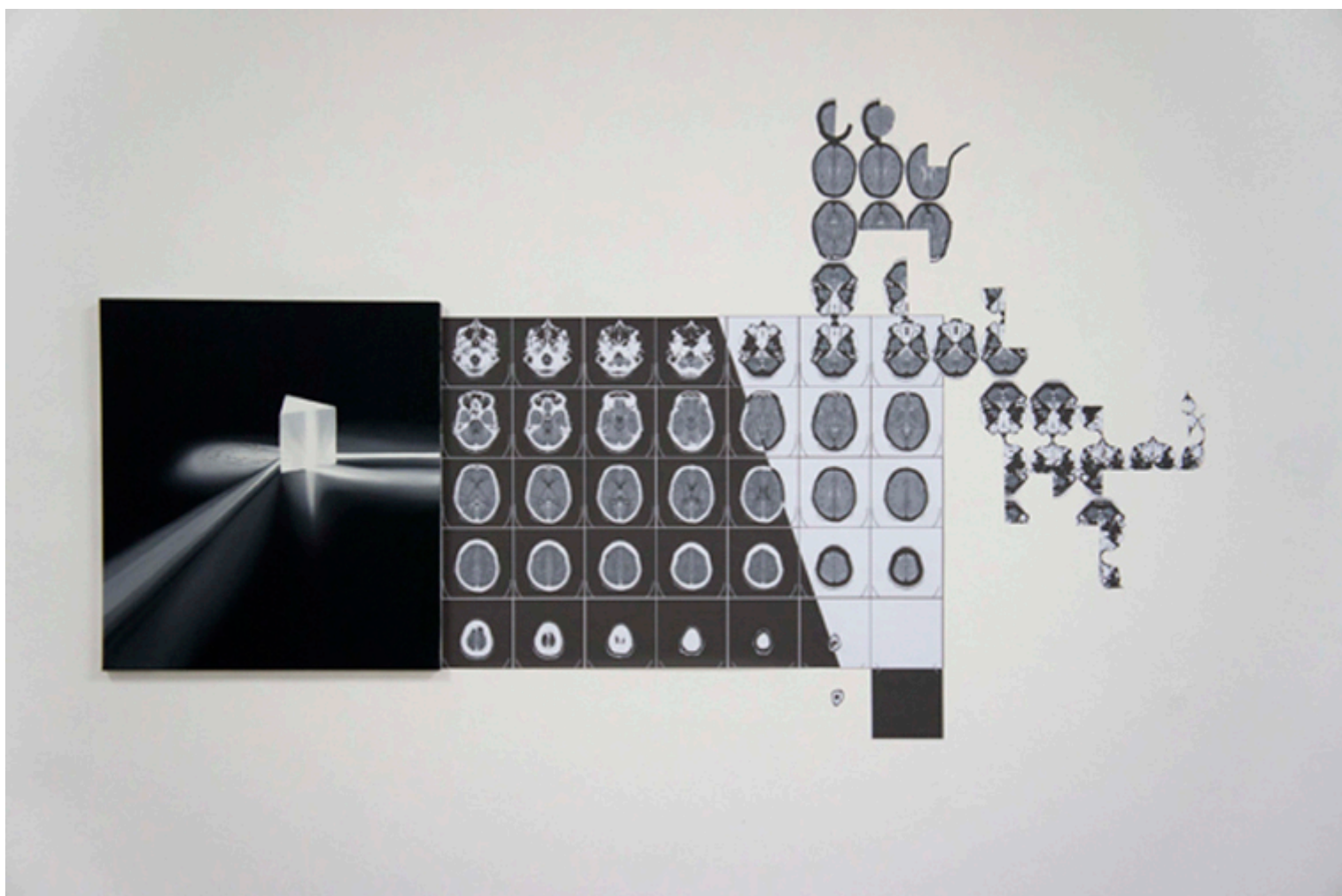


GEOMETRY OF HUMAN NATURE

Solo exhibition by Cătălin Petrișor
curator Maria Rus Bojan

GALERIE DIX9 - Hélène Lacharmoise



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Curator: Maria Rus Bojan

From October 13 to November 10, 2012
Opening reception Saturday, October 13, 6 to 9 pm

GALERIE DIX9 - Hélène Lacharmoise
19, rue des Filles du Calvaire 75003 Paris - M° Filles du Calvaire
Open from Tuesday to Friday: 2 to 7pm, Saturday 11am to 7pm and by appointment
Tel-Fax: +33(0)1 42 78 91 77
www.galeriedix9.com
Hélène Lacharmoise : +33(0)6 33 62 94 07 - hlacharmoise@yahoo.fr

Geometry of Human Nature

A graduate of the Art and Design University of Cluj-Napoca's painting department, Cătălin Petrișor proposes an absurd discourse reflecting on the contradictory dynamics of the Romanian post-communist society.

With this new assemblage of surrealist paintings algorithmically displayed on variable wallpapers, Cătălin Petrișor seeks to articulate a visual dialectic that can emphasize the structural relationships between human creation and the harmoniously ordered totality of the universe.

Weaving multiple references to science, art history, and mathematics into a complex web of meanings, this anarchetypal installation challenges the notion of reflection on modern man's need for a more harmonious and wholehearted approach to life, an approach based on the assumption that the universe functions according to a specific order that is infinitely reproduced through similar orders at all levels of the living world.

