Experimentalism in Romanian Art after 1960
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From the perspective of a predisposition to experimentation, our exhibition has attempted to re-evaluate, approximately 40 years of contemporary Romanian art history. These were certainly marked by everything related to historic determinism, geopolitical context, their own traditions and models, generated and spread by the cultural centers of the modern world. We opted for the experimental approach as a point of perspective and a criterion for the analysis in spite of its solidarity for a philosophy directed towards a phenomenal world, essentially opposed to the defining strata of Romanian spirituality. The latter is an aspiration towards the sacred, towards the truth which transcends the immediate meaning, which emphasizes the tension of an effort to suitability to modern European values. Experimentalism is considered the “style of contemporary culture” (A. Gagplimili), and belongs to a methodology of knowledge and existence which can be defined precisely as European and modern. A set of precautions is needed to search for a single point of perspective for the reading of such a completely conditioned phenomenon as Romanian art during the latter half of the century. In this sense I feel that the most important effort would appear to be that of establishing a real connection between the various levels of conditioning, avoiding as much as possible the notion of natural tendency to render any of these absolute. On the other hand, understanding the relationship between this complex of conditioning and the freedom of creative act is needed.

This given historic context, situated at the confluence of several great civilizations which has recently undergone a period of historic captivity with an impact on the social and national identity, generated a need to confuse creative freedom merely with immense freedom connected to an ideological stagnation. Perhaps the freedom of the artistic act, rendered transparent and actualized by the experimental attitude, at the highest level, aims at a much wider and profound field of manifestation. Even if we avoid the tendency towards the absolute of a freedom which leads to a creative completely divorced from any kind of reality, (“the indifference towards reality and truth” says Harold Rosenberg), the experimentat is a mandatory condition to confront the dehumanization of various realities, at a certain point innovative, one arrives in this way at a mindless craft which is sometimes more dangerous to the viability of a culture than are the exterior

Am încercat să revăluiesc, din perspectiva prezentării la experiment, aproape 40 de ani din istoria artei românești înainte de 1960, de toate acestea în cadrul determinism istoric, concret geopolitic, relația cu propriile tradiții și cu modelele generale și diffuse de centre culturale ale lumii moderne. Am optat pentru ajustarea experimentală a punctului de perzpectivă și criteriului analizării, deși, solidare de o filozofie orientată spre lumea fenomenală, se opune în esență filozofiei deterministe, la spiritualitatea românilor care este aspirația spre sacr. A eaptă tensiunea unui efort de adeverare la valorile europene moderne. Experimentalismul, considerat „stilul culturii actuale” (A. Gagplimili), aparține unei metodologii a cunoașterii și a existenței care se poate deïndemnoti tomi ca metodologică europeană și modernă. A clara un punct de perpectivă unitar pentru lectura unui fenomen complex condionat cun asta arte românească a ultimei jumătăți de secol impulsie o serie de precursuri. Cel mai important efort în acest sens ni se pare acela de a stabili raportul real dintre diferitele nivele ale condiționării, evitând pe cât posibil tendința aproape fărăce a de absolutorie reducere dintre ele. Pe de altă parte, se impune îngrijorarea legătării acestor complex de condiționări și libertatea actului creator. În contextul istoric dat, cel al unei zone situate la confluința unor mari blocați de civilizație și inerente subiecte una primitiviștii politic, cu impact în social și în cultural depresiv, poate aparea tendința confundării libertății creatorului cu o libertate inițială raportată la un dogmatism ideologic. Libertatea actului artistic, în măsura în care atitudinea experimentalismă a face transparentă și actualizată în cel mai direct grad, văzută ca un clăpot mai amplu și mai profund de manifestare. Chiar ea arată semnătura absolutizării unei libertăți care ar duce la o creștere “indiferentă la realitate și adevăr” (Harold Rosenberg), interesul însoțit față de zodii diferite ale realității propune un câmp a călugării libertății. Exploatarea, ca instrument de cercetare și de investigare a unei realități inspihizabile în manifestare, este practică (cezui de sub domnia inscripției tipuri de condiții), sau cel puțin constiținerea convenționalismului acestora. Din acest punct de vedere, atitudinea experimentală definirea acea zonă a practicatului și-a diferită istoria e noi complexe de condiționări care conțin această perioadă originară. Tot din această perspectivă se explică
united with the most pure esthetics or may define the means of finding in the social, in the historical experience, and even explicitly in politics, a field of reference and action. We can follow the evolution of the artistic trends in contemporary Romanian art (obviously in connection with the whole of the universal artistic phenomenon), from the tension towards abstraction and self-reference to the most acute implications of the concept of the action within reality, from Constructivism of the 60's to Deconstructivism, etc. We are also continuously witnessing reactualized intentions of the idea of definition in connection with its own traditions or the tendency explained as national impotence. This is of obvious interest to autodidact traditions (local, regional, etc.) for completely detached therefrom, in its aspiration of being in the forefront. It affects the creative subject an open and immediate dialogue with any one of the ideas of the moment. In essence, depended from cultural conditioning of any kind is very great. Either due to the lack of assumed information or from a liberating process of all this data. The experiment becomes a pure structural curiosity in connection with a fresh reality whose rational or iconomorphic contemplation leads again and again to surprising discovery.

