

Galeria „Nicolae Tonitza” (I)
7-9 Lăpuşneanu st.

Galeria Cupola (II)
2 Cuza Vodă st.

May 20 – 30, 2016
Opening: May 20, 18:00

Exhibition

EVENTS WITH NO CAUSE
(I, II)

Artists: **Andrei Nacu, Mihai Nistor, Andrei Venghiac**
(I); **Bianca Basan, Lucian Bran, Nona Inescu, Alex**
Maxim, Andrei Nacu, Mihai & Horațiu Șovăială,
Andrei Venghiac (II)

Curator: **Lavinia German**

Galeria „Tonitza”

EVENTS WITH NO CAUSE (I)

Artists: **Andrei Nacu, Mihai Nistor, Andrei Venghiac**

Curator: **Lavinia German**

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During the Biennial of contemporary photography and dynamic image, CAMERA PLUS, organised by the Center of Contemporary Photography in Iasi, the exhibition “Events With No Cause” curated by **Lavinia German**, is presenting works of young Romanian artists who use the photographic and video medium. The two spaces of exhibition: Tonitza Gallery (artists: **Andrei Nacu, Mihai Nistor, Andrei Venghiac**) and Cupola Gallery (artists: **Bianca Basan, Lucian Bran, Nona Inescu, Alex Maxim, Andrei Nacu, Mihai & Horațiu Șovăială, Andrei Venghiac**) open to the public on May 20, 2010, at 18.00, and they can be visited until May 30, 2016, between 11.00-17.00. For more information about the biennial, you can check the programme online: www.c-f-c.ro/cameraplus/

Curatorial argument:

A photographic moment is an effect of a cause. Something had to happen in order to be consciously captured. The event is not necessarily happening in front of the camera, but can also be produced in the mind of the beholder, through compulsive gazing. Each image is a transcription of an event and incorporates a melancholic fascination to recover an image of the past. The photographic reproduction analyzes what is left visible, and transforms the past into a ‘social object’ around which a silent conversation happens, and which facilitates an emotional transaction of actual experiences. The exhibition “Events with No Cause” is an ensemble of re-produced, self-created or found scenarios on how to interpret the present. Contemporary art practices that are selected here exemplify methods for instrumentalizing the photography and the moving image, using aesthetic seduction and the interrogation of the politics in negotiating the experiences of the past, the moments of the everyday life, and the personal narratives.



Andrei Venghiac, *A tree*,
inkjet print, 120x86cm, 2015

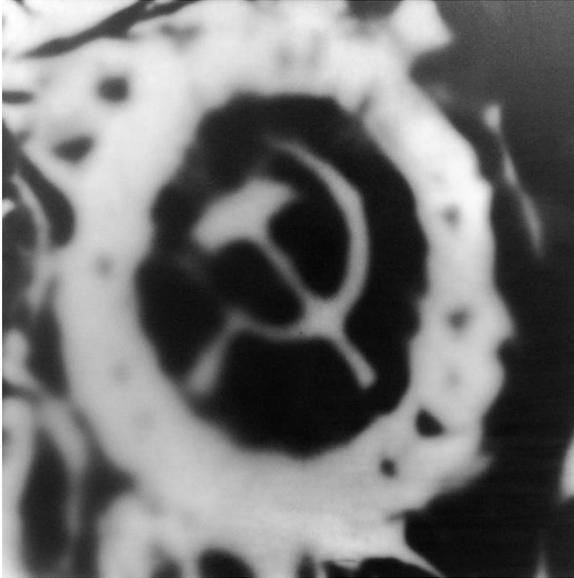
The analysis of the photographic medium has as a starting point the very moment when the photographer watches the action in front of the camera, and it extends until in context it is received by the public. The series "A tree" by **Andrei Venghiac** (one image exhibited here) is an exercise of visual perception of the abstract. The process of abstracting is followed until that abstract becomes both for the photographer and for the viewer, a potential form to know, dictated by the context. The dialogue between representation and the viewer slows down and accelerates, becoming an affect, where a graphic detail is perceived as an organic structure and again as a graphic detail, and the almost hypnotic loss in the image produces mental scenarios, personal fictions.



