referred to as self-portraits: the deconstructed faces of ADRIAN GHENIE present morphed fragments of his own physiognomy and that of Darwin. Similarly, ION GRIGORESCU's *Self-Portrait with Tutankhamen* superimposes on the artist's body (his neck) an image of the funerary mask of the young Egyptian pharaoh, interpreted as a coded allusion to Ceaușescu and the ghostly figure of the artist. RADU CIOCA's concrete *Becoming Object* shows a face in profile which in the process of a transformation depicts only the ear in a naturalistic manner, while the rest appears as abstract angular geometric shapes. As if offering a contemporary Vitruvian man, ALEX MIRUTZIU measures the proportions of his body with the use of a 13 cm long knife, implying that physical identity is as malleable and mutable as the spiritual and intellectual self. His full-length portrait is supplemented with a glass imprint of his face, also made at age 29. Almost half a century ago, PAUL NEAGU explored the human body as the sum of separable, individual building blocks. Neagu's *Cake Man*, a

life-size edible sculptural event, was a manifestation of his embrace of the faculties of both touch and taste. A formally similar deconstruction of the human body appears in the documentation photographs of DORU TULCAN's action. Formerly a member of Sigma group, Tulcan's explorations of the representation of the human body appear here as a two-dimensional imprint on the ground – the outlines of the shadow cast by a sun close to the horizon. Even without the artist moving away from his construction of sticks and yarn, the shadow would soon not be aligned with this formation: identity is under constant construction. These examinations of the self, such as RUDOLF BONE's *Chestnut Self-Portrait*, often produce an aura of solitude surrounding the artists; here the impossibility of communicating under a repressive regime, while other works evoke identity within communal life. IOANA NEMEȘ' *The White Team* recalls masks once used in Romanian peasant rituals dating back to pagan times. Signifying a bridge between the human and the supernatural, people who wore such masks were allowed to behave in ways which were usually considered unacceptable.







Miklós ONUCSAN
Snowflake, 2008



Ștefan BERTALAN
Vegetal Self-portrait, ca. 1985–86





Rudolf BONE

Chestnut Self-Portrait, 1983



Adrian GHENIE

Study for Self-Portrait as Charles Darwin, 2013







Adrian GHENIE
Untitled (Darwin), 2014

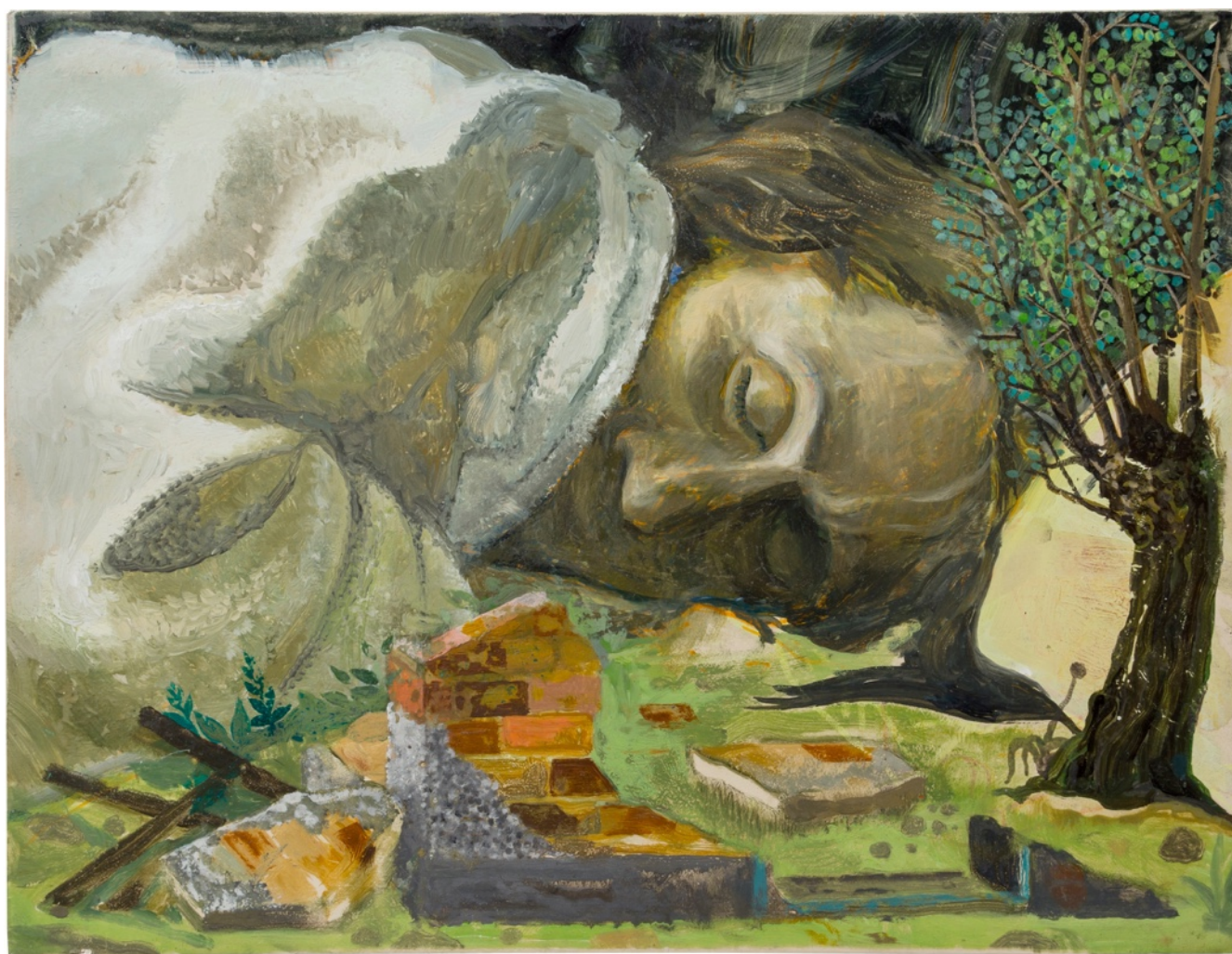


Alex MIRUTZIU

TAH29. Life Mask of the Artist as Himself at 29, 2011







MI KAFCHIN
Felicia Among Ruins, 2013



Ioana NEMEȘ
The White Team (Satan), 2009







The artistic career of Ferenc INCZE was dramatically affected by the historical and political changes following the war and the establishment of the communist regime in Romania. Rejected by the official institutions of the art world back then and rediscovered only much later, Incze is remarkable for his allegorical paintings, inspired by a surrealist approach to his own troubled existence.

