

home–studio–school–city '90–'93

Curated by Mihai Pop, Cristian Rusu and Vlad Toca

Opening: October 8, 19 – 22 h

October 8 – November 13

Tuesday – Saturday, 16 – 20 h

Fabrica de pensule

Str. Henri Barbusse 59–61,

400616 Cluj, Romania

For a group of schoolmates and friends to acknowledge the opportunities brought by the year '89 was the starting point of a spontaneous unfolding of individual and collective creativity.

This is a document exhibition 20 years after the change of regime, in which the real and the official history don't overlap, not even chronologically. The subjective history of this group, consisting mainly of art students, begins in 1990 with attempts to transpose freedom into action.

Galeria Plan B exhibits an archive of photographs taken during 1990-1993, documenting some of the group's actions, the working atmosphere of their studio and the look of the city at that time.

The pictures were taken with a single camera (belonging to VT) that was traveling from hand to hand. Photo documenting was established as a rule for all of the group's actions. The pictures were developed only 15 years after and are now being exhibited for the first time. They speak about the intuition and the energy of the group to improvise actions that had only later been identified as proper performances, with their own props and public, being witnessed in most of the cases by colleagues and the photo camera. The ingenious mix of playfulness, protest and anarchy supplied the lack of information at the time ('90-'93) and lead the group to reinvent things known for long in the art world.

One of the objects documenting the group's work that were preserved (again by VT) is a burnt photographic film, the result of one of the group's DADA actions. The artists painted the celluloid by hand frame by frame. The film has later become part of an ample installation, along with a portrait of Ceausescu, a flag that had its centre cut out, a cap belonging to a former militia officer that was found on the streets after the Revolution, "The feathered snake" a small ceramic object made during the school practice and two technical pieces, a Swiss bicycle pedal and a Mercedes hubcap. The coloring of the celluloid was documented too in some pictures that aspired to be "psychedelic", no less than all the other pictures taken at that time. No one can remember the precise aim of this action (as it is the case with many other actions), yet the hand painted film captures both the utopia and the beauty of that period of collective actions.

For further information please contact the gallery at +40.740.658555 or contact@plan-b.ro.

Pentru un grup de colegi si prieteni constientizarea posibilitatilor aduse de '89 a fost un punct zero in care s-au activat spontan creativitatea individuala si colectiva.

O expozitie-document la 20 de ani de la schimbarea de regim, in care istoria reala nu se mai suprapune nici macar cronologic cu cea oficiala; istoria subiectiva a acestui grup format in principal din elevi si studenti la arte a inceput in 1990 odata cu transpunerea libertatii in actiune.

Galeria Plan B expune o arhiva de fotografii realizate intre 1990-1993 care documenteaza actiuni ale acestui grup, atmosfera de lucru din atelier, precum si imaginea orasului acelor ani.

Fotografiile au fost facute cu o singura camera (aparținând lui VT) care trecea din mina in mina, documentarea prin fotografie fiind regula oricarei actiuni a grupului. Developate 15 ani mai tirziu si expuse astazi, ele vorbesc despre intuitia si energia de a improviza actiuni identificate mai tirziu ca adevarate performance-uri cu recuzita si public proprii, consumate de cele mai multe ori in fata colegilor si a aparatului de fotografiat. Amestecul ingenuu dintre joaca, protest si anarhie, in contextul anilor '90-'93, a supliniit lipsa de informatie si a condus la reinventarea unor lucruri deja demult cunoscute in lumea artei.

Unul dintre obiectele pastrate (de acelasi VT) ca relicva a actiunilor grupului este un film foto ars, creat intr-o actiune de tip DADA, in care pelicula bruta a fost pictata manual, cadru cu cadru (filmul devenind ulterior parte a unei instalatii ample, impreuna cu portretul lui Ceausescu, un tricolor decupat in centru, un chipiu de militian gasit pe strada dupa Revolutie, un obiect ceramic facut in scoala numit "Sarpele cu pene" si doua piese tehnice, un pedalier de semicursa elvetiana si un capac de roata de la un Mercedes). Colorarea peliculei a fost documentata si ea in citeva poze ce se doreau, ca toate celelalte din acea perioada, "psihedelice". Nimeni nu isi mai aminteste cu precizie care era finalitatea actiunii (ca de altfel a multor lucruri facute atunci), dar filmul foto colorat cu pensula inmagazineaza in mod surprinzator utopia si frumusetea acelei perioade de actiuni colective.