

**Galleria Fonti, Naples Italy**

**Artists: Marieta Chirulescu - Constantin Thun**

**LISTE Art Fair Basel, 2017**

## Project Description

Galleria Fonti intends to reproduce the exhibition by Marieta Chirulescu titled *CYTWOMBLY CYFONTI* realized specifically for the gallery at the beginning of 2016 and to create a dialogue with a site specific work by Constantin Thun

In the show *CYTWOMBLY CYFONTI*, Chirulescu stages paintings of different sizes and formats from a greater body of works which she developed since the beginning of 2015 during a residency of one year in Rome at the German Academy in Villa Massimo. The suggestions that the contest offered, were translated spontaneously by the artist into new colors and new proportions.

These paintings still show the characteristics of Chirulescu's familiar style, but differ from it in subtle ways. What first comes to the eye, is the use of intense colors in the (printed) backgrounds as well as for the (painted) elements which complete most of the works. The range of colors however does not seem to originate from the classical painter's palette, but from a Photoshop color panel, its hue and brilliance reminds one of a computer screen more than of natural light. Besides Chirulescu uses pieces of self-printed or generic patterned fabric to make joins with printed and painted canvasses.

These changes in register – which also show an expansion of means at the artist's command – still cannot account fully for the different – at first even unfamiliar – look of the new works. In contrast to older prints and paintings the new pieces seem to be more dense, as if the different elements, they consist of had been synthesized in a much longer and more complicated process.

The changes in appearance might cause a slight feeling of diffusion on a formal level as well as in regard to what these canvasses are meant to be – their character seems hard to be identified. Are they referring to the history of painting (abstraction, impressionism, certain painters, écriture automatique), to digital images, computer-collages, photography, structural investigations of image-making or even CGI? In a way they refer to all of the mentioned sources, in parts or fragments, still never totally or as a whole, there can even be found completely contradictory signs within one painting.

By doing so they not only make it harder for the viewer to sort them into one of the well-known categories of style (which are always close at hand), they show that they are conscious of all these categories, and also of a lot of (post-)painterly strategies of evoking feelings of belonging to one or the other. Still Chirulescu's paintings only show that the artist is aware of all these things without ever following one beaten track for too long at a time. By doing so, she opens up a whole new field for her work to expand into the future.

But still – as in most of her earlier work – an impression of painting informed by techniques of conceptual art emerges, whereas there is no certain strategy or train of thought whatsoever, which one could clearly identify or even follow. Chirulescu's paintings present a different approach, there is no rational concept which could be verbalised easily or completely. Instead her paintings are infused with a diffuse idea of concept, constituting a constant source of conceptual indications, which creates an array of intensities.

The work by Constantin Thun starts in occasion of the group show *completely something else* curated by Jacopo Crivelli Visconti at Point Centre for Contemporary Art in Nicosia, Cyprus in 2016.

In that occasion the artist realized in collaboration with artist Maria Loboda the work titled: *You think it will never happen to you, that it cannot happen to you, that you are the only one in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else,*