Ferenc INCZE
The Mask, 1980

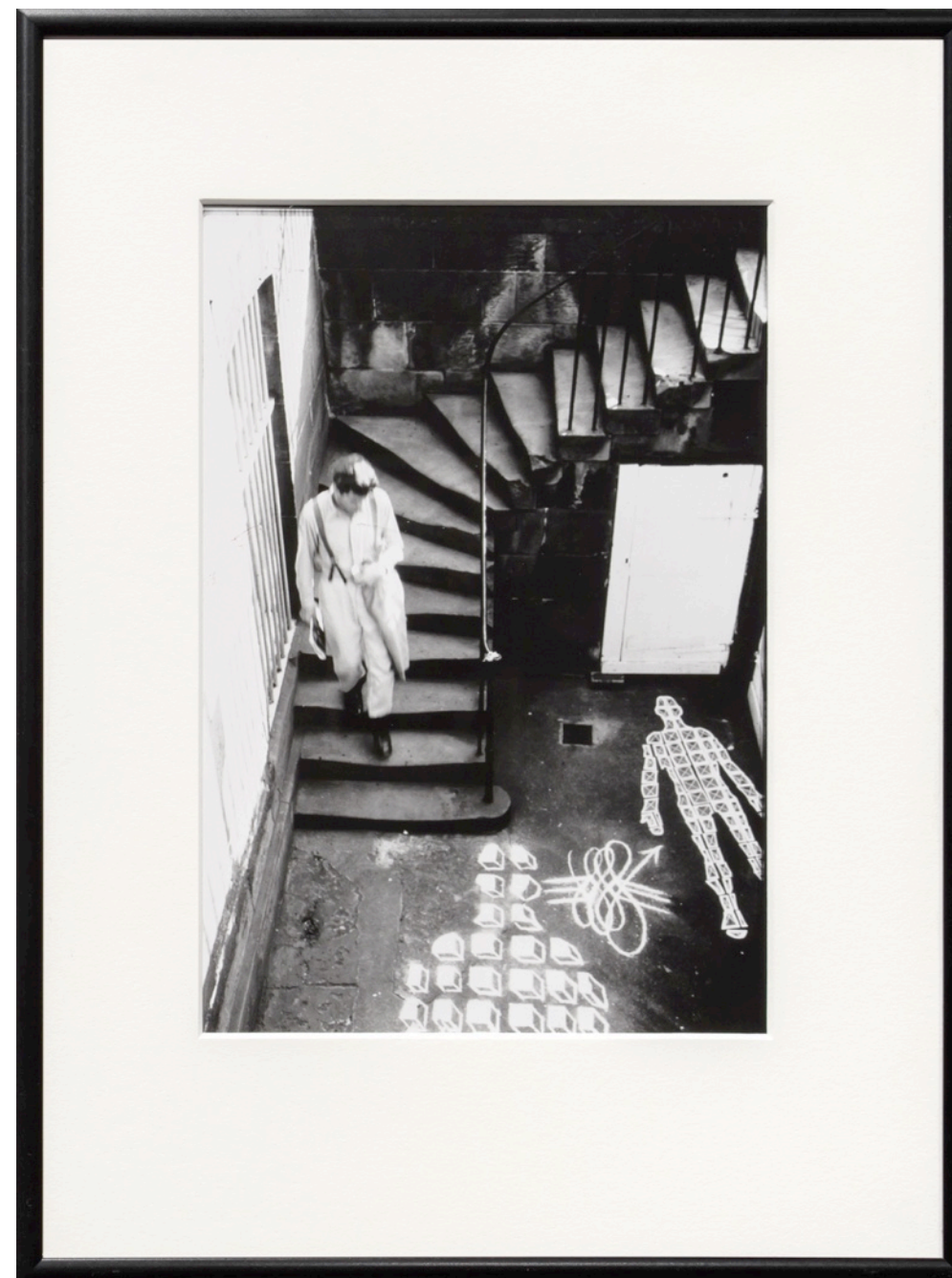


Doru TULCAN

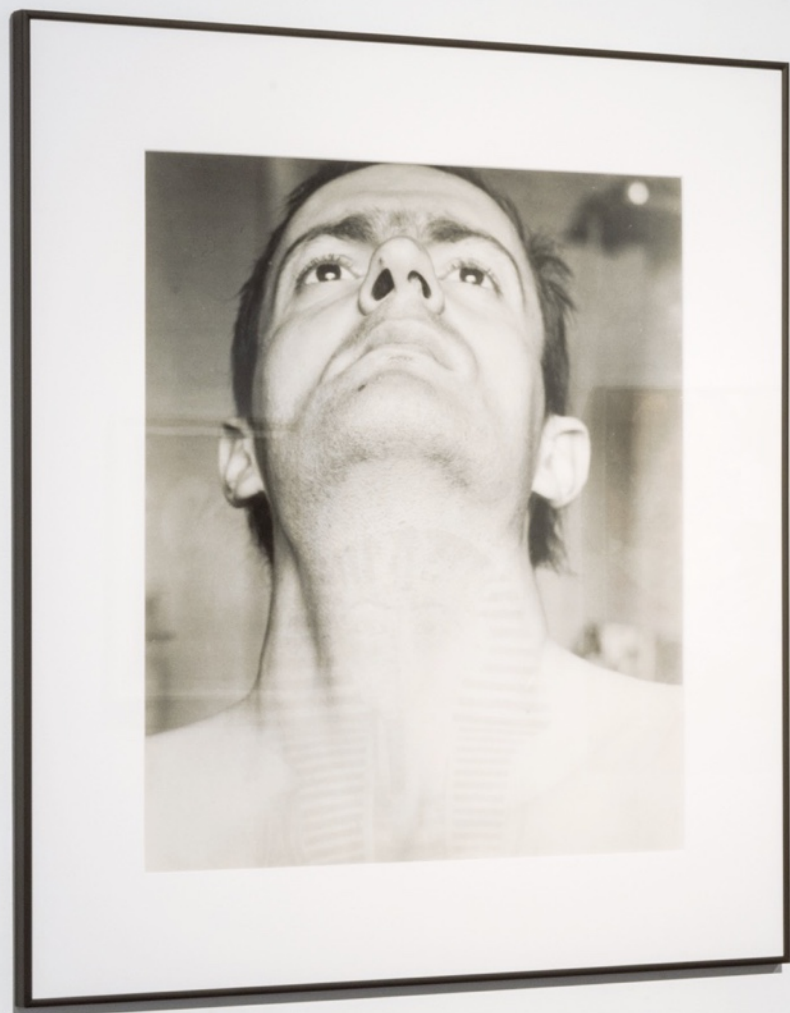
Light and Shadow (Separation), 1984

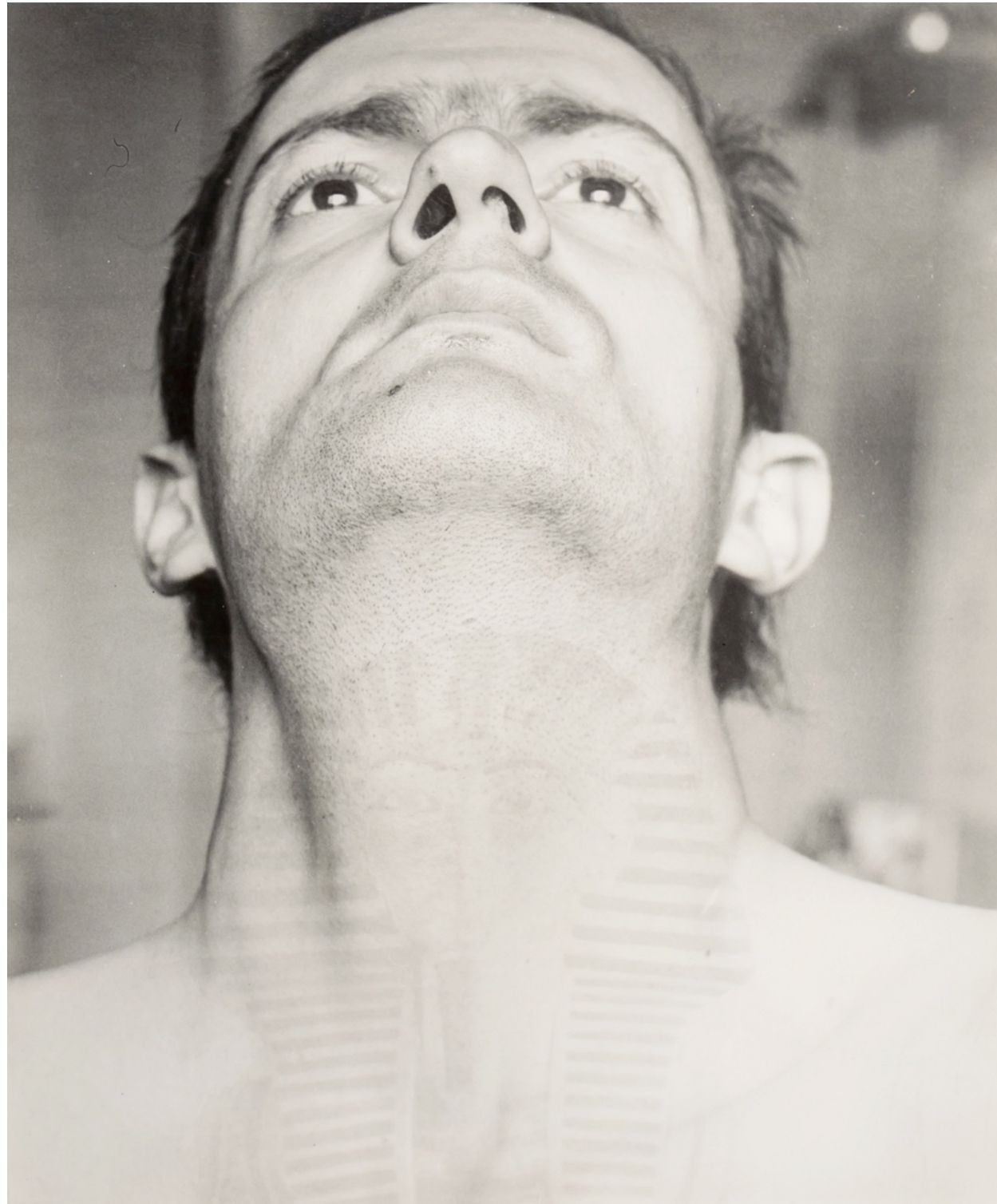


Paul NEAGU
Cake Man, 1969



Paul NEAGU
The Cake Man, 1969





Ion GRIGORESCU

Self-Portrait as Tutankhamun, 1976



Sorin NEAMȚU works in an array of media, including sculpture, performance art and painting. His “almost objects” are constructed in a manner which makes them unusable in practical terms, an approach which has led him to create so-called “wrong paintings”.

Sorin NEAMȚU
Restoring an Image, 2014





Alex MIRUTZIU

13 cm Knife Mapping of My Body at 27 Years Old (I-II), 2008



Radu CIOCA
Becoming Object 3, 2013



4

Collision Course



Collision Course

In recent theoretical interpretations of art, the instruments of art history have been, for the most part, a battlefield for tensions and negotiations coming from other fields and thereby marking a series of “turns”: the ethnographic turn, the global turn, the cultural turn, the social turn, etc. The clash of visions regarding the main urgency of art today and the responsibility of the artists brings forward a wide range of subjects to be explored in the network of scripts for both the future and the past. At a certain level, artists have always been pushing art’s limits and transgressing the norms.

Having in mind this critical point when the world turns, and art expands, this thematic section looks at moments captured in the artworks as fractures of different kinds. In the painting by MI KAFCHIN, *The Alchemy of the Alter-body*, the self is divided between nature and robotics, and the artist studio seems to be a timeless and mythological place where the formula for immortality is being experimented. The drawings by DAN BEUDEAN stage a meeting point of oneiric visions and a strongly acidic diagnosis of reality. The clash between humans and nature, desire and reality, mysticism and pop culture generates an anatomy of the self both romantic and cynical. GHEORGHE ILEA paints on old Dacia 1300 car hoods images filled with self-irony and nostalgia. In Garbage the artist remakes an action of him being covered in barn manure as in an incantation or negotiation with nature’s benefits. CORNEL BRUDAȘCU paints in a permanent attempt to reconcile with the

unspoken and unseen. MARIUS BERCEA juxtaposes two universes of reference by erasing the geographical boundaries, cultural myths and landscape specifics – merging California and Transylvania in nonchalant and vibrant compositions in a flux of utopia and dystopia that shapes a new approach of time, memory, and space. In the series of *Enclosed Gardens*, IOANA BĂTRĂNU paints the same grave over and over again turning it into an X-ray of a healing process. This subject becomes a metaphor for an existential physical or spiritual territory making visible the deep feeling of alienation experienced by the artist along the years.



Monday 19.06.2006 (+&-)

Tragedy is all very well on the stage, but it can
seem mere perversity in ordinary life.
(John Fowles)

P:0 E:-3 I:0 F:-2 L:0

From "Time Exposure" series, 2008



Ioana NEMEŞ

Untitled (Monday 19.06.2006), 2008

Monday 19.06.2006 (+&-)

Tragedy is all very well on the stage, but it can
seem mere perversity in ordinary life.
(John Fowles)



