

dan nica

FRAGMENTARIUM



emanuela harris
santamarian

PANTA REI



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*Sprijinim talentul și
creativitatea artiștilor
români, susținem
performanța
exprimată sub orice
formă și în orice
domeniu.*

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COORDONATORI:
Elena Petre
Mălina Căpățînă

DESIGN GRAFIC, DTP:
Laura Ionescu

TIPAR:
SC Admedia Consulta SRL

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Emanuela Harris - Santamarian

PANTA REI

"Everything is in motion, Every Object is Modified by One's Look" - a colloquial paraphrasing of Heisenberg - is a new body of works in which I translate and turn the external world inside out, reducing it to colorful vortexes of familiar yet fictitious forms and structures. Its main idea is based on a facet of modern physics which states that everything that seems solid is really comprised of energy, and that molecules in motion are subject to human intervention.

I began this series of large scale drawings on paper, after several months of confinement following a ligaments transplant surgery and living vicariously through my friends' stories. During that time, I grew more curious about the mechanics of motion and its possible visual translation as well as how memory relates to perception. In physics, motion is described as any change in position or place. Thus, my exploration gravitate towards how much can be conveyed emotionally and conceptually within a physically static support (the paper). I realized I am rather interested in pushing the limits of abstraction and suggesting emotional, and physical motion in an immediate, visceral manner than in offering a clear narrative.

I've started to think of memory as a selective amnesia guided by the changes within us. The methodological process of memory in finding personal relationship to the past is similar to the one of archeology. "Excavation", in which space and time are mapped and unearthed, has emotional content based on extrapolation from what we have not found rather than what we have found. The missing or incomplete parts of our memories, comprise the chasm to be filled with new, fluid stories, which do not necessarily reconcile the linear narrative of the initial story.

This project keeps evolving and changing due to the nature of research ever so expanding as well as my working method, which is fueled by improvisation, intuition and accidents which are then turned into events. As an artist, I am interested in choices: what remains to be seen, what is absent and how decisions are made. I want to reevaluate the algorithms existing in a drawing and the parameters of possibilities for changes from one drawing to the next without disruptions in the meaning or visual redundancy. I incorporate in my visual lexicon, elements which either borrow directly from or reference Eastern European folklore, Constructivism, architectural diagrams and color theory charts.



Within those new works, I explore not only space and its division, but also the fluidity and tension of contradictions: organized chaos and uncontrolled order, machine-like generated image and imperfections, fictitious and concrete, recognizable/known and suggested. I also connect the dichotomies intrinsic to motion (past-present/past-future; transfer vs. change; progress vs. regress; action vs. reaction), with memory and perception: how do we remember stories/information, and how do we retell the stories or make associations between the pieces of information which we possess. In doing so, my aim is to map an articulated visual system of understanding the movement between memory and a posteriori experiences.



