

# *Variables as Absence of Uniformity*

30 May - 5 July, 2024

Giulia Crețulescu

Lia Perjovschi

Gavril Pop

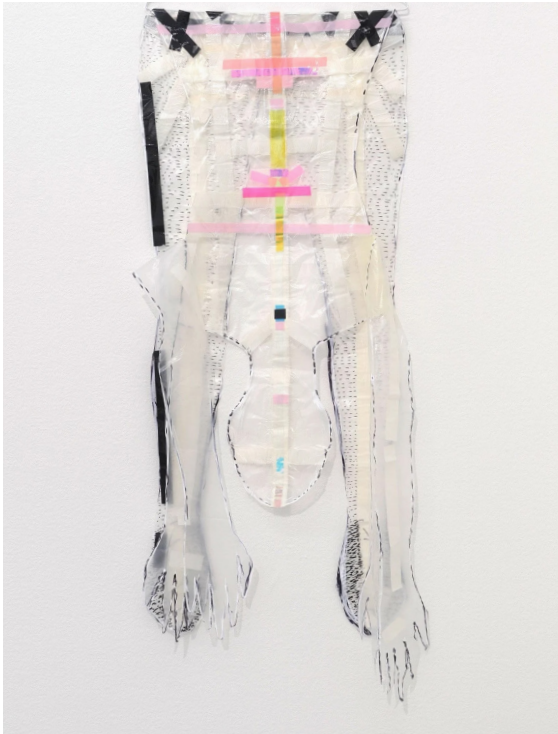
s.a.b.a. (Silvia Amancei & Bogdan Armanu)

Iulia Toma

Mădălina Zaharia



**Wetterling Gallery**



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# Lia Perjovschi

Born 1961 in Romania

Lives and works in Sibiu and Bucharest, Romania

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For almost four decades, Perjovschi's practice has revolved around creating situations and developing strategies to confront a radically changing world. Often resulting from open-ended processes, the collected works reveal an understanding of art as a social study, exploring interpersonal dynamics and psychological states. Fascinated by motifs of doppelgangers, alter egos, and shadows, Perjovschi humorously and critically stages the female body as a site of resistance and instrument against the inability to act in the face of political and social repression.

Lia Perjovschi is the founder and coordinator of CAA CAA (Contemporary Art Archive and Centre for Art Analysis) an organic work-in-progress project (under different names since 1985) and KM (Knowledge Museum), an interdisciplinary research project from 1999-today. Her activity can be summarised as a journey from her physical body to the universal body of knowledge and was shown in more than 700 exhibitions, lectures, workshops around the world, while her artistic practice comprises various media, from performance to assemblage, from drawing and text to site-specific installations of objects, facts, diagrams, mind maps and timelines. From her earliest days mounting performances and exhibitions in her apartment, to her recent plans for the Knowledge Museum, Lia Perjovschi has been concerned with producing opportunities for intellectual exchange. Perjovschi graduated from the National Academy of Arts, Bucharest in 1993.

Currently, Lia Perjovschi's works are on display in temporary exhibitions at the Neue Berliner Kunstverein (n.b.k.) in Berlin, and at Galerie NTK (National Library of Technology) in Prague.

Among other venues, she has exhibited at Kunstraum Innsbruck, Austria (2023); Muzeum Susch, Switzerland (2020); Kunsthaus Hamburg and Museum der Moderne Salzburg (both 2016); MUSAC, León, Spain (2015); Nasher Museum of Art, North Carolina, USA, and Bienal de São Paulo (both 2014); MACBA, Barcelona, and Künstlerhaus Vienna (both 2011); Van Abbemuseum, Eindhoven, The Netherlands, Cabaret Voltaire, Zürich, and Jamaica Center, New York (all 2010); mumok, Vienna and the Incheon Women Artists' Biennale, South Korea (2009); Sydney Biennale and Jumex Foundation, Mexico City, (2008); Tate Modern, London, Kunstmuseum Liechtenstein, and Centre Pompidou, Paris (all 2007); Royal College of Art, London (2006); Württembergischer Kunstverein Stuttgart, Germany, and Museum of Modern Art, Ljubljana (both 2005).



**Lia Perjovschi**

*Shadow*

2021-2022

Installation of textile material cut-out, textile ribbons, metal hanger

135 x 40 x 1 cm



**Lia Perjovschi**

*Map (Hartă)*

1992-1996

Embroidery by hand and perforations, on special, manually made paper  
30 x 34 cm (Framed: 40 x 47 x 3 cm)



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# Mădălina Zaharia

Born 1985 in Romania

Lives and works in London, U.K.