• •

Gheorghe ILEA

Garbage (from the Tronicart 1300 series), 2011





Cornel BRUDAȘCU
Untitled, 1994





Ioana BĂTRĂNU
Enclosed Garden, 1994



MI KAFCHIN

Alchemy of the Alter-Body, 2013





Andra URSUȚA
Untitled, 2015

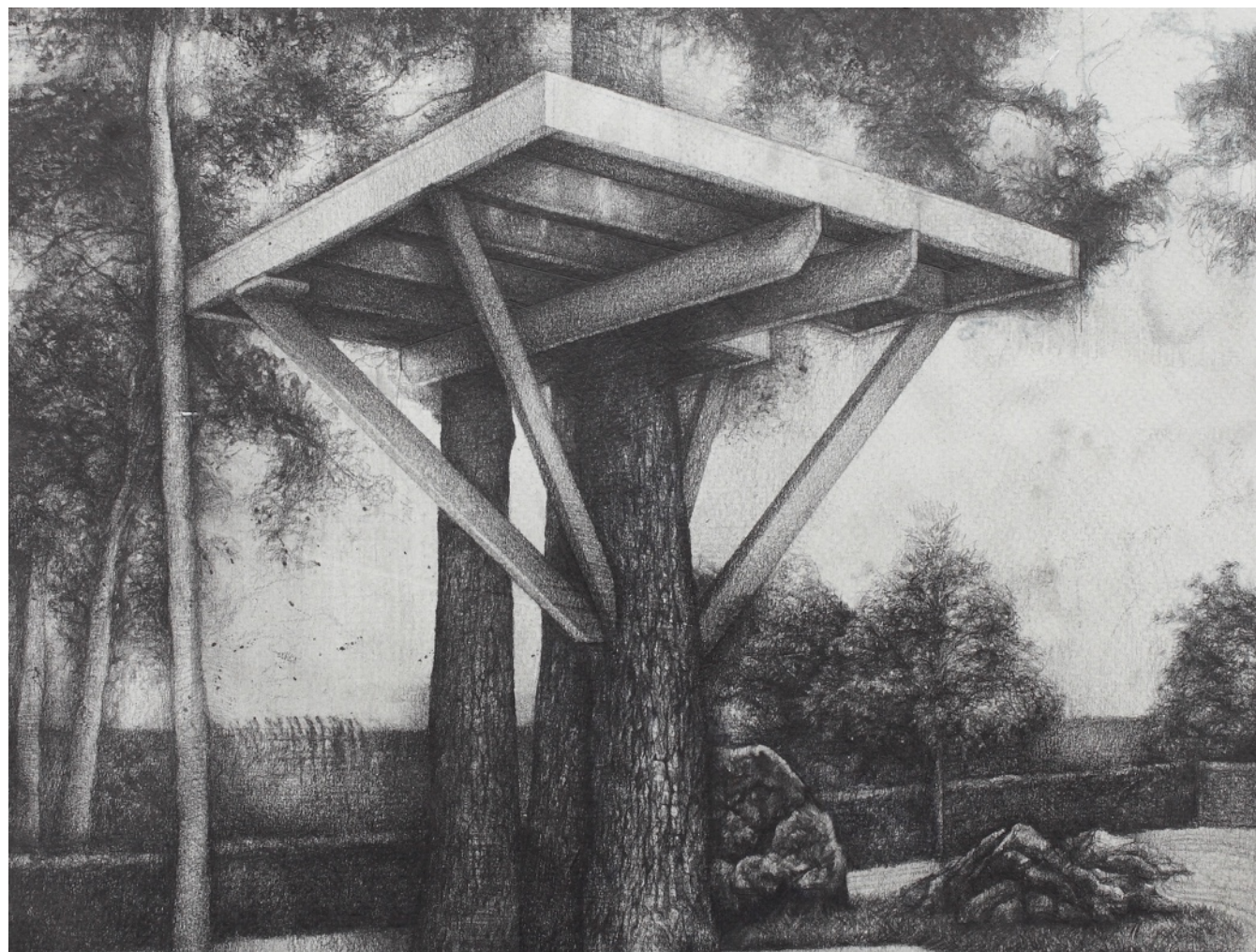


Dan BEUDEAN
Woodcutters, 2013



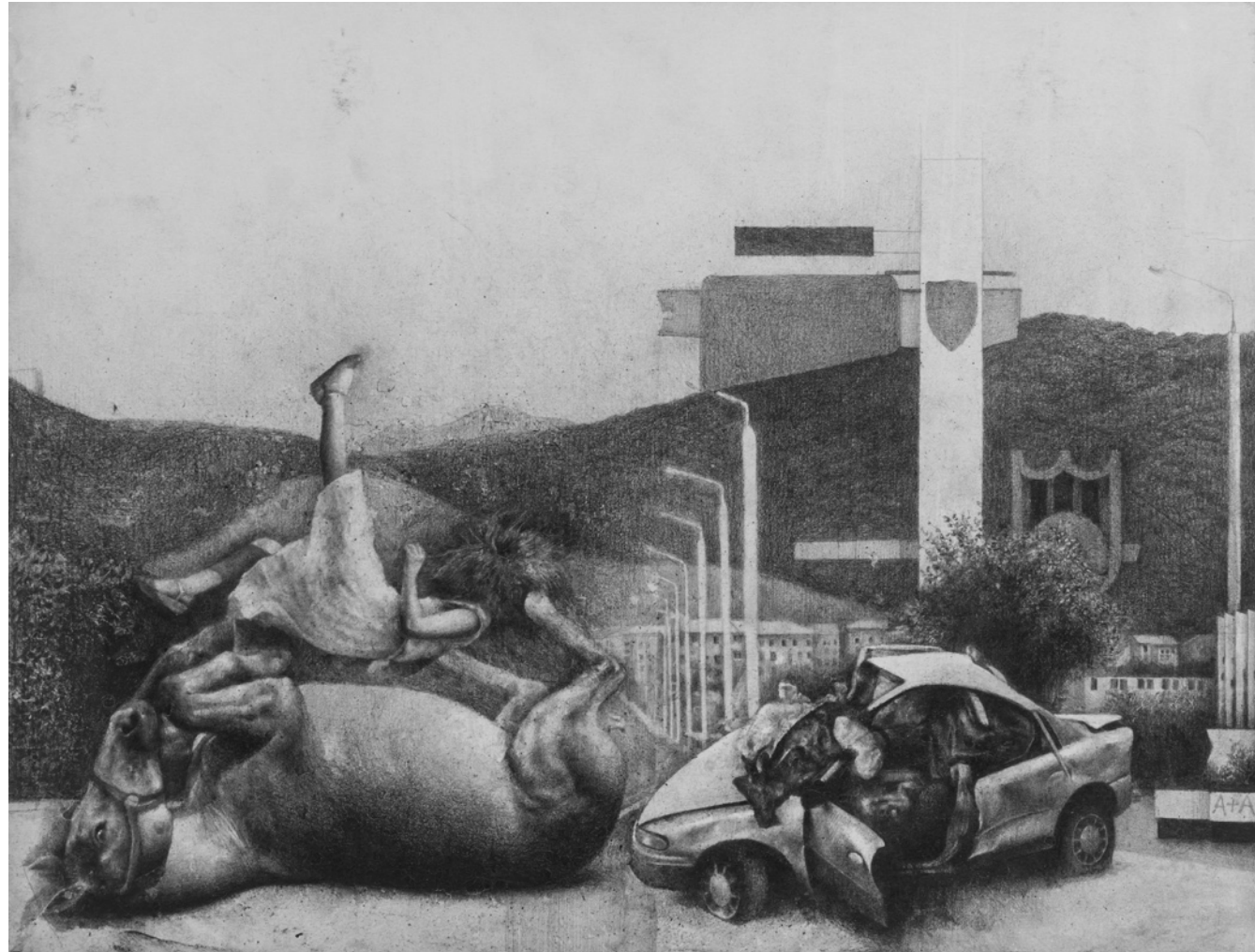


Dan BEUDEAN
GG Allin's Tomb II, 2013



Dan BEUDEAN

GG Allin's Tomb I, 2013



Dan BEUDEAN
The Accident, 2015



Dan PERJOVSCHI

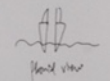
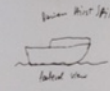
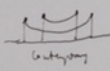
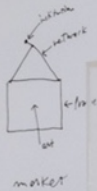
Drawing Book – Tate preparatory drawings, 2006

HOW THINGS ARE
WORLD SWEDEN



Non-2

talking people



LONG

ON
ON
ON



PASS



Before his solo and group exhibitions, Dan PERJOVSCHI records observations in a notebook which pertain to the specific environment and audience of the upcoming show. Only a fraction of these keen social, political, verbal and pictorial critiques end up on the walls or windows of a gallery, and after a show has come to an end, they are often cleaned off and painted over. These notebooks therefore not only offer chronological insights into his creative process, they are frequently the only remaining artefacts of his ceaseless practice of drawing.

Dan PERJOVSCHI

Drawing Book – Tate preparatory drawings, 2006





George CRÎNGAȘU
Back Garden, 2017



Marius BERCEA
Prophetic Smile, 2013



MI KAFCHIN

While Radu and Mihut were having coffee, 2012



Paul NEAGU
Cross of the Century, 1997



The paintings of Andrei CHINTILĂ can be regarded as the very substance of Romanian painting in the 1980s, which was troubled and experimental, and also in constant search of a neoexpressionist approach to dramatic everyday realities.

Andrei CHINTILĂ
Aggression, 1985

The background is a dark, moody painting of a prison camp at night. It features a chain-link fence in the foreground, with several figures visible behind it. The scene is dimly lit, with a few small lights visible in the distance, creating a somber and mysterious atmosphere. The overall color palette is dominated by dark blues, greys, and blacks, with some lighter highlights on the fence and figures.

5

.....

The Temple of Silence

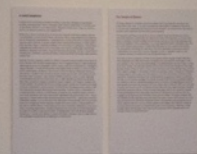
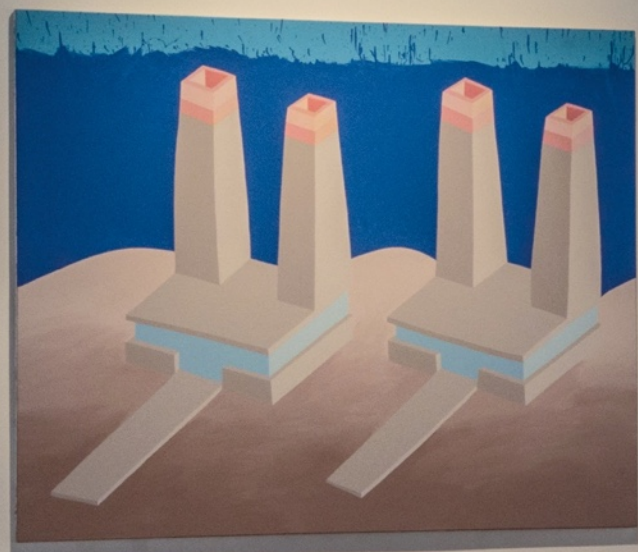
The Temple of Silence