Andrei Nacu, *Fishes can't fly and neither can I*, 56 images, inkjet prints on Hahnemühle paper mounted on MDF, variable sizes, 2016

A photographic image is positioned critically in the space between aesthetics and politics. **Andrei Nacu**, in the project "Fishes* cannot fly. Neither can I" offers three fictional scenarios of re-reading some pasts. By using found family photographs, the artist underlines the retro-causal character of the imagistic scenario and the flexibility with which history can be read. The formal textual display of the works denotes a narrative linearity, based on its own logic of writing a scenario that could offer an acceptable version of the present. The appeal to archives of this type in the artistic practice, automatically implies a continuous process of creation, re-creation, understanding and re-evaluation of some meanings that are directly influenced by the context where they are viewed. In the absence of a direct narrative cohesion (with the exception of the one offered by the temporal coordinate), the association of these images creates a discourse about the relation between the personal memory and the social history, emphasizing personal utopias, daily situations and the contradiction coming out of them.

(*artist's argument)



Mihai Nistor, *25 Years of Democracy (Series)*, 25 argentic prints, 23×23 cm each, The Hague, Netherlands, 2015

Mihai Nistor's project is a series of images manually processed on photographic paper, through a technique of contact-sheet specific to the analogical development. The artist multiplied the initial image by repeatedly copying the copy, resulting the deterioration of the representation and the impossibility of its deciphering. The monotonous repetition and the detachment of the artistic gesture build the frame of a critical discourse. The 25 images refer to the national history after December 1989, when the constancy of recalling the past has become a routine of re-programming the same values and ideas, but they lose their coherence as they estrange from the source.

Galeria Cupola

EVENTS WITH NO CAUSE (II)

Artists: **Bianca Basan, Lucian Bran, Nona Inescu, Alex Maxim, Andrei Nacu, Mihai & Horațiu Șovăială, Andrei Venghiac**

Curator: **Lavinia German**

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Andrei Venghiac, *A temporary withdrawal*, archival pigment print, 50x40cm, 2015

In the space at Cupola Gallery, the artist **Andrei Venghiac** presents the work “A Temporary Withdrawal” where the camera is the witness to an artist's intimate declaration (*Wanting to decipher what was erased, I barely know what I wanted...*), a poetical reference to the artistic path and the negotiation of the relation between the one who searches and what is searched for. The artist's interference in the natural environment is cancelled by that environment itself, what he declares disappears automatically in the context. Looking through the camera is a continuous reconsideration of the subject.



Lucian Bran, *Promised Land*,
Series, 3 giclee prints on
baryta paper, 100x80cm,
2011

Lucian Bran's work, "Promised Land", consists in a series of photographs, where the artist focuses on the decorative tapestry specific to the 1980s (containing in most situations representations of nature) from the living rooms of some flats in Romania. Three of these images are selected in the current exhibition. In the exhibitional context, this project does not signify only an intention to document critically and objectively this pretext for "dreaming and contemplative optimism." The frame-in-frame composition builds a new level of understanding the image, continuing the contemplative gaze of the photographer, beyond the technical format. His nostalgia does not refer to the phantasmal imagery watched, but to the serenity of the one who has already seen it, in a potential process of finding the same form of gratification. The photographer-viewer looks at what has already been looked at, but has changed its significance.



Andrei Nacu,
Fotodermatoglyphics, inkjet
print on Hahnemühle paper,
87x120 cm; vintage prints -
variable sizes; object, 2016

The contemporary photographic practice does not count only on the content of the image, but it also interrogates the photographic object, as significant part of their usage. In the installation of the project “Fotodermatoglyphics,” **Andrei Nacu** uses a scaled detail from an image of archive, a plaster mold used as didactic resource in the study of the academic drawing and photographs taken from various family albums, to investigate the surface of the photographic image and its tactile memory. Its physical nature indexes temporal coordinates, but also proofs of the use and circulation of the image, the personal sense, and also their vulnerability. In this project, the artist-photographer negotiates the relation between content and surface, between representation and the represented subject, between politics and aesthetic.



