

Traces

Artist: Zoltán Béla

Curator: Ioana Stan

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We are plastic. Our formula is a mechanism which is constructed by two different states. We are solid and fluid at the same time. Our “plasticity” is made possible by our structure which is strong enough to contract exterior elements but also flexible enough to yield when they intervene in our structure.

We are constantly affected from outside, everything leaves a trace in us. Even if we are speaking about the unconscious or about the habits that we are contracting they are all elements of our soul. In other words, what comes from outside under the influence of habit becomes an internal disposition. Aristotle says that “the soul never thinks without an image”, because image means perception and perception is knowing.

The works of Zoltan Bela are traces of the external world as such. He collects different objects from everyday life which afterwards become materialized in his works. But that externalization comes only after a period of assimilation. For instance, we have a nail that is transformed into an object with two external ends. We see that every encounter leaves a physical mark on our body and soul.

This bodily change is also explored by Zoltan in his two paintings where the hand of a child is examining the evidence of change in two different bodies. Also as an example of plasticity, Zoltan uses an inorganic material. The rock and the match, imprinted by an external object become something else. This way we see the difference between organic and inorganic, whereas beings develop themselves under an external force and inorganic materials are re-contextualized.

In the end, we see that we are the middle point between our soul and exterior world. We fashion ourselves but we are also fashioned by experience. According to the ontological law of habit, developed by Aristotle, Ravaisson, William James or Catherine Malabou, the immaterial body cannot change because it is made as an elementary particle of matter. Only those of a compound mass of matter can change, because they are in the last instance due to the structure of compound. We see this principle reflected in Zoltan’s work, by identifying the objects that made a change in his being.

We leave traces but at the same time we are traces and this is what Zoltan Bela expresses in this project. We see his objects as examples or materializations of his encounter with external factors. His paintings and objects are residues of the external world. (Text by Ioana Stan)

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Zoltan Bela (b. 1977, Targu-Mureş, România) He graduated the University of Arts and Design, Cluj-Napoca, Department of Painting. Lives and works in Bucharest.

Exhibitions: In Meditation: Feeling the Silence (Anca Poterasu Gallery, 2011); A certain time, a certain place, a certain state Little Yellow Studio, (Bucureşti, 2010); Self Reflecting 30 la Point Contemporary Gallery, (Bucureşti, 2009); Transition Icons la Galeria Carini & Donatini, (Italia, 2009). Group exhibitions: The New Figurative la Victoria Art Centre, (Bucureşti, 2011); Colouring the Grey at The 4th Moscow Biennale of Contemporary Art, (2011); I Am a Romanian: The Bucharest- Tel Aviv Route, (Israel, 2011); Out of sacred, Arezzo, (Italia 2010),

The 4th Bucharest Young Artists' Biennale (București, 2010); The Berlin Wall, Galeria Promenade, (Albania, 2010) .

Partners: Corcova Roy & Damboviceanu, Pârvu și Asociații, Aqua Carpatica, The Public Advisors, Pygmalion Adv.