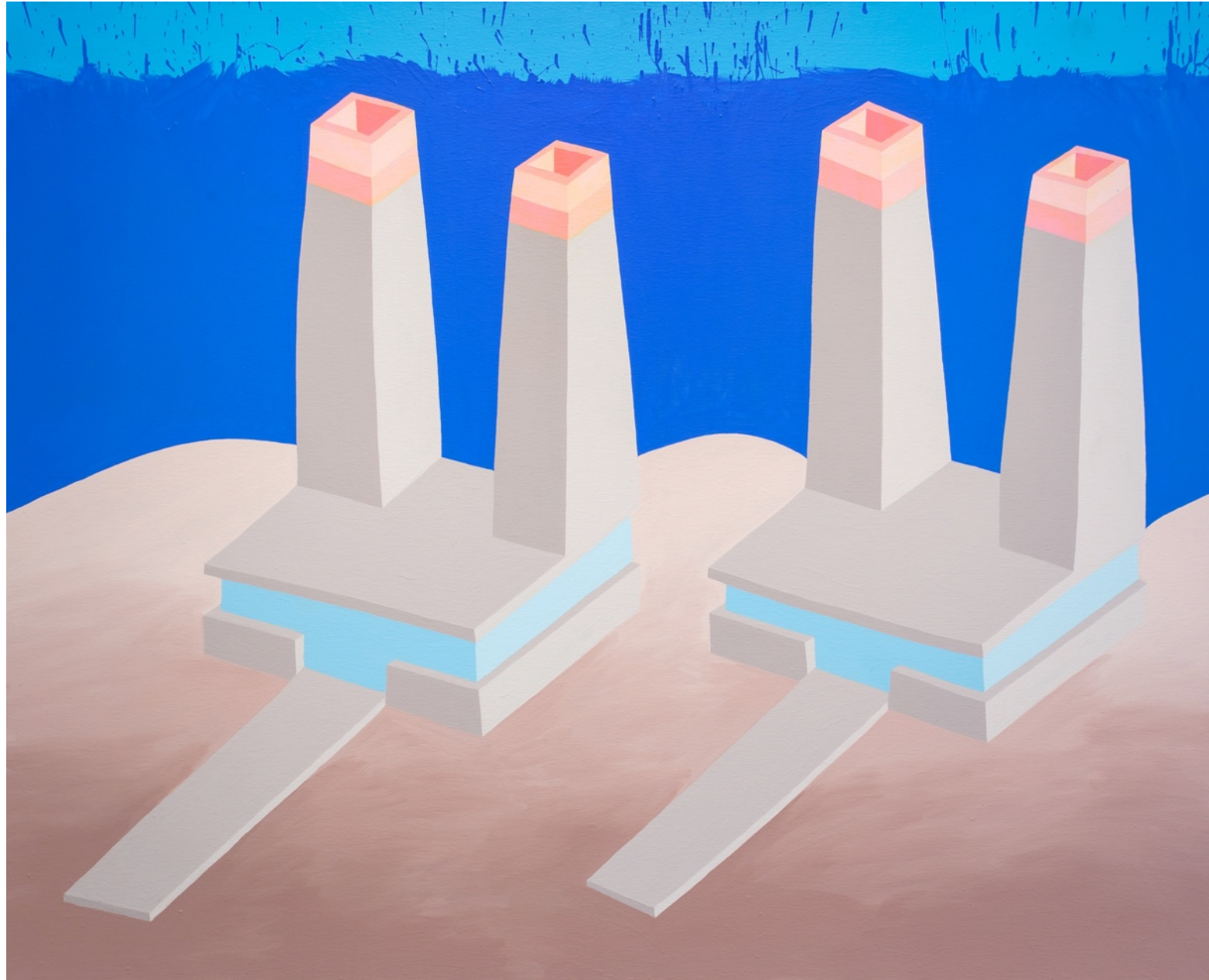
All images attempt to translate personal perceptions and meanings into narratives that make reality more “real”. If we were to paraphrase Allen Feldman’s statement “the event is not that which happened, but that which can be narrated”, we could say that “the event is not that which happened, but that which can be painted”.

The figurative paintings of ȘERBAN SAVU, SIMON CANTEMIR HAUȘI and MIRCEA SUCIU have a strong de-emphasis on personality: the figures look down, turn away from us or cover their faces. To decipher their personalities and moods we must rely on their body language and the formal qualities of the compositions. The *modus operandi* of these characters, who inhabit a silent, timeless space where it would make little sense to hurry, seems to be waiting. This atmosphere resembling the calm before the storm generates a permanent state of in-betweenness; the characters may be in-between actions, in-between states of mind, in-between decisions or events that may change their lives or not.

One finds an older counterpart of these contemporary solitary figures in ȘTEFAN BERTALAN’s *Inner Emigration* from 1983, which seems to allude to the vast majority of the region’s silenced population, who, having remained willingly or unwillingly behind the Iron Curtain, turned even more inwards. The extremes inherent in every human being are alluded to in the exaggerated realism of ROMAN TOLICI’s *Crown II*, which belongs to

the series entitled Kings, each of which depicts a beggar on the streets of Bucharest wearing a crown. Ceaușescu's ubiquitous building projects, which were part of his project to force the urbanization of the Romanian population, compelled a portion of the rural population to assume an entirely new lifestyle, but they are not always populated: the double structure of GILI MOCANU's Industrial Temple in the middle of a desert is needlessly equipped with an entrance. MICHELLE BRESSAN's series of photographs documents the changes which have taken place in the post-1989 era to the sites of leisure and tourism and the workplaces of which the communist regime boasted. Similarly, IOSIF KIRÁLY's panorama series of reconstructed landscapes, which was created by merging several photographs of the same place, examines the mechanisms of memory. The two toppled bronze figures of Lenin and Petru Groza, prime minister of Romania between 1945 and 1952 (the former originally stood in Bucharest the later in Deva), which now lie out of the way behind the brick wall of the Mogoșoaia Palace, raise questions concerning the ways in which collective memory is tied to certain locations and images. OANA FĂRCAȘ's miniature paintings reveal the anonymous figures taking part in social uprisings, reflecting on their invisible status and stressing it once more by the small size of their representation in an attempt to filter all visual information.





Gili MOCANU
Industrial Temple, 2008



Mircea SUCIU
Take a Bow, 2007





Șerban SAVU
The Lazy Fisherman, 2010



Şerban SAVU
Maybe Not, 2006



Mircea SUCIU
Study (Girl in Green), 2007





Michele BRESSAN
Fast Eco Building, 2012



Michele BRESSAN
Wellness, 2011



Michele BRESSAN
Wellness, 2011





Oana FĂRCAȘ

Rosia Montana, Anonymous, Taksim, 2013





Simon Cantemir HAUŞI
Swim in Organized Place, 2009

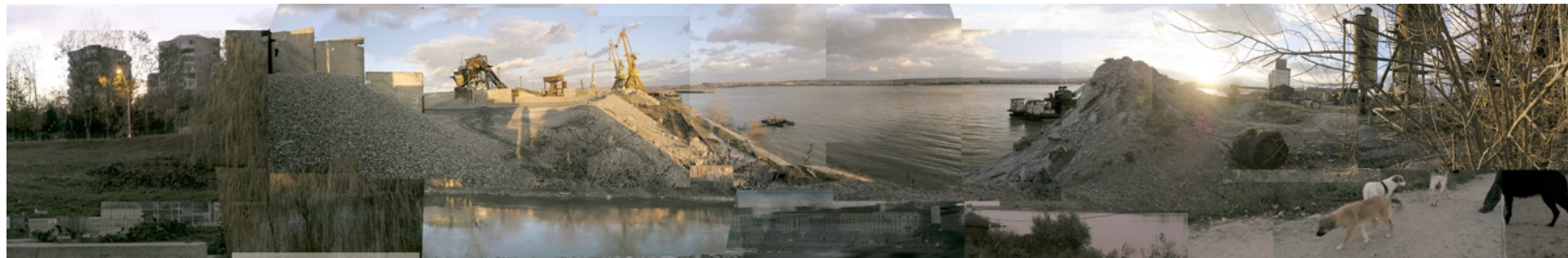


Simon Cantemir HAUŞI
Untitled, 2010





Șerban SAVU
Parking, 2006



Iosif KIRÁLY

Reconstruction: Mogoşoaia 2A – Lenin and Groza, 2006 | Reconstruction: Turnu Severin – Braila – Budapest, 2004–2005





Roman TOLICI
Crown II, 2008





Ștefan BERTALAN
Inner Emigration, 1983





Adrian GHENIE
Flight into Egypt, 2008

6

.....

The Edge of the Void

The Edge of the Void

The dialectics of the visible and invisible create elastic instruments with which to decipher the dialectics of reality and perception. The invisible has been a leitmotif of a permanent questioning of image, visibility and interpretation starting with the “dematerialization of art” and the emphasis on thinking processes and the transformation of art into a medium or an apparatus transcending its visual layer and acquiring symbolic functions. This might be translated as a way of opening the gaze towards the “filled” void or the empty space as a total experience. The quest for this experience takes different paths in this thematic section of the exhibition, from a crafted utopia in which aesthetic sensibility, nature and ideology intermix (CRISTIAN RUSU) to an interrogation of the institutional and physical limits of an artwork (in the photo documentation of André Cadere’s promenades, *with his barres de bois rond* [round wooden bars] or *peintures sans fin* [endless paintings], as he calls them).

To what extent does an artwork transcend its context and invade other spheres, coupling art and life, for instance as in the case of the video *2544* by CRISTI POGĂŢEAN? Here, the artist is testing the limits of an unwritten contract between gallerist and artist – the gallerist is supposed to carry the image of the artist to the highest peak of visibility and to the story of success of which everyone dreams. In the video, this action is taken literally, i.e. artist and gallerist actually climb the highest mountain in Romania carrying a flag with the artist’s portrait on it. The balloons from the filmed action *Stiff Ballet for the End of the Century* by

MIKLÓS ONUCSÁN disappear in the abstract dimension of the turn of the century in an accelerated moment when change is being produced instantly. The *Double Heads Matches*, objects resulting from a larger project by MIRCEA CANTOR, are also a reminder of history consumed at a fast pace, burning up instantly. The historical photographs *La nave* (1987) by TEODOR GRAUR mark a parallel reality, a cut-out from the context Romania was going through, juxtaposing two realities, equally true – the inside of a shipwreck becomes a space of freedom as well as an enclosed cell. The palimpsest drawing by CIPRIAN MUREȘAN deconstructs and reconstructs the knowledge of history and its visual perception through the process of copying the entire content of an André Cadere book on a single piece of paper. This process fails in its task, as it fails to articulate a coherent overall vision, but at the same time it turns something which has not yet been completely erased into a potential critical tool of “rewriting”. Conversely, DRAGOȘ ALEXANDRESCU’s film shows pages being ripped out of three books which have influenced Western thought (the Bible, the Manifesto of the Communist Party and F.A. Hayek’s 1954 book *Capitalism and the Historians*) only to be made into paper yarn with which younger generations can knit something entirely different. ROMAN COTOȘMAN, known for his experimental art and as one of the first artists in Romania to work with constructivism and op-art, essentializes the formal plastic language into a rhythmical void, triggering a sensory meaning which echoes in the interpretation of the viewer, considered as a resonance box for his artistic initiative.



Adrian GHENIE
The Wall, 2004



Considered one of the central figures of Romanian conceptual art since the 1960s, Geta BRĂTESCU works in a rich variety of mediums and directions: collage, object, installation, film, performance, textile, etc. The three works presented in the exhibition are part of a series dedicated to Magnets, experimental compositions which deal with the creative and destructive forces of the magnets that can destabilize society, elaborated also in the form of a manifesto written in 1974 and generating an elastic practice of space and time.