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Mădălina Zaharia is an artist and filmmaker, whose practice is concerned with the telling and re-telling of ideas, with the continuous and unfaltering reiteration of accounts and associations. Her oeuvre focuses on the relationship between memory and grammar, exploring the unavoidable inadequacy between remembering and representation. Each piece is an actor with a prescribed set of actions and responsibilities, a character in her investigation, a thespian dressed with all her objects and desires. The very fine line between art, design and storytelling is constantly challenged and confronted by the language and visual vocabulary employed within her creative actions, transforming the exhibition space into a stage for conceptual discourse and abstract entertainment, an arena animated by gestures, objects and meaningful shapes.

Zaharia received a BFA in Cinematography and Media from the University of Arts, Bucharest (2008) followed by an MFA from Byam Shaw School of Art, UAL, London (2010) and an MFA in Printmaking from Royal College of Art, London (2012).

In 2024, Zaharia's film *TristxtOTL* was the winner for 'Best Experimental' at San Francisco Short Film Festival in 2024. Previously, another work, the film *Public Figure* – made in collaboration with poet and performer Ryan Ormonde – won *The best film* in the national competition prize at the Bucharest International Dance Film Festival 2021, and was part of the official selection for SQIFF 2021 (Scottish Queer International Film Festival) in Glasgow, and GRRL HAUS CINEMA 2021 in Boston, MA.

Recent exhibitions include: *I will not be sad in this world*, filmlounge 2023, Sehsaal, Vienna, curated by Maximilian Lehner (2023); *VIDEO+RADIO+LIVE* (co-lateral event of the Art Encounters Biennial 2021), Casa Artelor, Timișoara; *So Far So Good*, Budapest Gallery, Budapest; *Viral self-portraits*, Moderna galerija (MG+MSUM), Ljubljana; Art Encounters Biennial 2019, Timișoara; *Reading as Rhythm: A Sonic Exploration of the Visual Vocabulary of Control Magazine*, Tate Exchange Liverpool (2018); *DEBT.*, Tintype Gallery (solo), London (2017); *Identify Your Limitations, Acknowledge The Periphery*, Vitrine Gallery, London (2016); *The Staging of an Exhibition*, Ivan Gallery (solo), Bucharest (2016); London Open 2015, Whitechapel Gallery, London.



**Mădălina Zaharia**

*The Brow of Grief*

2022

Blue LED neon (Edition of 5 + 2 AP)

35 x 150 x 15 cm



Still from *TristxtOTL*: Part of the official selection of the BFI London Film Festival 2023; and, winner of the 'Best Experimental' film at the 67th San Francisco Short Film Festival 2024.

**Mădălina Zaharia**

*TristxtOTL*

2022

4K Film with sound (Ed. of 5 + 2 AP)

21 minutes 49 seconds



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# Giulia Crețulescu

Born 1994 in Romania

Lives and works in Bucharest, Romania

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Giulia Crețulescu's interdisciplinary approach surveys contrasts between rational/intuitive, natural/artificial, 'objective/subjective - materializing into hybrid objects that aim to deconstruct themselves, until their identity is dissolved into a new foreign body, deprived of any primary function. Such new entities become disruptive and must be placed in a new identity. The artist's interest in an object's liminal, trans-categorical character stems from the desire to give the artistic object an uncertain status. This, in turn, forces the viewer to come up with a series of possible ontologies in which to develop. Crețulescu's works discuss the fusion between human being and object, both from the perspective of the transhumanist model, which involves the expansion of physical and mental capacities through objective entities that supplement and increase their potential vulnerabilities, and by studying the ergonomics of the object, which involves its analysis of the human body as indices of sensory perception.