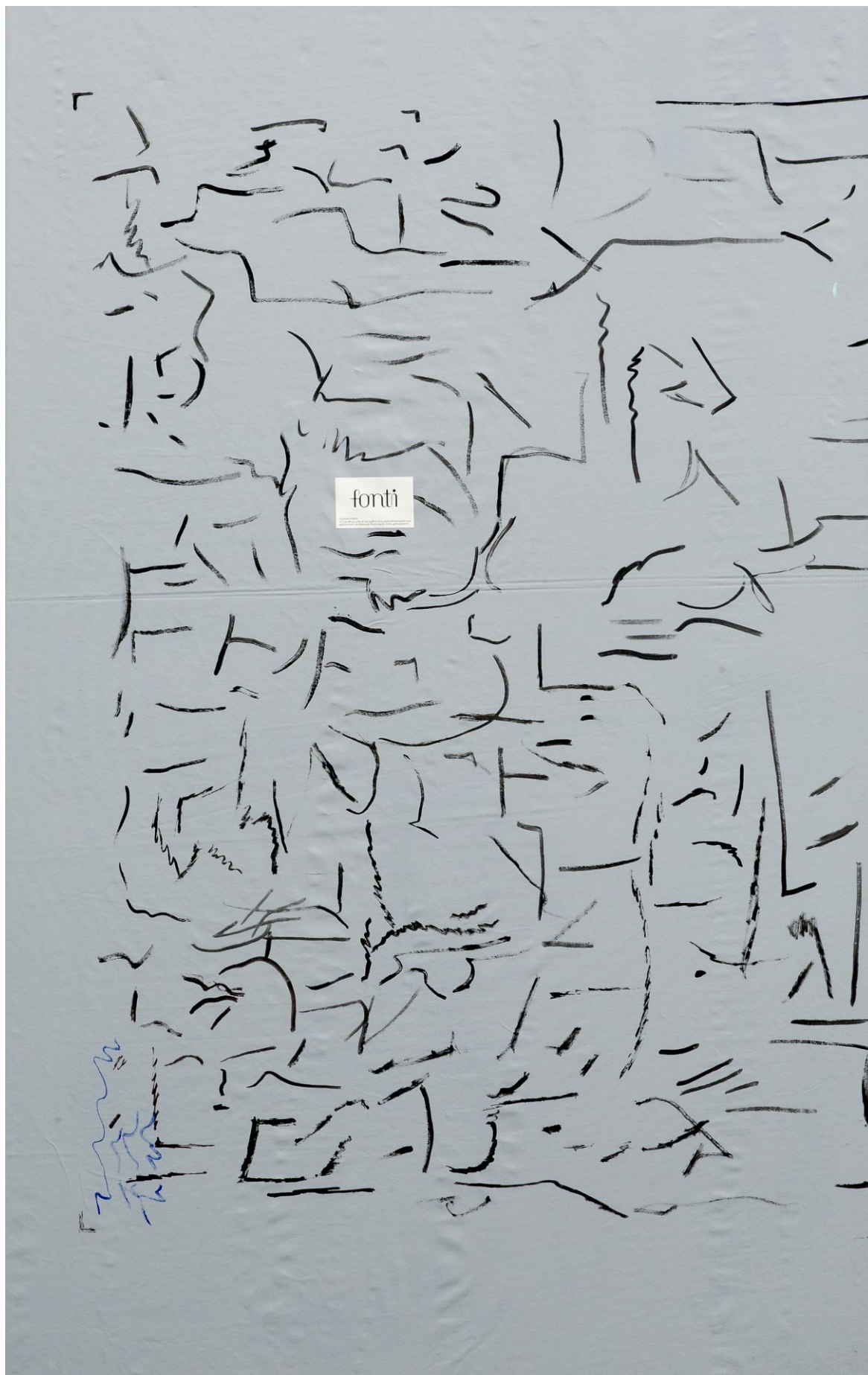
The work aimed to close a space using a baseboard which was a real baseboard but an artwork as well until it is used in the space (ambiguity is at the base of the work as the object appropriates of more than one state).

«If an object is defined beyond its own terms, when it is able to be set, reset and interchanged, and still continues to withhold the name and the task it fulfils, then how is the object to be trusted? And how is it even able to carry a narrative then?

If it is true that space can activate fiction, narrative, or even memories, then hand it over to that space, hide it in plain sight, charge it until it is of no more use. Then break it down, notice the error in the system, take it away from its conditions of use, and end its journey here».

Taking the baseboard away from the wall its nature of being a baseboard is limited and is now possible to make a lead cast transforming it in a "finished" artwork which titled changes in: *Untitled* (name of the space, date of the installation, date of the rimotion of the baseboard).

That's the work that Constantin Thun will realize specifically for LISTE Art Fair: five meters of baseboard coming from the exhibition in Nicosia casted in lead and titled *Untitled, Liste Art Fair Basel, 2016 - 2017*. The work will be placed in different positions and walls to create a dialogue with the works realized by Marieta Chirulescu.



Marieta Chirulescu, *Untitled*, 2016, lacquer, oil and paper on canvas, cm. 150 x 95

