

Contemporary Romanian Arts as a commentary and critique of the urban environment of the post communist city – a preliminary survey.

(Arte contemporane Roman caci un comentariu si o critica de mediu de orasul post- comunist - o cercetare preliminare

Paper of Cities After Transition Conference, Bucuresti, September 2011

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FUTURE TENSE

A NEW ART FOR THE NINETIES

ROBERT HEWISON

Ciprian Mureşan

Auto-da-Fé





Rodinsky's Room, Ronan Point, Derek Jarman, NATO



Ronan Point



The Last of England



Albion



CITY IN SOCIALISM
1974–1987,
series of 18 black/white photos

MIASTO W SOCJALIZMIE
1974–1987,
cykl 18. czarno-białych fotografii

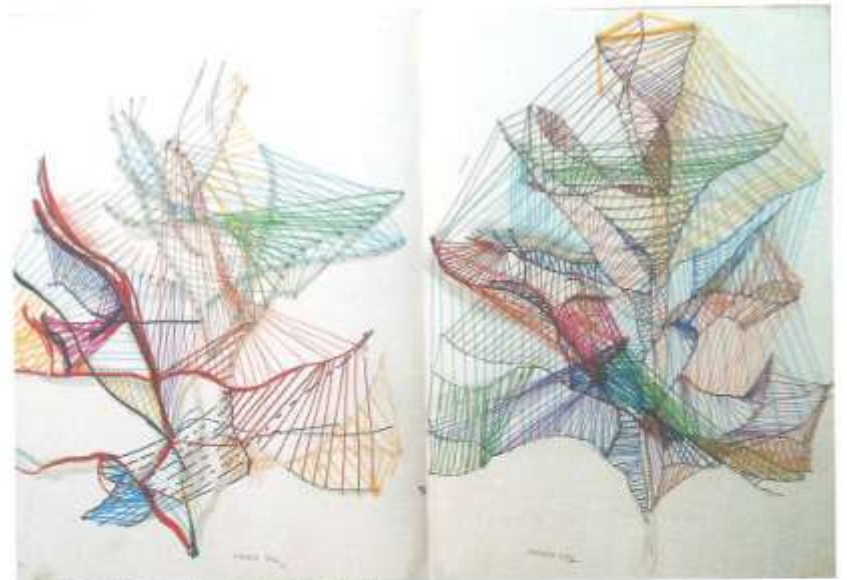
Ion Grigorescu



EUGENIA STĂNESCU
In piață
ulei pe carton, 1978



and Earth, 1980, mixed media on paper, 180x104 cm



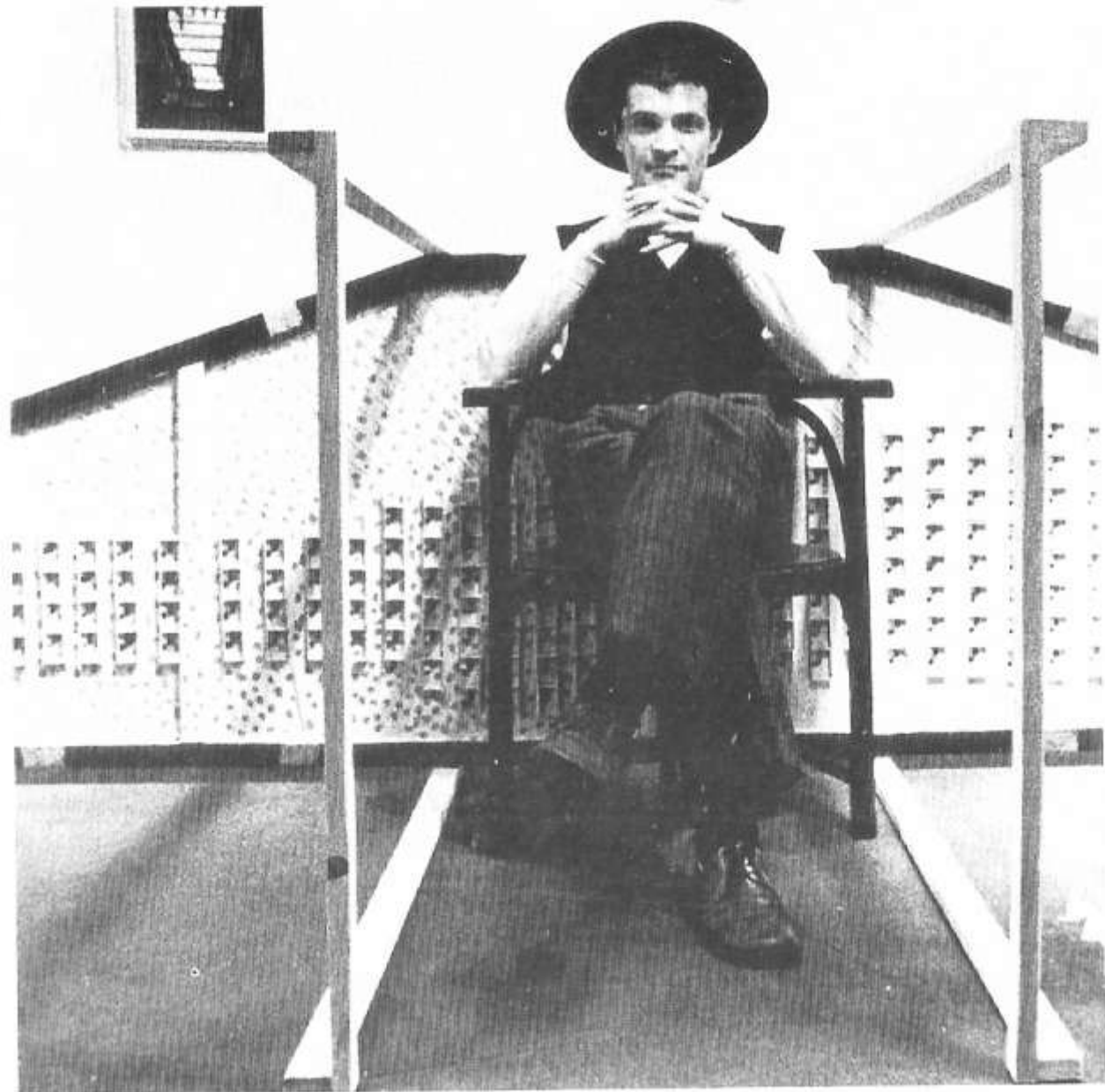
Apricot Tree, 1977, mixed media on paper, 46 x 66 cm



Malva neglecta and Salvia officinalis, 1983, mixed media on paper, 47 x 61 cm

Stefan Bertlan – Apricot Tree, Malva neglecta and salvia officinalis (1977.1984)
Constantin Flondor - Sky and Earth 1980

Paul Neagu cu *Marea masă tactilă*,
Sigi Krauss Gallery, Londra, 1970, foto: A. Agor





Let me live my American dream
McDonalds, Michael, Notorious BIG
George Bush, Coca Cola si MTV
Hollywood, Mike Tyson, Iraq
11 septembrie, what a shame, what a disaster
FBI, CIA, Hamburger, Hot Dog
Bill Gates, Windows, Microsoft
Now, u dont go at "work", u go at "job"
A few time ago u says "adidas" at feet of pig
Chill man, janes english, no,

We dont have anymore neighborhoods ugly, now we have 'ghetto'
Raperii have flow, are underground yo
Everything is "cool", nothing is "misto" (romanian word-like cool in english)
The women are "glam", the men are more "forte",
They drink everytime "whisky" and they make like "superman"
You need to be "trend", another way is not a joke,
'Is this the life' don't sound so good in romanian

I can be what i want to be

Losing my dignity

Cause i got a lot of life in me

Let me live my American dream

Nadia Comaneci, Tiriaticu, Ceausescu

Hagi, Dracula and thats' all know the rest

bab" (romanian sandwich) and then we go to make fitness

not a problem... anyway everything is backwards



PUYA/American Dream



Peter Pišt'aneč was born in 1960; he enrolled in Bratislava's Academy of Performing Arts, but did not graduate. He was also a drummer in a rock group. His breakthrough came in 1991 with this novel, the first part of a trilogy. Recently, Peter Pišt'aneč has worked in advertising and edited an internet magazine *lazine*. He is an expert on cognac and whisky.

Pišt'aneč's reputation is assured by the originality, craftsmanship and inventiveness of *Rivers of Babylon* and by its hero, the most mesmerizing character of Slovak literature, Ráč, an idiot of genius, a psychopathic gangster. Ráč appears in autumn 1989, when "Socialism" crumbles and "robber baron" capitalism is born.

Better than any historian, Ráč and *Rivers of Babylon* tell the story of a Central Europe, where criminals, intellectuals and ex-secret policemen have infiltrated a new 'democracy'.