The visual leitmotiv of this exhibition is the picture of a traumatic brain injury depicted by a computer scan that appears on the wallpapers in several permutations, partially covering the gallery's walls. The use of a transversal section through the brain and its obsessive repetition, which empties and reduces the image to a formal pattern that composes a decorative frieze, indicates the artist's interest in exhausting all the meanings of this conceptual element. Through this visual strategy, Petrișor plays both with the literal meaning of these images (referring to the generalized state of distorted perception of the person who suffered the injury) and also with the symbolism of Vanitas, which in Latin means «emptiness», corresponding to the meaninglessness of earthly life and the transient nature of all earthly goods and pursuits. Yet from a conceptual perspective within the general setting of the installation, the wallpapers' main function is to activate paintings' meanings, opening up the process of signification.

The selection of paintings follows several themes that have recurred in the artist's most recent years of practice. Post-utopian landscapes and desolated interiors, ruins of unfinished constructions, and hybrid spaces resulting from several juxtapositions of images: these are all completed by imperceptible drawings that are meant to upset the primary meanings, thereby offering the key to comprehending the entire composition. The combination of realistic images structured on several layers and these almost invisible graphite drawings -- all within the same picture -- produce a tension that potentiates the meanings and increases the general sense of the surreal. The desired effect is to read the painting as the photograph of a stage decor in which a collage of different realities is mirrored in a misleading manner.

In particular, the restrained use of a black and white palette, mixed occasionally with colored grey tones obtained from various mixtures of primary colors, accentuates the artist's willfully non-aesthetic approach. This process of reducing the means of painting to a minimum, the controlled de-skilling in tackling the realist expression, as well as the manner of conceiving the exhibition as one single work, together indicate a post-conceptual attitude that singles Petrișor out from his generation's contemporaries, as well as from the figurative tradition of the Cluj School of Painting.

“Geometry of Human Nature” confirms the artist's propensity for an expression that is uncanny from all perspectives, and that manages to create clusters of associations and imaginative worlds beyond any familiar experience.

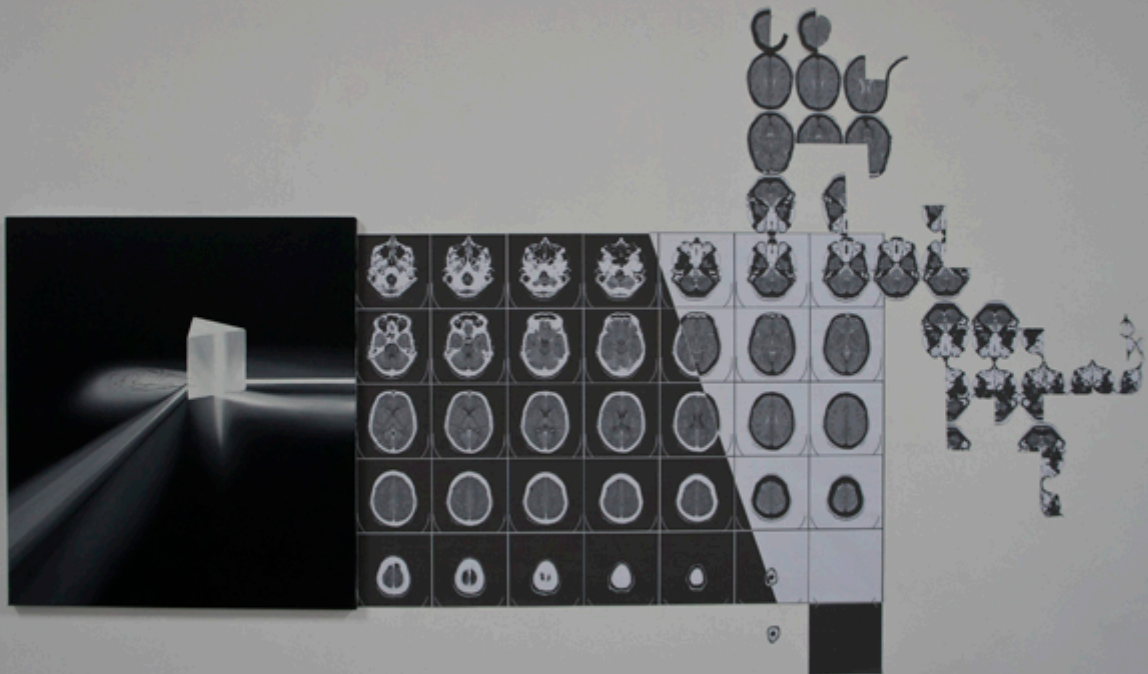
Maria Rus Bojan

Maria Rus Bojan is a curator and art critic living and working in Amsterdam (NL). She has been a curator at the Art Museum of Transylvania, Cluj, and director of the Sindan Cultural Foundation, Bucharest. Currently she runs MB Art Agency Amsterdam, a platform for independent projects and curatorial programming. Her activity consists of an impressive number of international exhibitions in many countries in Europe, in United States and China. In 2011, she was the co-curator of Performing History, the Romanian Pavilion at the Biennale di Venezia. Along the years she developed a special collaboration with Cătălin Petrișor, the artist being featured in several exhibitions.

