

MANIFESTO WRITING

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1. I must make art , this is how I feel , how I see. This is how I live
2. Our ideas must not stop where one's just started .We shouldn't resume on others ideas whilst others have so much more coming .
3. I must not break any mysteries.
4. Through raw , grotesque, weird pieces I will fight and destroy the so supposed 'beauty ' that many search in art.
5. Not the beauty but an elegant echo of screams and powerful feelings may mark my work
6. The past colors your work FEEL SMELL SEE the work .
7. I will bury CULTURE TRADITION PAST THOUGHTS and FEELINGS.
8. I JUST WANT TO MAKE ART ! Experience as much as I can , messing up as much as it happens . Trying all the things I can ,studying all the areas that interest me , seeing how far can I go.

Since I was little I always found my escape through art , I found relief , I manifested my

feelings and thoughts , I put my everything into it . I was always so amazed about the fact that

art made me a happier person and culturized me in a way that even if I wanted to find those

things I couldn't without practicing it , and that always made me feel fulfilled .

For me , my work and art in general represents a way of manifestation either that be

happiness , anger , relief , stress , gratefulness towards something or someone , even a way of

veneration why not . For me art was always something to be created , seen , and discussed ,

but sometimes many give too much information and explications for the work . I won't say it is

wrong to give an inside on the work's meaning but personally I like to give more room on the

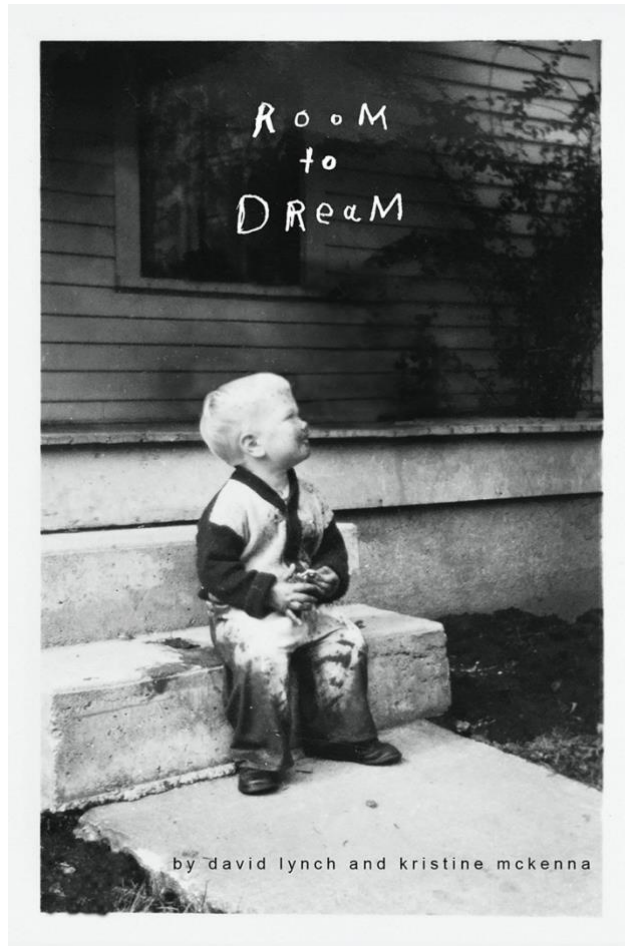
viewers discussions and opinions .

I was drawn to David Lynch's art practices since forever , and mostly his way of managing

his wonderful ideas . Quoting from "*Room to Dream*" , which is a book full with David

Lynch's interviews about his work : *"The world is a mystery and his films live in darkness.*

He's prepared to tell us how they happened but not why " .