We move through the stage of enthusiastic exploration of the most frequented reality as a meeting between the contemplative and analytical subject. The world proposed a succession of sensorially or rationally accessible truths. It arrives at the nucleus, inaccessible to the senescent experience as well as all the other possible informations and representations. The experiment changes itself paradoxically with significance with which it seems by nature to be incompatible. This happens not as a reaction nor as a simultaneous transfiguration which would immediately result in a temporal level, but on which is inevitably written the succession of several options which contradict or recover an autodidact cultural paradigm. The experiment itself and the activity of defining this phenomenon seems paradoxical. But when the motives and the operating methods are deeply analyzed, we notice that perhaps only one of the most interesting cultural syntheses occurs. However, it is this very capacity that proposes original solutions and operates the synthesis between the abstract and polemical trends of the historic path that constitutes the purpose of this research.

And therefore we must also analyze the problem which arose inevitably for those artists who were created in this decades landmars of historical facts with radical cultural consequences.

As the Romanian culture was configured at the end of the 1950's it was dominated by the repulsion of an explanatory ideology, more recently this has a dramatic tendency, in the esthetic plan of political ideology, foreign, to its traditional essence, and to the group of Western European models towards which it had turned only one century before. The demystification from the Western councils, to which Romanian society turned, in its conviction to break ties and modernization and to relate the Marxist methods of ideologie universale, and also a transgression to the terms of a possible future that would lead to new prospects and the imagination of democratic possibilities of freedom. In this way, it seems that the critical attitude towards an autodidact world is reflected in the fact that the whole nation tries to recreate a concept of society that, even if it breaks, would constitute an essential and political value. Therefore, the concept of society is what ensures its own existence in the relations with the outside world, and in the relations with the nation itself. The concept of society, in fact, is the reflection of the nation's own existence and of the national idea, and at the same time, the nation's own existence is the reflection of the concept of society.
from medieval conservatism, is one of the first problems of our modern culture reported in the postmodern period. It also appeared as something absolutely necessary, indispensable, even dangerous to the effort of homogenization modernization. Suffice it to remind us of the thesis of "forms without content" formulated by F. Nietzsche (end of the XIX century). The culture between the two wars innate sense and creativity. It is between these two poles of renewal that art reaches its apogee in the avant-garde movements of the 1920's and 30's, as well as the conservative trends which attempt to fit the movement and the contribution of models to things already assimilated. Or more radical and fettive, it reactualizes with a new prestige, the old models, in an attempt to highlight the inalienably defining lines of an autochthon spirituality. The post-war Soviet occupation brutally sectioned both trends, at a time when they were already furnishing not only operating creations within the local parameter, but enough major contributions to European culture. On the one hand, the Avant-garde spirit had resolved categorically the problem of de-synchronization and canceled with irony the importance of a long evolution in cultural history from which we were absent, through Tristan Tzara and Dadaism, as a not at negligible element of European avant-gardism. Branuții, on the other hand, capitalized on the deepest traditions, and prehistoric substructures - here the feeling of prehistoric time gains importance - bringing in his turn a substantial contribution to the classicizing direction of modernity.

Romanian art did not merely break from Occident Europe after 1945, but also from these traditions, whose model is only indirectly visible in the avant-garde, but only in context with an extended Avant-garde. The underlying relations with cultural heritage are present in all artistic forms, perhaps more clearly in the abstract forms, both internally and externally, unless the cultural climate is that of programmed ignorance.

The geopolitical imposition of the Eastern region, imposed in the 1950's and 60's, affected all artistic forms, even superficially. But their relationship to the recent Avant-garde tradition occurred differently. Socialism, the single concept imposed on the culture of the Eastern European bloc, is not directly integrated, although it generates many works of compliance solicited by political propaganda in an attempt to create its own mythology. Most of these works are not created on the basis of given objects, although they are well-known techniques and principles, but in an attempt to create the illusion of given objects, and the general trend towards abstraction, free formulation and permanent innovation of expression.