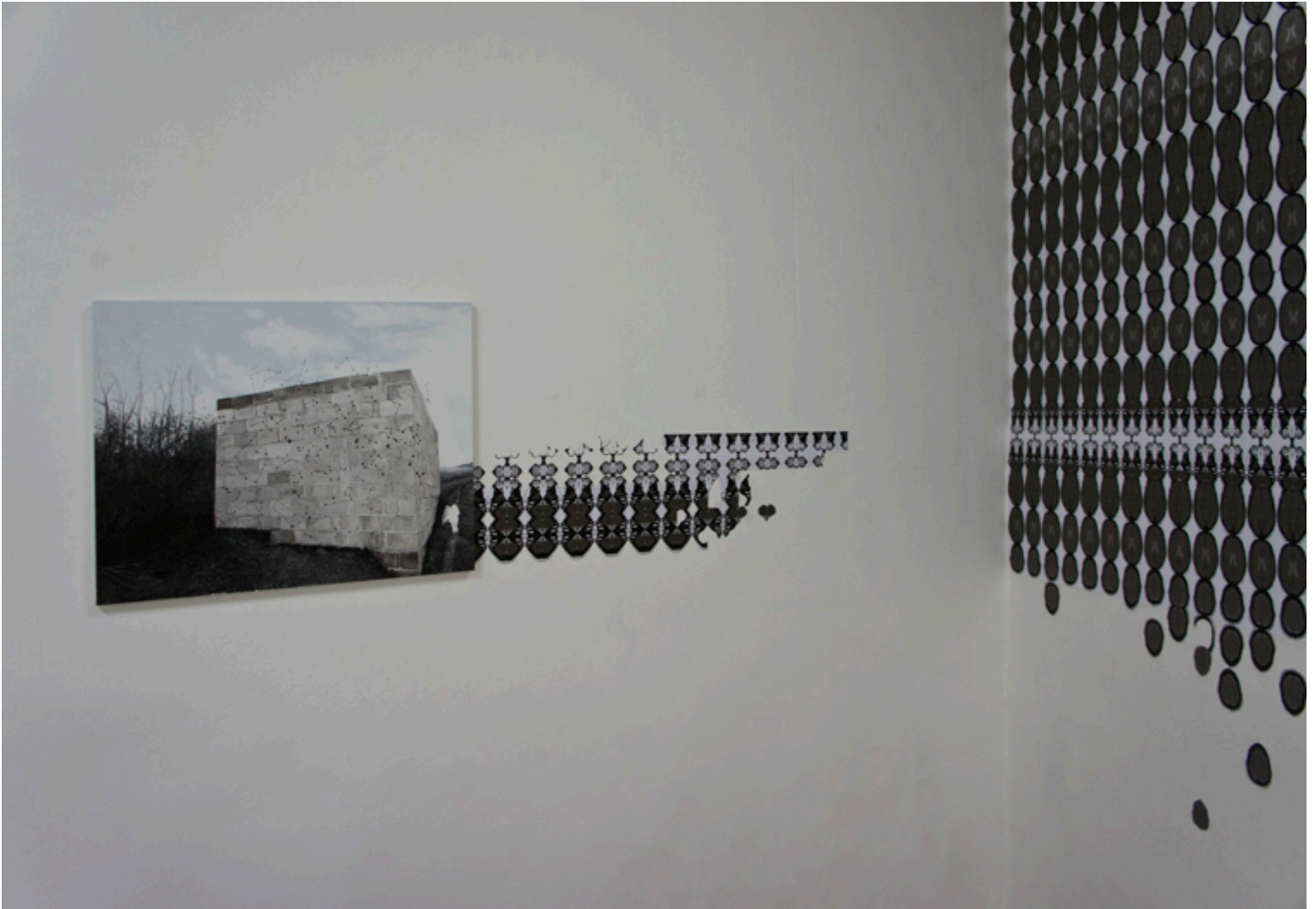
INSTALLATION VIEWS





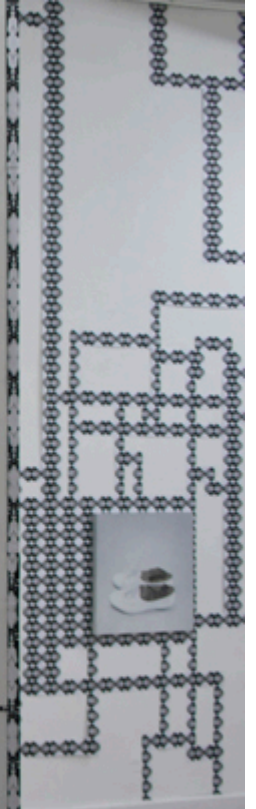




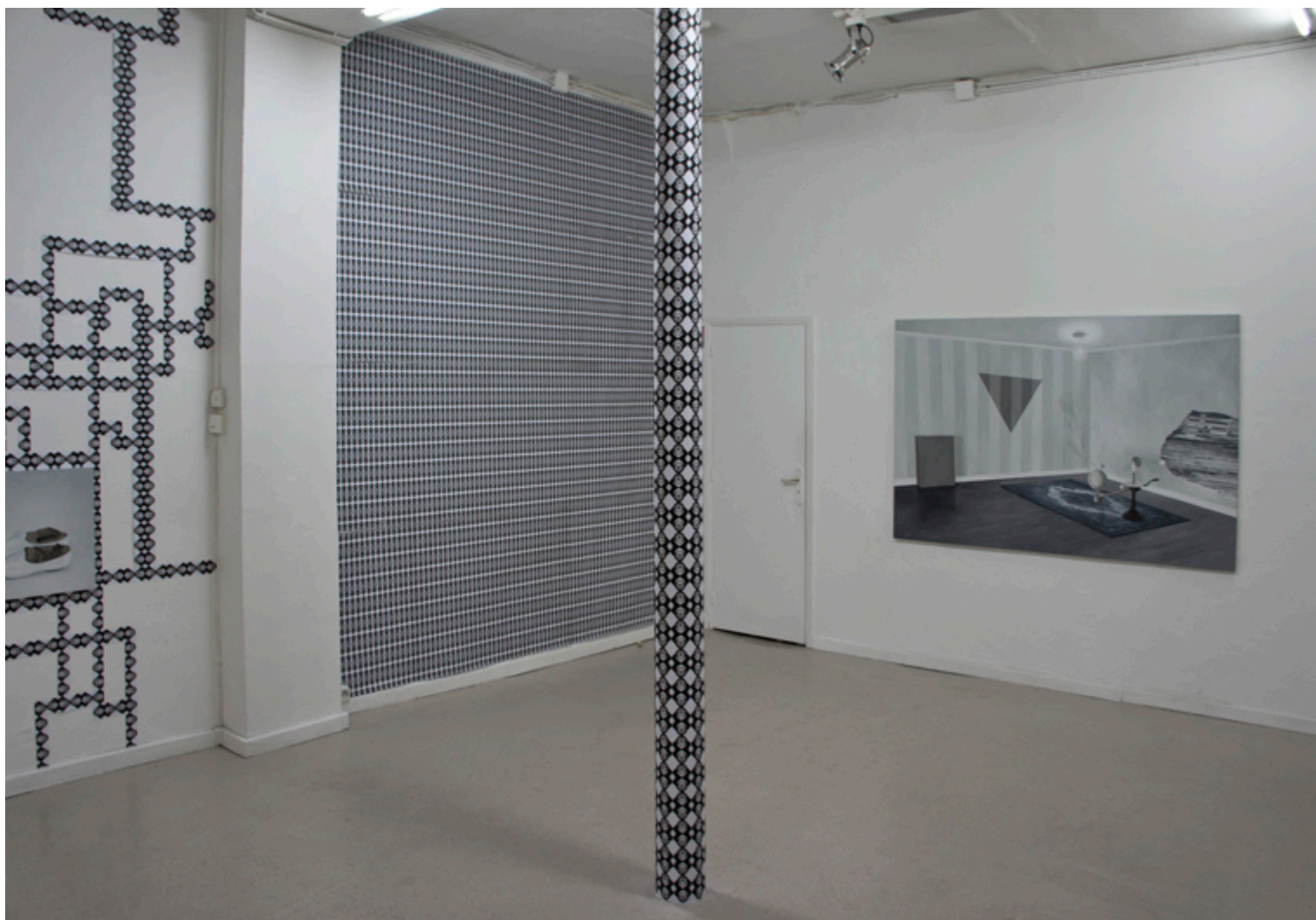












INDIVIDUAL WORKS



Everybody is real, 2011, oil and graphite on canvas, 65 x 80 cm



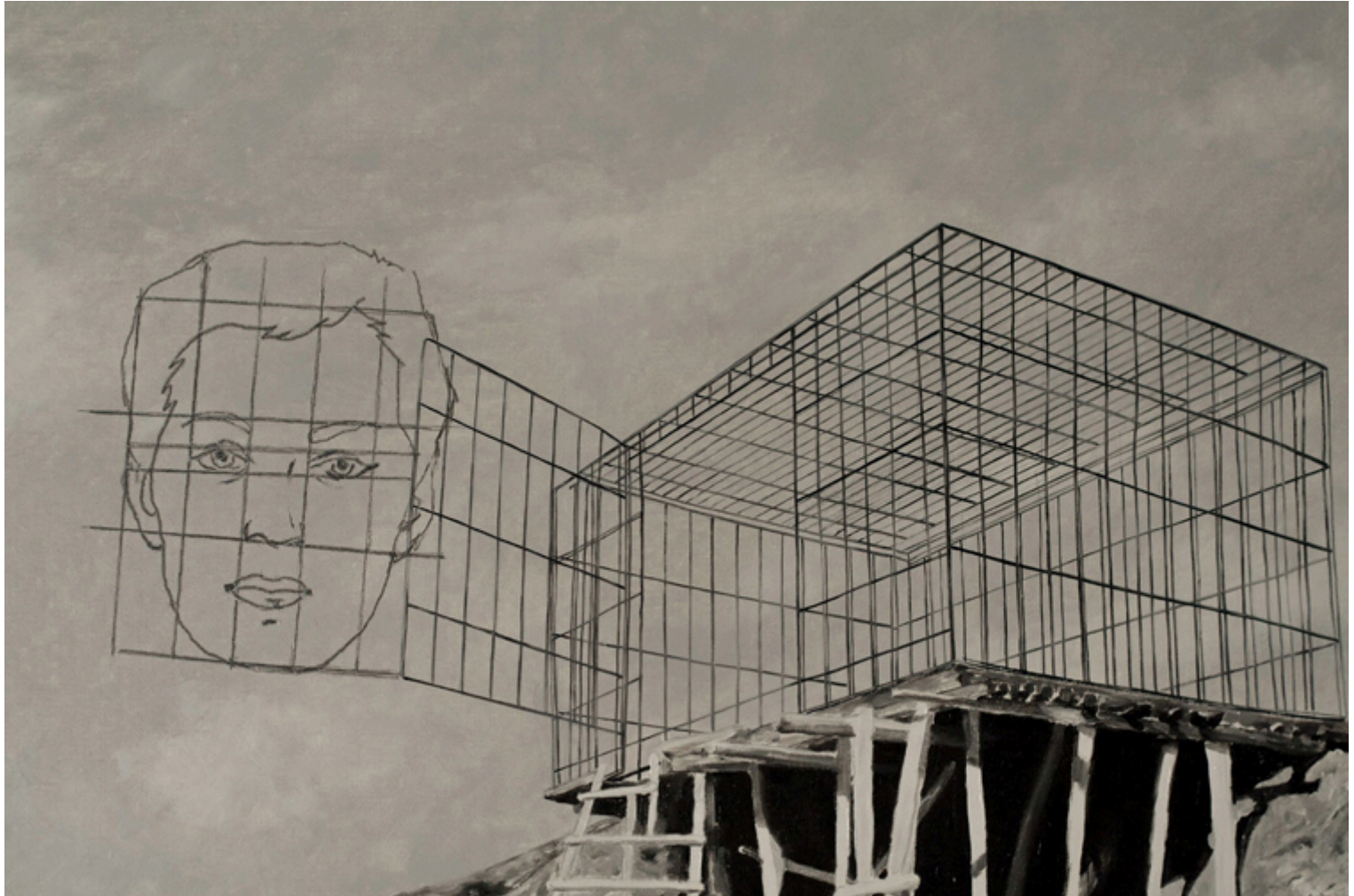
Everybody is real, 2011, detail

The schematic representation of the human DNA chain, overlapped in the form of a spiral slowly rotating and hanging from the arms of a fan and an office chair, creates an association that subtly suggests human presence. The tension between the still elements and the elements that induce movement creates the perception of an uncanny space, where the visible and concealed components are chained together, articulating new meanings.

The alternations between open and closed, between limit and limitless, are suggested here by the closed door and the window that offers the perspective of an infinite field, whose line of sight is perceptible in the background of the image.