It's great that art could be interpreted in so many ways and forms and I think breaking that

with too much information you destroy the beauty and the mystery of it. I recall reading a post-

Symbolism poetry album where one of my favorite poets , the brilliant Romanian poet ,

philosopher and dramatist Lucian Blaga had a few works presented . One of his amazing works

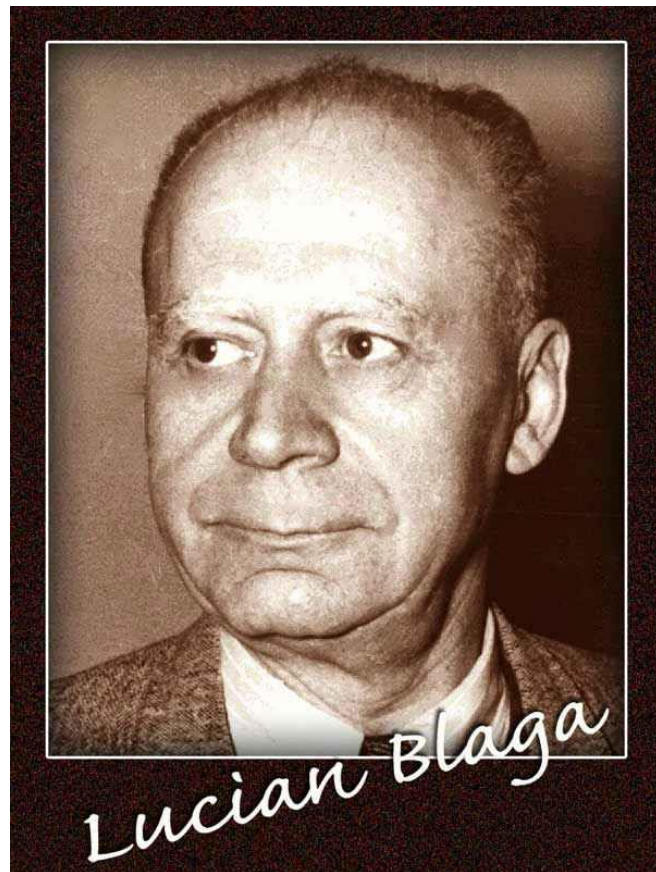
from the volume “Poems of Light “ talks about this topic that mysteries must not be uncovered

because it'll break the beauty of it “*The aura of this earth must not be extinguished ./*
Let me

not trample through the mysteries ? I meet on my path “ Blaga’s original is an expressionistic

manifesto of what the poet expressly does not do – it is the “I” who does not crush the world’s

corolla of wonder and does not kill mysteries .



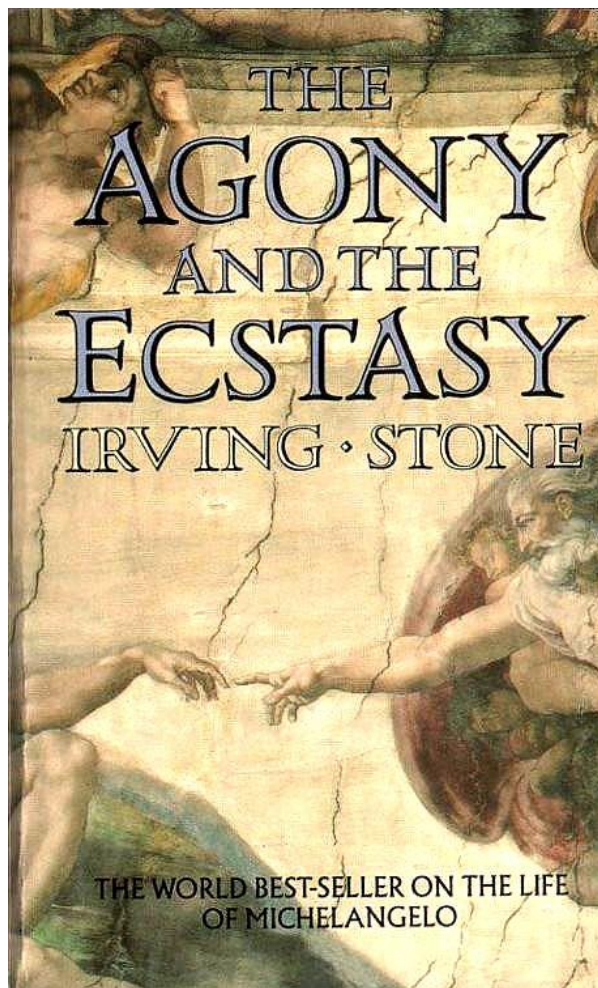
I could not imagine how it'll be for me without art, this is how I manifest myself , I speak

better about my emotions through art , I think most of my feelings are powerfully transmitted

through my practices *"One should not become an artist because he can , but because he must.*

It is only for those who would be miserable without it." - Irving Stone in *"The Agony and the*

Ecstasy"



My manifesto it's all about letting art be that raw feeling where you can express your

feelings and ideas without any fear of judgement or need to explain yourself so that's why I

believe that a little bit of mystery it's what everything needs.