The generation of the 1980's (Andreea Ionescu, Mircea Dinescu) used a combination of techniques, in search of specific human tools, even with the vision of this type of realism, essentially opposing the tendencies towards academism, free formulation and permanent innovation of expression. The generation of the 1990's (Aniela Ionescu, Daniel Mihăilescu, Iuliana Preda Sâncu, Teodor Graur, Ioana Baran) continued this line, developing new techniques and methods, in search of new plastic and media possibilities.
with the opening towards new techniques and media, and often with Expressionism.

The theme of Socialist Realism, which had become the referential content, reappeared powerfully in the 1950s, dominated by an intensive engagement of art in politics. It became not only the program for several explanatory essay-like syntheses, but that for the creation of a new artistic avant-garde. In any case, Realism becomes diversified, not only stylistically, but as a media option, and further as an area for investigation. The most interesting phenomenon of this is the practice of Sociological art, and Live Art (the subREAL group: Marcel Ionașcu, the Euroart group, Dan Perjovschi, Teodor Crane, Mariana Preda Sucea, Ioi Perjovschi, Sandor Bartha, Cineas Ion, the Context), which largely dominates the most innovative manifestations of the last years: the Timișoara International Festival, branches of Sfântu Gheorghe, the exhibitions of the Securit Centre for Contemporary Art, etc. We find ourselves at the opposite pole of aesthetic autonomy in connection with the 1950s, when the first phenomena of the escape from the post-war crisis of cultural imprisonment broke out. This break-out was unavoidable, precisely because of the esthetic disconnection from other corresponding functions, primarily from propagandist rhetoric and through the extraction of the image from the servitude of representation. The insistent debate about the connection between form and content, probably one of the most sensitive of our culture, which absolutizes and generalizes esthetic attitudes which are as controversial or as legitimate in themselves, covers a real situation of the late 1950s and the beginning of the 1960s. It continued very long, even after Abstraction in its diverse forms had become a more acceptable anchor for the audiences than a critical figuration. The cultural rebirth is dependent upon the evolution of the historical situation, of the beginning of various relations in East-West relations, produced at the end of the 1950s, which allowed free circulation of information, of persons, and even of art. The first attempts at requiring esthetic autonomy, begin in the late 1950s. The exhibition of Ion Bățian, Virgil Almășanu, and Constantin Crăciun for instance, remains in the area of recreating connections with the most modern artistic esthetic traditions which preceded the moment of the 1947 cleavage. There are two directions through which art reformulates its expression and even more, a confrontation throughout the 1950s: abstract and figurative. One is the open direction towards universal information. The other is that of the recovery of traditional sources and, although the configuration of the avant-garde remained as two simultaneously, the needs of the analysis force us to approach them successively, marking moments in which they converge.

The first direction in which the experimental spirit evolved is the opening to information, a critical distancing from any burden of inertia, of any kind of state which might slow down the movement. Originality is conceived as a novelty, delimitation does not occur in connection with horizontal uniformity towards which it aspires intensively, but rather towards vertical immobility. The only roots susceptible to recovery are those of the Avantgarde between the two wars, while the connections with this channel, for example in literature, are persistent through an orientic direction. In the visual arts these are realized fairly late. The renewal is not forthcoming with the recovery of the gesture of this Avantgarde, in any case not in the experimental areas. When the most spectacular renewal took place, it appeared as a renewal of expression, primarily through the Constructivist and Abstract wave. We can consider that the experimental elements appear even at the beginning of the 1950s, although public manifestations do not occur until the middle of this decade. After all, the expression is primarily a workshop problem, or one of artistic elaboration, even when, at a particular moment, it concentrates itself on the relation of communication. The 1970s witnesses a movement of fairly well represented artists who experiment with more or less recognition of renewal of expression. Domin Bucur, Vlad Florescu, Ilii Pavel, Victoriu Grigorescu, Mihail Ruse, Andrei Cadere, etc. The 1970s are dominated by tensions towards the traditional and the Constructivist or Purist forms. Constructivism which was practiced by the Timisoara artists (the 111 group: Roman Cotosan, Constantin Fionodor Strătia, etc.) internally, Diet Sayer, as well as Mihail Olari from Baba Mare, puts back into debate form and artistic expression in themselves, as well as the very current at this time of social communication and the engagement of art, included in Constructivism and kinetic abstraction. These preoccupations about the role of art and the democratization of a communication through a formal artistic language and the elimination of universal times were typical of Constructivism, with its estheticism more pragmatic than abstract innovations of purist abstraction. practiced by artists like Victoriu Grigorescu, and also in the works of Andrei Cadere, Liviu Stoicescu. On the other hand, the mobility of the artist who started out under Constructivism and who in the 1970s practiced experimental abstraction or informalism, as Stefan Beratanu and Ion Campeanu. Impressionism and studies, the members of the Sigma group: Florin, Beratanu, Tulcan, is due largely to the opening of the