Geometry of human nature, 2011, oil and graphite on canvas, 135 x 100 cm.



Geometry of human nature, 2011, detail

Emblematic for the context of the exhibition, this work enunciates the interpretative directions of the entire assemblage of works. This painting represents a plea for the understanding of the essential connections established between man and nature, transcending the anthropocentric perspective according to which man is the measure of all things. In this regard, the natural human tendencies towards perfection and rationalization are brought into conflict with the precariousness and vulnerability of human condition itself. The tension between these elements emphasizes the general idea of this work, namely that the geometry of human nature cannot be dissociated from the rhythms of the universe and natural laws.



Leap of faith, 2011, oil on canvas, 50 x 50 cm.



Making space, 2011, oil and graphite on canvas, 60 x 80 cm.



Making space, 2011, oil and graphite on canvas, 60 x 80 cm.

In this work, Cătălin Petrișor is trying to negotiate a balance between the visual translation of the finite and infinite, between what is directly represented and what is gradually perceived in the interpretative process. Humans' stringent need for shelter has been satisfied through man's ability to build; however, during times when construction is unjustifiably abandoned, its main function becomes creating limits in the natural space. Nature, in its unaltered form, has no limits, similar to stellar constellations. Marking limits is one specific feature of drawing, yet painting is able to create an infinite continuation outside its real frames.