Peter Pišt'aneč

RIVERS OF BABYLON

translated by Peter Petro

GARNETT PRESS
LONDON, 2007

HOTEL EUROPA Dumitru TSEPENEAG





Cover collage of 'Hidden Bucuresti

THREE GENERATIONS OF VISUAL ARTISTS

- In conversations over several years with the artist and curator Mircea Nicolae suggested a number of artists working in Romania (and some important Romanian artists working through choice rather exile) who have (broadly and not necessarily in a polemical way) 'something to say' about the current Romanian 'urban condition'. They can be grouped into three 'generations' and the development of this research will explore their work in more detail. Here there is just a brief summary of some key points and findings.
- **Generation C(eacescu) – Artists who worked through the 1980's**



Ion Grigorescu - Untitled



Ion Grigorescu –Still from Cross Axes



În Mercedes, Elena Ceaușescu, savanta analfabetă,
după cutremur (Bd. Magheru, București)
5 martie 1977

*Elena Ceaușescu, the illiterate scientist
in a Mercedes after the earthquake
(Bucharest) March 5, 1977*



Cu bicicleta, spre blocurile fără drumuri de acces
(Șos. Colentina, București) Iunie 1984

*Riding a bike towards apartment blocks with no access road
(Șos. Colentina, Bucharest) June 1984*



October 2000, a lady in red
on a balcony – the House
completely dominates
her view.

Generation 89 – Artists maturing in the 1990's

- The artists of this generation cross the great divide – born and living as children in Communist Romania they were educated in the first years of freedom and several of them are now well represented- and travelled - in the modern art world with exhibitions and residencies across the world – and have (so it often seems) lost a sense of local relevance in their works.

THE CHURCH *Biserica*

One of the main goals of the Communist Party was to impose atheism by cancelling religious holidays at the official level as well as via the destruction of churches and increasing pressure on religious freedom. In Bucharest alone, during the 1960s, around 25 churches and monasteries were demolished in order to make space for the new Civic Center and People's Palace construction projects.

Unul dintre scopurile principale ale Partidului Comunist a fost impunerea ateismului, atât prin anularea la nivel oficial a sărbătorilor religioase, cât și prin distrugerea bisericilor sau prin presiunea continuă asupra cultelor. Numai în București, odată cu începerea lucrărilor la Centrul Civic și la Casa Poporului în anii '60, au fost demolate aproximativ 25 de biserici și mănăstiri.



1. The raising of the Saint John the Baptist Church located on this Boulevard. This holy sanctuary, dating back to the 18th century, was demolished in order to make space for the new Victory of Socialism Boulevard. It was replaced by the Palace of Culture and the People's Palace.



24



Ștefan Constantinescu
**The Golden Age for
Children**

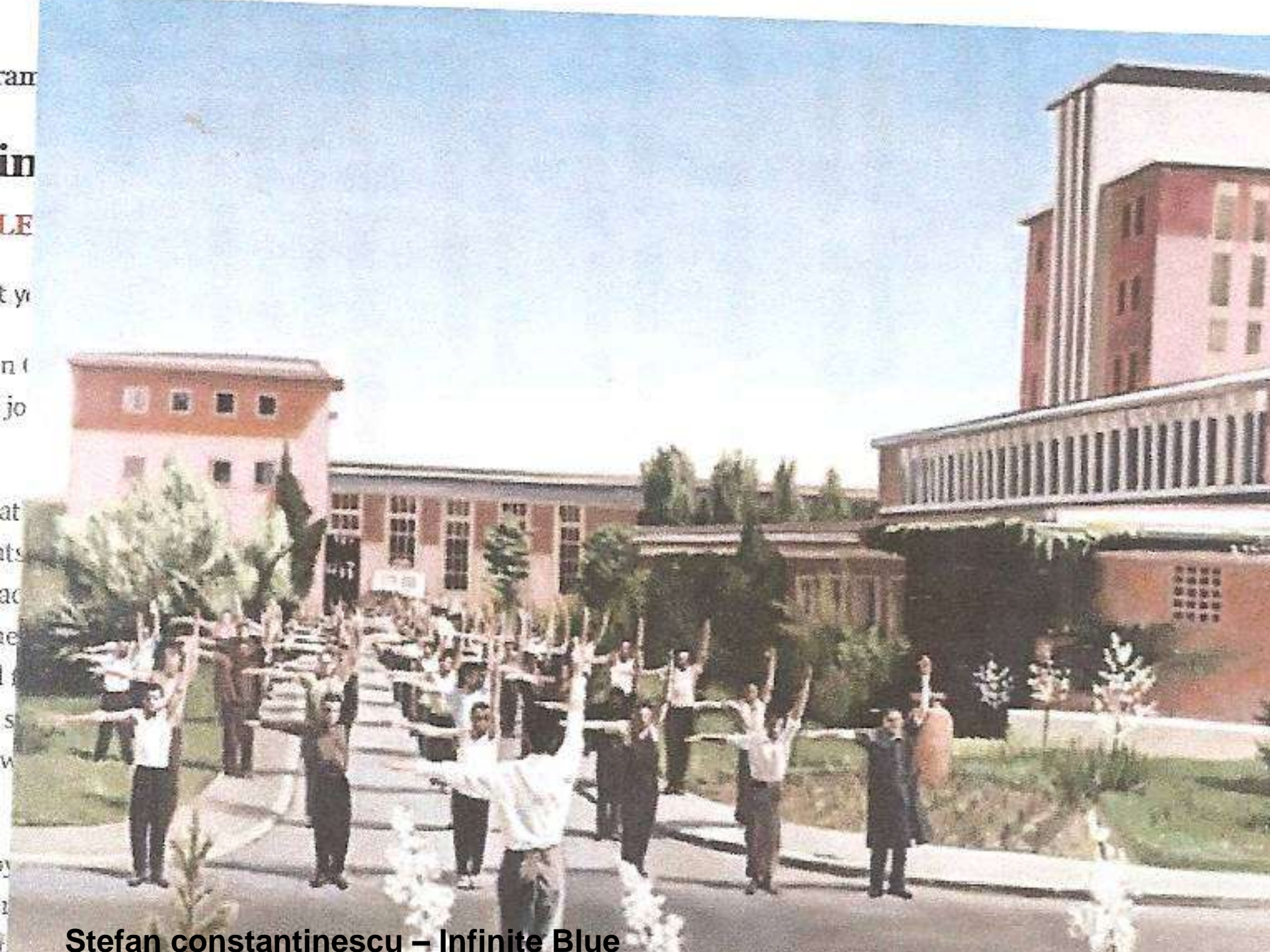
pop-up book
2008

Courtesy of the artist

Stefan Constantinescu

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Stefan constantinescu - Infinite Blue

UNDER THE RADAR

SERBAN SAVU

25 MARCH – 8 MAY



Serban Savu - *The Bathers*, 2010

Imagine you wake up one day belonging to another country. This happened, to millions of people, at the end of the Cold War.