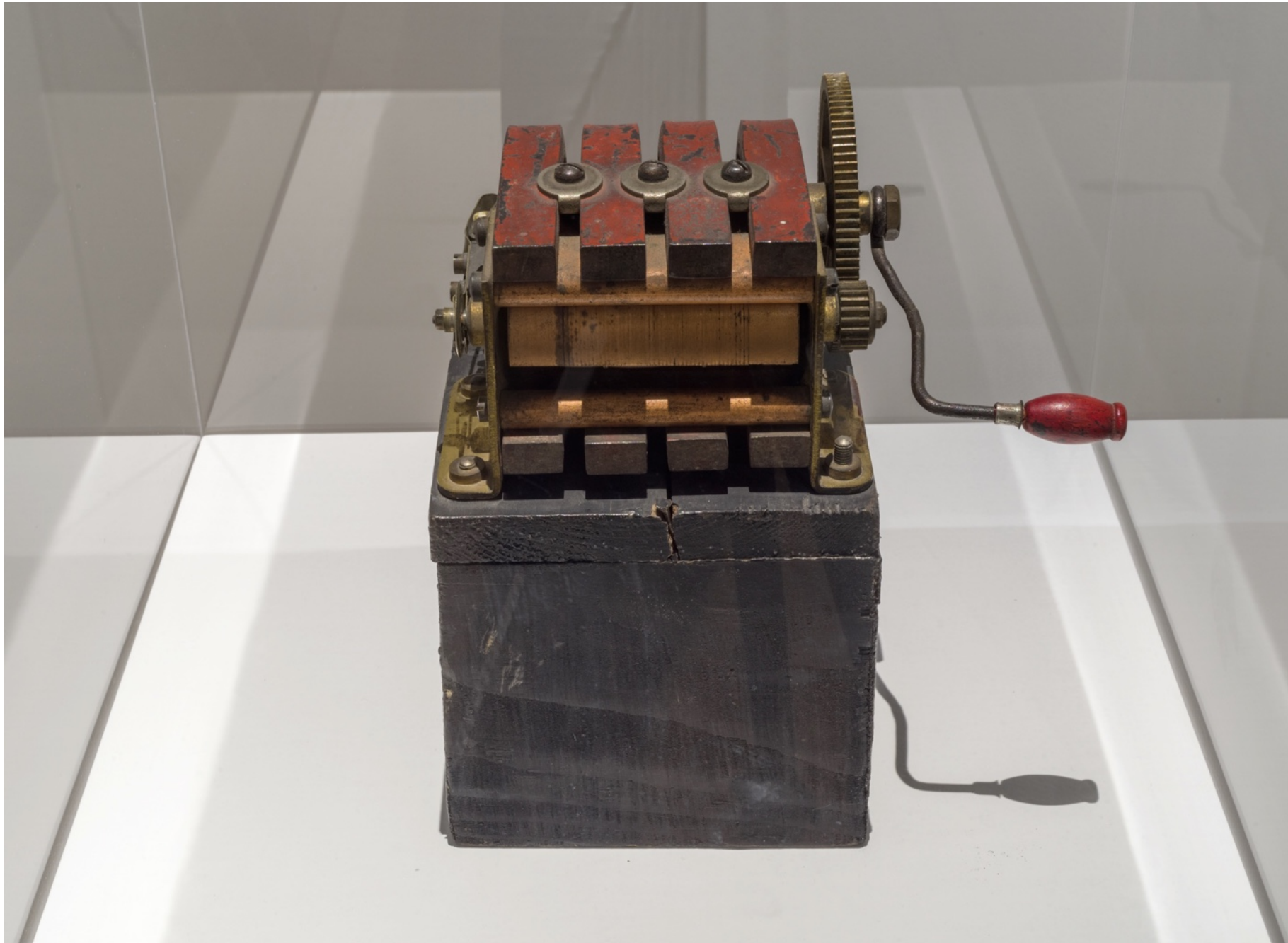
Geta BRĂTESCU

On-Off, Electromagnet, 1975



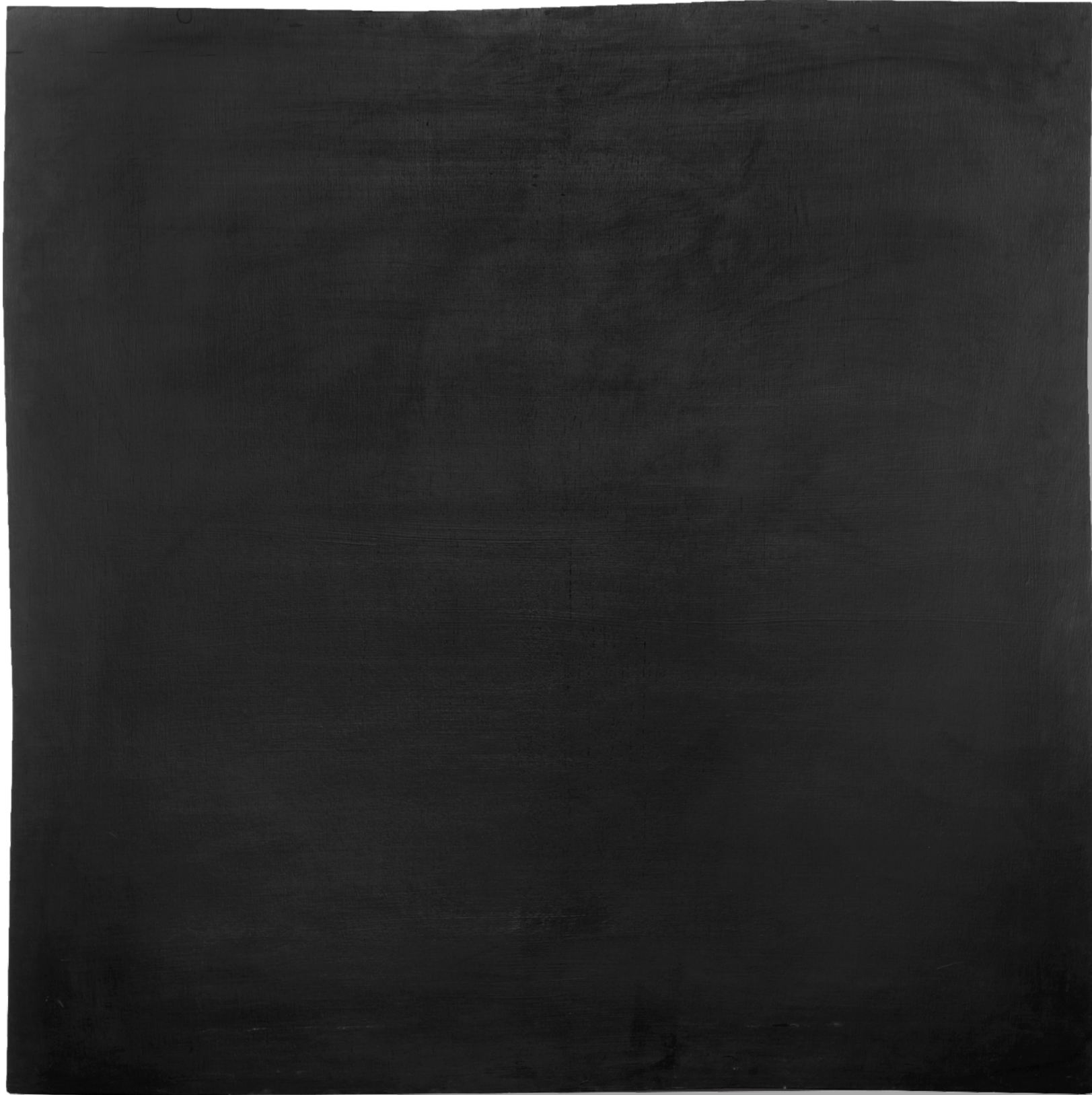
Geta BRĂTESCU
Magnets, 1974





Geta BRĂTESCU

On-Off, Electromagnet, 1975



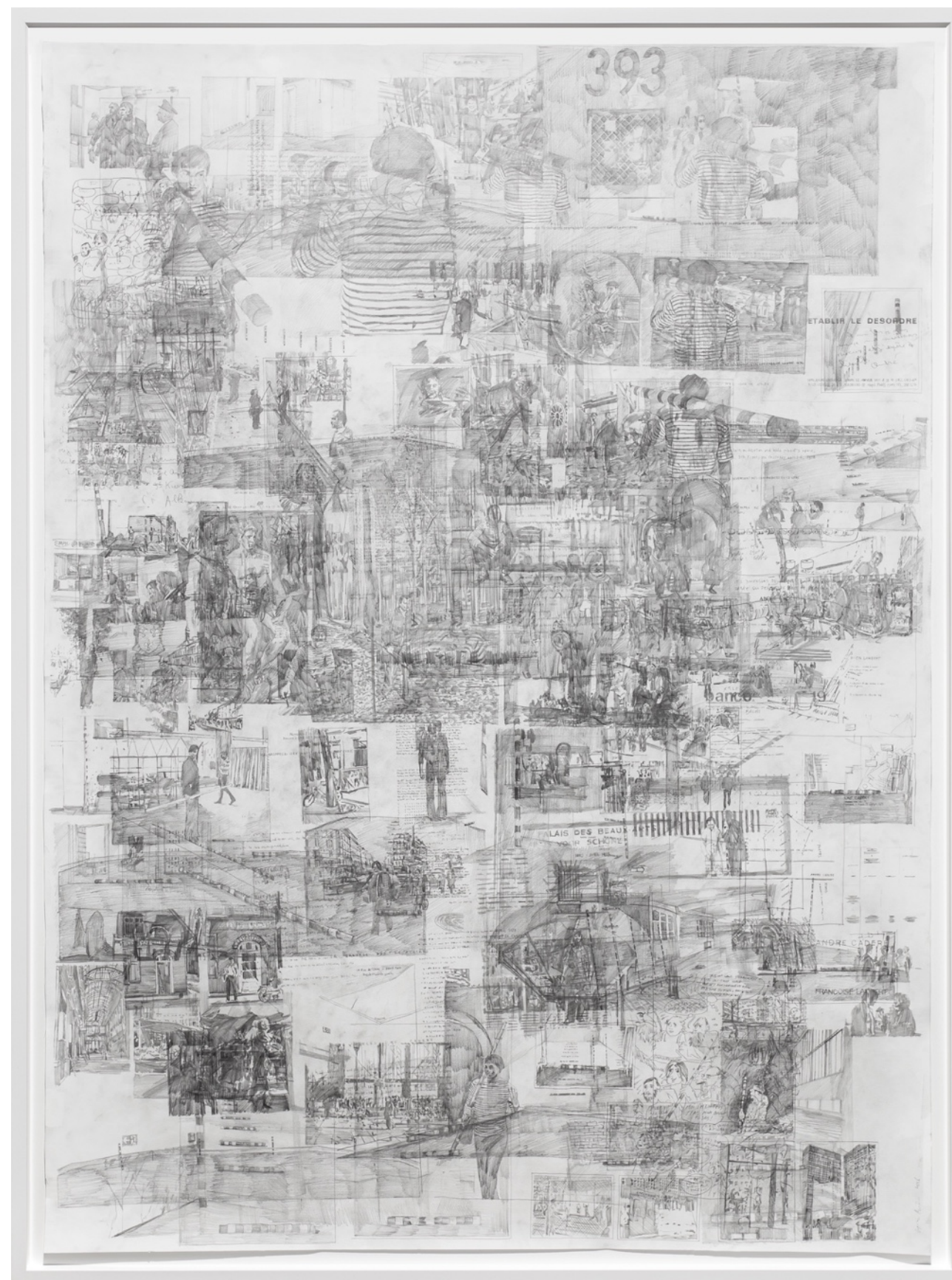
Roman COTOŞMAN

Dance on the Edge of the Void, 1993–1994



Teodor GRAUR
La Nave, 1987





Ciprian MUREȘAN

All images from a Book on André Cadere, 2017



5th floor, on Thursday April 6, 1978

FRANCE DE HOKONER QUAKER GREEN EX II
ICATION

Chambre: 154
Miroir: 2500
Miroir: 5800

CES DIMENSIONS DU TUBON SONT RING-LIMITES
D'APRES QUE DEUXIEME PARTI A TRANSMITE LE
PUTELA

ANDE

LE RATERE TONDA VOUS
AU TABRI TE
CIR VOUS SAGE

PLANQUER

ALLE

banc

BALAI

VON LAMBERT

une série de notes à propos
des notes prises en
doublant, en
et en
C'est pour la suite de la suite à propos
en 1978

