

SUPRAINFINIT

STORAGE MOODS

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Artists

Traian Chereches
Lorena Cocioni
Megan Dominescu
Giles Eldridge
Florin Flueraș
Gabriel Leascu

Storages are often invisible spaces. Storages produce space in order to accommodate more things in. They are many times spaces of both order and disorder, they are protected and forgotten, concomitantly unveiling and veiling. Storages are spaces that archive and preserve, but also that damage and hide. Many things are and can be stored, and by doing so, other things are always left behind. Inside a storage, the forensic gaze surfaces out unseen objects, features, and affects.

The basement of SUPRAINFINIT gallery is both a storage and a saltroom. The basement walls are covered with tons of salt, not intentionally to store salt, but coming from its initial purpose, that of a commercial wellbeing space. The saltroom basement also resembles the accumulation of a former 'luxury' good that brings tastes to food. In houses, blocks of flats or factories, the basement has a specific function - not only being a transition point between above and below the ground, but also being a space of preservation, archive, and storage for objects, memories, food and other things.

Storage moods becomes a (self)discovery tour into the basement of the gallery. The place where one can encounter different storage moods implied by the installations of the artists, working in various mediums. The presence of multiple bodies of work address an awareness of the storage space and a better understanding of its confinement and potentiality. Balancing between how and what to bring in, incorporate, and how and what to get rid of, push away. A process of negotiating presences and narratives. A transformative process that further explores bodies and mutations.

Text by Cristina Vasilescu

Traian Chereches

“The darkening of the world makes the irrationality of art rational: radically darkened art.”— Theodor W. Adorno, [Aesthetic Theory](#)

The Mask is an archetypal symbol in Romania and in almost every culture, has a semantic complexity. In my work, the Mask stores fragmented artefacts and affects of my inner and outer reality. Between, synthetic and organic, micro and macro cosmos, contraction and expansion, metamorphosis and transmutation. Exploring the specific cycle of creation and destruction, potentiality, and renewal. In direct reference with the idea of accumulated waste that represent the current state of our polluted, consumptive world.

I accumulate, collect, pick up disparate wastes, remains from my past, scraps from my family's construction sites, broken objects, damaged things out of which I create hybrid sculptures. Employing them as a metaphor for recycling dark matter, as resources for transformation, while delving into my subconscious, and the subterranean in order to depict a specific state of mind and extract resources for regeneration.

These 2 drawings come as sedimentation of elements extracted from the mask series. In these works, I emphasize the process of erosion and distillation. I was searching for the shapes while making the drawings, adding and erasing partly. There is a level of distance from the overly polluted environment foreseen in my masks series, and I instead look for the primal, the tentacular in these drawings. Cellular connections can be found when closely analyzing the drawings, as well as magnitude shapes, such as the traces of an erupted volcano, navigating between micro and macro cosmos. This diptych visualizes my breathing, distance, and closeness, and depicts an intricate micro-cell environment that merges the cellular and natural forces on the surface of the canvas.

Lorena Cocioni

Eustacia recalls the female character of the novel *The return of the native* by Thomas Hardy. Her name evokes the eustachian tube, a vital organ of the auditory apparatus. Eustacia's ears stand in for her eyes and her sense of touch assumes the function of hearing. The nerves (receptacles for vibrations) have become a diffuse ear that sheathes her whole body. The wind on the Edgdon heath hill moves across, around, and through her body, entering it in the form of music that arises from desiccated heath bells. It is a music perceptible in a body, which is itself an object in nature, and a music recognizable as such because it sounds so much like the voice that comes from a human body.

Hardy's character is less a person or a picture of a person than a dynamic force, at once human and not. The group of facial features can be resolved into a portrait only by domesticating the vast, animated landscape that is her face, including the palpable, dark motion of her hair, a “nightfall” and an extension beyond the body's surface of its capacity for touch. ([William A. Cohen](#))

'She was in person full-limbed and somewhat heavy; without ruddiness, as without pallor. To see her hair was to fancy that a whole winter did not contain darkness enough to form its shadow. Her nerves extended into those tresses, and her temper could always be softened by stroking them down. If, in passing under one of the Edgdon banks, any of its thick skeins were caught, as they sometimes were, by a prickly tuft of the large Ulex Europoeus - which will act as a sort of hairbrush - she would go back a few steps, and pass against it a second time.'