se concentrează asupra relației de comunicare. Deci, noul apără la mișcare dezbater de bine reprezentate inițial de artiștii care se experimentează cu mai multă sau mai puțin retenție în: limită dobor. Vlad Bucur, Vlad Florescu, Ilii Pavel, Victoriu Grigorescu, Mihail Ruse, Andrei Cadere etc. Deci, noul apără este dominat de tendințe purist abstracționistice, de tip constructivist, cinetic sau purist. Acesta grupul 111 din Timișoara (Roman Cotosan, Constantin Fionodor Strătia, Stefan Beratanu), Diet Sayer ca și Mihail Olari din Băia Mare, reușea în dezbaterea atât formă în sine, limbajul artistic cât și problema, toate acestea în același moment de comunicare și angajări sociale a artei care întâia în esența constructivist-cineticea. Aceste preocupări pentru rolul artistei și pentru democratizarea comunicării prin limbaj artistic formalizat și prin eliminarea planurilor comune ilimitate erau tipice constructivistului, mai puțin pragmatic decât esteticismul abstracțional din puristul purist al picturii directive practicată de Victoriu Grigorescu, Horia Nădăș, Stefan Sevaște și Liviu Stoicescu. Mobilitatea artiştilor dezbătu sub noul constructivismului și care în anii '70 practica acțiunea experimentală - în special land-art, impresionismul și studiu - membrii grupului Sigma: Florin, Beratanu, Tulcan, se dezbătu în dezbaterea atât puristului constructivistului cât și cu interrelația cu conceptualismul spre un câmp larg de probleme neopuizat la nivelul formei. Formalismul pur, chiar dacă în timp își schimba modul de definire de la artă abstracță la artă concrete, își va păstra modurile, construcții de opera, instrumentul, experimentul consumându-se doar ca autonomă individuală, aprobându-i una situare diferită sau cromatică într-un perimetrul teoretic academizat. Este zona constructivismului desestrabilizată și dezinteresată de înțeles. De altfel, pur și simplu una construcționalistă sau diferită, în schimbă, este forma grație teoretică, și această lumea spre adevărului neniță este marcata de Bioulă Constructivistică de la Nürnberg din 1969, la care participa grupul 111, Ilii Pavel al Mihailu Rosu. Din programul ambilă al Bioulă lipseau puține mișcări contextuale ale momentului. Se impuneau aci problemele ambientale, ca extensie spațială a imaginii și obiectului artistic. În acest context, preocupările pentru mediul vor fi un amplu ecran în majoritatea lucrărilor artistice din 'abii', statul obiectului artistic, al imaginii și a obiectului artistic, care nu se învecinează pe pețițiole unei estetică raționalizate ca acreditează limita nivelul esențială estetică, ci disperarea, întrucât este ci în ce mai obstracționistă pentru expresia libertății subiectului. O direcție a picturii a devenit acțiune, iar trecerea de
Constructivism to the collision with the Conceptualist movements towards the large field of problems which do not exist in the ideographic art. Where the changes in definition in time from Abstract art to Concrete art, will in fact retain motivations, operative methods, tools, the experiment consuming itself only as a demonstration, as a deepening of formal or chromatic situations, in a theoretical, academic parameter, it is the area of the disunited and disconcerted experiment.