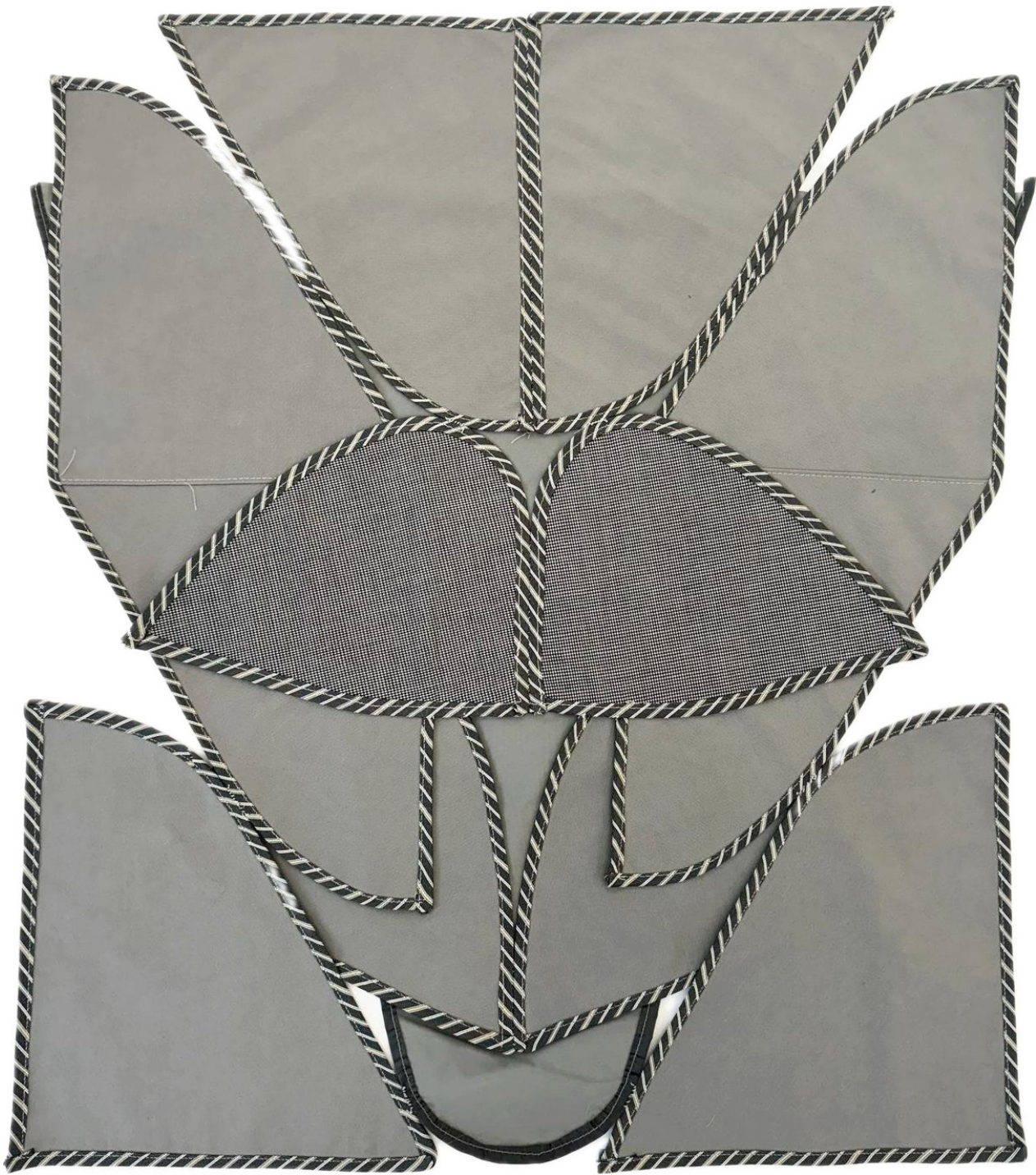
## *Notes from the process:*

"Lines of geometrical shed skin through which we grasp all the past moments in a singular form of existence, reformulating a new, more accurate self. The effervescence of becoming seeks out new inner trajectories that can unfold the premises of a new beginning. Shedding skin may hurt."

Crețulescu received both a BFA (2004) and MFA (2007) in Graphic Arts from the National University of Arts Bucharest. Since 2018, she has been teaching in the Department of Art & Design, Textile section, at the National University of Arts Bucharest, as a part of her ongoing PhD in Visual Arts.

A selection of Crețulescu's recent exhibitions includes; *Pickle Bar presents: Slavs and Tatars*, West Den Haag, Netherlands (2023); *Following the Body*, Fragment Gallery, New York (2023); *A human being after all*, EastContemporary Gallery, Milan (2023); *1:1*, Ivan Gallery, Bucharest (2023); *Ghosts Whisper Loud and Clear*, ZINA Gallery, Cluj-Napoca (2023); *Costume and Collapse*, Pickle Bar Slavs and Tatars, Berlin (2023); *My Rino is Not A Myth*, ArtEncounters, Timișoara (2023); *Plus 22*, National Museum of Contemporary Art, Bucharest (2023); *Weaving yourself Through Adaptation*, Cazul 101, Bucharest (2022, solo show); *Nostalgic Throwbacks*, Cazul 101, Cluj-Napoca (2022); *Ritual Reconstruction*, Grotto Gallery, Bucharest (2022); *Crash*, ZinaGallery, Cluj-Napoca (2022).





