



PRESS RELEASE

CreArt European Exhibition 2013. Within the framework of CreArt. Network of Cities for Artistic Creation, coordinated by the Municipal Foundation for Culture of the Valladolid City Council.

THE EXHIBITION “MORE REAL THAN THE REAL” WITH THE PARTICIPATION OF 17 ARTISTS FROM THE CreArt NETWORK, OPENS IN THE CLIO AND OVIDIU MAITEC GALLERIES FROM THE COMPLEXUL MUZEAL OF ARAD NEXT 14 NOVEMBER AFTER BEING SEEN IN VALLADOLID AND LECCE

Next **14th November** it will be open in the **Clio and Ovidiu Maitec Galleries** belonging to the Complexul Muzeal Arad, the first European Travelling CreArt exhibition “**More Real than the Real**”, where 17 local artists from the CreArt Network participate, after being selected by the Italian curator Ilaria Bonacossa, among more than 60 proposals. The show have been already seen in the Municipal Exhibition hall of “Museo La Pasión” in Valladolid between 21st June and 18th August and recently it was open in the Palazzo Vernazza Castromediano of the Italian city of Lecce. With occasion of the opening, artists selected have been invited to attend as well as representatives and managers of the project in the different cities. The exhibition will be open until 5th January 2014.

The 17 participant artists in the show this year are:

Adrian Sandu (Arad-RO)
Joao Pedro Trindade (Aveiro-PT)
Rodrigo Malvar (Aveiro- PT)
Virgis Ruseckas (Kaunas-LT)
Lidia Giusto (Genoa-IT)
Márton Ildikó (Harghita-RO)
Veres Imola (Harghita-RO)
Marit Roland (Kristiansand-NO)
Annalisa Macagnino (Lecce-IT)
Ulrich Fohler (Linz-AT)
Elke Meisinger (Linz-AT)
Mark Sengstbratl (Linz-AT)
Radek Kalhous (Pardubice-CZ)
Ondrej Bachor (Pardubice-CZ)
Germán Sinova (Valladolid-ES)
Eduardo Hurtado (Valladolid-ES)
Zygmantas Augustinas (Vilnius-LT)

The European travelling exhibition is one of the main actions to promote the artistic mobility and circulation of artworks organized within the programme of activities of **CreArt** (Network of Cities for Artistic Creation) that has the financial support of the European Commission through the Culture Programme. There will be other 3 different travelling exhibitions along the next years in the rest of the cities of the network, that will launch every year an annual call to select their local artists. More information about the local calls in the project website: www.creat-eu.org

MORE REAL THAN THE REAL

“Our world has been launched into hyperspace in a kind of postmodern apocalypse. The airless atmosphere has asphyxiated the referent, leaving us satellites in aimless orbit around an empty centre. We breathe an ether of floating images that no longer bear a relation to any reality whatsoever”.

Jean Baudrillard, *Simulations*, New York: Semiotext(e), 1983.

In hyper-reality, signs no longer represent or refer to an external model. They stand for nothing but themselves, and refer only to other signs. Thus even contemporary art has become a simulacrum, a copy of a copy, whose relation to the model has become so attenuated that it can no longer properly be said to be a copy. It stands on its own as a copy without a model. Today we seem to perceive the world and its transformations more through digital representations and images than physical encounter. Decoding information through the web, we are losing the capacity to relate to reality and are developing our emotions in a space of pure subjectivity, where perceptions are abstract and liquid. Thus visiting an exhibition of contemporary art offers a unique chance to test our perceptions and our assumptions on reality. It is surprising how photographs become more abstract than paintings or installations evoking a desire for a psychological space of emotions and thoughts, while painting questions its representational vocation becoming a means that artists employ as a performative practice.

The work of the artists in this exhibition seems to offer us a way of discovering the world by looking inside ourselves, through the immersion in a series of microcosms that have been forged by different backgrounds and contexts; their production offers us access to a series of articulate mindscapes. Their visions often develop out of domestic scenarios, like the works of Lidia Giusto or Elke Mesinger demonstrate, each in their own formal language. It is fascinating how they construct through their series of images, emotional journeys in empty domestic spaces. Their photographs do not portray a specific environment or a recognizable architecture, instead, their work shows how emotions are linked to our perception of buildings in which the human presence has in some way dematerialized. Physicality and hand labour are central, on the other hand, in the production of Annalisa Macagnin's blankets constructed by recycling material such as wood or hair, as much as in Veres Imola's menacing wearable fur neck sculpture. Both these artists use objects in relation to the body in order to create a sense of disturbance and unease. Similarly Ulrich Fohler portrays a tactile sculpture born from the assemblage of all the black objects in her home, which remains, in its bi-dimensionality, more sculptural than representational.

On the contrary the seductive and frail paper-installations by Marit Roland or the technological spaces that envelop us with sounds created by Rodrigo Malvar, project us in a synesthetic journey where colours, images and sounds offer an alternative reality in which rational parameters seem to collapse. Process is central also in the installations of Eduardo Hurtado that develops, through the contamination between video and sculpture, works that transform the exhibition site in an emotional landscape.

Similarly the paintings of Adrian Sandu or João Pedro Trindade, are not windows on reality but develop as mechanisms for the representations of micro-universes that become metaphors of abstract geographical representations, personal attempts to order reality. Likewise in his pseudo scientific environments Ondrej Bachor creates models of thinking processes, transforming art in means of representing of exchanges of energies and procedures of transformation.

The photorealist works in the show are clearly developed by 'copying' photographs of an original, thus turning a copy of a copy in something that feels more real than the original itself. Thus, Zygimantas Augustinas and Germán Sinova take reality as their focus creating disturbing human presences that occupy the exhibition space as ghosts that oblige us to come to terms with the perception of our own bodies.

Finally the traditional genre of landscape painting is appropriated and rendered contemporary in the critical representations of landscapes created by Radek Kalhous in which the use of pop colors and montage portray a landscape in radical transformation. Márton Ildikó uses photography as a way of describing traditional representations of folk life still in use in her region, while Mark Sengsbratl photographs natural landscapes as absolute examples of beauty. The cold tone of the light, in his work becomes painterly and the monumental qualities of nature enter into a strong relation with the physical perception of our own bodies.

After decades in which young European artists have tried through their work to question politics and national identity, it seems that today, maybe in response to a general crisis, young talents prefer concentrating on the representation of their own specific universe, through cryptic signs that turn all of them into multilateral mediators between reality and its perception offering a vision of how contemporary art can develop. As a whole this exhibition talks of our complex relation to reality creating a fluid space between what the artworks represent and how they represent it. Contemporary art has developed now through a globalized art scene where languages and practices are continuously displaced, yet a personal and individual point of view similar to a form of anthropology of contemporary society seems to link the projects presented in this European Exhibition, as a crucial event capable of enhancing artist mobility and the circulation of artworks within the framework of the EU funded project **CreArt** (Network of Cities for Artistic Creation). This exhibition will tour Europe, in the following months, presenting the selected projects first in Lecce (IT) and subsequently in Arad (RO). The hope is that the local calls for residencies and workshops published and shared by the eleven **CreArt** cities will bring important new exhibitions and exciting new artworks across the EU.

Ilaria Bonacossa