

The Infinite Convergence

Spinnerei Leipzig

at Anca Poterasu Gallery

Preview: 28.06.2019, starting at 18.00h

Opening: 29.06.2019, starting at 18.00h

Curator Mateo Chacon-Pino.

As if he's holding the whole world in his hands, artist Decebal Scriba is walking through the streets gesturing towards a seemingly empty space. His hands, one over the other, leave just enough space for a small, immaterial package. It is with these images, titled *The Gift* (year) that I got introduced to Scriba's work. The most impressive aspect about this very gesture that comes with grandeur in the photos is its symbolic weight, representing everything and nothing at the same time. But, alas, it is not nothing that he carries between his hands, it is the metaphysical materiality of the intangible and tangible surroundings. What seems to be empty space is the totality of the fabric of reality. It is this viewpoint onto the real that leads Scriba's work to engage with different modes of description or measuring the world using man-made systems. For the exhibition in Leipzig, Scriba has been invited to produce a new installation.

Adelina Ivan starts from another totality, another form of infinity. She uses extensive research on Malevich's "Black Square" as a starting point, giving way to the totality of the infinite space inside the square. The installation "The Infinite/The End" (2019) consists of alternating writings of the two words in the title on a mesh-fabric. Every time an 'the end' is reached, an infinite can begin; 'the end' is but an arbitrary point in an infinite chain and a futile attempt at conquering the infinity. At the same time, the words fill up the space on the fabric until the captions form a black square, thus forging a linguistic materiality to the infinity of Malevich's Black Square. With a selection of works based on the same starting point, Ivan proposes an artistic approach to unpack the conceptual depths of Malevich's artwork, as well as its impact on the world. The strategies she applies vary from spatial extension to inversion of the infinite black square, e.g. "Journal of grids and signs" (2017-2019), a book covered in white mesh with an embedded centred square mirror encapsulating traces of Ivan's browsing through it in the form of fingerprints on each page. The mirror offers another form of infinity reflected, while the fingerprint in the book hints towards an endless tracing as a description and darkening of that immateriality.

delina Ivan (b.1970) is a visual artist who works with light and memory through textiles, photography, installations and video. Her personal discourse explores the overlap of time, space and memory, their winding and intimate interactions. Just like the fabrics used in her works, time space and memory fold and unfold into sleek silky surfaces and solid depths.

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 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.

Her solo shows include: *To restore or how the stable structures need frail gestures* (Anca Poterasu Gallery, 2018); *The Color of Geometry* (Jean Claude Maier Gallery, Frankfurt, 2017), *Time Delusion* (Kube Musette, Bucharest, 2016), *Atena adjusting her sandal* (ODD Bucharest, 2016). This is a selected list of group shows: *Points of Departures* (Jean Claude Maier Gallery, Frankfurt, 2019) *At different angles* (MNAC Bucharest, 2018), *De Rerum Natura* (Museum Complex Arad, 2018), *Black and White Biennial* (Satu Mare Contemporary Art Museum, 2017), *Portals* (Anca Poterasu Gallery, 2017), *Frugalitas Severitas Fidelis* (tranzit.ro/Bucharest, 2016), *Are We Human* (Istanbul Design Biennial, 2016).

Living in Fontainebleau-Avon since 1991, **Decebal Scriba (b. 1944)** is an artist approaching media such as photography, installation, performance and video art, with sustained activity in the sphere of conceptual art, in which he also integrates his preoccupation with drawing.

Some of his notable group exhibitions include: *Situation and concept*, Atelier 35, Bucharest (1974); *Photography and experimental film*, House of Art, Bucharest (1979); *Writing*, Institute of Architecture, Bucharest (1980); *Space-Object*, Institute of Architecture, Bucharest (1982); *Space-Mirror*, Institute of Architecture, Bucharest (1986); *Experiment in Romanian art after 1960*, National Theater, Bucharest (1996).

He participated in several projects abroad, between 1973 and 1988, which encouraged art by correspondence, or so-called mail-art, such as *Objeto de Interferencia*, Sao Paulo (1985) or the ecological project *Messagio Terra*, Milan (1983). Along with Nadina Scriba and with the participation of a group of friends, he initiated the document video project *House pARTy*, editions I and II, between 1987 and 1988, in Bucharest. After 1990 he participated in the exhibitions *When History Comes Knocking: Romanian Art from the 80s and 90s in Close Up*, curated by Judit Angel, at the Plan B Gallery in Berlin (2011) and *The Poetics of Politics*, curated by Olivia Nițiș, Propaganda Gallery, Warsaw (2012).

In 2015 he opens his first personal exhibition at the Victoria Art Center, Bucharest, followed by his second, in 2016, at the Calina Gallery in Timișoara, both curated by Olivia Nițiș. He contributed to the exhibition *Situations and Concepts* curated by Magda Radu, organized in 2017 at the Project Salon in Bucharest and participated at the *Life - A User's Manual Contemporary Art Biennale Art Encounters* - Timisoara, 2017, curated by Ami Barak and Diana Marinu. His first solo show at Anca Poterasu Gallery, *Memory Clouds* was curated by Ami Barak in 2018. His works were included in the important show *Ex-east Des histoires passées et récentes des avant-gardes roumaines* PFC Headquarters, Paris, 2019. His most recent solo-show took place in Paris, 2019 at Galerie Anne-Sarah Bénichou, and his works were also presented in the group exhibition *La Brique [the Brick] Cărămida* at Kunsthalle, Centre d'art contemporain, Mulhouse in 2019.

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