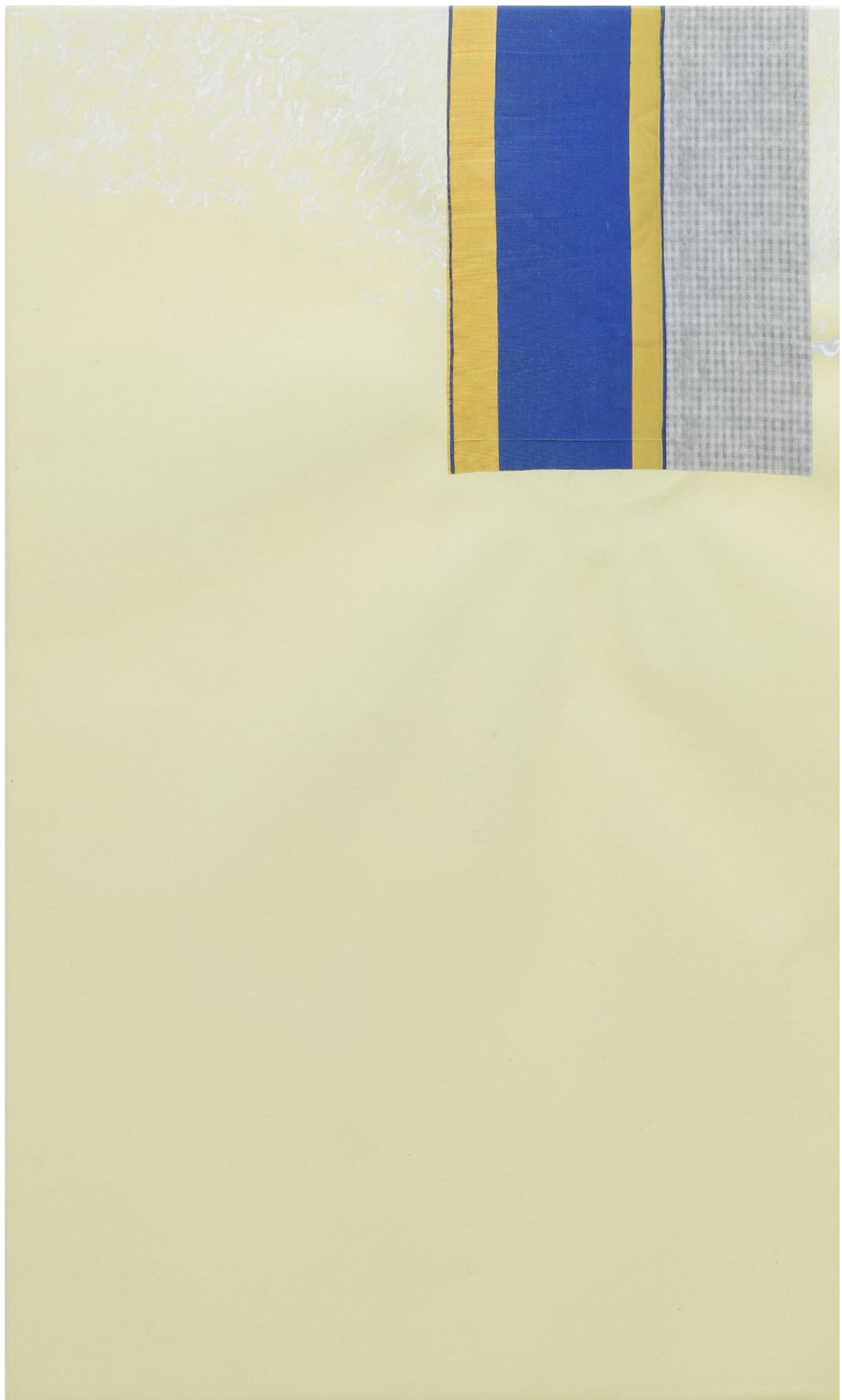


Marieta Chirulescu, *Untitled*, 2015, inkjet print, gesso on canvas, cm. 100 x 170