After living for almost 50 years behind a new logic for the future through



48. Heat, Smoke, Slowness 2010



19. The Traveler 2008



2. Space, the Final Frontier 2006



Edge of empire 2008



13. Manastur Bridge 2 2007



Inner Life 2010



subReal/losif Kiraly and Calin Dan



Iosif Kiraly



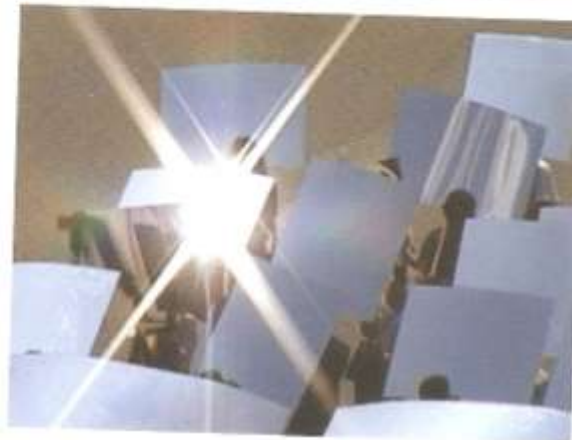
Calin Dan – Sample City



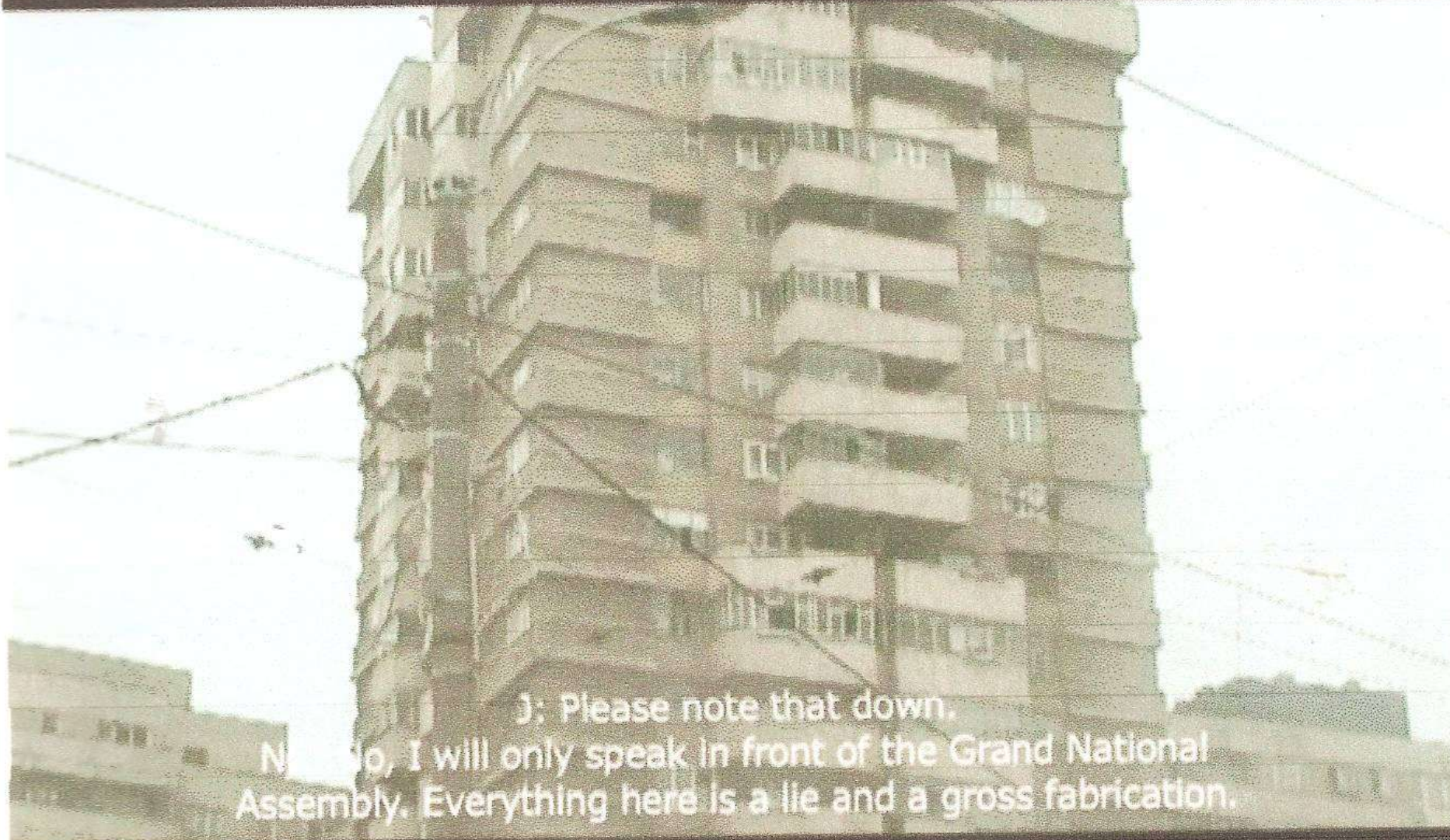
Drawing for gate with the tree of life as DNA



Mircea Cantor



**Mircea Cantor
Stills from
'The Landscape is
Changing' 2003**

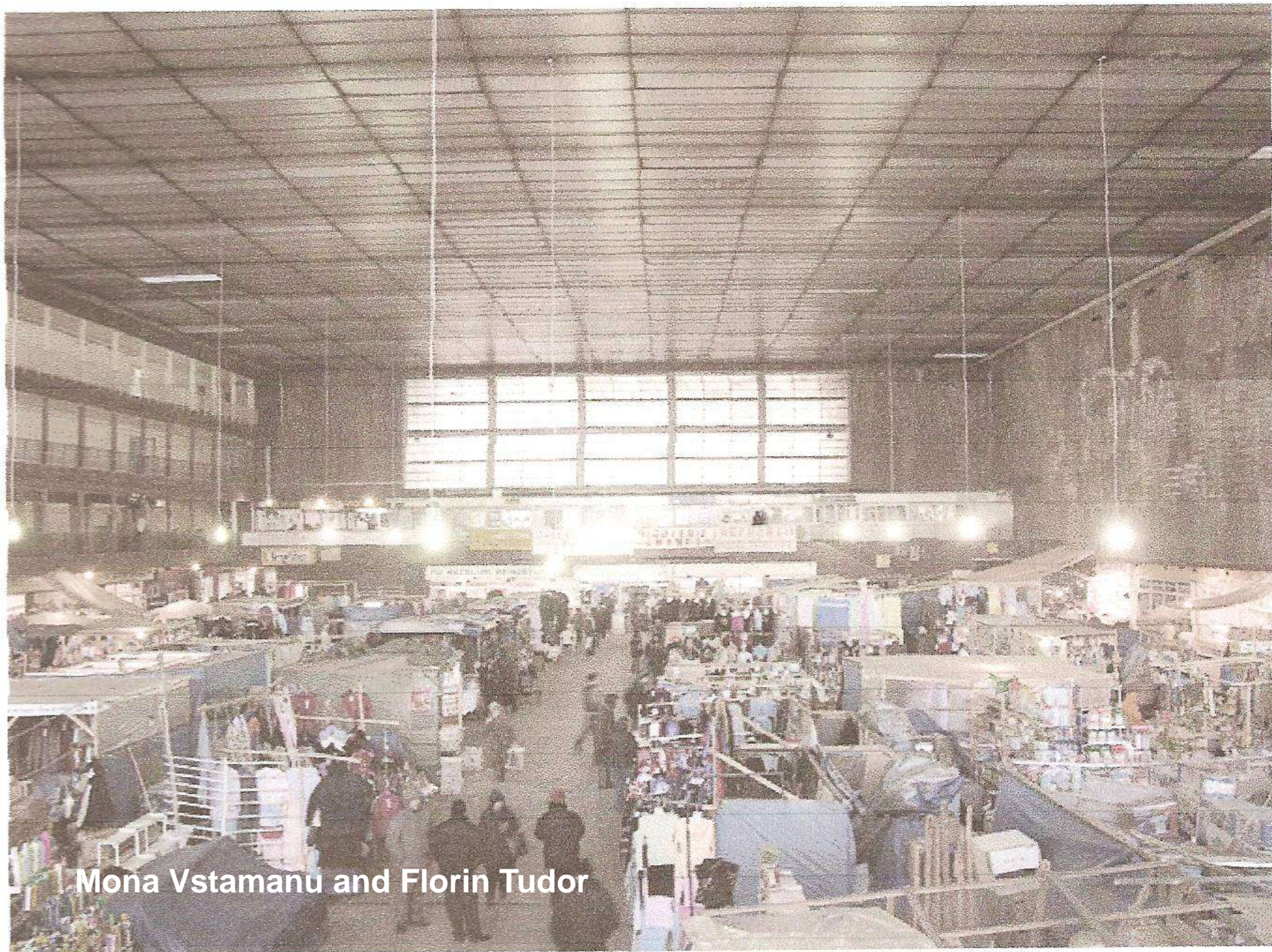


J: Please note that down.
No, no, I will only speak in front of the Grand National
Assembly. Everything here is a lie and a gross fabrication.

Mona Vetamanu and Florin Tudor



Mona Vstamanu and Florin Tudor



Mona Vstamanu and Florin Tudor



Mona Vstamanu and Florin Tudor

Generation 2000 – a new generation

- I was talking to someone who was about to go University in 1989 to study history and philosophy when, of course, all the rules and the syllabuses changed – she chose instead to study English and French to bypass this confusion. For art students the world changed too – several of the radical artists of the earlier generations at the fringes became tutors and their work was seen again (though not widely – contemporary art practices are still marginal) and a new more radical generation for whom the communist year were at most part of their childhood memories
- The novels of Mircea Cartarescu (b. 1956) are often situated, partly, in this ‘epoca de aur’ and translate it into a surrealistic wonderland (Nostalgia , 1989) for instance.