Thomas Hardy, *The return of the native*

Placed in the saltmine of the gallery's basement, the work becomes automatically confined in a toneless environment, where there is no wind or other external stimulus. In this place, the work goes numb and comes back to life only through interaction with a living being, becoming sensitive to touch.

Megan Dominescu & Gabriel Leascu

Since the 1950's, after the Communist regime came to power, Romania has gone through a process of violent industrialization. There were many towns built with the sole purpose of hosting the workers of the newly inaugurated industrial complexes. The construction of these industrial platforms represented the epitome of technology. Unfortunately, over the years more modern technology was not adopted accordingly thus deliberately putting platform workers' lives in danger, especially in the 80's and 90's. During these times there were almost no environmental protection laws and in the towns near the complexes the air was thick and filled with soot and dangerous chemical vapors. Although potentially dangerous, the platforms provided many jobs and local economies grew in the 90's, providing decent living conditions to a generally satisfied population.

One of these platforms is the Borzesti Petrochemical Industrial Group, near Onesti in the Bacau region.

'Borzesti and Other' is an installation work dealing with memory and archive, simultaneously trying to store and hide the often contrasting moods that emerge by interacting with manmade, industrial spaces, either as an outsider or an insider. The drive behind this work was to encapsulate the end of an era for many of these complexes and their workers. The installation is both a homage to and a rebellion against the type of life created and destroyed by these structures. The installation consists of five works by Megan Dominescu and Gabriel Leascu.

'Borzesti Powerplant' tapestry by Megan Dominescu was made in the summer of 2019 after a trip to the Borzesti Industrial Group and the surrounding area. The building depicted in the work is the Borzesti Power Plant that was demolished in the spring of 2020 through a controlled detonation.

'Chemical weapon' by Megan Dominescu depicts the universal symbol for chemical weapon on a hand-sewn pillow cover.

'Memories' by Gabriel Leascu features photographs from his family archive. It is comprised of a selection of 60 photographs following the life of his mother who worked in Borzesti for almost 30 years as well as a short biography at the end.

'Soot' by Gabriel Leascu is an audio/video collage showing controlled demolition videos of industrial platforms throughout Romania including the Borzesti platform. The soundtrack for the work is an edit of a composition called 'Wind carries soot' by industrial-ambient group Lussuria, from the album 'Industriale illuminato'.

'Dude, where's my mask?', a collaborative work by Megan Dominescu and Gabriel Leascu which represents the first steps the posthuman takes towards living harmoniously with heavy industry, technology and nature.

Giles Eldridge

pictures in the salty darkness - rocky fragments - things float in salt water

After a while you can actually sense the salt on your lips. This is the first gallery that I can taste.

The work sits awkwardly on the rocky wall but seems a bit at home.

Nothing can be simply placed in this space; it is going to be, or have the appearance of, doing something or be somehow saying something.

Placing pictures on this wall excentuates the surface of the salt rocks, I can see it more clearly.

The grid of pictures is vying with the wall of saline elements.

It is apparently anticipated that there be therapeutic potential from just being in the room. Does this apply to art work too?

Florin Flueraș, *Unofficial Unworks*

Video + occasional live appearances

Performing and editing: Eliza Trefas, Florin Flueraș

Unofficial Unworks are Unexperiences, Unimages, Unvisitors, Unhere appearing uninvited in art venues and other public spaces, enacted by visitor-performers. As public we usually conform, performing our visitor roles, consuming quietly what is in front of our eyes. As artists we usually follow artworld's implicit codes, protocols, structures of validation, hoping to be seen, invited, appreciated. Artists can and should sometimes transgress these dynamics. And visitors too. Unofficial Unworks points to normative equivalences between art venues, shops and other environments and affects some of their invisible influences. Unofficial Unworks is also a response to our times in which conformism is strongly associated with responsibility, care and good citizenship, the new normativity more and more constricting, and art becomes more and more non-live and "non essential".

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The project does not necessarily represent the position of the Administration of the National Cultural Fund. AFCN is neither responsible of the project content or of the way in which the project results may be used. These are entirely the responsibility of the grant beneficiary.