



Press release Structure and Energy II - The Power of Abstraction

This is the second exhibition at 418 Gallery in Bucharest with the title „Structure and Energy“. A new dialogue of affinity and comparison between the three artists - Vincentiu Grigorescu, Romul Nutiu and Diet Sayler is set in motion under the motto (subtitle) „The Power of Abstraction“. (Joana Grevers)

Vincentiu Grigorescu and **Diet Sayler** belong to two different generations, yet they share a common artistic and personal destiny, as they both suffered from the painful vicissitudes in Romania after World War II. I had the great privilege to meet them both and see them at work in Italy. I have curated some of their exhibitions and this gave me the opportunity to come into direct contact with their art and appreciate their mental and operative rigor.

The choice of abstraction that the two artists performed on different grounds – the figurative and chromatic reset in Grigorescu, the geometry and logic in Sayler – is strongly indicative and should be understood in terms of rejection of Socialist Realism. It is significant in fact to note also some linguistic similarities between the two artists, at least up to a certain moment: ever since their staying in Bucharest, both of them have joined the most radical Constructivism – which concedes nothing to the common taste of the bourgeoisie or of indoctrinated masses, they experimented, in exile, the chromatic reductionism, by choosing the opposition between white and black seen as a progressive approach to the essential. (Marzia Ratti)

Romul Nutiu, who stands for the position of Abstract Expressionism in post –War Romania has spent most of his adult life in Timisoara. This is the city where the Romanian avant-garde develops in the early 60s. Far from Bucharest, in a less oppressive political environment, Abstraction gets on its way. On the one hand, with the neo-Constructivist group Sigma, on the other with the Abstract Expressionism of Romul Nutiu. While the Sigma group existed just for a few years and then dissolved, most of its members finding back to Realism, Nutiu stays constantly on his Abstract Expressionistic path, until the end of his life. (Joana Grevers)

Grigorescu lived in Milan since 1972 while Sayler established himself in Nuremberg since 1973. In Italy, Grigorescu lead to the extreme consequences his desire to express himself through black and white. The material elements of painting are fundamental: there cannot be a creative project which is separated from the knowledge of matter, from previously being aware of the effects of light, from the construction of space - surface, which remains dynamic even when we speak of the defined form of the square. These works place Grigorescu – in the Italian exhibition landscape – on the axis of the triad Manzoni – Castellani – Bonalumi.

In Nuremberg, Sayler will go beyond the rational horizon of Concrete Art to welcome new ideas and suggestions. Geometry and logic will be confronted with the theories of the case and will be reconsidered in relation to the environment so as to create a pictorial space able to interact directly with life. Sayler's poetics would gradually evolve towards combining basic elements originated in two related realities: on the one hand, the established rules, on the other, the 'verification of case' or – to explain better – of the limited possibility that the case might occur within a pre-established framework. The analogy which Sayler most often used to explain this concept was the one related to musical notes, which allow infinite compositional variations, starting from a small and finite number. (Marzia Ratti)

Nutiu chose to live in Timisoara and to follow with strong determination his personal resistance against Socialist Realism. His abstract works were born autonomously according to a genuine need for abstraction and expression of power and energy through the act of painting. The Romanian art historian Coriolan Babeti, who wrote about Nutiu's solo exhibitions in the 70th called him „Pollock of the West Coast of Romanian Painting“.

Colour, movement, light, emotion doubled by his specific „elan vital“ always drove him forward. Nutiu continued to challenge himself as an artist, he wanted to develop, to expand –“ My belief was strictly connected to the idea that the perception of things is rather important for the creation act, but being limited, one has to appeal to the



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subconscious through experiment, challenge and transcendence. My informal was born from hard work and devotion.”

Assonances and contrasts in this exhibition, may open us to new interpretations and a better understanding of each of the three artists in relation to the Romanian post-War Abstractionism and their position in the international context. (Joana Grevers)

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