On the other hand, Constructivism itself detaches its theoretical barrier, and this gliding towards new territories is marked by the Concretism as well as the Constructivism from 1965, in which the Timisoara artists of the IDG Group and the Bucharest artists Iliu Pavel and Mihaia Rusu took part as well. Too few of the contemporary artists of the West were missing from the ambitious programme of the Biennial. In any case here problems were of the ambience, as spatial extension of the conceptual image, the artistic object. In Romanian art, preoccupation with the ambience will find an ample echo in most artistic genres in other words, the status of the artistic object, of the object image had already been put into the forefront by Pop art, not from positions of a rational estheticism which affords order at the level of aesthetic experience, but on the contrary from the area of the ironic commentary, of a world more and more object-centered. This is the place for free expression of the subject, and if a direction of painting had become action, and the crossing over from Action-painting to Happenings is a logical solution, then various directions of lyric Expressionism can meet the object as a means of liberation of a subject of search at the crossroads between Expressionist painting and the three-dimensional object can also be found at the end of the 1960's. And the most notable are the ones of Nita and Ciprian Radovan of Timisoara, Florin Manca of Cluj, Teodor Moraru of Bucharest and continued to present into the '70's with paintings and sculpturae. The object is one of the most interesting of the object is presented at the end of the 1960's by Paul Negoiu and Ion Stanescu, who together with his wife and son constructs objects meant for sight and touch. This represents the beginning of an approach of complex obtaining of the world through the immediate material holding of the sensory, passing through edible art (Cake Man) and Happenings from the scene (Blind Ble, Going, Tomado, Extrem) extended through the use of the graphics, organizing the game, with a liking for games, a serious alternative for its approaches in the Conceptualist area which begins with the cycle "Anthropomorphism" and continues through "Generative Art" and its Conceptualist sculpture; like some materialized drawings, towards "Visual Hermeneutics". The object receives specific status in those decades dominated by environmental happenings and later by installations. Sometimes the object is extended and thus its new status can be expressed in terms of pure spatiality, some other times the object becomes an instrument of product of an intricate process or situation. At the end of the '70s and at the beginning of the '80s, the terminology for defining experiments was not entirely fixed. The attempts of some artists like Mituhi Olus, Miica Spatariu, Ana Lupas, Geta Bratuse, Ilie Pavel, Horia Bernea and Ioni Wanda Mihulea Theodor Scriba, Serban Gheorghe, Sorin Dumitrescu and other artists from the level of the art of 1965 when innovation is enthusiastic, and the result is less connected with the integration of already operating models it rather offers something on the fluctuation among the models.

In the mid '70s, Ana Lupas inaugurates a series of happenings having as a result spatial situations which could be nowadays named as installations - The Solenoid, Human Installation, Preparation for a Round Grave - all of them considered and developed during 1964-1966. These attempts try to reformulate the material, the environment and the sensoryism of the daily existence. It is a kind of art which sends us to the special sociological domain such as the rural world. Later, the object like "The Shirt" or "The Coat" will manifest themselves in the artistic field. A peculiar aspect have Mihai Olus's objects used in his happenings, objects apersonifying a specific vocabulary coming from the traditions of his homeland (Maramures), from the farmers' and the miners' world (Gold and Wealth, Heria, 1772. Earth, Cubea, 1973; Dedelcius, Giessen, 1978 Alhambra Wonders Around Europe, Barcelona, Dusseldorf. 1978) It is useful to remind here the ironic actions of Andrei Căderi with their purely cultural explanation, and Serban Gabriel and Sorin Dumitrescu's environmental works, the latter being an artist who will later experiment the sacralisation of the aesthetic modern spaces. Conclusively, in all these cases the most impressive thing is the freedom of the artistic thinking.

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At the beginning of the 1960's the object acquires new connections in its extension towards environment, installation, scenic ambient, as proposed by Wanda Mihulea, Sorin Dumitrescu and Marijena Preda Scac. Through the work of Ion Itlian, an artist highly sensitive to the art highly sensitive to the Preoccupations of Universal art, and endowed with a great affinity for materialism and artifact, the object moves from form to matter, through the book object and caseatted and directed to the effective or sensorial memory towards the installation (the library series of the 1990's). Preoccupations with setting, with this medium which loses ground in the face of the new systems of communication, mobilizes almost all experimental artists exploring the mediatic universe (Geta Bratuse, Ion Grigorescu, Horia Bernea, Alexadru Chira, Wanda Mihulea, Decelub Scriba, Dan Mihaila, Marijena Preda Scac, Andrei Ostaeanu, Lia Periochi, Ion Stelli, Roxana Trestianaru, Serbana Dragoesa, Doina Simionescu, Ruxandra Gligor, Ana Gheorghe, Suzana Fantutu etc.).
o interdisciplinare cu complexe motivi teoretice.