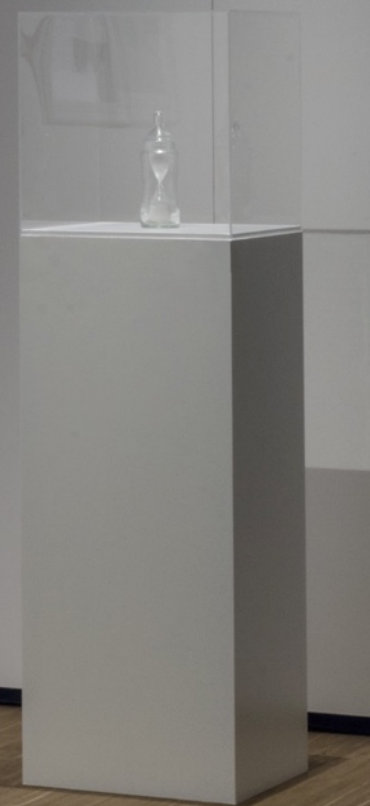
4 10 10 10 10 10 10

KUNST
biedt
POLITE



André CADERE

Exposition avec la Galerie des Locataires, Avenue des Gobelins, 1973





Ciprian MUREȘAN
Leap into the Void, After Three Seconds, 2004



Gabriela VANGA
Pavel, 2006





Dragoș ALEXANDRESCU
Exercising Failure, 2013



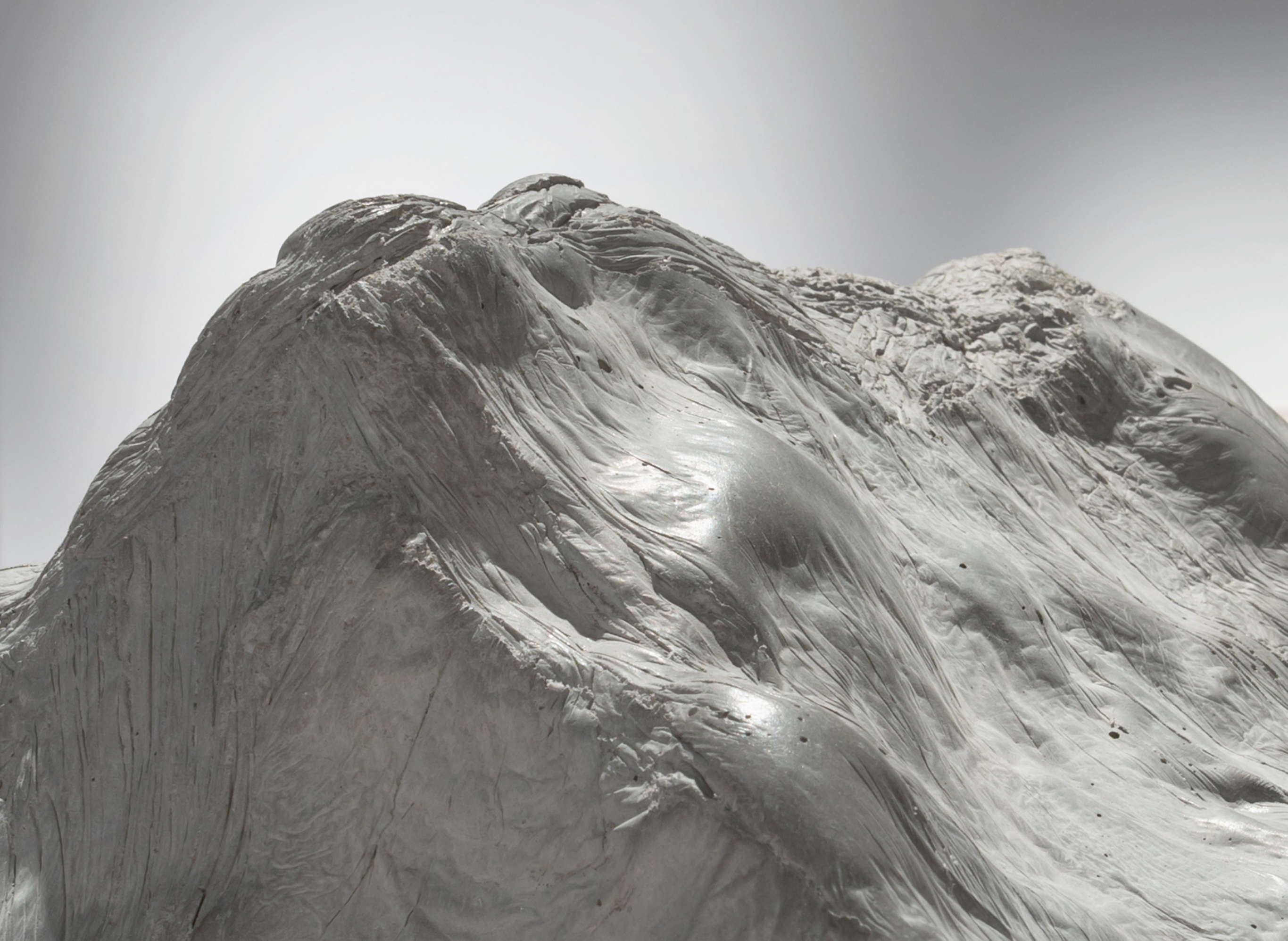


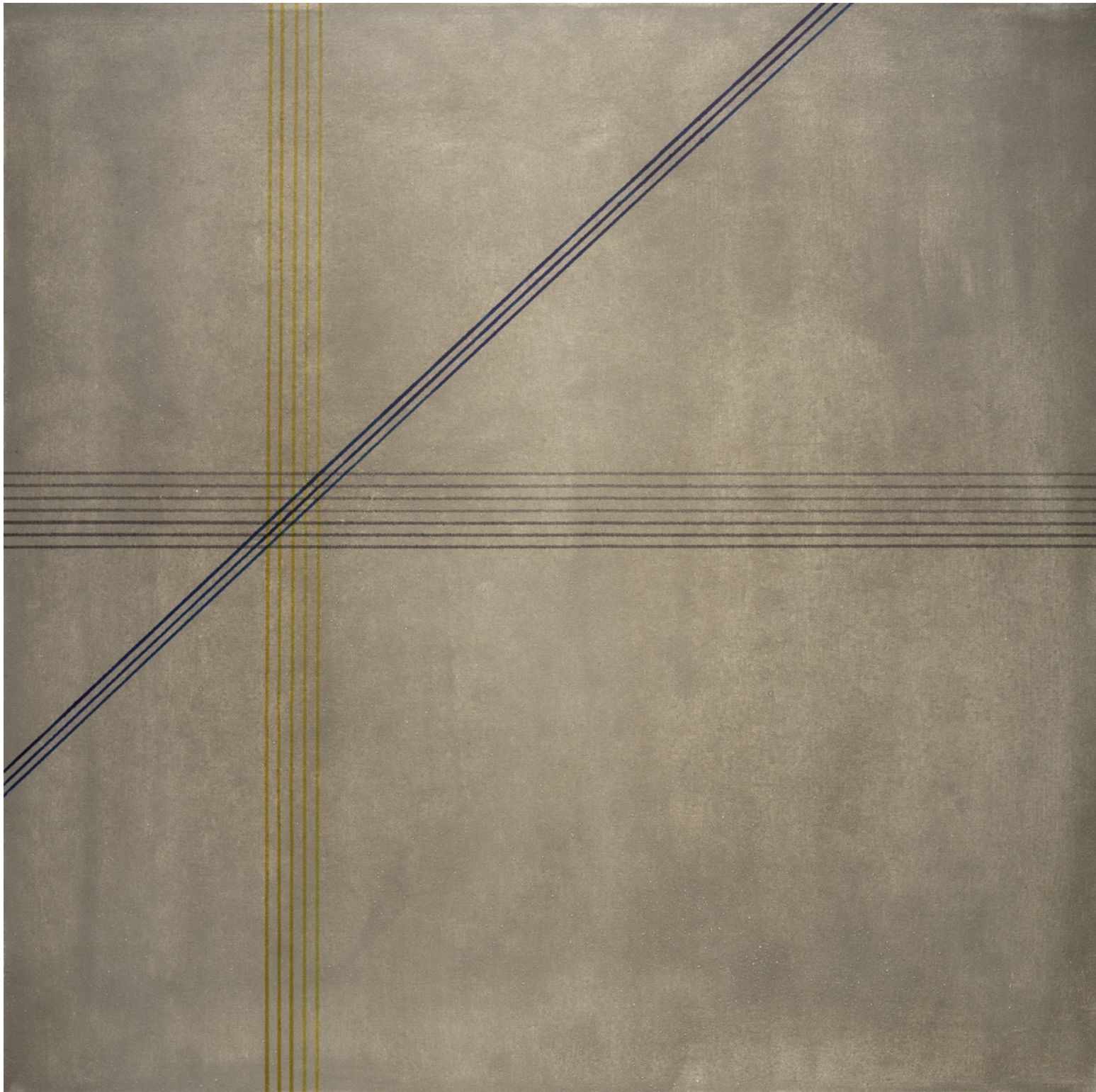


Cristian RUSU
Tyrol Pavilion, 2007

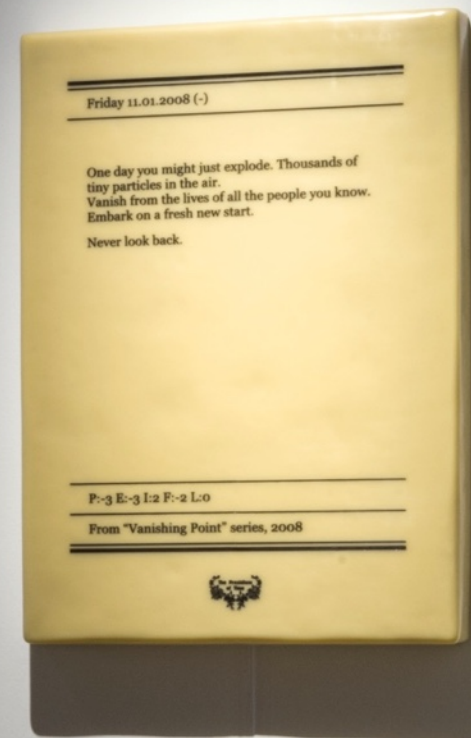


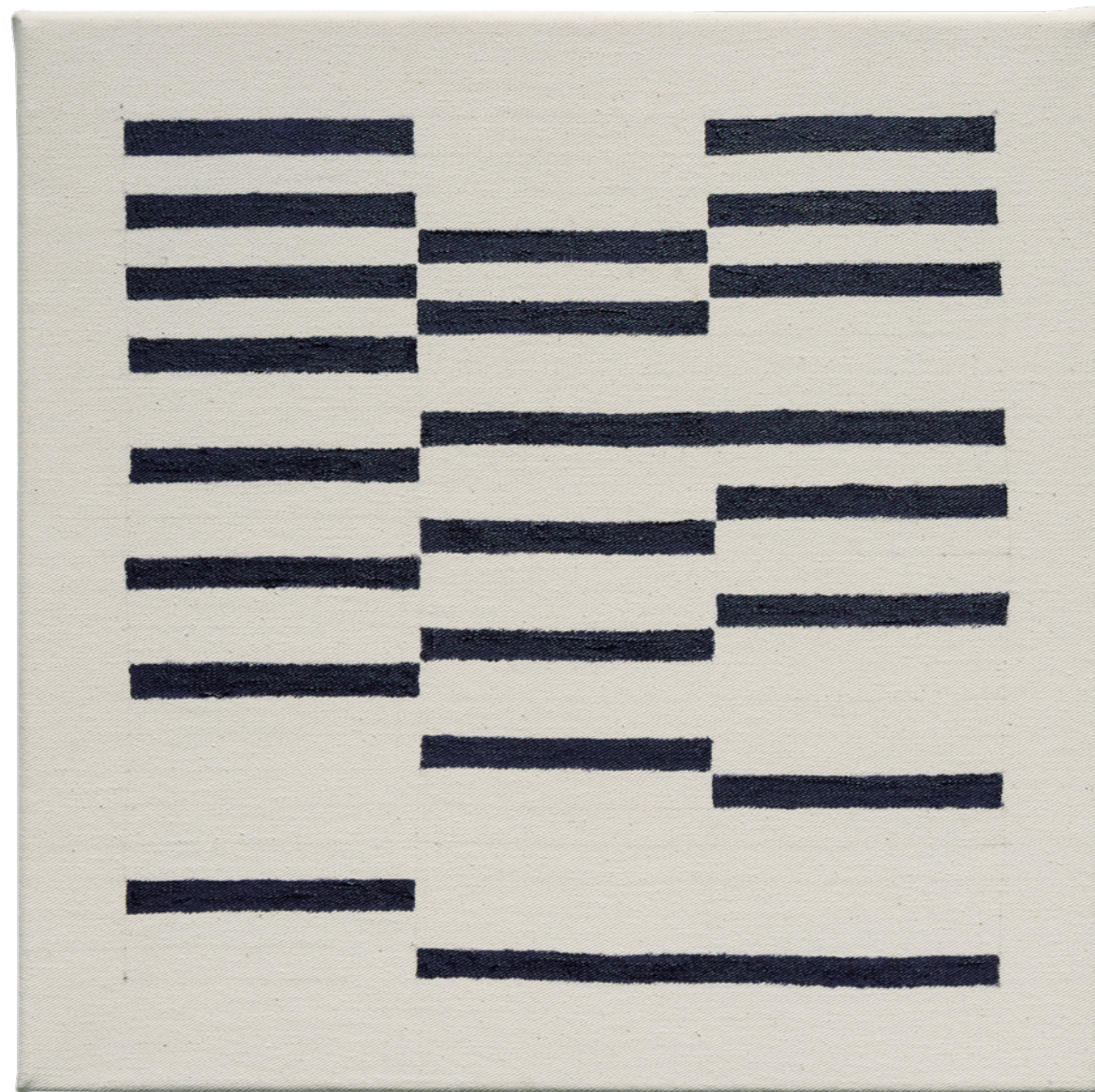






As the titles of the works suggest, Radu COMȘA's "transcriptions" are intellectual replicas of works or art forms which inspire him. Often working with wood, sewn fabrics and concrete, Comșa creates compositions showing structures, whether referring to modern architecture, concrete poetry or atonal music.





Radu COMȘA

Transcript (after Beethoven's Symphony No.5), 2013

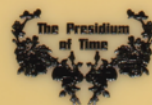
Friday 11.01.2008 (-)

One day you might just explode. Thousands of
tiny particles in the air.
Vanish from the lives of all the people you know.
Embark on a fresh new start.

Never look back.

P:-3 E:-3 I:2 F:-2 L:0

From "Vanishing Point" series, 2008



Ioana NEMEȘ

Untitled (Friday 11.01.2008), 2008

Friday 11.01.2008 (-)

One day you might just explode. Thousands of
tiny particles in the air.
Vanish from the lives of all the people you know.
Embark on a fresh new start.

Never look back.









Cristi POGĂCEAN
2544, 2006

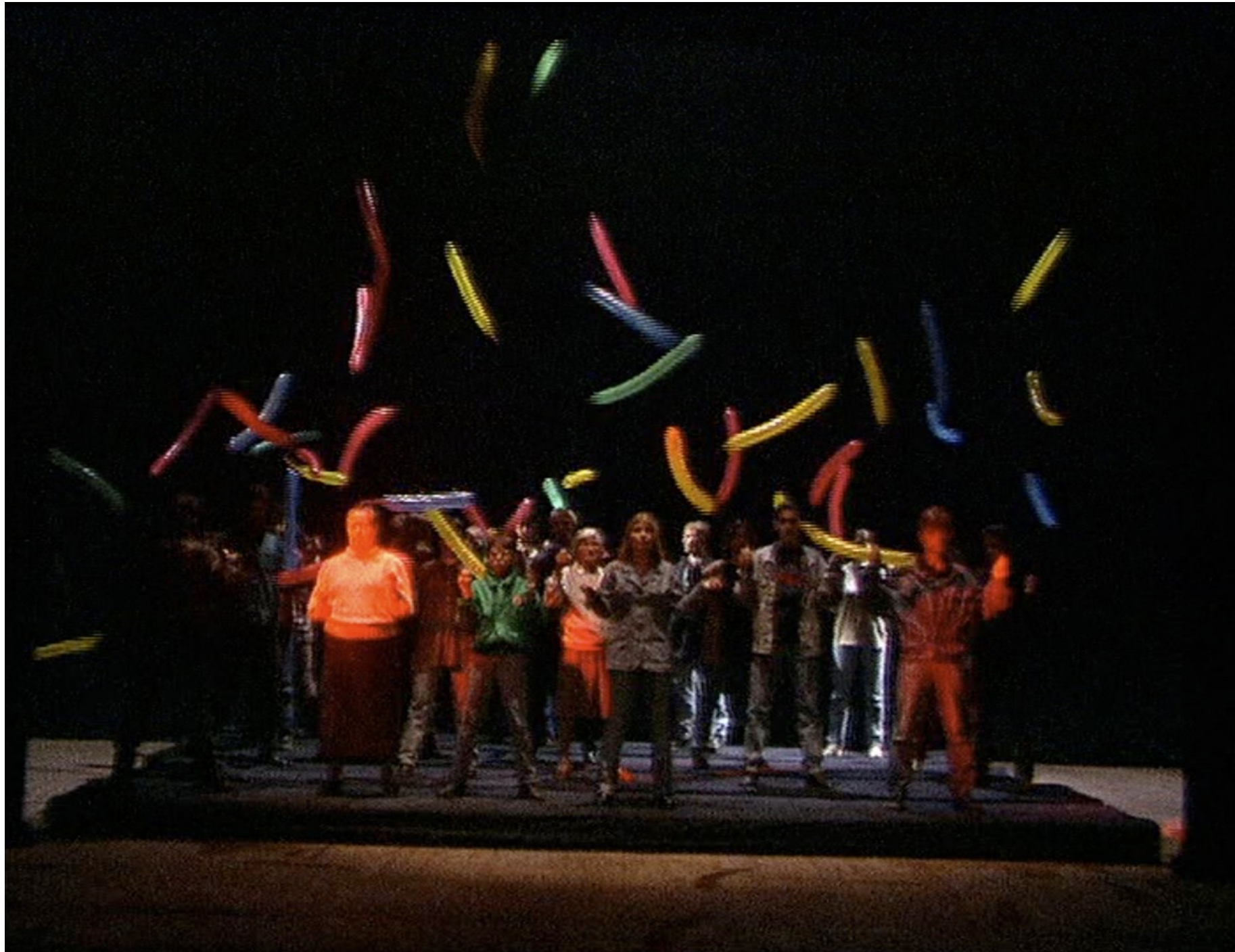


Mircea CANTOR

Double Heads Matches, 2002-2003

20.000 boxes produced manually at Gherla Matches Factory in Romania





Miklós ONUCSÁN

Stiff Ballet for the End of the Century, 1996