**Giulia Crețulescu**

*Folding Contours into Tendencies*

2023

Textile collage

58.5 x 50.5 cm



Giulia Crețulescu

*Untitled*

2024

Textile collage

95 x 84 cm



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# Iulia Toma

Born 1974 in Romania

Lives and works in Bucharest, Romania

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Iulia Toma primarily employs the textile medium, as study, backdrop for textile collage or sewn drawing, accompanied by installations, photography, text, and performance. The fabrics netted in her works come from various sources - fragments of clothes, accessories or carpets collected by the artist - used as found, or in an altered manner. Toma traces and weaves powerful, heavy, striking characters and narratives on a mount considered to be 'feminine', frail, perishable. Her interest lies in expanding the conventional limits of the medium through social issues such as feminism, women's rights, the interpersonal relations of closed communities, the materiality of urban living, social justice. In the context of the displayed artworks, inherent to the artist's practice are put forward: the relationship to otherness (human or non-human) and mobility affected by social and ecological dynamics. The textile medium becomes a field of analysis for speculative fabulations, a way of looking towards a possible ecological future, an alternative of adaptation and survival in hostile environments, where sewing creates worlds.

Toma received a BFA in Textile Art & Design (2004), followed by an MFA in Painting (2007), both from the National University of Arts Bucharest. In addition to her artistic practice, Toma teaches in the Department of Art & Design, Textile section, at the National University of Arts Bucharest, as a part of her ongoing PhD.

A selection of Toma's recent exhibitions includes; *Remembering Peace*, KYIV BIENNIAL 2023; Augarten Contemporary, Vienna, curated by Serge Klymko, Hedwig Saxenhuber & Georg Schöllhammer (2023); *Plantez un ochi în răspărul gândirii* (solo show), Ivan Gallery, Bucharest (2023); *Ecologiile grijii și îngrijirii*, Strata Gallery, Bucharest, Nucleu 0000 (2023); *Favourite Games*, Ivan Gallery, Bucharest (2022); *Things we sense about each other*, Badischer Kunstverein, Karlsruhe (2021); *Fotbal. Realismul jocului*, Sala Floreasca, Bucharest, a project by CORNER football + society and tranzit.ro / București (2021); *Nodes of Resistance*, (solo show), Ivan Gallery, Bucharest (2020); *On Adornments*, Ivan Gallery at Spike Berlin (2020); *Home/ward Bound/less*, Budapest Galéria (2020); *Rethinking the image of the world*, MILL, La Louvière, Belgium (2019); *Displacement and Togetherness*, Cultuurcentrum Strombeek Grimbergen, Belgium (2019); 3rd Art Encounters Biennial, Timișoara, Romania (2019).