În anii 1970, artistele care au contribuit la inițierea acestui fenomen au fost caracterizate de laamenții lor pentru realizarea unor lucrări care să fie în comun într-o acțiune politică sau socială. Aceste Lucrări au fost realizate într-un context cultural divers și au avut ca obiect principal societatea, care a fost tematizată în diferite forme de artă, cum ar fi grafica, fotografie, instalații și performanțe. Aceste lucrări au avut ca scop să reflecte și să critique societatea și acele procese care se deplasau în acea vreme.

În acest context, artistele au încercat să abordeze teme sociale relevante, cum ar fi războiul, reacțiunea la persecuțiile fasciste și alte evenimente importante din acea perioadă. Aceste lucrări au fost realizate într-un mod multiform, care a permis artistelor să exprime idei și sentimente pe diferite planuri. Aceste lucrări au avut ca efect să încurajeze o discuție publică și să stimuleze o reflexie critică asupra societății din acea vreme.
the centre of the renewal of expression, are those who ensure the success of the synthesis between the techniques of the idealologies of abstraction (Paul Gauguin, Martin Gresin), the conceptual directions (Horia Bervea, Constantin Brâncuși), and the realist premises (Ion Grigorescu) converge towards synthesis. The regional tradition is stimulated while the method of approach, from Christian sentiment and dogmatic consciousness of this spirit (Prolog Group, Serin Dumitrascu) to the historic picturesque of the subREA Group ("Drujba"), raises the complexity of the relations with the local patrimony and reference to it becomes once again very current from the postmodern perspective.

We return to a short chronological overview. We have seen modifications to the regional synthesis, part of which during the 1960s dependent on constructivist and purist European formalism. It would however be incorrect to justify the suspicion in relation to realism and figuration which dominated the 1970s, exclusively as a reaction to socialist realism or as an effect of a desire to synchronize with the Western models of the epoch. The separation related to realism is due in large part to a much older attitudinal background, by byzantine traditions and, even deeper, that of a transhistorical transparent strand, present as a living, yet still operational element in popular peasant sculpture. Some of the most interesting approaches of the 1960s are those of Mihai Oloz. On the one hand he approaches Constructivism as a type of abstraction, using elements of folkloric morphologies. On the other he practises the happening in relation with ritual and magic gesture from local rural traditions. He is an informed artist at the European level, but operates from the first moment in virtue of a spirit of synthesis. Let us recall his happenings 25 (Baia Mare, 1969). Gold of Wheat (Piata Vechiă Craiova, 1973). Dedecoloriz (Gesen, 1978). These same European and local sources are used also by Ana Lupaș in her installations during the 1960s. The artist used both Continental modern art, inspired by the behaviour and the nucleus of meaning of the peasant civilization. In a short while George Apostu calls on the structures of peasant sculpture. His work can be considered as an essential reference point for new formal and symbolic thinking. The fact that he is not also in the experimental choreographic and musical works of these decades.

The rural universe will continue to furnish referential substance to the various approaches during the 1980s and 90s, cultivating with the large installation, the ambiental work, the Roman Peasant, word of Horia Bervea. Always preoccupied with the interaction of the current modes of operation derived from conceptualism and the national traditional strata, he becomes Director of this institution in 1991.

Several exhibits will be dedicated to the crossing of the modern and tradition in the world of the village and the reflection of popular culture and the universe of the peasant in modern art. Many artists will attempt this as a source of morphological inspiration (Ioan Calejuni, Jeanne de Montesque. Claude Fillon). But only those searching to recover the entire dimension of this version of society, an alternative along the path of an art of the imagination and struggle in the renaissance civilizations, belong to an experimental direction (Ion Grigorescu, Paul Gherasim). The most spectacular and highly complex recovery is produced in the work of Alexe Zain, who elaborates from his debut at the beginning of the 1970s for nearly three decades, a project conceived in stages of drawing, painting, figurative and sculpture, in a novel approach in a vast magnetic mmenhotepi-technological-sculptural installation of the village (Tăușeni) as an entity containing the universal model. This traditional system will be ever present. In each of these decades there exists creative tension between the experiment linked to a technical world with its scientific premise and the peasant monument.

The other dimension of tradition, which operates primarily at the end of the 1970s as an alternative to the whole of the universal problem, is the bas-relief model. It is recovered as a formal source in the 1980s by Mihai Gresin. Cristian Parascov, Stefan Ramnicu, as or an opening towards a reactualizing Christian ideology, with methods of expression belonging to Western tradition. Here we are referring to the landscape painting of the Prolog Group. A separate place is occupied by the explorations into comparative artistic anthropological and iconographic archology of Sorin Dumitrascu. These explorations from the plasticist premise of formal degradation in relation to the absolute model highlighted by the icon and to which his concrete reality and realist representations and modernist post- Picturesque realism converge (Cătălin Hurea).