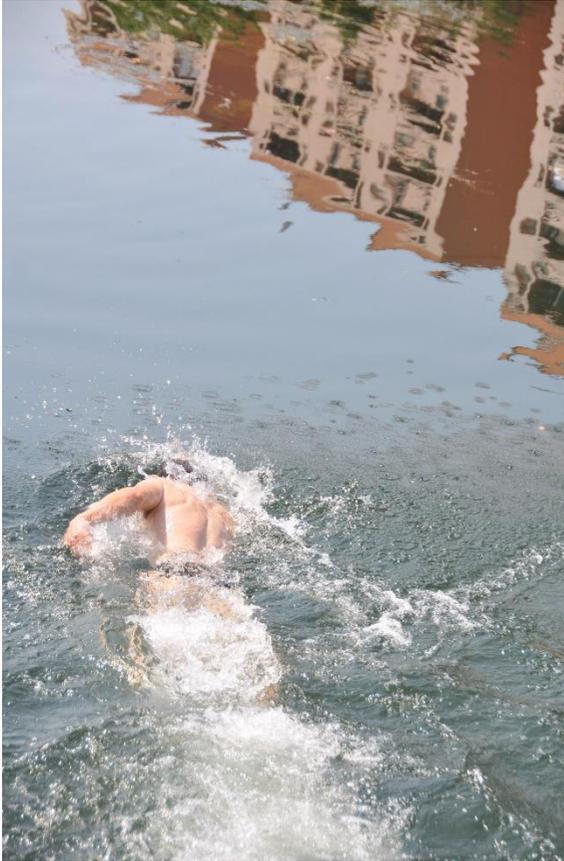
Andrei Nacu, *In almost every frame (working title)*, dummy book, 256 pages, 15x20 cm, 2016

Andrei Nacu also makes a dummy book where ten seconds of video recording are disassembled in a compulsive gesture in order to be viewed. The artists is looking at these frames of the witness-camera that documented one of the most important moments in the recent history (in fact, the only recording camera at that very moment), where actually nothing can be seen of what is happening. Image as trace does not exist, so the content is guaranteed by the ontological status of the video recording, and imagined by the viewer. The translation of these 10-second sequence from video medium, from dynamic image, in the format of the published book, forces the viewer to a completely different reading, and offers time for each frame to be inspected, researched, analysed and, why not, imagined. The fictitious scenario produced in the viewer's mind defines the relation between history and the image of history, and confirms the way in which the recording camera and the artist modify the events, by participating in their formation. In the project "In almost every frame (working title)" the preeminence of the camera and the incoherent history presented by media are questioned, by re-negotiating the relation of power between the witness-camera and the viewer.



Mihai Și Horațiu Șovăială, *Reacknowledged Structures: Models*, Found Slides; Slideprojection montage with a selection of images out of the following albums: "A day in the student's activity", "I take care of my health" and "Means of transportation"; Photography, inkjet print, 160x160cm,

The reading of the project "Recognized Structures: Models" stresses the ability of the photographic image to record, to preserve post-factum, memorize and make permanent an information and the possible effect that it can produce. By using a part of the didactic and educational slides from the cinematographic studio Animafilm in Bucharest in the 1970s, **Mihai and Horațiu Șovăială** attempt to reproduce the canonized image of the three characters from the didactic materials, by imagining them in the current context, taken out of anonymity, debunked, considered as actual proximal presence in a possible daily situation. Transformed in the past into positive or negative models of behaviour in order to support an ideological cause and losing their right to their own image, they are currently contemplated as people. Their portrayal is ambiguous, doubtful, based only on several physiological features extracted from the initial material. It underlines the fact that any re-interpretation of a historical scenario will be always different, as a result of the teller's subjectivity.