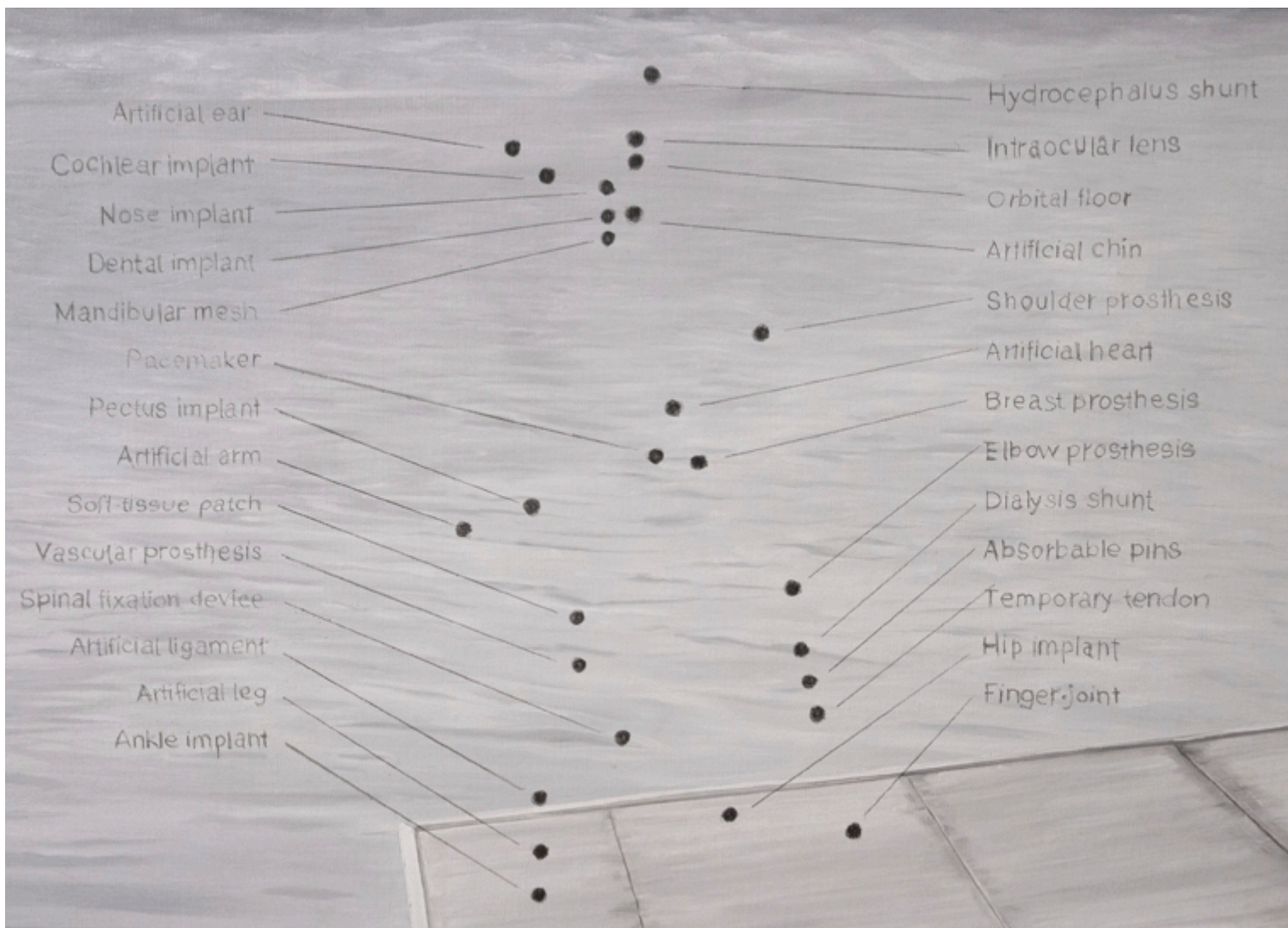
No title, 2012, oil on canvas, 215 x 145 cm.



No title, 2012, detail



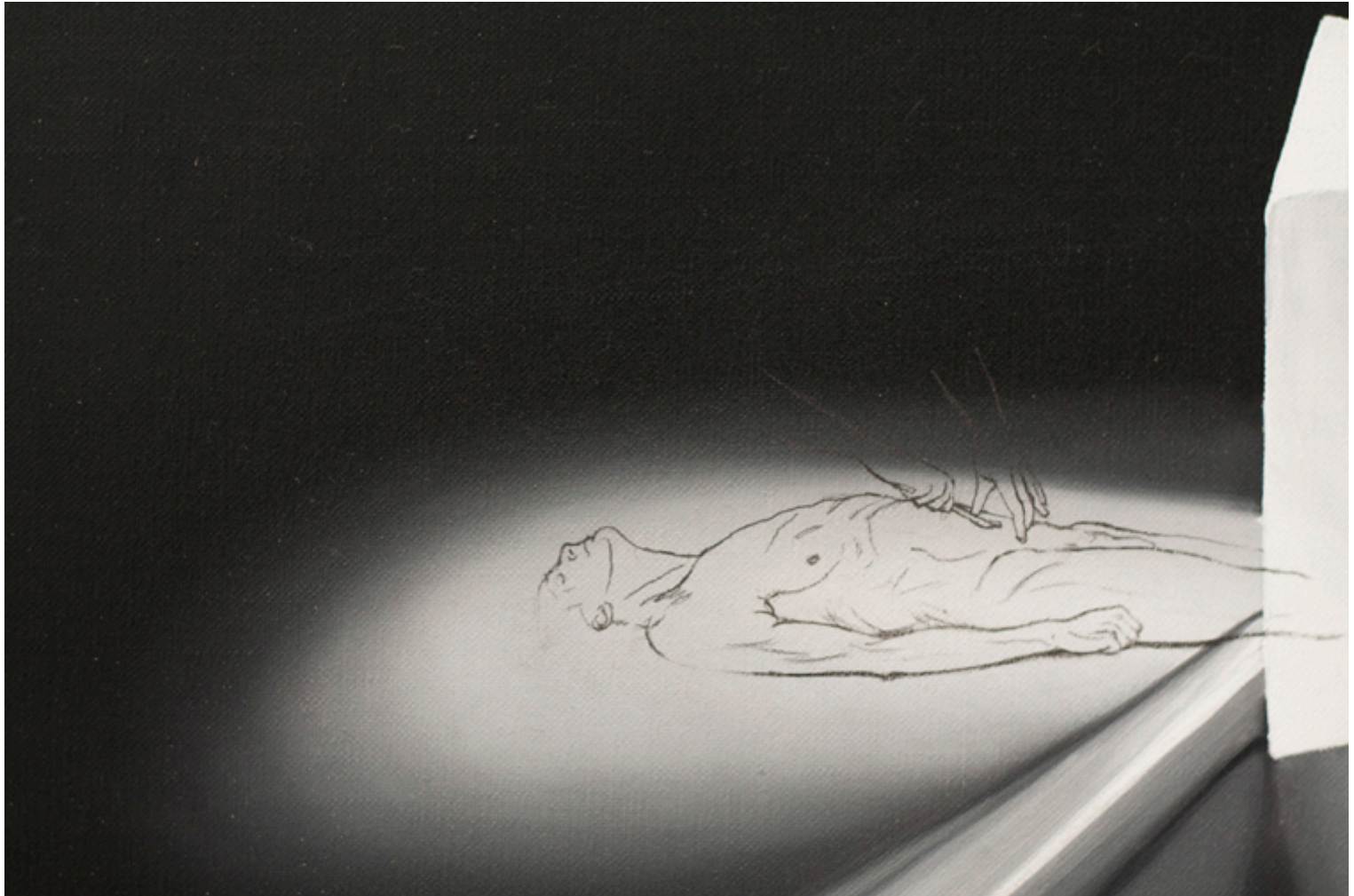
Real Love, 2012, oil and graphite on canvas, 110 x 150 cm.