A spectacular case of abstraction of several very old Christian spiritual traditions, formulated into an acute postmodern expression is that of Marian Zidaru, author of a Christian workshop, within the framework of religious architecture and daily behaviour in which ritual and esthetics merge. Landscape painting, which is probably the most used genre of modern Romanian art, is rethought with a proposal by the Prolog Group. But it is no longer the reflex of paradiscal or hecatonic nostalgia, nor a pretext for a pure painting, but the result of serious contemplations, taken up as an object of the development of the development. Although the methods are, as I said, those elaborated by Western post-Renaissance practice of observation and representation, it is now invested with the function of the icon, the revealed face of divine harmony.

Horia Bervea is the artist par excellence of this transition from an area of profound interest for reality which, while practicing landscape painting, arrives at this ultimate dimension of reality. The synthesis operates in this case in a highly complex manner, relying the level actuality with different steps (as temporal depth) of these traditions that define a certain specific spirit. Objectively this is a symptom of postmodernism which precisely opposes the interest in cultural spirituality specific. Acest este un simptom al postmodernismului, care de fapt revine la cultura spirituală. pentru diferitea şi altitudinea, tendinţei internaţionale ale modernismului, expansiunea de practică a teoreticii de cauzarea uniformităţii la nivelul structurilor profunde. Expresiunea produsă în această zonă a definitivităţii artelor plastice este de fapt o crearea evoluţională a unor concepţii, care să nu mai fie rezultat de o anumită selecţie faţă de problematica internaţională a trebui să se definească permanent în decursul noii de eforturi de a mobiliza politic, de a acorda tipologiei unei culuri naţionale central-euro- pe. Un spirit politicist potrivit, subminând valoarea prin înlocuire politică, prin formă academizată, trezea din anii '60 un teritoriul subiectiv al artelor de o compresiune într-o direcţie culturală. Direcţiile experimentale nu epuizau incercările de a opune valoarea autentică a văhei de modernitatea culturală națională - dar acesta este subiectul unei alte coroane. Relaţia expreseedirea asumată pare paradoxală, dacă nu chiar aportată o radicală incompatibilitate. Toamnă nu se situă deschiderea acestui concept pentru care, spre deoseire de avantajul, nu este o mişcării frontală orientată a progresului. Tradierul nu este termenul predispus al unei aproximări distructive, ci constituie una din părţile considerabile ale realităţii - la fel de fascinatoare ca oarecare dintre teoriele. Fiecare, mobilul actului care incanta redenumirea, nu doar plasăibilă, ci coeziivă şi operând a unei identităţi culturale, nu este exclusiv experimentul. Acesta ar putea fi anumite zone experimentale pentru interesul pentru câmpul de probleme abordat aici, intrând aici, şi pentru diversitatea. Cu totul în special, unii cercetători care utilizați sunt experimente dinolociunea de comoditatea aparentă, tocmai intrucât utilizați și organizează destinul și formatul la fel de simplu. Expresiile liberării conceptuale maxime, experimentul este. În condițiile concretele ale culturii noastre, un temei în care se construiește ideologia la fel de susceptibilă decât s-a construită și de a aboziția facutul modern/postmodern al culturii la un moment dat. Ele sunt expresia unui dogmatism străin, respectiv la fel de producție de teoriile specifice socialiste (socialist invocării). De asemenea, mișcarea a sinchronismului spre modele de maxime actualitate a unei culturi cu premisa oamen. Tehnice, inventiva, interacțiunea specifică, reincarnarea spre imagini spirituale ale care a construit și în care a persistat finața normală în timpul istoric. Fiecare dintre aceste blocațiuni abordable pot se schimba devenind o cultură. Dar tocmai abordarea și suspimarea definițiilor pentru conveniențe și pentru dogmatism fac din experimentul instrumental al distrugării lor, iar din experimentalism atitudinea prin care o cultură și poate păstra specificitatea. Nu putem epuiza întregul camp de probleme pe care a asenamă privirea retrospectivă asupra unei românie a ultimelor decenii le ridică și care sunt relevante de incercarea de
a distingă filozofii cel mai dinamic caracterizat prin experiment. O asemenea perspectivă permite ascensiunea de supranumită schimbării formale, la nivelul profund al motivărilor ei.