The *Identity Shirt*, one of the emblematic works by the internationally renowned artist Ana LUPAȘ, is part of a series which Lupaș defines as “generations” of works encapsulating a universal identity, but at the same time focusing on the material features of the fabric, which becomes the memory of the body. The coat as a recurring motif in her work raises the question of the fragility of existence and the traces of passing time.

Ana LUPAȘ

Identity Shirt (Second Generation), 1969



7

.....

List of Works

RĂZVAN BĂNESCU COLLECTION

Dan BEUDEAN

(b. 1980)

GG Allin's Tomb I & II, 2013

charcoal on paper

18,5 × 17,5 cm, 27 × 20 cm

Rudolf BONE

(b. 1951)

Chestnut Self-Portrait, 1983

photograph

61 × 43 cm

Radu COMȘA

(b. 1975)

Transcript (after Beethoven's Symphony No.5), 2013

oil on canvas

30 × 30 cm

Radu COMȘA

(b. 1975)

Phase 3-5-7, 2014

concrete and oil-based paint markers on linen

90 × 90 cm

Simon Cantemir HAUȘI

(b. 1976)

Untitled, 2010

oil on canvas

100 × 70,5 cm

Mi KAFCHIN

(b. 1986)

While Radu and Mihut were having coffee, 2012

mixed media on plasterboard

95 × 120 cm

Sorin NEAMȚU

(b. 1977)

Restoring an Image, 2014

print transfer, oil on wood panel

70×50 cm

Gheorghe RASOVSKY

(b. 1952)

Self-Portrait, 1989

mixed media on paper

46,5 × 61,2 cm

Gheorghe RASOVSZKY

(b. 1952)

Pantelimon Nebraska, 2002

inkjet print on photographic paper

45 × 60 cm

Mircea SUCIU

(b. 1978)

Take a Bow, 2007

oil on canvas

150 × 139 cm

MIRCEA PINTE COLLECTION

Geta BRĂTESCU

(b. 1926)

On-Off, Electromagnet, 1975

graphite and gouache on paper

36,5 × 97 cm

Geta BRĂTESCU

(b. 1926)

On-Off, Electromagnet, 1975

mixed media, object

19 × 12 × 12 cm

Geta BRĂTESCU

(b. 1926)