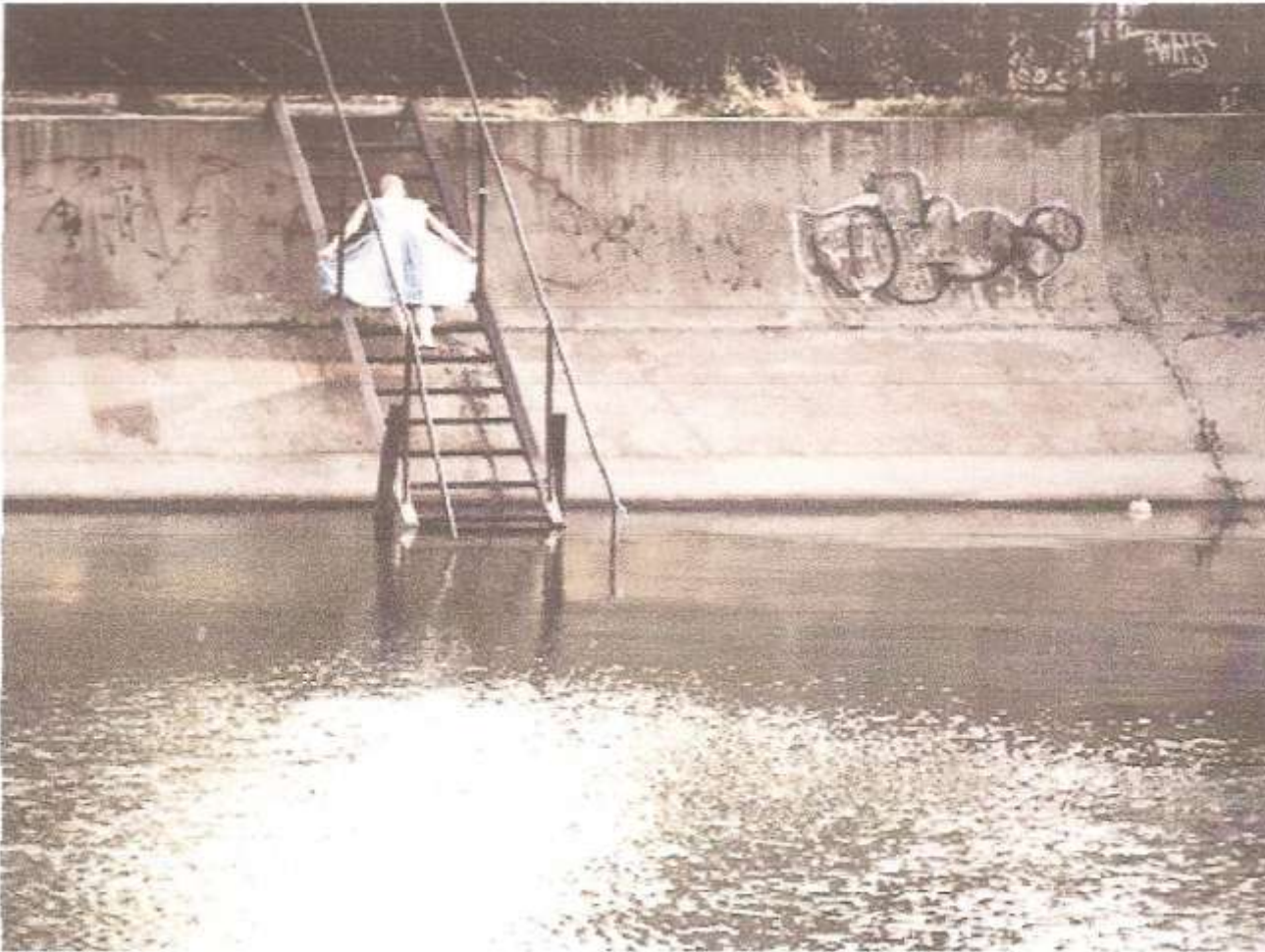


Michele Bressan (b.1980, graduated Bucharest 2010) presents apparently normal, but somehow surreal images of everyday life *I'm interested in documenting and re-contextualizing a certain period, known as recent history, namely the last 30 years. The period's aesthetics acts as a laboratory from which I extract my images. In this logic, I attained a firm documentation of a barefaced, yet unobserved local life and compiled a personal aesthetic of these passing Romanian scenes*



Out of the Ordinary





Elena Ciobanu (b 1980) uses photographic images to confront the starker reality of the city: *In the beginning of January, I took with me the pre-cutted text from above and two large prints representing some close at hand tropical paradise islands. The images assumed the familiar vision of secluded rich territories, being typically both promising and enticing*



Hotel

Elena Ciobanu, 2007

Camerele de hotel sunt locuri prin care trecem, spatii impersonale, in care patrundem pentru o noapte fara a lasa apoi nimic in urma. In aceasta serie am incercat sa las obiectele sa vorbeasca in locul nostru, in spatele fiecarei poze este o poveste, dar care ar putea sa fie practic despre orice pentru ca oamenii care au participat la ea n-au particularizat-o. Unele fotografii au mesaj mult mai bine conturat, iar altele sunt doar o stilizare a unor emotii ale celor ce-au fost acolo, inainte ca totul sa dispara, facand loc urmatorului personaj.



Bogdan Girbovan (b.1981) is another photography graduate of Bucharest Academy of Fine Arts

My entire existence feels like a permanent vacation. As alien as one can get to realism, reality is photogenic in itself to me. I never find myself in search of a subject, as subjects never cease to come my way. There are only not enough photo films, not enough time, not enough space and never enough funds to grasp it all.



Vlad Nanca (b 1979, lives and works in Bucuresti) and is active across a range of media from photoworks to documented events and street-works all of which question and cross examine the everyday urban world in some way
From the early stages of his artistic production, Vlad Nancă has been taking photos of urban absurdities he was coming across on the streets of Bucharest. In these series, one may take notice of the ways the inhabitants of the city react to the lack or withdrawal of municipal infrastructure and regulations.







Mircea Nicolae (b 1980) lives and works on Bucuresti, is a key figure as organiser of the informal group 'Young Romanian Artists' for whom he secured ICR support for a residency as a curator at the 2009 Venice Biennale and over several months arranged exhibitions of many new Romanian artists with a strong social commentary. Like many of his generation his work is situated in the relics and mysteries of contemporary Bucuresti,

After two years of urban exploration, I left behind the deserted industrial sites that often resemble a film set from a Science-Fiction movie, in order to concentrate my attention on the interior of deserted houses furnished with old and used objects. Moreover, I began to intervene on some of the places I discovered



I bought a few tourist postcards from a post-office in Bucharest, Romania. Using a box cutter, I removed the buildings in the image. Only the sky above the city remains intact.





Mircea Nicolae
Romanian Kiosk Company



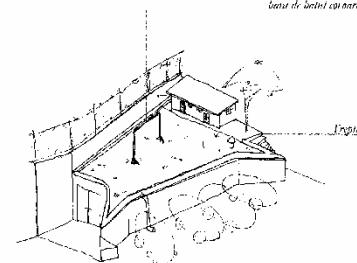
Gradina Suspendata

*obiectiv: crearea intermedie (stinghera) 1. plan
de pe UTR de pe strada Bucuresti, la noi pe strada Lefter, pe strada prin gang*



Una oaza mică de trestie, teci de păsări intruzive și ai loci într-o curte plină de lumină și răcoare în aşteptare. De jur împrejur zi ferestre, uși, porți, balcoane, scări, ganguri, rampe, garduri înalte și calcane orbe. Undeva într-un colț, între un zid și un zid, poți să te uiți pe o scenă verde, așezată pe un soclu de beton, unde găsești o casă, un cupac și o bară de băut cu oare plus alte câteva guri de aerisire folosite ca locuri de stat. Casa are două uși mici în care intri, eate puse sub un jalu metalic. Se pare că gradina a rămas pe un fost nid al unei furnicări demitocare din urmă. Său, de obicei e un nid un garaj în care casa de sus soțului este înăscută.

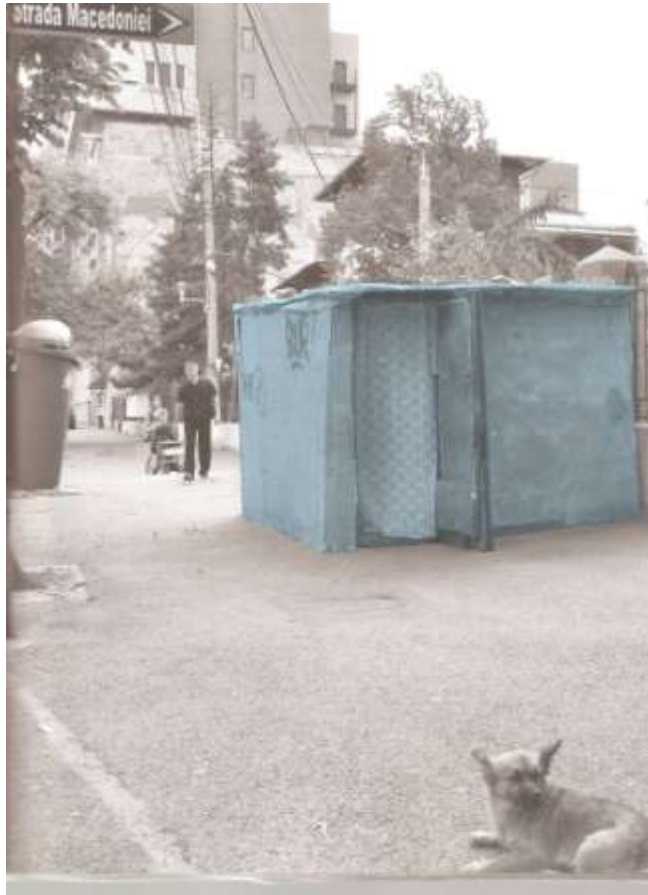
curtea de la hotel cap mare



TUE

AUB

ARCUB



studioBASAR (Axel Axinte and Cristi Borcan, both b. 1979) is a small architectural practice who alongside their architectural work have pursued theoretical and research based projects and exhibited and published as artists. The most recent is ‘Evicting the Ghost- Architectures of Survival’ which examines a specific phenomenon of recent Romanian social history: nationalisation, retrocession, eviction.

