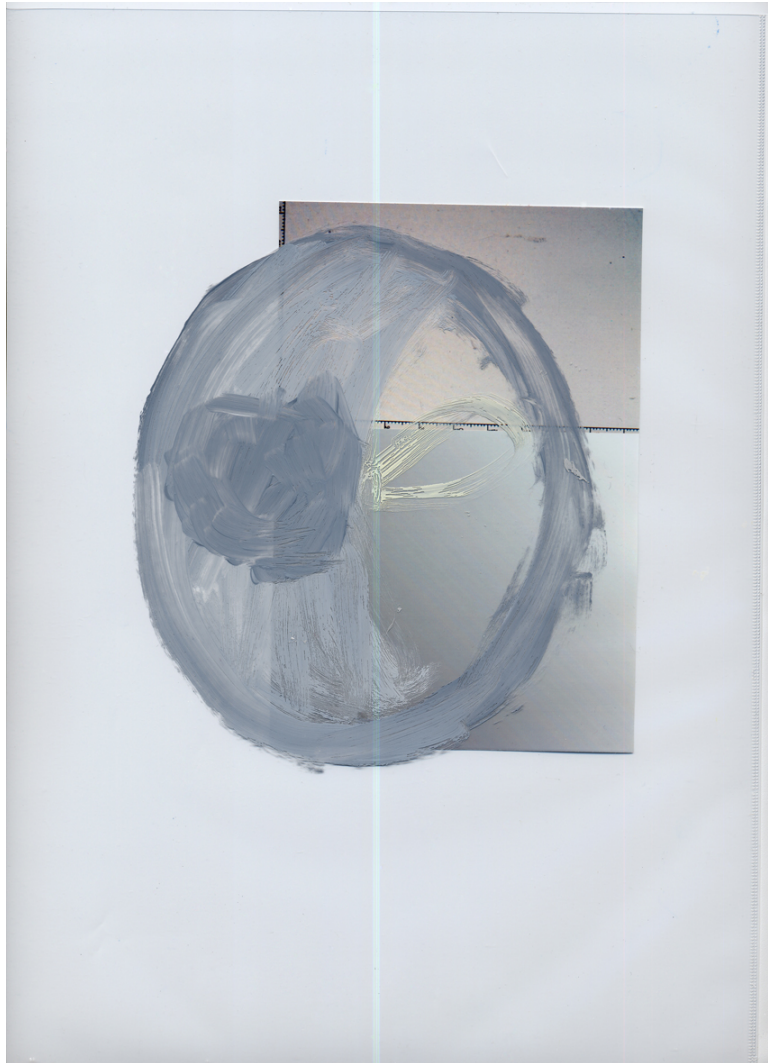


Marieta Chirulescu



Marieta Chirulescu, *Untitled*, 2012, inkjet print on canvas, 47 x 34 cm

Most of her work is realized using mixed techniques involving printing and copying, as Laserchrome prints face-mounted on Diasac, inkjet images printed on canvas, photocopies mounted on canvas, prints from scanned black- and-white archival photographs and negatives, as well as a variety of digital prints from Photoshop-manipulated digital files. Chirulescu uses advanced technologies of reproduction to excavate the originals from the sediment of copies. By copying the empty underside of the scanner lid or a glass plate placed on the photocopier, Chirulescu retains the rectilinear frame of reference that conditions our way of seeing and understanding

the world, and that typifies every painting, window, mirror, house or book. But while preserving the frame and the grid, Chirulescu also eliminates most of the identifiable referents within it. The “subjects” of her works, then, are not the protagonists of the real world, but the afterimages and reflections of the “mechanical unconscious” of scanners and copy machines, or records of instantaneous events in nonhuman environments, such as digital errors of image- processing software.

The new project for the exhibition includes two very similar prints on paper based on simple scans of a piece of glass on cardboard. The idea is to repeat/double a certain motif as the artist typically includes accidents as part of her process and introduces individual alterations to the software and hardware devices that she employs. Thus emerges in her works a precarious balance between controlled and spontaneous results, which can be likened to similar outcomes in automatic writing or other chance procedures in art.

Related to this idea will be showed a series of prints on canvas some of them overpainted after printing.

On some of these prints an identical painted gesture appears to have been added, which seems to push the original image into the background.

The project includes also a series of canvases panorama-format. The shape of these canvasses has two functions: first of all it helps to avoid associations to computer screens, from where some of the shown motifs come, and in a way marginalizes these relicts of graphical user interfaces. The use of somehow “uncommon” or rather “extreme” formats has been part of Chirulescu’s work. In a way this might contribute to the idea of making possible to see images which relate to classic abstract paintings in a different way.

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