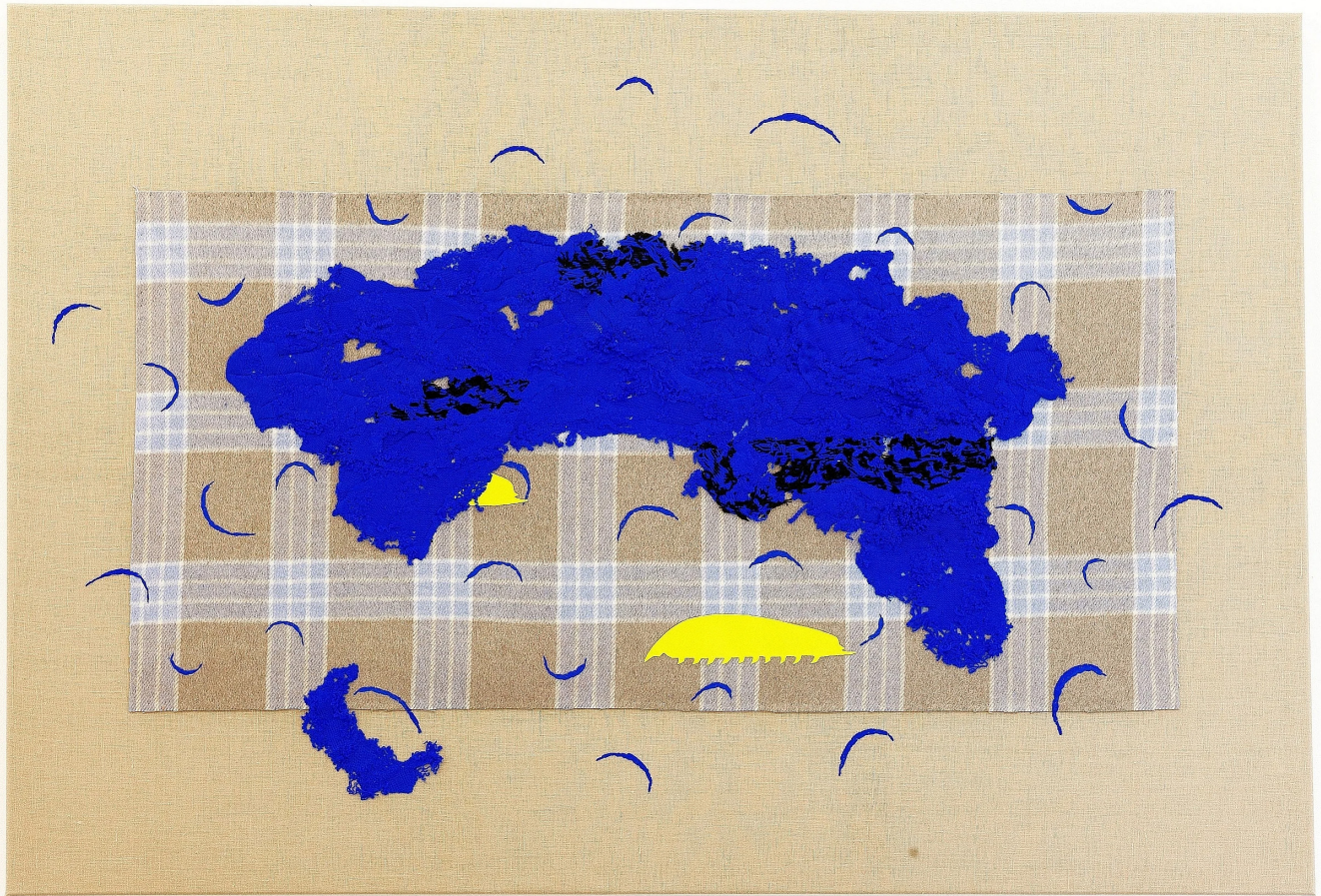
**Iulia Toma**

*Untitled (I Plant an Eye against the Mind's Grain)*

2022-2023

Textile installation

140 x 20 x 20 cm



**Iulia Toma**

*Untitled (I Plant an Eye against the Mind's Grain)*

2020-2022

Textile collage

102 x 150 cm



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## s.a.b.a (Silvia Amancei & Bogdan Armanu)

