

## 7 Disappearances

Artist: Călin Dan

April 26<sup>th</sup> – May 31<sup>st</sup> 2012

7 disappearances could end up occupying, despite its small size (or perhaps just because of that), a special place in Calin Dan's artistic career. More than in the case of major projects with declared ambition, 7 disappearances allows us a glimpse of the very intimate ways by which the artist operates, or more importantly, of the main formulas of his personal creative alchemy. Difficult to define, neither pathetic, nor intellectualist, Calin Dan's art is sober, precise, balanced, essentially poetic. His conceptualism recreates an existential environment, Histories (as opposed to – just – history). The projects are installations-iceberg, where the presence of signs reconstruct an existential absence: not by bringing back people, objects, circumstances, which disappear inevitably, but by recreating their fragile being through their absence, precisely. Existing things as absences.

Calin Dan works within and with the time, leaving the process that destroys things, causing them to disappear, to actually enrich them. Between the initial encounters (with people, places, and situations) and the art works ensuing from them, Calin Dan “forgets” the things that surprised him, plunges them in the bath of memory, leaving them to work upon the uncontrollable side of his creative self, exposing them to unconscious hazard, opening them to unexpected becomings. Transformed into memory, the time that kills becomes living time.

7 disappearances is neither a new project, nor a self-anthology, but a meta-structure reorganizing elements from previous projects, reassembling them in order to release their generic themes, and help the artist to decipher himself better, to become a living history. In 7 disappearances Calin Dan puts his art at a test, sheds a conclusive light on his themes and obsessions, in order to move further.

The existential flows captured by Calin Dan operate against the flow of time: by dragging back, by restoring an existential and historical context, the initial situations. Not only the language, but the images too restore damaged tissues, bringing them back in a tactile way. Calin Dan's images are rescued words that can heal, remnants of living history where something is always lost, something is missing, and it is forced to disappear. Calin Dan doesn't accuse the History that devours histories, but he transforms this process into a creative one, integrating it in his own poesis. There is no History without disappearances. But the hope of metamorphosis is not meant to deceive, ideologically, the hopes. Strictly, what is missing needs to be remembered, called as a living absence, as a virtual aura. The history continues through all its disappearances, which live and are transformed in specific ways.

Călin Dan's photos are black holes which call the light, irradiation and inverse-radiation.  
(Text by Bogdan Ghiu)

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**Călin Dan**, Born 1955 Arad, Romania; based in Amsterdam.

With an MA in Art History and Theory, Calin is an artist combining research and free creativity in projects unifying political and social concerns with aspects of entertainment and pop culture.

Călin's work has been showcased in international film festivals (Osnabrück, Oberhausen, Rotterdam, La Rochelle), art biennales (Venice, Sao Paolo, Istanbul, Berlin, Prague, Sydney), art

museums and galleries throughout Europe, the USA and Australia. He was awarded in 2000 the media prize of the Split Film festival, and in 2001 the prize of Videonale Bonn.

**Bogdan Ghiu** is a poet, essayist and translator (“French Theory”), former member of the Monday Literary Circle and pupil of J. Derrida, currently editor of IDEA art + society magazine.