ARTISTS DO NOT WORK ALONE OR IN ISOLATION – LOOKING WIDER

Though at the level of academic analysis it is quite feasible to focus on ‘works’ these are only socially important through their dissemination and circulation in debate and events. It is this discontinuity from the regulated years before 1989 that is perhaps most critical. In this section some of the ‘channels’ through which contemporary art interacts with contemporary society albeit in the same limited ways and to limited audiences that is typical of the genre).

Felix Vogel - Handlung. On Producing Possibilities.

Maria Muhle - Aesthetic realism, fictional documents and subjectivation. Alexander Medwedkin. The Medwedkin Groups. Chris Marker

Ludger Schwarte - Performative Architecture: Setting a Stage for Political Action

Bruno Latour - From Realpolitik to Dingpolitik or How to Make Things Public

Chantal Mouffe - Agonistic Democracy and Radical Politics

Reinhold Martin - Financial Imaginaries: Toward a Philosophy of the City

Hito Steyerl - The language of things

Eugen Rădescu - What we produce is always way ahead of what we think

Wu Ming - Notes For A Declaration Of The Rights And Responsibilities Of Story-Tellers

Julia Brotea and Daniel Béland - "Better Dead than Communist!". Contentious Politics, Identity Formation, and the University Square Phenomenon in Romania

Andrei Crăciun - The Women from APACA

Antonio Negri - Metamorphoses

Doina Petrescu - Tactics of Faux Migration

Răzvan Ion - Exploring the Return of Repression

Peter Osborne - Imaginary Radicalisms: Notes on the Libertarianism of Contemporary Art



PAVILION #15 : HANDLUNG. ON PRODUCING POSSIBILITIES BUCHAREST BIENNALE 4

PAVILION

journal for politics and culture / #15

HANDLUNG. ON PRODUCING POSSIBILITIES



Being Romanian by Andrei Crăciun

Romania, the complex of European Romanians and the pride of Romanian Europeans, continues to place itself in the East, incapable of escaping the East-West hierarchy, curse of the Balkans- a linguistic invention adopted much too easily. The way of relating to the local, national, European, global reference points suggests the way we relate to our own nationality, excited by an unconscious nationalism, flat and auto-destructive or tired of our own history and willing to deny it, paralyzed by the incapability of action.

Romanians assume the status of ideological victim of circumstances, reliving the traumas of communism, under the shelter of capitalism. It seems that democracy was too expensive for us to afford the luxury of delving into it; instead we afford the liberty of not getting involved, the liberty of not contributing, and the liberty of not choosing. We establish parties and we suppress the civil society. We dispose of responsibility and we invoke the right to suffer.

The shortcomings of the weary man seem to find their justification in our actions. We are Romanians, but not at any cost. We don't sell ourselves for nothing: we accept the exchange of recognition, but we want much more than what we're worth. The battle is fought between how we relate to others (Europeans- we actually refer to a certain part of the West) and how we see ourselves. We try to guard ourselves from the utopia of future that the communists had and the past-ridden utopia of the peasant tradition, in which the corruption of the city is inexistent. We try to look for something, to have the security given by the democratic institutions, not to give into elitism, not to despise the common man, prosaic and without great ideals, not to form an artificial society based on a fanatical elite. Residues of the macabre attitude still infect social, political, even cultural environments. The current elites are the former armies of informers, participants and active supporters of communism. On the other hand, a society in which everybody works for themselves is condemnable. But not as condemnable as a society that has no-one to work or fight for. We give the impression that all heroes have died before reaching the battlefield. A grim, telluric and hidden scenario doesn't allow us to see the future in a humorous and sympathetic way.

Are we willing to accumulate? We are learning to be good Europeans, good citizens; our country, we fight to make it the best of all possible ones. The English sociologist, Ralph Dahrendorf, said, in 1991, after the fall of the communist regime in Eastern Europe: "To become a democracy you need three things: a constitution, an economic system and a civil society. The constitution can be made in six months, a market can be built in six years, but a civil society requires two generations". Are we skipping stages? The child doesn't accept the parent's mistakes, but he always finds an excuse for them. History broke in two. "Before", "that time" and "after the '90s", "after the revolution" shout some, justifying their forgetfulness, trying to divide the world through their experience. The world, as we all experience it, didn't end in '89 and it didn't begin in 1990.

FROM CONTEMPLATING TO CONSTRUCTING SITUATIONS

Cuprins/Content:

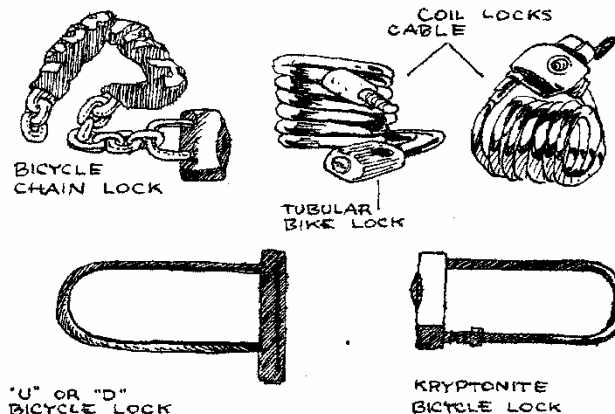
De la contemplare la construcția de situații
de Răzvan Ion

From Contemplating to Constructing Situations
by Răzvan Ion

Probleme preliminare în construirea unei situații
de Internationale Situationiste

Preliminary Problems In Constructing a Situation
by Internationale Situationiste

Revoluția moleculară
de Felix Guattari



We are the Soul of Sustainability



The Bureau of Melodramatic Research, *Soul of Sustainability*, project logo for site specific installation, 2011. Courtesy of the artist.

about

Centre for Visual Introspection is an independent platform generated by artists Anca Benera, Arnold Estefan, Catalin Rulea and art historian Alina Serban. Reacting critically to the restrictive institutional frameworks present within the Romanian cultural sphere, Centre for Visual Introspection was conceived as an independent centre for promoting the artistic production at the borders of cultural theory, research, architecture, design and sound experiment. The term "introspection" points CIV as an observing agency whose main focus is to develop specific models of interlinking the social space with the art space.



Centre for Visual Introspection is a processed-based collaborative project engaged in an ongoing survey upon the condition of individual within the sphere of arts and politics. Thus, CIV functions as a mobile and mediating structure connected to the community life, which assumes the task of articulating a new cultural pedagogy that would shape differently the discursive space shared by both cultural producers and their audiences. A particular attention is dedicated to the research and theoretization of local artistic practices and discourses, addressing their specificities and cultural subjectivities in the light of recent political and social shifts taken place in Central and Eastern Europe. In this direction, Centre for Visual Introspection seeks to develop collaborative projects with a variety of partners, attempting to engage itself in a dynamic exchange with different local and international cultural producers.

BUCUREȘTI/BUCHAREST

MATERIE
ȘI ISTORIE

MATTER &
HISTORY

Monumentul public
și distopiile lui

The public monument
and its discontents



INSTITUTUL
CULTURAL
ROMÂN

un proiect de/a project by

Anca Benera

TEMA NUMĂRULUI: MONUMENTE ȘI ZONE PROTEJATE

CENTRUL ISTORIC, 20 DE ANI DE AGONIE

Turn de 70 de metri
pe bd. Iancu de
Hunedoara pg. 3

Bucureștiul de
altădată, distrus
casă cu casă pg. 4-5

Se reabilitează cetatea
din Alba Iulia
pg. 16-19

Bătaie și scandal la Consiliul general înainte de modificarea Legii urbanismului



(de la echivalentul ruscului istoric, Consiliul de la „Prid...“ (de la echivalentul ruscului istoric, Consiliul de la „Prid...“ (de la echivalentul ruscului istoric, Consiliul de la „Prid...“)

Cine este Observatorul Urban?

Observatorul Urban reprezintă un proiect cultural de interes național, inițiat de Uniunea Arhitecților din România în 2007.