Desigur a interesantă este atitudinea uneia dintre artiști cei mai simpatizanti pentru direcția experimentală (Horia Bertea, Constantin Blonder, Paul Neagu, Mihai Olavi, Ion Grigorescu), care, deși lăunat acest deceniu, evoluă de la un tip de comportament sau un set de motivații la altul, nu necesită legături de schimbările produse în câmpul ideilor universale, ci, cel mai des, convins de necesitatea unei sinteze. Alți artiști (George Apoșteu, Paul Cherasin, Marin Cherasin) au vrăjbit pentru un moment o perioadă de experiment fără o călătoare legată de această atitudine prospectivă. Abstracționismul, o dată așa, îl s-a însemnat cu un instrumentar de expresie adecvat, continuând experimentele în perimetrul său (Mihai Horea, Roman Cotoamean, Diet Seyler, Stefan Sevast, Liviu Stoicaiciu). Pentru Ion Bitzan, Geta Bratescu, Wanda Mihuleac, Decibal Sineni, Dores Cătina, Alexe Andrieu, Nicolae Ormăcean, Dan Mihăilă, Marlene Prea Stancă, Dan Perjocchi și mai recent Ion Kirali, Doru Găină, Alexandra Arău, Nicolae Omrăcean, Alexe Pătrăteu, experimentul este condiția expresiei artistice.

Un număr de artisti care apartin printr-o formă și substanță profunde a opeerei lor culturii românești s-au integra în altor culturi datorită optiunilor estetice și condițiilor istorice obiective: în anii ’70, Paul Neagu, Ritzi și Peter Jacob, Radu Dragomirescu, Ile Pavel, Serban Iepure, Roman Cotoamean și Diet Seyler, și, de la 1980, Doru Cătina, Wanda Mihuleac, Stefan Bertalan. Forestierul de contemporană universal, a fost hașurat de mici și de majori, de artisti sau de echipa lor. Cea ce îi este la patronaj, este o serie de oameni care au avut o contribuție semnificativă în viața artistică a noii generații. Ceea ce este important este că aceștia au avut o perspectivă largă și multilaterală a artei contemporană, unde nu se iau în considerare doar elemente estetice, ci și ideologice, sociale și istorice.

Identity, in differentiation and alternative, the internationalist tendency of modernism, expressed by formal purism and the search for uniformity, decreases. Certainly the experiment produced in this area of autochoric definition as a spiritual predisposition and a selective discernment in relation to international matters, had to be permanently delimited during the 1990's. The years are dominated by a new wave of nationalist dogmatism at the most conventional level in relation to the efforts with the political motive to accredit the typologies of a natural culture at the most conventional level. A prolonged protochiasm, undermining value through political knots, through ideologic iconology, through academic form, defines during the 1980's the territory of a production of a compact cultural inertia. The directions of experimentalism do not exhaust the attempts to oppose the authentic value of the wave of modernity, with nationalist motivation, but this represents the subject of some other research.

The relation of the assumed experiment-tradition appears paradigmatic, if not even covering a radical incompatibility. It is precisely here that one finds the opening of this concept, for which, unlike avantgarde, the past is not an inert mass. Hindering the linear adventure of progress. It is not the favourite term of a destructive critical agression, but rather constitutes one of the considerable elements of reality - as fascinating as any other territory. Naturally, the motivation of the artists which attempt a redefinition, not merely plausible but rather coherent and operative, of a cultural identity, do not belong exclusively to the experiment. It belongs however to the experimental area through the interest in this field of problems confronted, not rhetorically, nor even semantically (rhetorical subjectivization), but rather with a lucid instrument of the artists which imposes and takes on theoretical terms of various attitudes. And the methods used are experimental; often beyond conventionalities of appearances, precisely because it uses and comments even the destiny and functionality of conventions.

An expression of maximal conceptual liberty, the experiment in the concrete conditions of our culture is a terrain whose ideological conflicts each other, equally liable to be dogmatized and to absolutize the modern/postmodern character of culture at a given moment. They are the expression of a foreign dogma, equally and deeply rejected by all typologies (socialist realism is invocated); the mythologized opening of synchronism towards modes of maximum objectivity of cultures with different specific premises as regards economics, technology and history; the return to the spiritual premises which the historic national identity built for itself, and through with it has moved. Every one of these absolutized ideological blocks can handicap the creation of a culture. But it is precisely the lucid approach of experiment and its definitive suspicion of conventions and dogmatism that makes it the ideal instrument for their destruction, while from experimentalism comes the attitude through which a culture can preserve its specific character.

We cannot exhaust the whole field of problems which...