

IL GIORNALE DELL'ARTE

Ciprian Mureşan: 'I draw, therefore I resist'

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By Francesca Romana Morelli

The Romanian artist (also curator of the Romanian Pavilion at the Venice Biennale) in an exhibition at the Central Institute for Graphics in Rome confronts Pontormo and Botticelli.”



Since 2016, the artist and curator Ciprian Mureşan has worked and exhibited multiple times in Rome. His debut took place at the Canonica Museum when, under the curation of Pier Paolo Pancotto, he conceived a project related to the sculptor Pietro Canonica, developing a reflection on the concept of cultural and social identity.

Born in 1977 in communist Romania, Mureşan was marked by the violence and turmoil of the Romanian revolution (1989), followed by the difficult adjustment of the country to capitalist models, leading his research to focus on highlighting historical and social dynamics and the consequent suppressed truths. In 2009, Mureşan represented Romania at the Venice Biennale (also exhibited there in 2017), and this year he participates as curator of the Romanian Pavilion, where Şerban Savu and Atelier Brenda are exhibiting; he also has numerous exhibitions to his credit, including at the Centre Pompidou in Paris (2019) and the Tate Modern in London (2012).

Now the artist is back in Rome with a solo exhibition titled 'Double Shadow,' at the Central Institute for Graphics - Palazzo della Calcografia from March 13th to May 1st, curated by Pancotto and Maura Picciau, director of the Institute, in collaboration with the Romanian Academy and with the patronage of the Romanian Embassy. He exhibits over twenty differently sized paper works, 9 photographic works, and a sculpture, integrated with drawings, among others, by Pontormo, Tintoretto, and Botticelli, who inspired him, as he clarifies: 'In my country, access to art catalogs and originals in Western European museums was limited due to the Soviet blockade that separated it from the rest of the world. At the time, reproduction was a connection to the universal, so I felt it necessary to engage in copying art books as a process of study and creation. A task I resumed in the solo exhibition in Rome, where the Drawings Cabinet of the Institute provided me with original works.'

The result of this work follows a series initiated by Mureşan in 2013 with a book on the Dutch conceptual artist Bas Jan Ader, who for four years drew on the same sheet of paper, erasing each previous drawing. Mureşan, instead, proceeded without erasing the previous work, advancing through phases and layers on the same sheet, as a sort of resistance strategy and principle of truth. This accumulation of existing images creates another entirely new one, which, if in the past could have the function of 'draining' a reality perceived as traumatic, now, being the result of a practice in the presence of the original, is the awareness of overcoming and new perspectives compared to that period of life.

'The repetition of the same image,' observes Pancotto, 'acquires a conceptual value, as it risks losing the semantic value that it should carry with it.' 'Seeing Mureşan at work,' reflects Picciau, 'makes us wonder how much our historical heritage involves us beyond its eminent history, if it guides us.' Instead, the images of the exhibited photographs are intentionally indefinite, thanks to the use of the pinhole camera which requires very long exposure times: on one of the walls, a small hole is made through which the light rays penetrate reproducing the image on a photosensitive sheet placed on the opposite wall.

[Source](#)