Magnets, 1974

b/w photograph, unique vintage print

53,5 × 43 cm

Cornel BRUDAȘCU

(b. 1937)

Untitled, 1994

oil on canvas

109,5 × 129 cm

Cornel BRUDAȘCU

(b. 1937)

Untitled, 2014

oil on canvas

110 × 120 cm

Mircea CANTOR

(b. 1977)

Double Heads Matches, 2002–2003

20 000 boxes produced manually at Gherla Matches Factory in Romania

5,3 × 3,6 × 1,7 cm

Mircea CANTOR

(b. 1977)

Diamond Corn, 2005

cast crystal, cardboard base

20,32 × 3,05 × 3,81 cm

Mircea CANTOR

(b. 1977)

Europe Supported by Africa and Asia (after William Blake), 2009

c-print

210 × 150 cm

George CRÎNGAȘU

(b. 1988)

Untitled, 2017

digital collage

75 × 64 cm

George CRÎNGAȘU

(b. 1988)

Back Garden, 2017

digital collage

80 × 62 cm

Oana FĂRCAȘ

(b. 1981)

Rosia Montana, Anonymous, Taksim, 2013

acrylic on plywood

3,2 × 4 cm, 4 × 3,3 cm, 3,2 × 4 cm

Adrian GHENIE

(b. 1977)

The Wall, 2004

acrylic and oil on smooth board

65,5 × 47,5 cm

Adrian GHENIE

(b. 1977)

Flight into Egypt, 2008

acrylic and collage on paper

65 × 47 cm

Ion GRIGORESCU

(b. 1945)

Self-Portrait as Tutankhamun, 1976

black-and-white photograph

60 × 49,5 cm

Simon Cantemir HAUȘI

(b. 1976)

Swim in Organized Place, 2009

oil on canvas

100 × 120 cm

Iosif KIRÁLY

(b. 1957)

Reconstruction: Turnu Severin – Braila – Budapest, 2004–2005

photo montage, Lambda print

16 × 100 cm

Iosif KIRÁLY

Reconstruction: Mogoșoaia 2A – Lenin and Groza, 2006

photo montage, Lambda print

32 × 97 cm

Paul NEAGU

(1938–2004)

Cross of the Century, 1997

bronze scale model, study for a public monument in Bucharest, inaugurated in 1997

64 × 58 × 32,5 cm

Miklós ONUCSAN

(b. 1952)

Snowflake, 2008

6 photographs documenting the action and object

Ø 100 cm

Cristi POGĂCEAN

(b. 1980)

2544, 2006

video, 5'

Cristian RUSU

(b. 1972)

Tyrol Pavilion, 2007

concrete object and photograph

42,2 × 34 cm × 47,5 cm

Șerban SAVU

(b. 1978)

Maybe Not, 2006

oil on canvas

40 × 50 cm

Șerban SAVU

(b. 1978)

Parking, 2006

oil on canvas

63 × 100 cm

Mircea SUCIU

(b. 1978)

Study (Girl in Green), 2007

oil on canvas

110 × 120 cm

SUPERNOVA (László István, Ciprian Mureşan & Cristi Pogăcean)

Art of the Masses, 2004

mass produced soft-drink bottle and custom-made label

h: 23 cm

Gabriela VANGA

(b. 1977)

Pavel, 2006

glass, white sand

25 × 5,5 cm

PLAN B FOUNDATION

Ioana BĂTRĂNU

(b. 1960)

Enclosed Garden, 1994

oil on canvas

189 × 278 cm

Teodor GRAUR

(b. 1953)

La Nave, 1987

3 photographs (selected from a larger series)

28 × 41 cm

Gheorghe ILEA

(b. 1958)

Garbage (from the Tronicart 1300 series), 2011

oil on car hood

100 × 124 cm

Ferenc INCZE

(1910–1988)

The Mask, 1980

oil on canvas

80 × 71 cm

Mi KAFCHIN

(b. 1986)

Felicia Among Ruins, 2014

mixed media on wood

24.5 × 32 cm

Vlad NANCĂ

(b. 1979)

Freedom!, 2007

2 photographs

19 × 29 cm

Miklós ONUCSAN

(b. 1952)

Stiff Ballet for the End of the Century, 1996

filmed action, video 14'

Șerban SAVU

(b. 1978)

The Lazy Fisherman, 2010

oil on canvas

127 × 170 cm

OVIDIU ȘANDOR COLLECTION

Dragoș ALEXANDRESCU

(b. 1974)

Exercising Failure, 2013

video, 5'33''

APPARATUS 22

Buy Me a Mystery, 2015

bed headboard, furs, neon light text

dimensions variable

Ion BĂRLĂDEANU

(b. 1946)

Collage 522, 1981

collage

28,5 × 43,5 cm

Ion BĂRLĂDEANU

(b. 1946)

Collage 548, 1982

collage

28,5 × 43 cm

Marius BERCEA

(b. 1979)

Prophetic Smile, 2013

oil on canvas

120 × 145 cm

Ștefan BERTALAN

(1930–2014)

Inner Emigration, 1983

mixed media on paper

37 × 50,1 cm

Ștefan BERTALAN

Vegetal Self-portrait, c. 1985–86

mixed media

77,2 × 61,7 cm

Dan BEUDEAN

(b. 1980)

The Accident, 2015

mixed media

27,5 × 36,5 cm

Dan BEUDEAN

(b. 1980)

Woodcutters, 2013

mixed media on canvas

150 × 120 cm

Michele BRESSAN

(b. 1980)

Wellness, 2011

lambda print

61,5 × 74 cm

Michele BRESSAN

(b. 1980)

Wellness, 2011

lambda print

61,5 × 74 cm

Michele BRESSAN

(b. 1980)

Fast Eco Building, 2012

lambda print

61,5 × 77,5 cm

André CADERE

(1934–1978)

Exposition avec la Galerie des Locataires, Avenue des Gobelins, 1973

photographs

18, 9 × 24 cm (2 pieces), 24 × 18,9 cm (4 pieces)

Andrei CHINTILĂ

(1958–2007)

Aggression, 1985

oil on canvas

71 × 47 cm

Andrei CHINTILĂ

(1958–2007)

Awaiting, 1988–1989

mixed media on paper

51 × 54,5 cm

Radu CIOCA

(b. 1982)

Becoming Object 3, 2013

concrete, wood, metal

69 × 46 × 10 cm

Roman COTOȘMAN

(1935–2006)

Dance on the Edge of the Void, 1993–1994

acrylic on wood

122 × 122 cm

Adrian GHENIE

(b. 1977)

Study for Self-Portrait as Charles Darwin, 2013

charcoal on paper

49 × 34 cm

Adrian GHENIE

(b. 1977)

Untitled (Darwin), 2014

oil on canvas

65 × 44 cm

Mi KAFCHIN

(b. 1986)

Alchemy of the Alter-Body, 2013

acrylic and oil on canvas

175 × 157 cm

Ana LUPAŞ

(b. 1940)

Identity Shirt (Second Generation), 1969

fabric, thread, sweat, blood

58,2 × 50,4 cm

Alex MIRUTZIU

(b. 1981)

TAH29. Life Mask of the Artist as Himself at 29, 2011

glass

20 × 14 × 10 cm

Alex MIRUTZIU

(b. 1981)

13 cm Knife Mapping of My Body at 27 Years Old (1), 2008

mixed media on photograph

12,5 × 17,6 cm

Alex MIRUTZIU

(b. 1981)

13 cm Knife Mapping of My Body at 27 Years Old (2), 2008

mixed media on photograph

20,2 × 13,5 cm

Gili MOCANU

(b. 1971)

Industrial Temple, 2008

acrylic on canvas

130 × 180 cm

Ciprian MUREȘAN

(b. 1977)

All images from a Book on André Cadere, 2017

pencil on paper

138,5 × 102,5 cm

Paul NEAGU

(1938–2004)

Cake Man, 1969

photograph

22,5 × 15,5 cm

Paul NEAGU

(1938–2004)

The Cake Man, 1969

ink on plastified board

23 × 15,5 cm

Ioana NEMEȘ

(1979–2011)

The White Team (Satan), 2009

fur, leather, horns, gold, epoxide
dimensions variable

Ioana NEMEȘ

(1979–2011)

Untitled (Monday 19.06.2006), 2008

epoxide, paint, lacquer
100 × 70 × 10 cm

Ioana NEMEȘ

(1979–2011)

Untitled (Friday 11.01.2008), 2008

epoxide, paint, lacquer
100 × 70 × 10 cm

Dan PERJOVSCHI

(b. 1961)

Drawing Book – Tate preparatory drawings, 2006

15 × 10,5 cm

Roman TOLICI

(b. 1974)

Crown II, 2008

watercolor

95 × 66 cm

Doru TULCAN

(b. 1943)

Light and Shadow (Separation), 1984

vintage photograph

64 × 46 cm

Andra URSUȚA

(b. 1979)

Untitled, 2015

aqua-resin

61 × 38,5 × 28 cm

Imprint



Double Heads Matches

A selection of contemporary artworks from four Romanian private collections

Exhibition of the Budapest Gallery
New Budapest Gallery, 16 February – 27 May 2018

Collections

RĂZVAN BĂNESCU | MIRCEA PINTE | PLAN B ALAPÍTVÁNY | OVIDIU ȘANDOR

Exhibiting artists

Dragoș ALEXANDRESCU | APPARATUS 22 | Ion BĂRLĂDEANU | Ioana BĂTRĂNU | Marius BERCEA | Ștefan BERTALAN | Dan BEUDEAN | Rudolf BONE | Geta BRĂTESCU | Michele BRESSAN | Cornel BRUDAȘCU | André CADERE | Mircea CANTOR | Andrei CHINTILĂ | Radu CIOCA | Radu COMȘA | Roman COTOȘMAN | George CRÎNGAȘU | Oana FĂRCAȘ | Adrian GHENIE | Teodor GRAUR | Ion GRIGORESCU | Simon Cantemir HAUȘI | Gheorghe ILEA | INCZE Ferenc | Mi KAFCHIN | Iosif KIRÁLY | Ana LUPAȘ | Alex MIRUTZIU | Gili MOCANU | Ciprian MUREȘAN | Vlad NANCĂ | Paul NEAGU | Sorin NEAMȚU | Ioana NEMEȘ | Miklós ONUCSAN | Dan PERJOVSCHI | Cristi POGĂCEAN | Gheorghe RASOVSZKY | Cristian RUSU | Șerban SAVU | Mircea SUCIU | SUPERNOVA | Roman TOLICI | Doru TULCAN | Andra URSUȚA | Gabriela VANGA

Curators

Diana MARINCU | Zsuzsanna SZEGEDY-MASZÁK

Photo

Ferenc ELN | Tamás JUHÁSZ G. | artists, art galleries

© artist, collections, art galleries

Graphic design

Ferenc ELN

elnferenc.com

Publisher

Dr. Péter FARBAKY, Director General of the Budapest History Museum





budapestgaleria.hu