1. **“ Room for Dreams “** by David Lynch and Kristine McKenna

2. Article on **“Room for Dreams”** :

<https://www.theguardian.com/books/2018/jun/24room-to-dream-david-lynch-biography-review>

3. **“Poemele lumii”/ “ The poems of the Light “** Lucian Blaga

4. Article about the Romanian philosopher Lucian Blaga and his poems :

<http://www.diacronia.ro/ro/indexing/details/A1086/pdf>

5. **“The Agony and The Ecstasy “** by Irving Stone

Observational Writing

(semiotic analysis)

What are semiotics, and how do their practice influence our work?

Semiotics represent an area of investigation into how meaning is created and

how meaning is communicated. Its origins lie in the academic study of

how signs and symbols (visual and linguistic) create meaning.

In the early 20th Century, Ferdinand de Saussure developed the

linguistic theory of semiotics, the study of signs within language and

the implications of these signs. At first this area involved

analysis of words within texts, but after more research and development

could be applied to all kinds of art, even paintings and music. These

meanings and signs were discovered after questioning why one word

was more suitable or chosen over another, which later turned into the

idea of binary oppositions.

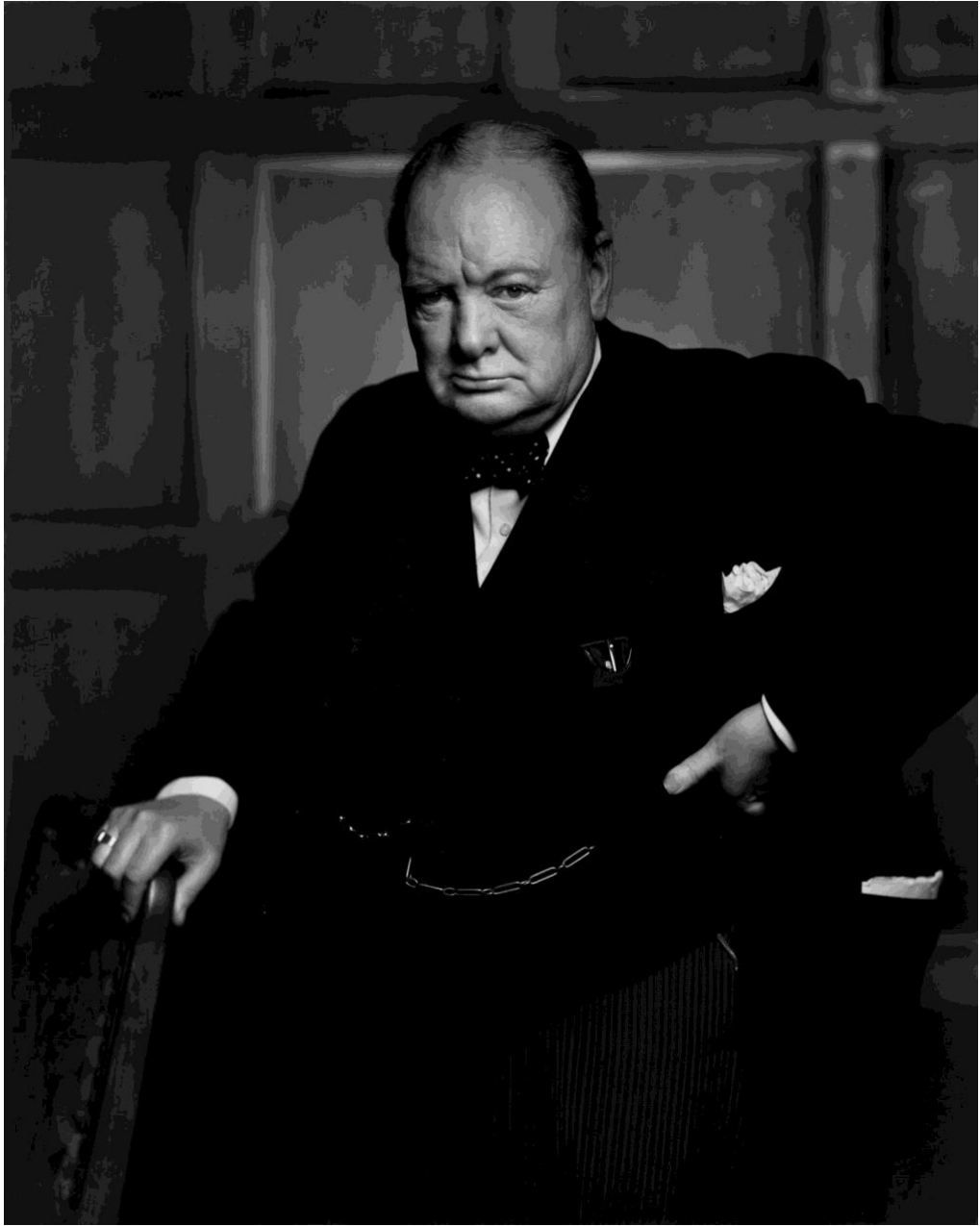
Our actions and thoughts – what we do automatically – are often

