

**Anca Munteanu Rimnic**

Ugly Show for Blind People

Opening: 4 October, 19 – 21h  
4 October – 3 November 2013

Galeria Plan B Cluj

Fabrica de Pensule  
str. Henri Barbusse 59–61  
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Galeria Plan B is pleased to invite you on Friday, the 4th of October, to the opening of the solo exhibition *Ugly Show for Blind People* of Anca Munteanu Rimnic, Romanian born artist living in Germany.

Sol LeWitt wrote in 1967 that conceptual art depended on an intuitive process whereby an idea became a machine that makes the art. At the same time the logic behind this process is always reframed by its aesthetic materialization, and paradoxical situations occur when a logical idea from a conceptual standpoint is visually translated in an uncanny or illogical shape. Anca Munteanu Rimnic creates objects, films and installations in which she inverts this structure that travels the distance between the idea and the form. The situation in which the formal/aesthetic coherence is disturbed by the conceptual process can be read as a strong commitment of the artist to make art, to perceive what surrounds her through the filter of the criteria applicable to art and to invest the artistic gesture with a power which goes beyond the idea or the concept. The substance of her works is generated by the image and only afterwards backed by the discursive meaning. Starting from here, Anca Munteanu Rimnic relies both on the direct relation between viewer and work, as well as on the meanings of the space where this meeting takes place. Through ready-made and appropriation she hijacks the function of an object in order to circumscribe it in another emotional and esthetic context. All the elements which guide the transition from object/art to idea/concept sit on an axis connecting flawlessness and failure, expectations and reality, continuity and rupture.

The exhibition at Plan B Cluj proposes an open stage on which the shape and the meaning of the objects created by the artist can generate their own context. This framing can be an emotional, abstract or absurd one.

An object dominating the exhibition space, *Wild Worses*, immediately attracts the eye through the way in which it delimits its power scope. Hanging from the ceiling, this object proves to be absurd, devoid of functionality or disproportionate, if looked at closely. It is a harness in a size exceeding the natural stature of a horse, rather seeming more appropriate for a car. Having been executed by a craftsman specialized in leather, *Wild Worses* integrates the need of the artist to critically engage ideas of productivity and efficiency active in contemporary society.

The filmed performances and the objects exhibited were executed in collaboration with local actors and craftsmen. Each of these works instills the feeling that beyond the aestheticism of the image or the tactility of the objects something lingers from the context which generated them and the space where they were placed. Here one can discover alternative scenarios, additional motivations and new discourses on art. In consequence, I can say that, in Anca Munteanu Rimnic's case, it is art which produces ideas and not the other way round.

The exhibition text was written by Diana Marincu.

**Anca Munteanu Rimnic** (b. 1974, Bucharest, Romania) lives and works in Berlin. At the age of six she left with her parents for Germany. Between 1995 and 2001 she studied fine arts at the Berlin University of Arts, and between 2004 and 2006 she attended the master classes led by John Baldessari at UCLA in Los Angeles and by Mike Kelley and Jack Goldstein at the Art Center in Pasadena. In 2006, Anca Munteanu-Rimnic received a German Academic Exchange Service

fellowship and spent a year in Japan.

Selected Solo Exhibitions: Lament, PSM, Berlin (2013), Google me not, Galerie Thomas Flor, Düsseldorf (2010), PSM, Berlin (2009), Exhibition, Galerie Fahnemann, Berlin (2008).

Selected Group Exhibitions: Good Girls, curated by Bojana Pejic, MNAC (National Museum of Contemporary Art), Bucharest; Anca Munteanu Rimnic & Delia Popa, Salonul de Proiecte, Bucharest (2013), 4th Moscow Biennale, Dada Moscow, Cabaret Voltaire, Moscow; ArteBA, Buenos Aires; The Activity of Sound, curated by Florian Christopher Seedorf, Grieder Contemporary, Berlin; Responding to the Moon, curated by Övül Durmusoglu, Galerie Tanja Wagner, Berlin (2011), Romanian Cultural Resolution, Club Electro Putere Craiova, RO; An Image instead of a Title, curated by Mihnea Mircan, Romanian Cultural Resolution, Spinnerei Leipzig; ENDLESS BEGINNING, PSM, Berlin (2010), Zeigen, Kunsthalle, Berlin; Nature, Galerie Fahnemann, Berlin (2009), Hidden Treasures, curated by Oliver Baurhenn, General Public Berlin (2008), Gruppe 1, curated by Darren Bader, Gavin Brown Gallery, Passerby, New York; Gruppe 2, curated by Darren Bader, Bader, Mandrake gallery, Los Angeles (2006), Put It In Your Mouth / I'll See You On The Dark Side Of The Prune, Rivington Arms Gallery, New York; Imaginary Is Potential, Sparwasser Berlin (2004).

This exhibition was realized with the support of Deutsches Kulturzentrum Klausenburg.

Galeria Plan B moved to the ground floor of The Paintbrush Factory (Fabrica de Pensule).

For more information, please contact the gallery at [contact@plan-b.ro](mailto:contact@plan-b.ro) and +40.740.658555; +40.723.662345. The gallery can be visited by appointment.