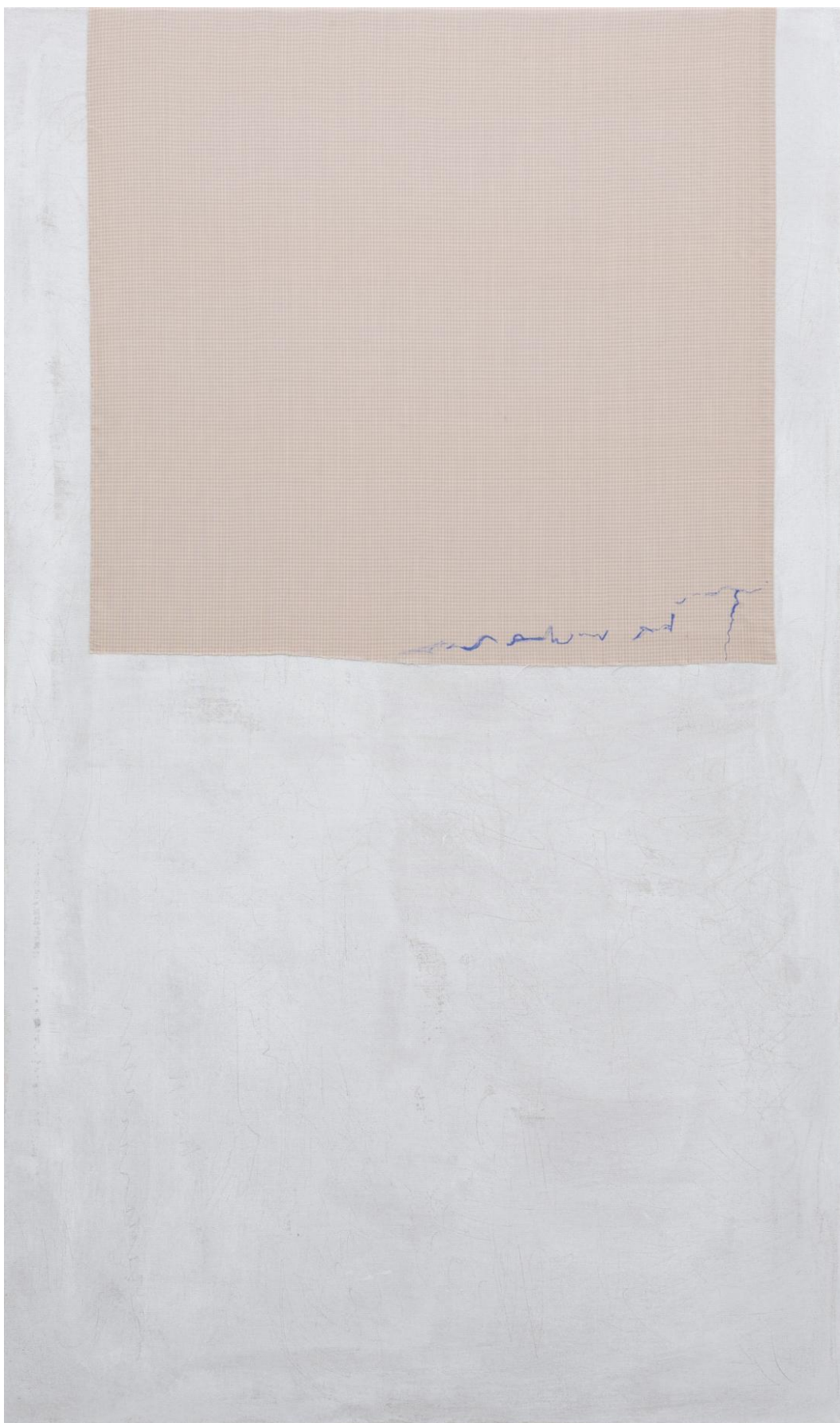




Marieta Chirulescu, *Untitled*, 2015, inkjet print, gouache on canvas, cm. 170 x 100



Marieta Chirulescu, *Untitled*, 2015, inkjet print, glue, pigment and print on cotton, cm. 160 x 95



Marieta Chirulescu, Untitled, 2015, gesso, fabric on cotton, cm. 160 x 95





Marieta Chirulescu, *Untitled*, 2015, inkjet print, oil on canvas, cm. 35 x 50

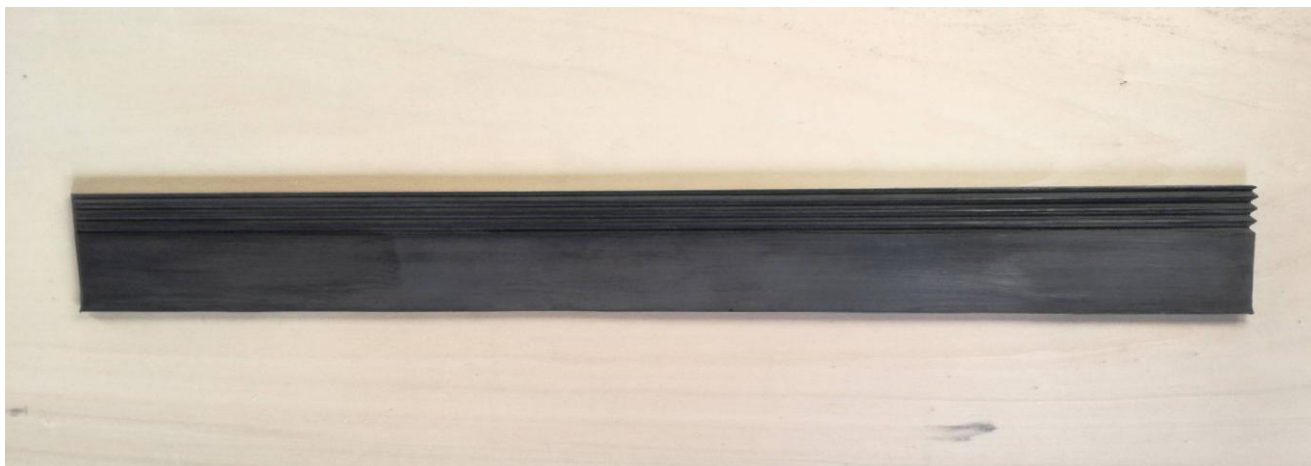




*completely something else, 2016*, curated by Jacopo Crivelli Visconti, Point Centre for Contemporary Art in Nicosia, Cyprus



Constantin Thun & Maria Loboda, *You think it will never happen to you, that it cannot happen to you, that you are the only one in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else*, 2016, variable dimension



Constantin Thun, *Untitled (Point Centre for Contemporary Art, Nicosia)*, 2016-2017, lead, cm. 125 x 10