Obiective pe termen mediu:

1. crearea unei platforme de dialog între principalii actori urbani (administrație, profesioniști, medii de afaceri, ONG-uri,

locuitori) pe tema gestionării spațiului public;
2. crearea unor instrumente și metode de evaluare a impactului și calității intervențiilor în spațiul public urban;
3. crearea unor instrumente și metode de monitorizare a calității vieții urbane și spațiului public;
4. impunerea unui nou tip de instituție civică în planificarea orașelor;

Obiective pe termen scurt:

1. cercetarea și cunoașterea efectelor și impactului intervențiilor recente în peisajul urban al Capitalei și a altor orașe din țară;
2. inițierea unor forme de dialog /comunicare cu media, alte asociații interesate, publicul larg
3. popularizarea /comunicarea pe scară largă a problemelor spațiului urban sau a aspectelor pozitive.

Proiect cultural, finanțat de UAR prin OU, din fondul taxei
timbrului de arhitectură

GRĂDINI PIERDUTE

CATALOG EXPOZIȚIONAL

Galeria UAR "Octav Doicescu", Calea Victoriei, nr. 1



Grădina Rașca, Grădina Universităţii, Grădina Băneasa,
Grădina Sutu, Grădina cu cai, Grădina Union, Grădina
Oteteleşanu, Grădina Bărăţiei.



Grădina Bisericii "BĂRĂȚIE"

Documente scrise

"Dacă acum ne punem întrebarea unde s-ar fi putut afla această petrușă
Bărăție, ne răspunde Ionescu Gion în istoria sa dedicată orașului București,
că aceasta se afla pe același loc unde se află și Bărăția de azi, anume în
spatele fostului Palat Domnesc. Totuși să acceptăm acest lucru cu foarte
probabil, cu toate că Gion nu își fundamentează prin nimic presupunerea.
Căci el adăuga însă, spunând despre zădărnici că aceasta ar fi avut tot acolo o
frumoasă grădină, după moda italiană din secolul al XVII-lea, acest
lucru nu este adevărat, deoarece aici autorul a confundat Târgoviște cu
București, după cum arată studiul căutelor lui. Ar fi fost acolo probabil o
cirtă, dar nici o grădină, nici măcar una după model."

Sursa: CAROL AJSNER - ISTORIA BĂRĂȚIEI DIN BUCUREȘTI, confuzia
pentru de autor în planul cartografiat din București, la data de 1 iunie 1904

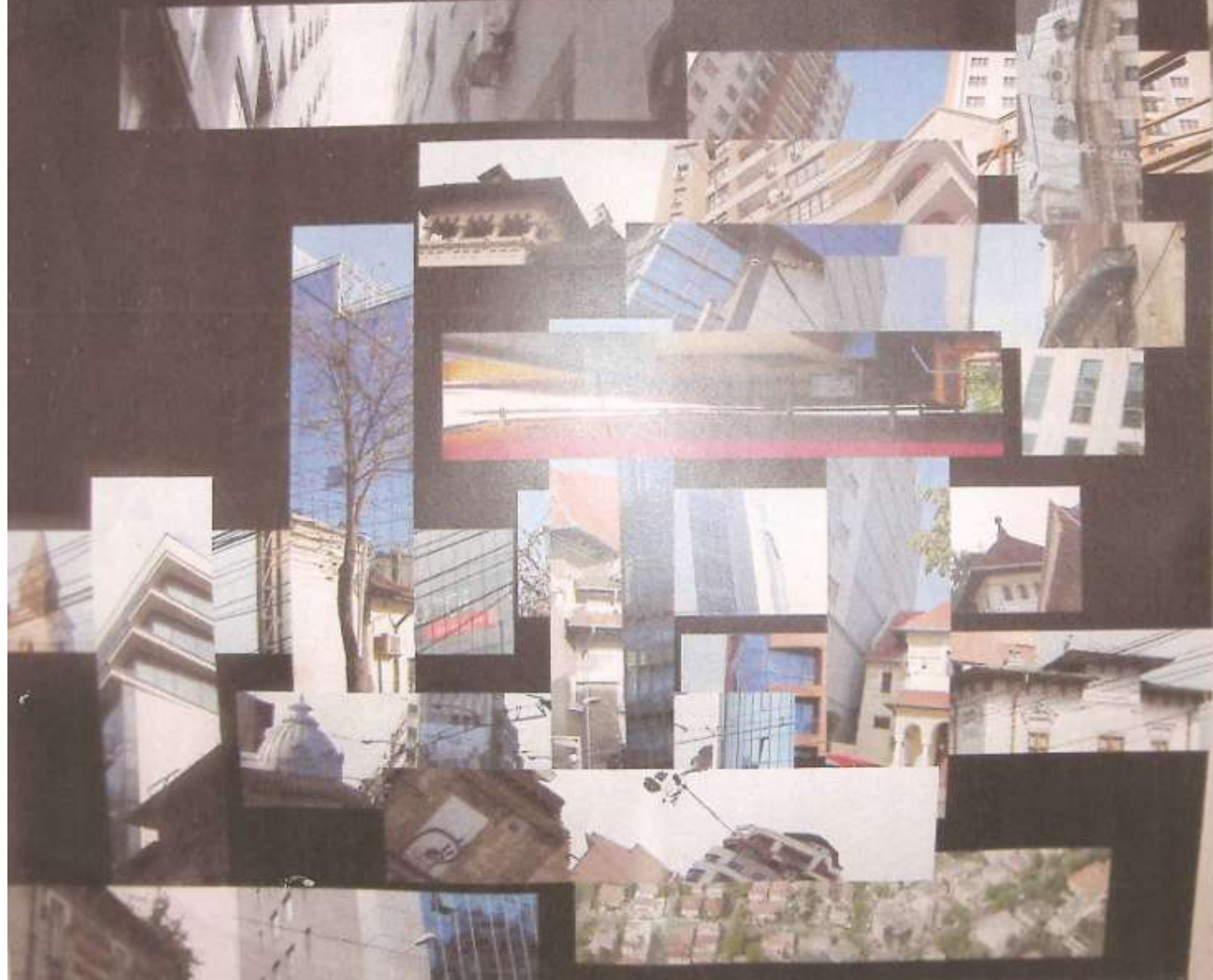


[historica] " Aceasta se mai păstrează și astăzi într-o variantă ridicată în
prima parte a secolului al XIX-lea. Dar, în secolul al XVII-lea, în jurul
Bărăției se afla și o grădină frumoasă, cea din care fusese devenită după
principiile școlii italiene din București de odinioară."

Sursa: MAJURU A. - articol - UNDE NE SÎNT PARCURILE ȘI GRĂDINILE (?)

Planul de la 1871
- Maier D. Păpăngălu





BUCURESTI: DEZVOLTARE SI HAOS

ORGANIZATORI: OBSERVATORUL URBAN & HOTNEWS
Galeria Octav Doicescu

ACTIVE

INSIVA GENEROZITĂȚII
NEROSITY OFFENSIVE
INITIATIVE

FIECARE INDIVIDU
C O N T E A Z Ă

2006-2008
ÎN RAHOVA-URANUS
LABORATOR URBAN MOBIL

Ofensiva Generozității este
 conceptul prin care un grup
 informal de artiști reclamă
 implicarea socială ca atitudine
 definitorie în crearea oricărei