02
Pop-Pap-Pip
 gouache on paper
 61cm x 46 cm



03
Gelatine
 gouache on paper
 61cm x 46 cm

04



05



04
Speed-Line'ism
gouache on paper
46cm x 61cm

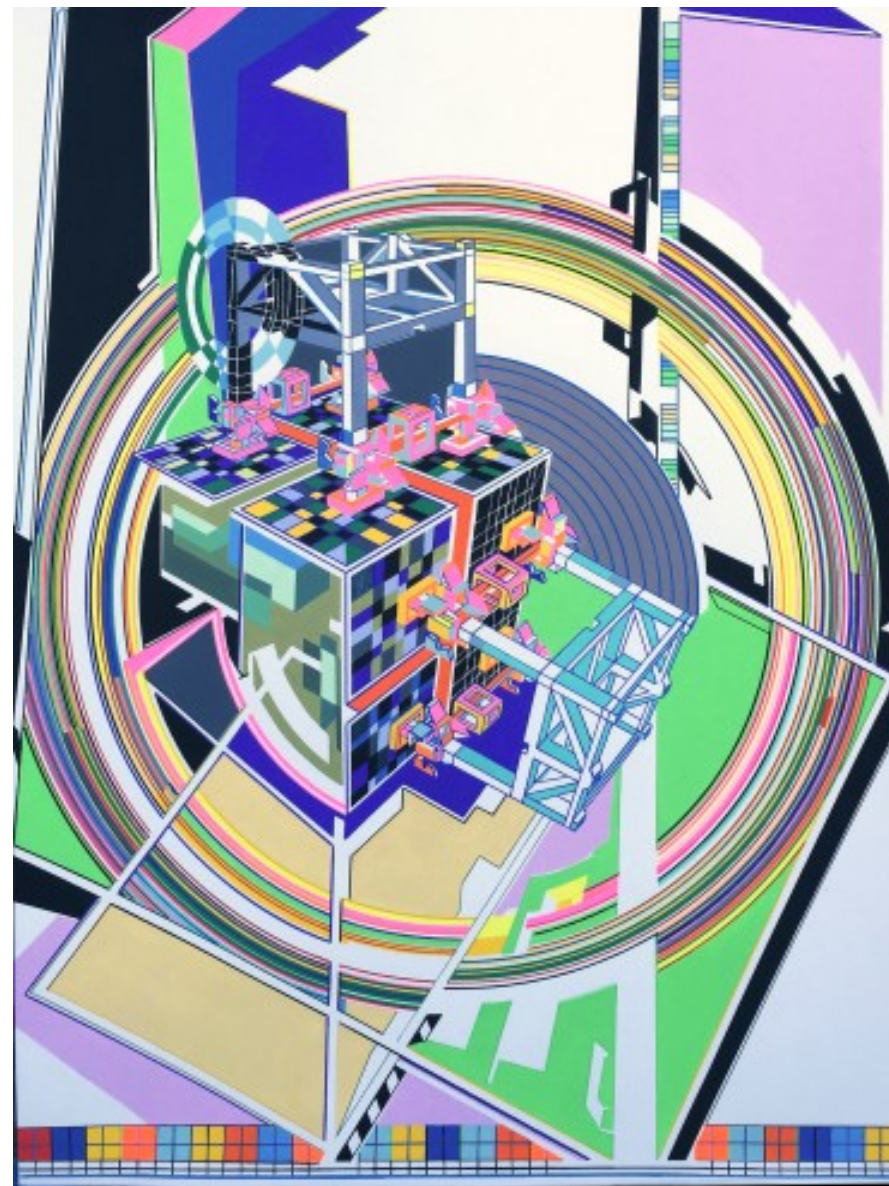
05
Juggalos rejoice
gouache on paper
46cm x 61cm



06
Blunt Blink-bling or injected empiricism
gouache on paper
61cm x 46 cm



07
Pop meets square
 gouache on paper
 61cm x 46 cm



08
The division of 1
 gouache on paper
 61cm x 46 cm



09

When was the future, when will be the past

gouache on paper

61cm x 46 cm



10

Inside outside, another view

gouache on paper

61cm x 46 cm



11
Yellow structure, Slash'ism
 gouache on paper
 61cm x 46 cm



12
The question of “-Ism” and “Neo”
 gouache on paper
 61cm x 46 cm



13

Structure into structure: metaphors are disillusions

gouache on paper

61cm x 46 cm



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14
Op-Distance 3
 gouache on paper
 61cm x 46 cm



15
Return to nowhere
 gouache on paper
 61cm x 46 cm



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F R A G M E N T A R I U M

Fascinația pe care o degajă vechile fonturi tipografice este, pentru privitorul de astăzi, neschimbată și probabil identică cu uimirea pe care a adus-o invenția tiparului. Această extensie a omului ce se prezintă ca o imagine a preciziei repetate, a inspirat forme complet noi de extindere a energiilor sociale. Deși dispărut astăzi, datorită inovațiilor tehnice aduse de către computer, tiparul pare să își continue povestea sa pe volumul sculptural, conferind acestuia un aspect tactil, epidermic, o patină a timpului, înnobilându-l.

Stilul de literă al titlurilor de ziar și al publicațiilor actuale din media, tinde să dea literelor o formă aproape iconică, o formă apropiată de rezonanță auditivă, așa cum este apropiată și de calitatea sculpturală. Temele pe care le abordez în sculptura mea pleacă de la caracterul tipărit, privit ca textură și, în același timp, ca element principal, ca centru de interes al lucrărilor. Pe parcursul timpului au apărut în sculptură și alte elemente: chei, încuietori, elemente și patternuri decorative, care prin fragmentare și recompunere, creează mereu obiecte noi, dar în același timp, surprinzător, păstrează un caracter de vechi și atemporal.



16
Swirl
bronz, lemn 20x13x32 cm





18
Invitation
 bronz, lemn 25x25x20 cm



19
Inner self
 bronz, lemn 15x15x25 cm



20
Filacter
bronz, lemn 21x14x31 cm



21
Core
bronz, lemn 15x15x27 cm



22
Stoned tear
bronz, lemn 15x15x36 cm



23
Wandered
bronz, lemn 22x22x29 cm



25

Butterfly I

bronz, lemn 35x15x26 cm



26
Butterfly III
marmura gri & roz 29x27x23 cm



27
Butterfly II
bronz, lemn 35x15x25 cm



28

Aquatic

bronz, lemn, soclul de granit 37x13x48 cm

Parteneri care
sustin arta contemporana

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Bld. Dacia nr. 51, etaj 1, Bucuresti
+40 21 222 98 77
office@artyourselfgallery.ro
www.artyourselfgallery.ro