Real Love, 2012, detail



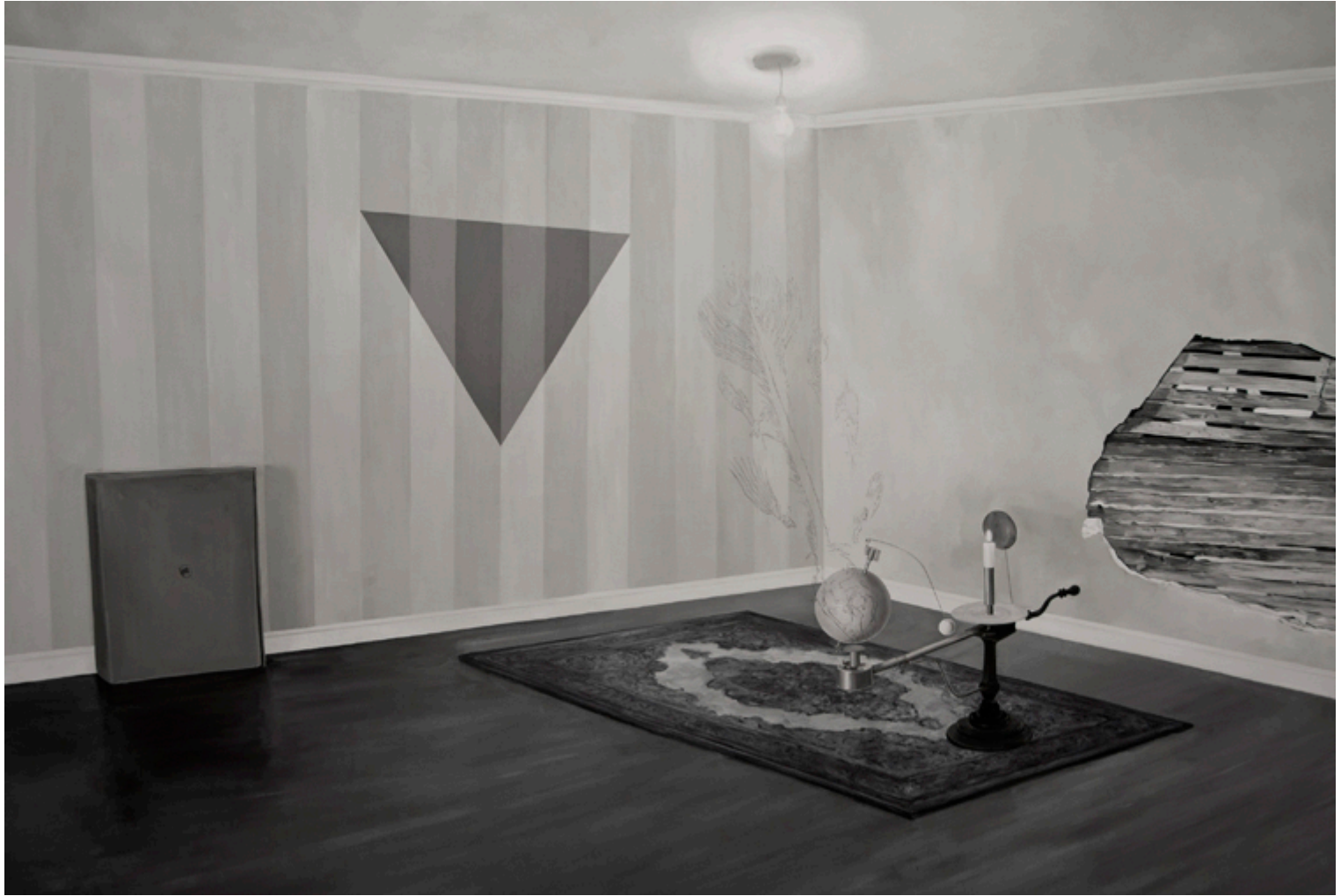
Words can be learned, 2011, oil and graphite on canvas, 54 x 60 cm.