OFENSIV
ORGANIZAT
GENEROS

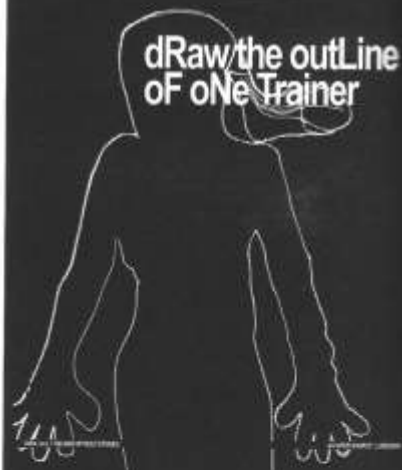
2008
infec
VELANT

06

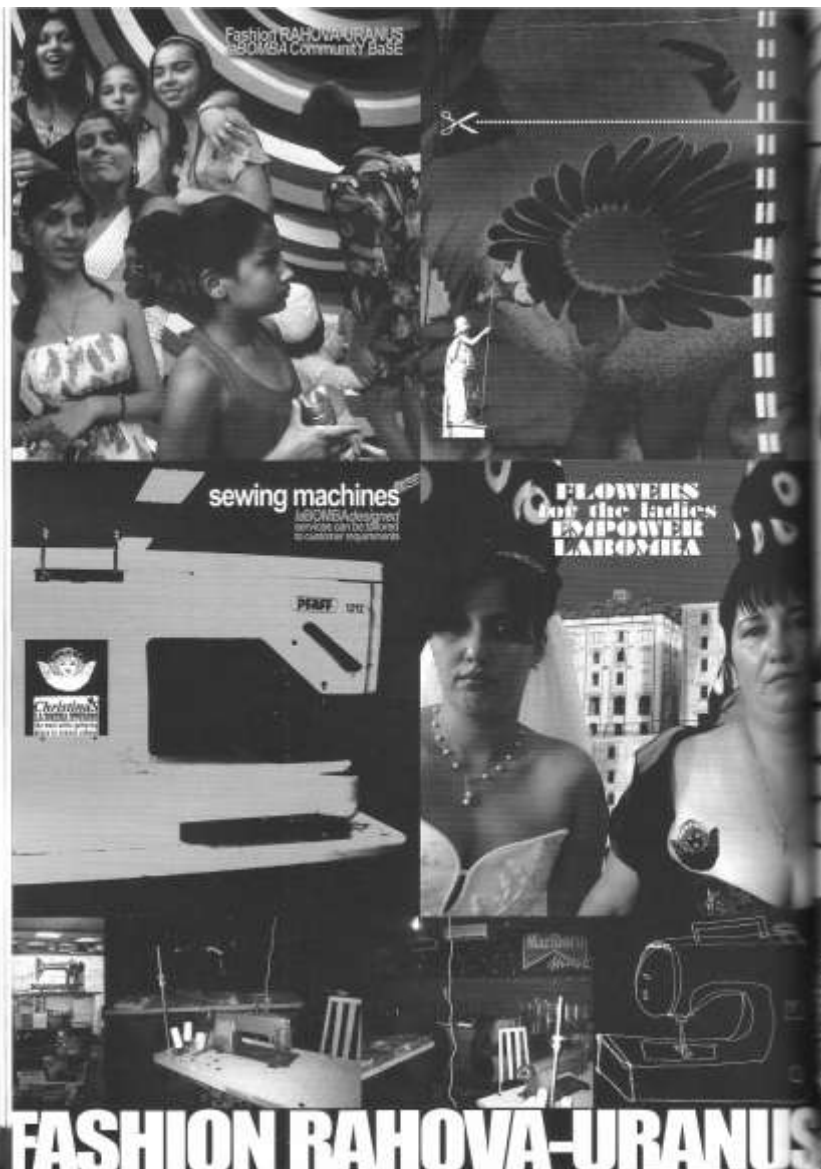
producții artistice. Conceptul propune
 reîntoarcerea la realitatea vieții de zi cu zi
 într-un context social post-traumatic, de după
 '89, prin producții de artă activă / artă
 comunitară. După fractură, revoluția ar trebui să
 fie un proces, și nu un eveniment singular



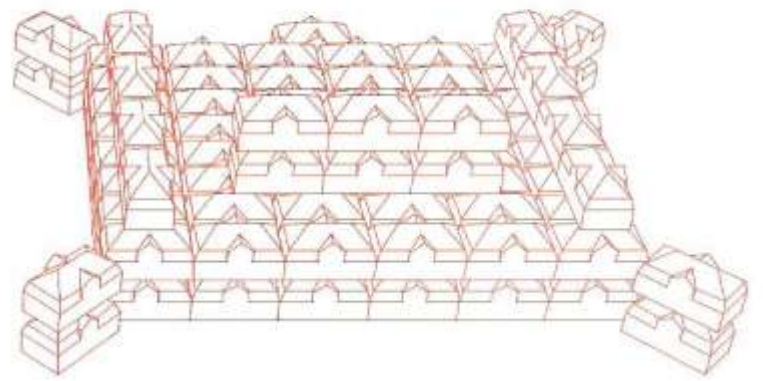
The man without stories.
Each Group of 3-5 kids
draws the outline of one
trainer. The next step is to
fill the outline of the body
with their Personal stories,
or wishes, or invented stories.
The group gives a
name to this man who has
now a Personality Given
by the amount of stories
he has inside. The men are
exhibit in laBOMBAsudios.



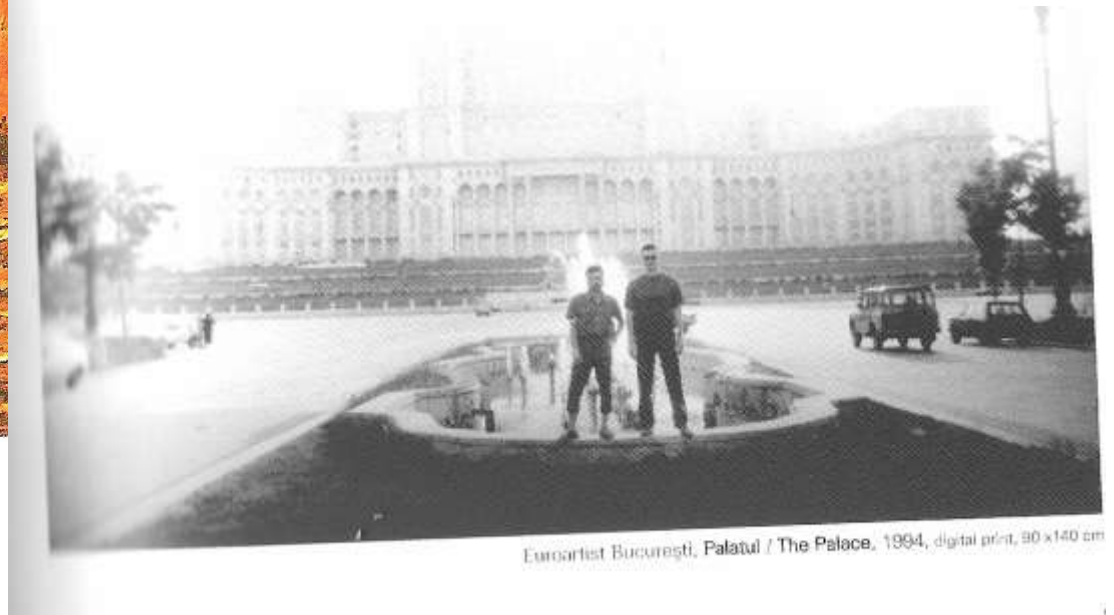
Povestea Omului Gol LUM[3]2009 - desene - Arhiva Urbană Informală work in progress
The Man Without Stories LUM[3]2009 - drawings - Urban Informal Archive work in progress







Josef Dabernig, Interim, 1998



Euroartist București, Palatul / The Palace, 1994, digital print, 90 x 140 cm



In this project, the architect Șerban Sturdza and the artist Virgil Scripcariu invited the public on the outskirts of Bucharest to contemplate the results of the disappearance of green space, and to discuss ways of countering this process. The site for this project is the courtyard of a furniture retail store and workshop, where around 400 cherry tree logs were presented for several months. The trees came from an orchard that was felled to make place for the construction of a hypermarket. Șerban Sturdza bought what was left of these trees and assembled them for later use, turning the dead trees into symbols of the city's development at any cost. The project *Hot Art 6: H.C.L.M.B. 10/25/01/2001* is named after a municipal regulation in Bucharest that took effect in 2001; this regulation compels anyone who cuts down a tree within city limits to plant four new ones. Architects and lawyers explain to the public what the consequences of this law would be, if applied to the case of the cherry-tree orchard: at least 1600 newly planted trees would represent a new park for Bucharest. On one hand, the project is a manifestation about art's efficacy as an instrument of public persuasion, and on the other hand it is a call for action: demanding the genuine application of laws and norms, making them more than just words on paper that are systematically ignored to privilege economic interests. It is a call to prioritize environmental protection.



OMISSIONS, CONCLUSIONS.

This paper is a first sketch, some first responses after five months part time work on an 18 month project and though there are many omissions and even the sources and artists quoted have only been briefly covered here.

This paper has, for convenience, focussed on the visual arts and the next round of investigations need to extend the coverage especially to literature (both the better known and translated# novelists and poets and new and less familiar writers who are starting to address contemporary and 'urban' themes and issues#)film and popular culture.



Vila Prințul Nicolae / Vila of Prince Nicolae

Vitale Butescu



oana lohan



Oana Lohan – Fresh Bucharest



PARCĂ-I SI VĂD:
COCOSAȚI DE
MUNCĂ...