dictated by a complex set of cultural messages and conventions that

are projected upon example would be how we react to traffic lights. We

automatically know how to react to them, we know this without even

thinking about it since we've been born .



We can observe that this picture is a portrait of Winston Churchill,

The Prime Minister of United Kingdom. A picture which imposes

authority and a higher place in the hierarchy.

But why is Churchill frowning? Is it just his serious look or is there a

story behind this photo?

In 1941, Churchill visited Washington, and then Ottawa. The Prime Minister, Mackenzie King, invited the photographer Yousuf

Karsh to be present. After the electrifying speech, I waited in the

Speaker's Chamber where, the evening before, the photographer had

set up my lights and camera. The Prime Minister lead Churchill into the

room, where Yousuf Karsh was ready, switched on the floodlights and

surprised Churchill. The United Kingdom Prime Minister was clueless

and no one intended to explain, Karsh stepped forward and said:

“Sir, I hope I will be fortunate enough to make a portrait worthy of this

historic occasion.”

After everything was settled, Churchill lit his cigar and posed. The

photographer approached him, apologized and

took his cigar away. Upset by the photographer’s gesture, Churchill frowned with a mischievous look and at that very moment,

the photographer realized that this photo would be an important image in the future, as he later said:

“My portrait of Winston Churchill changed my life. I knew after I had

taken it that it was an important picture, but I could hardly have

dreamed that it would become one of the most widely reproduced

images in the history of photography.”

Practice-based writing



What makes the difference between going to see some works of an artist or going to live a real experience into the mind of an artist ?

Every artist it's trying to be the best in curating their own exhibitions , to bring something new to the table or to be accurate when trying to express their emotions while presenting the works to the public . I am about to talk about an exhibition , or rather I should say about an experience I had chance to be part of , back in my home country , Romania .

Stefan Caltia it's a Romanian artist born in 1942 , in Brasov a mountain town .

