

## ***To restore or how the stable structures need frail gestures***

Artist: Adelina Ivan

Curator: Anca Verona Mihuleț-Kim

March 15<sup>th</sup> – May 3<sup>rd</sup>, 2018

Opening Exhibition: Thursday, March 15<sup>th</sup>, 2018

19.00h – 22.30h

Anca Poterașu Gallery

58 Plantelor Street, Bucharest

Series of repetitive gestures, a chronology that flows in folds and resistance spaces where a substitute for the self is searching for its status are elements delineating a conceptual universe where the mystery of *things* is protected.

The exhibition entitled *To restore or how the stable structures need frail gestures* seeks that very rearranging of those states of mind and things that reveal the conceptual trajectory of Adelina Ivan, an artist who captured the restructuring of time against the critical eye of a fragmented present.

In the summer of 2017, Adelina Ivan attends the International Summer Academy in Salzburg and uses this time to get better acquainted with the medium of art-installation by introducing partitions, successive layers of materials, from which three-dimensional objects emerge, communicating directly and even complementing the spaces in which they are set.

The obsession for the body and for the personal past, so noticeable in previous projects, such as the artworks *Atena adjusting her sandal*, exhibited in 2016 at ODD in Bucharest or the suite of art-objects and video-works from the exhibition *Frugalitas Severitas Fidelis*, which took place at [tranzit.ro/Bucharest](http://tranzit.ro/Bucharest) also in 2016, was replaced by experiments approaching the building of the relations between objects and space. The artist states that these explorations resulted in „a sort of mutual transformation in which the object is contained by space, and the space is swallowed by the object, determining an organism built out of pieces with an innate fragility, ready to fall apart only to recompose themselves afterwards. The continuous transformation process of the clothing object, of the fabric, the preservation of its memory, the interaction between the different materials, the space and time dynamics are transposed in the spatial installations stemming from this perspective”.

In a text published in 1970, *Existence Beyond Condition*, the Japanese sculptor Suga Kishio talks about the difference between *existence* and *presence* regarding artistic objects; the contemporary artist doesn't have the capacity to preserve the objects, especially that the photographic documentation substitutes in many cases the presence of the objects. As the connection to the finite object fades, the state of presence is being replaced by the object's state of existence. Existence refers to the time, space, and the invariable state of the object we see in front of us. For many artists, the production of the object's state of presence is secondary and is connected with the awareness of producing a thing. We can also refer to an obvious state of absence, as opposed to presence, and in order to make the transition from absence to presence it is necessary for the key-element to be visualized. If the state of presence constitutes the standpoint of an object prepared for visualization, the state of absence must be considered responsible for creating a non-visualized object; the state of presence imposes the transition from a fictional world to an actual world. The state of presence represents more than the simple idea of being present. Even if for assuring the state of presence of an artefact the human intervention is needed, a multitude of factors, forms of manipulation and actions determines the present condition of the object.

In order to substitute the body, which the artist perceives it to be more of a lost body rather than an absent one, Adelina Ivan emphasized the contact between geometry and space, seen as a secret code of communication and understanding. Therefore, the two-dimensional objects are unfolded in space and recreated – the side of a square is detached, unfurled towards the

exterior, after which it is suspended above the new shape. Or the cosmetic masks set unto fabrics, collected by the artist during the last few months, are laid onto checker bricks spread over within a corner, making one meditate on the antagonism between intimate and social spaces, but also on the reproducibility of identity. On the other hand, force and frailty are put into balance, exposure and protection, transiency and permanence, illustrating the idea of rhythm and repetitive movement, but also the time that lengthens and reflects itself into gestures and materials.

Within the context of the transformation of narrative structures unto spatial structures, Adelina Ivan takes up a documentary image in which an old dress is set down in a chemical treatment at a restoration laboratory and recreates that story in the exhibition, using this time a dress that she herself has made. For the artist, the materials and the fabric retrieve the memory of the body and take on the role of preserving memory. The textile materials that Adelina Ivan uses are often accessory fabrics from the inside of the clothes, without aesthetical nuances and invisible for the ones wearing them. Clothes, with their corporeality and the simultaneous non-corporeality contain the form and the anti-form, the materiality and the immateriality.

The simulacrum of a scaffolding on which a protection mesh has been set on brings about the concept of artistic processuality and abstractisation as representation for the subconscious. Equally, the scaffolding represents a *grating*, a recurrent shape in her practice. The artist perceives the grating as a buffer-space between the domestic and the exterior, a way of expressing a reaction to oppression, but also a resisting force against male domination and female social codes.

The most recent video of the artist is focused on such a process, on the preparation ritual and the conditioned gestures that take place before starting a project. Even if until now Adelina Ivan used to work with actors of performers for the moving image part, the artist is now the one who generates the actions and performs in front of the camera, following a mental script, in which intuition and personal experience motivate the relation with the materials and their unfolding onto a space defined by her. Adelina Ivan refers to this set of actions as *geometrization*, a way of expressing power on one hand, and showing vulnerability, fragility and imperfections on the other hand.

Within the exhibition, the artworks are arranged rationally, dismissing chance – there is a room dedicated to memory and its preservation, a room dedicated to the process and a non-space in which the linear spread of time is unravelled, connecting the two spaces. In this territory of presence and absence there is a conjunction between space and object, a moment when the two coordinates intertwine and merge on the principle of crystallization, generating what it is known as *Punktraum* [point space] – a mathematical model of a space of habitation, of sensitive connections and affinities between the directing lines that shaped this stable structure.

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**Adelina Ivan** (b. 1970) lives and works in Bucharest. Her artistic practice is defined by a continuous exploration of textile materials, their limits and their possibilities. Scanning between fictional stories, personal memories and historical fact, Adelina Ivan weaves disparate narratives into a complex relationship. Her practice examines the reflection of light on different textures, structures and geometries in an artistic strife to disclose the making and unmaking of matter, the flow and immobility of time and the deconstructing potentiality of matter. A self-reflexive architectural language is used in a neutral series of mixed techniques that involve textiles, printing and reproduction techniques, scanned images, and videos. Her solo shows include: *The Color of Geometry*, (PrivateOffSpace, Frankfurt, 2017), *Time Delusion* (Kube Musette, Bucharest, 2016), *Atena adjusting her sandal* (ODD Bucharest, 2016). This a selected list of group shows: *Black and White Biennial* (Satu Mare, 2017), *Portaluri* (Anca Poterașu Gallery, 2017), *Frugalitas Severitas Fidelis* (tranzit.ro/Bucharest, 2016), *Are We Human* (Istanbul Design Biennial, 2016), *ReRe. Overriding Design with Art and Vice-Versa* (Vienna Design Week, 2016).