Mihai Stănescu



Bucharest Tales



New Europe Writers

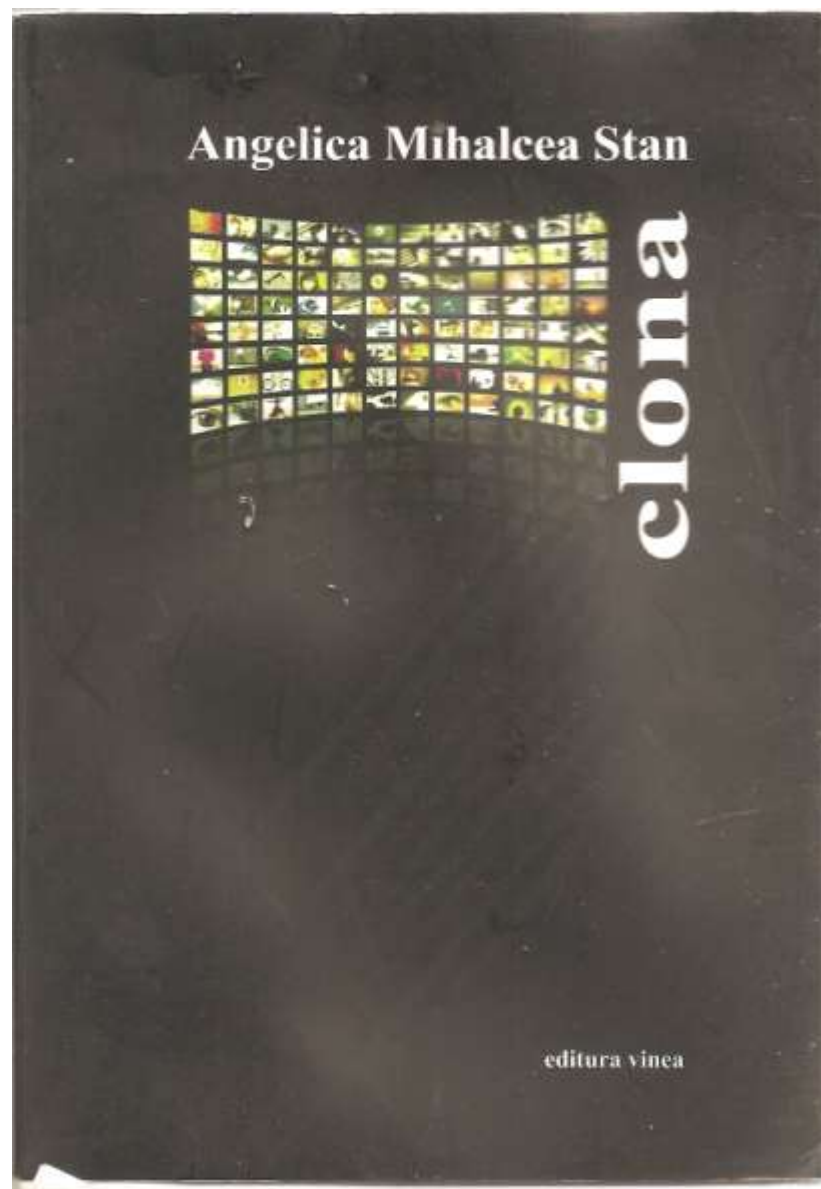
peripheral monster

ambiguous_ transitional_ marginal_ misty
vague barriers once powerful
dissolved in endless limits areas
spectral bodies seen in the distance
overlapping fragments
boundary dislocations
aura_filters_mirrors
disharmonies and hesitation
memories_scrap_ply_holes_thresholds
traces of transition
through successive agonist stages

still alive the city - animal
forming before our eyes its bodies
attraction and rejection
pain mutilation scaring
ugly and beautiful as a birth could be
happy as possible at a certain age
(as fates says...)

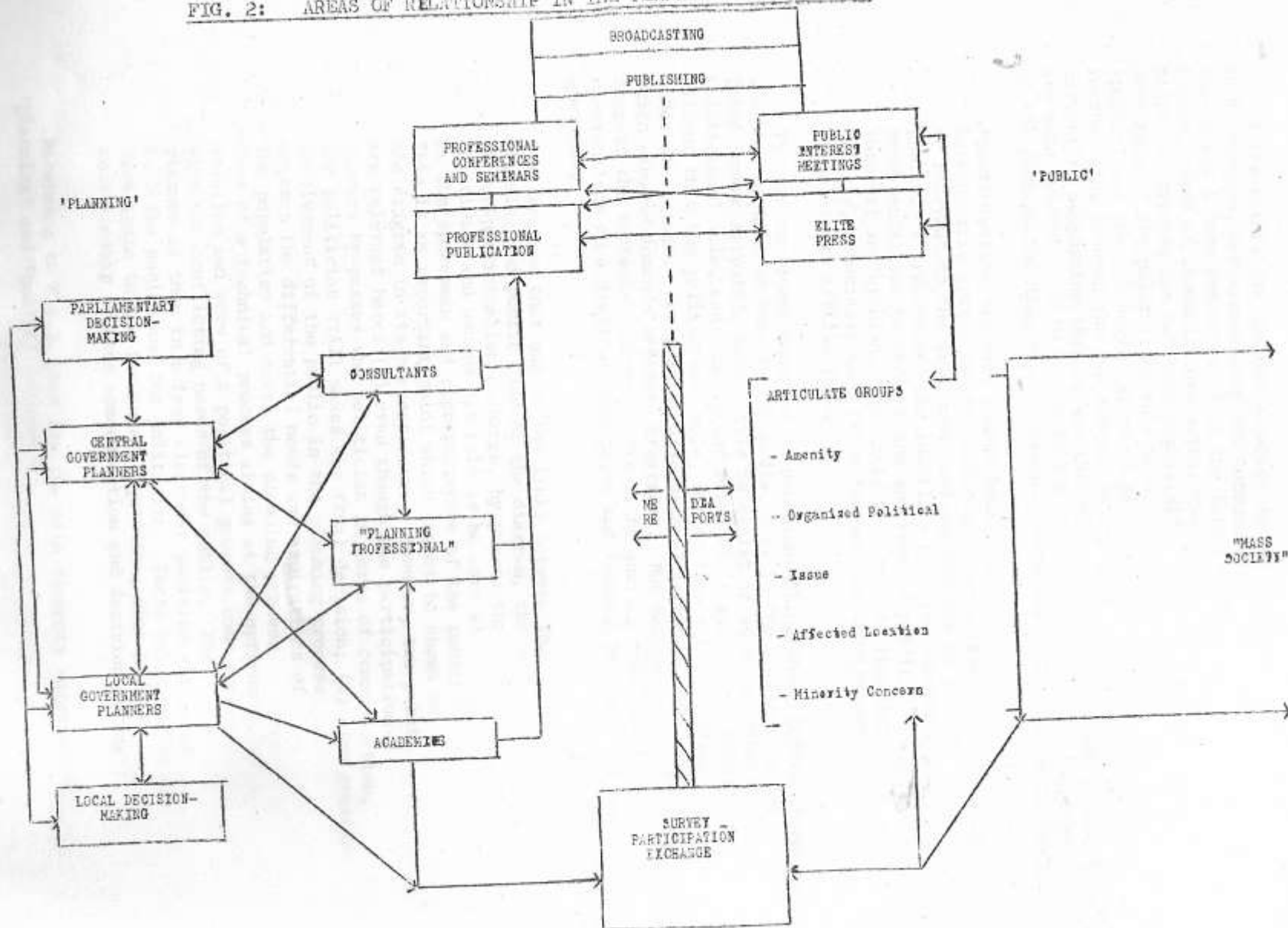
_still alive the city - animal
daily abandoning one skin
I see remnants of his skin at the edges
dry and crumbly skin
glossy and smooth as the road
skin with holes through that the wild grass grows
gray_green_black
cement_steel_concrete_reinforced concrete
cutting blades of glass
aggressive chipped mirror
where the city regards itself

_still alive the city - animal
with metal flakes stuck in the back
with train rails penetrating her hydrocephalic head
increased as an endemic goiter
with metastatic cell
in its crimson flesh tissue
bulimic_obese_insatiable_hungry
poor and rich
swallowing and spitting
bread and stone
smoke and meat
me and you together
dead and alive
cemetery and offices
luxury houses and huts of blocks



But my interests in this topic are not only as a researcher, I am also (in Romanian terms) an 'urbanist' – a town planner and urban designer and interested (and soon I hope through joint projects, also engaged with) the realities of urban planning in Romania and concerned to see how urban change and reality connects with this . My own previous research has led me to realise that the 'languages', the words, the images, the vocabulary that professions use can be very stultifying and limited⁵⁹. But the worlds of the artist – though open and creative rarely engages with the professional business of shaping a changing world. Though it might. Brian Goodey, doyen of the fringes of British urbanism, a long while ago wrote a paper *The Role of communication and the mass media in British planning* ⁶⁰ which included an original diagram which showed the role of the media – a model that could easily be extended to include artists and the arts as social communications. Fast forward to a seminar at Ion Mincu Urbanism department⁶¹ where the possibility of 'a creative urbanism of dialogue'⁶² was being discussed around plans for the historic centre Bucurestiimagine how that creative urbanism of dialogue might be extended and enriched with a fraction of the ideas uncovered in this research

FIG. 2: AREAS OF RELATIONSHIP IN THE PLANNER-PUBLIC SYSTEM



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