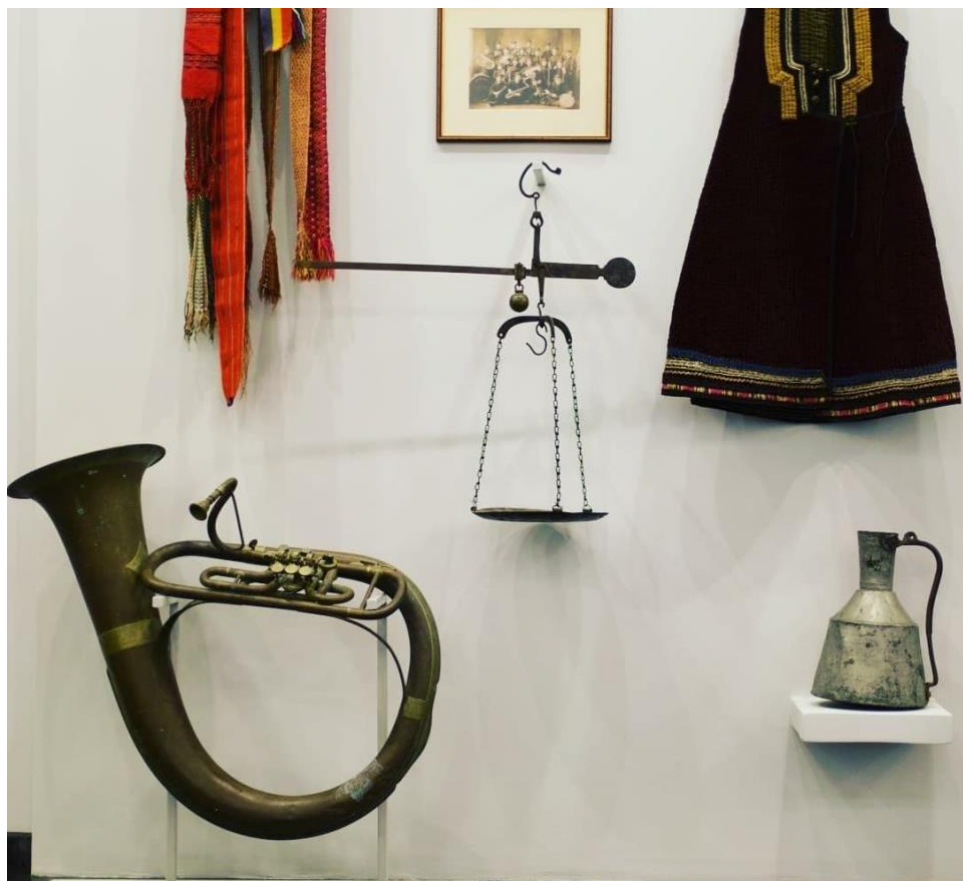
Caltia adopts a form of art that corresponds to the style of Vienna School's

Fantastic Realism arts , being one of the representatives for this kind of art form in Romania. His art runs around conceptual thematics , tradition and culture , he is fascinated with childhood memories and memories in general , incorporating culture , tradition and poetic symbolism in his works .



The name of the exhibition I went to in Brasov is “ Talking Objects” , and not by chance this exhibition is taking place at the National Museum of Art Collections . I wanted to highlight the fact that the exhibition it’s taking place at a collection gallery because that can explain more about the artist intentions on how he wants the viewers to perceive his work or at least the atmosphere around it.

As you walk in the gallery you are welcomed by a bunch of traditional Romanian handmade costumes , gardening tools , flower vases , different glasses , pots , clothing . Besides different objects and installations , of course on the walls are presented the main pieces of the exhibition , the paintings.





“ Talking Objects “ was the first exhibition that exemplified my idea of how I would curate an exhibition . The objects are scattered all around the rooms of the gallery , the paintings on the walls are accompanied with clothing decorations or hanging dried flowers. All the objects ,

costumes or flowers are present in the paintings making the exhibition not a simple collection show but the fact that the viewer has a chance to see the entire thought process , the mind behind the paintings , as I would like to say through this art show Stefan Caltia its allowing us , the viewer , to looking from the inside of the painting , outwards , like we are inside the mind that created the work itself.

I like the fact that you don't just walk in a white room with paintings all over the walls but you get to see the inspiration and all the objects that led to those works , it's creating an entire atmosphere and raising a lot of questions about the memories and stories behind every object .

From my point of view I think that's the goals of a real exhibition or art show , to create a space where all memories , ideas and emotions of the artist float around the room.



1. Interview with **Stefan Caltia** about the exhibition : <http://bazavan.ro/2018/02/interviu-stefan-caltia-lucrurile-bune-se-trag-asa-modest-deoparte-cateodata-si-asteapta-vremuri-bune-pentru-a-reveni-la-suprafata/>
2. **“Talking objects”** by Curtea Veche Publishing
3. **“Changing Art Gallery “** - Susanne Carte