Born 1991 (both) in Romania

Live and work in Iași, Romania

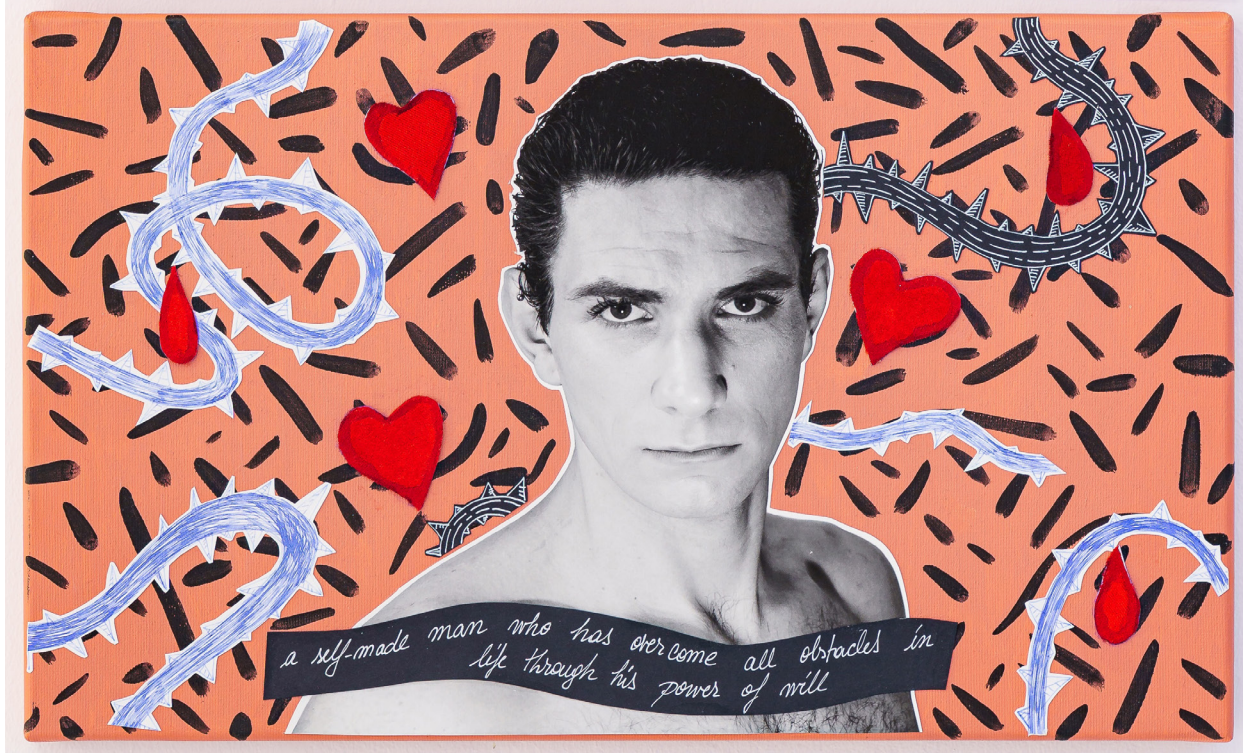
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The artist duo s.a.b.a. (Silvia Amancei & Bogdan Armanu) have worked together since 2012, in the city of Iași, Romania. Their artistic practice could be positioned at the border between social studies and visual art, researching for methods and examples where art and artistic means can be instrumentalised in order to overexcite the ability to look beyond capitalism and create a (common) future.

The artworks on display include two diptychs from the *It was always in plain sight* body of works, initially created as a site-specific project (presented in Bucharest in 2020), which unfolded in the shape of a cinematic plot: the storyline features two characters, acted by the artists themselves, as an upper-middle-class couple stumbling upon a victim-less presumed murder scene on an eventful night. Employing the aesthetic tools of thriller and horror cinema, they seek to uncover a deeper discussion on the contemporary configuration of life.

Both Amancei and Armanu graduated from the University of Arts in Iași, respectively mural art (Amancei) and painting (Armanu), a fine art background which they transgress in their practice together with the physical and discursive limits of the object (and the labour inscribed in it) within the conceptual framework of new-media. Their artistic practice could be positioned at the border between social studies and visual art, researching for methods and examples where art and artistic means can be instrumentalised in order to overexcite the ability to look beyond capitalism and create a (common) future.

A selection of their solo exhibition includes: *The Resilience of Capital*, ElectroPutere Gallery, Craiova, Romania (2022); *Hope dies last... They say...*, [BLOK], Zagreb, Croatia (2022); *Together. Forever. In Debt*, KVOST, Berlin, Germany (2021); *It was always in plain sight*, Ivan Gallery, Bucharest, Romania, (2020), *s.a.b.a. 1979-####* (2020, Škuc Gallery, Ljubljana), *If Then What After*, Kunstverein Baden (2019); *Return to Spaceship Earth*, Salonul de proiecte, Bucharest (2017). Notable group exhibitions include *Go, Stop, Stay*, MODEM, Debrecen, Hungary (2019); *STRIKE GENTLY AWAY\_\_\_* The Real Office, Salzburg, Austria (2019); *Displacement and Togetherness*, Cultuurcentrum Strombeek, Belgium (2019), *Baywatch*, Kvost, Berlin, Germany (2018), Odessa Biennial, Ukraine (2017); Timișoara Art Encounters Biennial (2017 and 2015).