Laurențiu Alexandru Maxim,
Snapshotter, 24 inkjet print,
on black foamboard,
variable sizes, 2016

In the project by **Laurențiu Alexandru Maxim** each image is detached from its initial context, tempered by its informative character, reduced to an acid and sensory sequence. Not the fact itself (what happens in the frame) is essential, but its incidence in the memory of the viewer and the way the latter synthesizes the immediate present. "Snapshotter" presents an attitude of subtle abandon of the photographer in front of an active subject. Watching the daily commonplace is fed by the feeling of authenticity that, together with the significations of the actions, gestures and symbols caught, adding value to the photographic image. All the images thus made behave like a subjective display of illusions and disillusion, a critical discourse on the current culture, where the daily life presents itself as a continuous avalanche of poetical, paradoxical or cynical situations.



Nona Inescu, *Tools for Self-Reflection*, series of 3 photographs, Lambda print, 60x40 cm each, 2015

Nona Inescu exhibits the project “Tools for Self-Reflection” (a series of three images) that, despite the evidence of the name, can extend the interpretative sense. The instrument of self-reflection is represented in this case by a clothing accessory, adapted to the daily necessities, a social camouflage for a voluntarily isolated self, watched thoroughly and poetically. The gesture is an assumed solitude having an yet volatile purpose: it can mean the interruption of the contact with reality, self-protectiveness, resignation in front of it, a hidden look behind, individualism and ritualistic self-contemplation or even an obsessive form of admiration for the own persona. At the same time, it can only be a frank reaction of positioning in the context.



Bianca Basan, *The More I Think About It the More We Rewrite the Beginning*, 4k HD video with stereo sound, 7 minutes, 2016

The work 'The More I Think About It the More We Rewrite the Beginning' made by **Bianca Basan** is a video essay structured on four chapters without linear narratives, alternating discursive and poetical aspects, private spaces and public spaces, actions developed on several plans about language and forms of translating it. The main character is enigmatic, wrapped in the sound background of a dialogue about creativity and artistic creation, and he tries to articulate a philosophical discourse in relation with it, on how to describe a happening without showing it explicitly.

Artists' Biographies

Nona Inescu (1991, lives and works in Bucharest, Romania). After studying at the Royal Academy of Fine Arts in Antwerp (2010-2011) and at Chelsea College of Art & Design in London (2009-2010), Nona Inescu is currently completing her graduate studies at the National University of Arts in Bucharest (Photography and Video department). Her art practice is interdisciplinary and encompasses photography, sculpture, installation, digital art – works that incorporate poetic, historical references, challenge our conventional ways of viewing and thinking, and open up new possibilities for deciphering The Symbolic. Nona Inescu's debut solo show – "Hands don't make magic" – took place in October 2015, at Sabot.

Mihai Șovăială: Born in Brasov, in 1993, Mihai Șovăială is studying photography at the National University of Arts in Bucharest. He participated with a scholarship at Hochschule fur Grafik und Buchkunst, Leipzig, Germany at Joachim Brohm's class. He exhibited in group shows in Bucharest (RO), Brasov (RO), Leipzig (DE), Kishinev (MD).

Horațiu Șovăială: Born in Brasov, in 1987, Horațiu Șovăială graduated from the National University of Arts in Bucharest, with a bachelor's degree in photography in 2006.

Bianca Basan (b.1990) is a Romanian artist currently living and working in Gothenburg, Sweden. She perceives her practice as being a thinking tool operating within film, text and installation, with the focus on historical narratives - from the individual to the collective - aiming for a disruption of narrative time. Her point of departure is a long process of theoretical reflection and research that is often in conversation with preexisting texts, documents, philosophy and literature. Research is filtered through subjectivity, fact and fiction, and in the process reality is questioned through fiction. An important aspect of Bianca's practice is her interest in history, particularly micro history that stems from a desire to provide alternative readings to events that inform the present. Desire and action are two words that open up a way into thinking about Bianca's practice. In 2015 Bianca gave an artist talk at Göteborg International Biennial for Contemporary Art, and in the summer of 2016 she will graduate from University of Gothenburg, Valand Academy of Arts, Master Programme in Fine Art. She is currently showing her MFA Thesis Exhibition, "The More I Think About It the More We Rewrite the Beginning", at Gothenburg Konsthall.