Words can be learned, 2011, detail

This image depicts the process of light's spectral decomposition through an optical prism, by means of a monochromatic pictorial discourse. Through this strategy, the artist seeks to create a space with new properties, where the light can be modeled, manipulated, and abstractly reduced to its essentials.

In a black décor that gives the impression of an impenetrable darkness, a drawing that illustrates a surgical dissection of a human body is placed in the reversed shadow of the optical prism.



You are The Sun, 2012, oil and graphite on canvas, 131 x 195 cm.



You are The Sun, 2012, detail

Cătălin Petrișor - CV

born 06.08.1978, Craiova, RO
lives and works in Craiova, RO

website: www.catalinpetrisor.com

education

- 2002 / 2004 - M.A., Visual Arts, University of Art and Design of Cluj-Napoca, RO
- 2004 - 3 months scholarship, Socrates-Erasmus Program, Athens School of Fine Arts, GR
- 1997 / 2002 - B. A., Fine Arts/ Painting, University of Art and Design of Cluj-Napoca, RO

residencies

- 2012 - Myart, (finissage project: Production as tableau vivant, co-signed with Ana Maria Micu), Vienna, AU
- 5. ART:aussee workshop, Altaussee, AU
- 2008 - În construcție - 2, International Centre of Contemporary Art, Bucharest, RO

awards

- 2004 - Prize of DWS presidium (Deutscher Wirtschaftsclub Siebenburgen) at the 3rd edition of the German' Economic Club in Transylvania Art Prize for young artists' promotion in painting, Sibiu, RO

solo exhibitions

- 2012 - Geometry of human nature, curator Maria Rus Bojan, Galerie Dix9, Paris, FR
- 2007 - Chroma sky (blue key), Anaid Art Gallery, Bucharest, RO
- 2006 - Cult, Anaid Art Gallery, Bucharest, RO

art fairs

- 2012 - C-Space, China International Gallery Exposition, Beijing, CN
- 2011 - Jecza & Ross Gallery, The-solo-project, Basel, CH
- Hendershot Gallery, Scope Art Show, New York, USA
- 2010 - C-space/C-projects, Art Amsterdam, NL
- C-space, Art Beijing, CN
- C-space and MB Art Agency, Art Rotterdam, NL
- 2009 - C-space, Art Rotterdam, NL
- 2007 - Anaid Art Gallery, art.fair, Cologne, DE
- 2006 - Anaid Art Gallery, art.fair, Cologne, DE

collective exhibitions

- 2012 - Renovation & collateral effects, curator Ami Barak, Galerie Dix9, Paris, FR
- 2011 - Colouring the Grey – State of Mind, curator Cosmin Năsui, Artists' House Tel Aviv, ISR, (catalogue)
- Post Humanism, curator Cosmin Năsui, V-Art Gallery, Moscow, RU
- Colouring The Grey. The Second wave of the contemporary Romanian artists, curator Cosmin Năsui, Art Play, Special Projects section of the Fourth Moscow Biennale of contemporary art, RU, (catalogue)
- 2010 - Impermanence, Hendershot Gallery, New York, USA
- Acquisitions 2009 – a selection, De Nederlandsche Bank, Amsterdam, NL
- 2009 - Fast Forward, curator Maria Rus Bojan, C-Projects, The Hague, NL
- Urban Fictions, curator Irina Cios, organized by ICCA at THE ARK Gallery, Bucharest, RO
- Understatement (together with Ana Maria Micu), curator Maria Rus Bojan, C-Space, Beijing, CN
- "...Expectations", curator Maria Rus Bojan, temporary space, Dé is Ka & de Verzameling, Barbara Strozilaan 314-316, Amsterdam, NL
- 2008 - Strategies for concealing, curator Maria Rus Bojan, C-Space Gallery, Beijing, CN, (catalogue)
- Urban Art, arhitectural projections festival, Bucharest, RO
- 2007 - Urban Art, arhitectural projections festival, Bucharest, RO
- 2005 - I love pictura, under construction space, Hotel Continental, Cluj-Napoca, RO
- International Biennale of Contemporary Art, National Gallery, Prague, CZ, (catalogue)
- European Blue/ Young Generation, Aula Gallery, Academy of Fine Arts in Warsaw, PL, (catalogue)
- 2004 - Airbag, National Art Museum Cluj-Napoca, RO
- DWS Art Award Exhibition, Contemporary Art Gallery of Brukenthal Museum, Sibiu, RO
- 2003 - Urban Emotion, Galeria Gallery, Bucharest, RO
- DWS Art Award Exhibition, Contemporary Art Gallery of Brukenthal Museum, Sibiu, RO
- Skin, Ațaș Gallery, Cluj-Napoca, RO
- 2002 - Ana Maria Micu & Cătălin Petrișor, Atelier 35 Gallery, Bucharest, RO
- Dream Sequence, U.A.P. Gallery, Cluj-Napoca, RO

public collections

- The Collection of The National Gallery in Prague: the paintings "The Next Dog" and "Eye for an Eye" made in 2005
- De Nederlandsche Bank's Collection: the painting "Memorial House" made in 2009

Thank you for viewing this material. For other information, please contact:

GALERIE DIX9

GALERIE DIX9

19 rue des Filles du Calvaire

75003 PARIS - France

mobile : +33 (0)6 33 62 94 07

hlacharmoise@yahoo.fr

www.galeriedix9.com