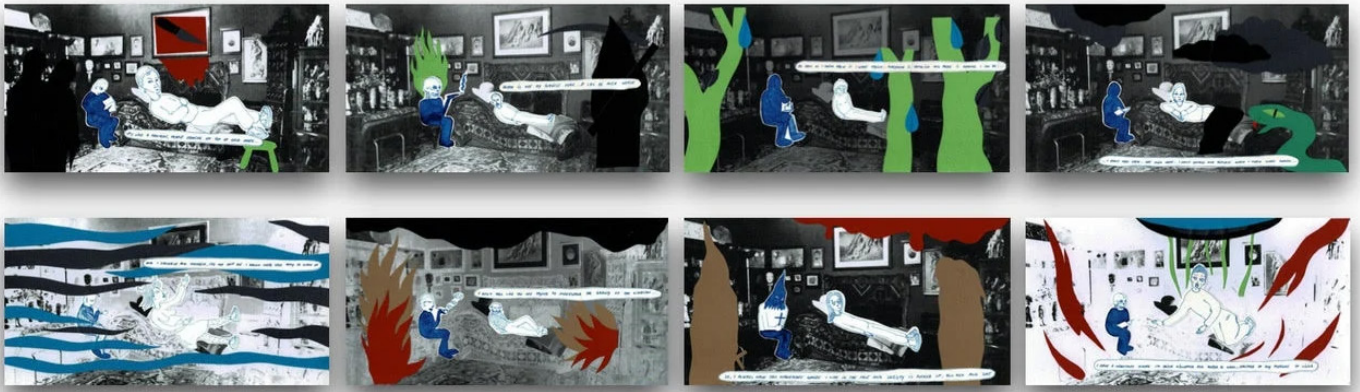
s.a.b.a (Silvia Amancei & Bogdan Armanu)

*It was always in plain sight*

2020

Mixed media on canvas (oil paint, collage of drawing on paper, photographs, textile material)

30 x 50 cm (each)



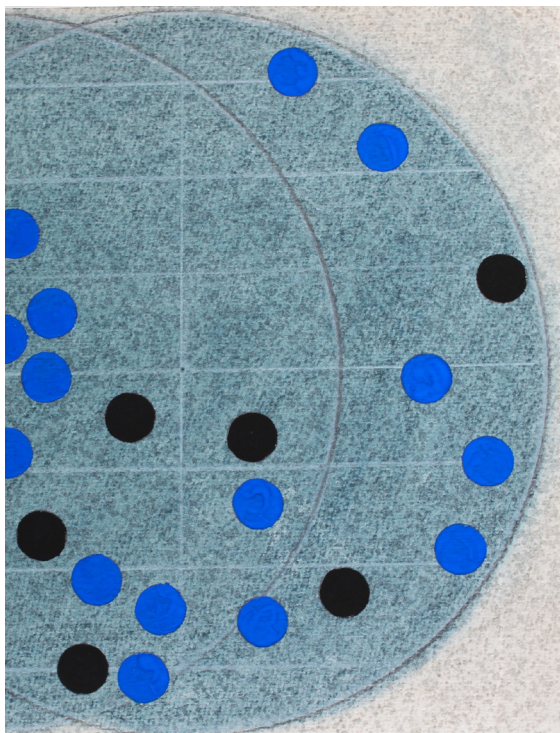
s.a.b.a (Silvia Amancei & Bogdan Armanu)

*On Freud's Couch*

2020

Drawing and paper collage on paper, series of eight individual collages  
15 x 28.5 cm (each)