Lucian Bran was born in Brasov in 1981. Currently he lives and works in Bucharest. He graduated from the National University of Arts Bucharest, Photography class in 2009 and the master's degree in 2015. He works at the border between documentary and conceptual photography, with a focus on misperception and identity that can be revealed in the landscape. Constantly reflecting on the interaction between humans and nature he presents different layers that were shaped by time, history and memory. He had group shows in Romania, Austria, France, England and Jersey and solo shows in Romania and Poland. In 2011 he won the 1st prize of Archisle: The Jersey Contemporary Photography Programme, and in 2012 he participated in a residency at the Romanian Cultural Institute from Paris. He's represented by Galeria Posibila from Bucharest.

Mihai Nistor (b. 1991) lives and works in Iasi (Romania). He graduated an MA in Photography from the University of Arts "George Enescu" in Iasi. In 2010-2015 he participated in a series of group exhibitions in Romania. In 2012 he received an Erasmus Scholarship in Finland. In 2015 he was involved in an artistic residency in Hague, The Netherlands. In the same year he conceived his first personal exhibition, "Earthworks", at apARTE Gallery in Iasi, Romania.

Andrei Venghiac (b.1990) is a Romanian artist currently living and working in Gothenburg, Sweden. Focusing on the idea of the romantic, tragic hero, his work addresses the self-portrait as an inquiry into the persona of the performing artist. Andrei's practice is self-referential, self-reflexive, and revolves around site-specific relations, as a psychogeography where then multiple fictional or non-fictional narratives are layered. An important aspect of his practice represents the role of the camera, which assumes the role of the creator, producer of events, rather than the recorder as an apparatus. Andrei has presented his work and participated in solo and group exhibitions throughout Romania, Moldova, Ireland, Belgium, Denmark, Sweden and USA. In 2015 he has been awarded the Theodor and Hanne Mannheimer Award, and the Eric Ericson Foundation Stipend. Furthermore, Andrei self-published his first book, Alexithymia, and Valand Academy has issued a monograph comprising his works from 2014 to 2015. In 2016, Andrei has been nominated for the Fredrik Roos Stipend from Moderna Museet in Malmö, Sweden. He has opened his solo show PERSONA. Performing the imperceptible self at Borderline Art Space in Iasi, Romania, and presented in the Photography Performing Humor Conference at LUCA School of Arts in Brussels, Belgium.

Andrei Nacu (b. 1984) is a Romanian documentary photographer based in London and Iasi, Romania. In his creative practice he is using documentary photography, the family album and archive photos to create stories that analyze the junction between personal memory and social history. In 2013 he graduated with an MA in Documentary Photography from the University of Wales, Newport and previously he had studied Photography and Video at the "George Enescu" University of Arts Iasi, Romania. Selected exhibitions: Renaissance - Getty Images Gallery - London (2015), Uncertain States - Four Corners Gallery - London (2014), Guernsey Photography Festival, U.K. (2014), FreshFaced+WildEyed - The Photographers' Gallery - London (2013), Edges - Ffotogallery - Cardiff, U.K (2013), WestPhoto Photography Prize - Ambika P3 Gallery - London (2012). In 2015 he won the Renaissance Photography Prize and was nominated for the Magnum Graduate Photographers Award and for the Bar Tur Photobook Prize.

Laurențiu Alexandru Maxim (b. 1984) lives and works in Iasi and Bucharest. He graduated the master's and bachelor's degree from the University of Arts "George Enescu" Iasi, Photography and Video (2010, 2008) and he is a member of the Romanian Fine Arts Association. His artistic practice reveals the interest in the urban ordinary and the critical observation of the commonplace, stressed by the aesthetic and discursive authenticity of the photographic snapshot. He was present in group shows, such as: 48h - apARTE Gallery, Iasi (2008), Fotograf adj. - Galeria Cupola, Iasi (2011), and had a solo exhibition: Backstaged (photographs in luminous boxes, installed in the public space), within the programme Carte blanche aux jeunes createurs (Iasi, 2008), a critical project about the relation created between the social roles and the person, by means of publicity.

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