

**Gheorghe Ilea**  
Ciucea-Gălpâia

December 2012 - March 2013

Opening: 30 November, 18 h

The Paintbrush Factory  
Henri Barbusse 59–61, 400616 Cluj, Romania

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Galeria Plan B is pleased to invite you on Friday, the 30rd of November, to the opening of the project Ciucea-Gălpâia, realized by the artist Gheorghe Ilea on the facade of the Paintbrush Factory.

Gheorghe Ilea has gradually constructed a relationship with time, history and the past which marks his entire work and separates it from most of the painting trends in the company of which he developed his practice ever since the 80s. Experimenting with all that technique and themes can offer, the artist takes different stylistic routes which make up a fresco of art history built with great craft and intelligence.

The project Ciucea-Gălpâia started with the artist's fascination with the wooden church of Gălpâia painted by Ioan Pop of Românași more than two hundred years ago. This was saved by Octavian Goga (Romanian poet and politician, 1881-1938) and reconstructed at the museum of Ciucea. Gheorghe Ilea photographed the interior of the church and studied the remains of the original painting and the traces of time. Today the initial colors and shapes are difficult to make out and the result of degradation in time seems now the abstractization of things impossible to preserve. The artist has chosen the image of the nave vault for painting a reproduction thereof as closely as possible. What Ilea set for himself does not relate to the aesthetics of painting, but to finding a method for communicating and empathising with the model – in this case the church in Ciucea. The twentyfour painted canvases which form an oversized image of the church nave observe reality, but also deviate thereafter from it. The artist proceeds forth guided by a new rule – the ethical one – as it seems unfair to the model to reproduce it in such a state of degradation and to present it to the public. How do we look at something which is destroyed, fragmented or dislocated?

If the church walls bore the traces of time, then the painting itself – the copy of the model – needed to undergo this irreversible process too. Ilea continued by exposing his paintings to accelerated degradation conditions, in a way repeating the traumatic path of the church. The filter of time which separates what lasts from what fades away is backed by the unpredictability of nature and man's interventions. In this way, the alleged museographical protection of any art object is questioned by the artist and the iconoclastic gesture of its destruction is fully undertaken. Only in this way one can truly speak of oblivion, disappearance and death.

The Ciucea-Gălpâia painting is exhibited on the facade of the Paintbrush Factory and is left there uncovered and unprotected for four months. It can be viewed during this process of degradation and the end of its public show period will be marked by a solo exhibition of the artist.

Galeria Plan B moved to the ground floor of The Paintbrush Factory.

For more information, please contact the gallery at [contact@plan-b.ro](mailto:contact@plan-b.ro) and +40.740.658555.

Galeria Plan B va invita vineri, 30 noiembrie, ora 18 la vernisajul proiectului Ciucea-Gălpâia realizat de artistul Gheorghe Ilea pe fatada Fabricii de Pensule.

Gheorghe Ilea si-a construit treptat o relatie cu timpul, istoria si trecutul care marcheaza intreaga sa opera si o distinge de majoritatea directiilor picturii alaturi de care s-a dezvoltat din anii '80 pana astazi. Experimentand cu tot ceea ce tehnica, dar si subiectele, ii pot oferi, artistul parcurge trasee diferite din punct de vedere stilistic care formeaza o „fresca” a istoriei artei, construita cu multa pricepere si inteligenta.

Proiectul Ciucea-Gălpâia a pornit de la fascinatia artistului pentru biserica de lemn de la Galpaia, pictata de Ioan Pop din Romanasi acum mai bine de doua sute de ani. Aceasta a fost salvata de Octavian Goga si reconstruita la muzeul din Ciucea. Gheorghe Ilea a fotografiat interiorul bisericii si a studiat ramasitele picturii originale si urmele timpului. Astazi nu se mai disting prea mult din culorile si formele initiale, iar rezultatul degradarii in timp pare acum abstractizarea unor lucruri imposibil de pastrat. Artistul a ales imaginea boltei naosului pentru a picta o reproducere cat mai fidela. Ceea ce isi propune Ilea nu este legat de estetica picturii, ci de gasirea unei metode de a comunica si empatiza cu modelul – in acest caz biserica de la Ciucea. Cele douazeci si patru de panze pictate care alcatuiesc o imagine supradimensionata a naosului respecta realitatea, dar se si indeparteaza de ea ulterior. Artistul lucreaza mai departe dupa o noua regula – cea morala – pentru ca i se pare incorect fata de model sa il reproduca in acest stadiu al degradarii si sa il prezinte publicului. Cum privim ceva ce este distrus, fragmentat sau dislocat?

Daca peretii bisericii poarta urmele eroziunii timpului, atunci si pictura – copia modelului – va trebui supusa acestui proces iremediabil. Ilea va expune mai departe picturile sale la o degradare accelerata, refacand intr-un fel traseul traumatic al bisericii. Filtrul timpului care decanteaza ce ramane si ce dispare este dublat de imprezibilul naturii si de interventiile omului. Astfel, artistul pune in discutie presupusa protectie muzeografica a oricarui obiect de arta si gestul iconoclast al distrugerii lui este asumat in intregime. Numai in acest fel se poate vorbi cu adevarat despre uitare, disparitie si pieire.

Pictura Ciucea-Gălpâia este expusa pe fatada Fabricii de Pensule si lasata acolo neacoperita si neprotejata patru luni de zile. Pe parcursul procesului de degradare ea poate fi privita, iar finalul etalarii ei va fi marcat de o expozitie personala a artistului.

Galeria Plan B s-a mutat la parterul Fabricii de Pensule.

Pentru informatii suplimentare: [contact@plan-b.ro](mailto:contact@plan-b.ro) and +40.740.658555