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## Gavril Pop

Born 1998 in Romania

Lives and works in Timișoara, Romania

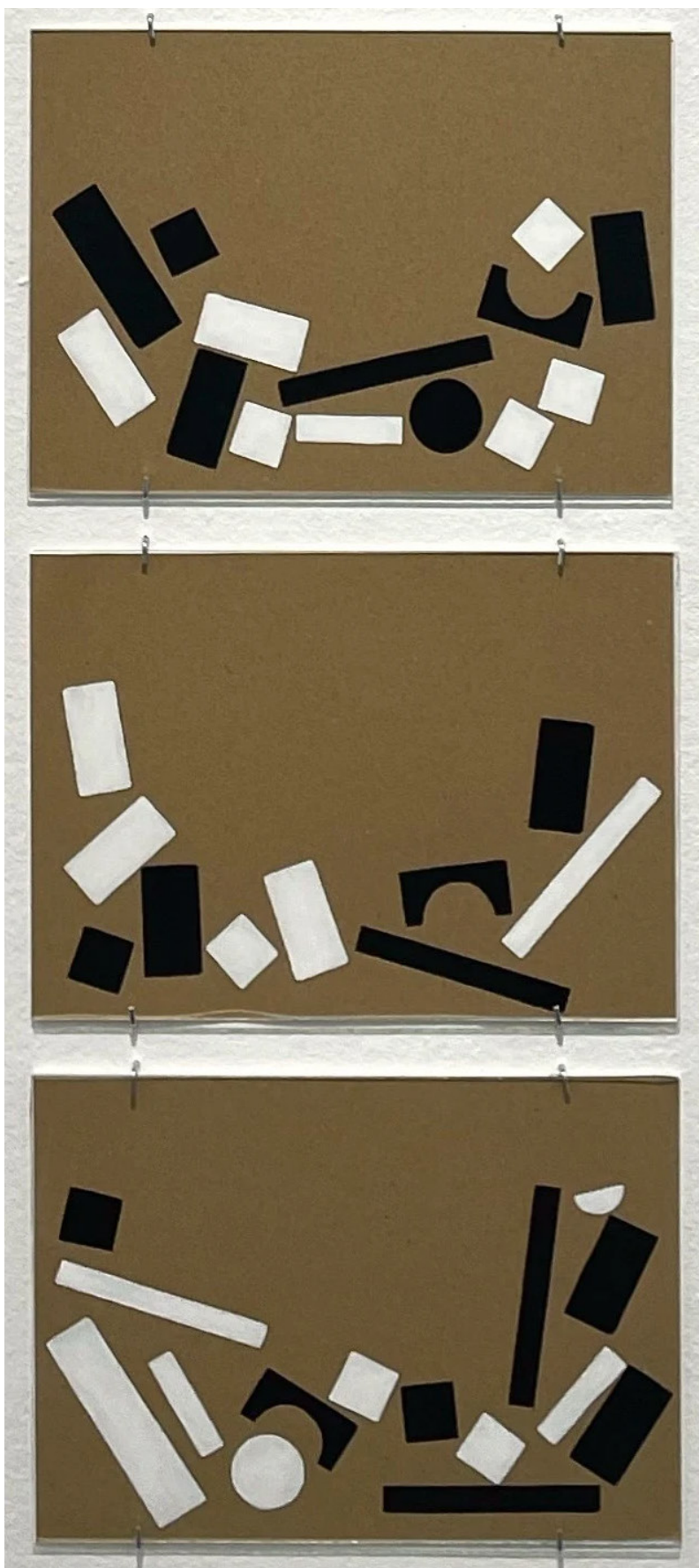
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Gavril Pop uncovers hidden nuances through meticulous and repetitive acts and explores the transformative potential of gestural processes and repetition. The accumulations and variations of his objects, from infinite configurations of geometric shapes to letters and puzzles emptied of meaning, are an invitation to probe one's subjectivities and experiences. His practice attempts to reconfigure reality and even the meanings of knowing and accessing the world. In the artist's own words: "The papers explore serial mechanisms generating knowledge. The process allows for the revelation of latent layers of experience and the establishment of new connections, a materialization of learning processes and the probing of possible futures".

This latest body of work switches to a more concrete visual language, concentrating on different kinds of violence, particularly the implicit, conceptual violence associated with differing perspectives on conflict. Martial references emerge not just as clear symbols, but also as starting grounds for further visual examination. This investigation revolves around a couple of underlying topics: the star as an indicator of conflict, the recurring nature of space, and the mapping of ambiguous or imprecise areas. Collectively, these factors share mathematical ambiguity, prompting a more directed and compulsive process towards something recognisable yet unidentified. Within this framework, the idea of latent violence is suggested, referring to the subtle signals emanating from a body that exudes a tense attention, anticipating that something is about to happen. This sense of imminent tension and an ambiguous presence, enabling an experience connected with the underlying themes of conflict and uncertainty.

Pop received a BFA in Painting (2020), followed by an MA in Heritage, Restoration and Curatorial studies (2022), both from the Faculty of Arts and Design, West University of Timișoara.

A selection of Gavril Pop's recent exhibitions in Romania include: are *THE TWIST. Five Provincial Stories from an Empire*, curated by Călin Dan and Celia Gyka, Kunsthalle Bega, Timișoara (2023); *Make a Wish (NON STOP)* Sibiu; Artă Non-Stop independent space (2023), 1:1, Ivan Gallery (duo show with Giulia Crețulescu), Bucharest (2023); *Forest of Antenae*, Indecis, Timișoara (2022); *IF A STORY IS PRESENT*, Art Encounters Foundation, Timișoara (2022); *Later Edit*, Kunsthalle Bega, Timișoara (2020); *QV*, Camera, Cluj-Napoca (2020).



**Gavril Pop**

*Plans for a temporary settlement*

2024

Tempera on cardboard

In three parts, 21 x 29,7 cm (each)



**Gavril Pop**

*Points*

2024

Acrylic and pencil on wood, 29 pieces  
10 x 10 cm (each)