

Thematic traditions and new-media multidisciplinary in the exhibitions from the Aparte Gallery of UNAGE Iași

Cătălin Soreanu*, Lavinia German*

Abstract: The present research aims to analyse the thematic diversity of the exhibition activities in the Aparte Gallery of "George Enescu" National University of Arts (UNAGE) in Iași, respectively artistic projects carried out by students, teachers or guest artists of the Faculty of Visual Arts and Design (FAVD), between 2005 - 2020. Furthermore, we will place heavy emphasis on a multitude of formats of artistic events (exhibitions, workshops, conferences, symposia, artistic residencies), associated with various artistic mediums, such as painting, graphics, sculpture, photography, installation, performance, etc. The gallery has become, over time, an authentic space for contemporary art projects, which encourages the experiment and artistic research of all specializations within the faculty. All in all, the purpose of this article is to relate the diversity of artistic event formats, themes and their media variety, in the institutional context of art education, analysing the course and evolution of the Aparte Gallery space.

Keywords: Aparte Gallery, exhibitions, multidisciplinary, visual arts, art mediums

Aparte Gallery was established in 2004 on the initiative and through the collective effort of the following professors: Dan Acostioaei, Matei Bejenaru, Cătălin Gheorghe and Bogdan Teodorescu, in building B of the Faculty of Visual Arts and Design¹ in Iași, 189 Sărărie Street. The first exhibitions took place in January 2005, and in the next years, Cristian Nae, Lavinia German, Mihai Vereștiuc, as well as other professors from FAVD joined the curatorial team². The purpose of the Aparte Gallery was to offer an

* "George Enescu" National University of Arts, Iasi (189 Sărărie str., Iasi - 700451, RO).

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¹ At that moment, the title of the faculty was the "Faculty of Fine Arts, Decorative Arts, and Design" (FADD), and it became Faculty of Visual Arts and Design (FAVD) few years later, in 2012. (UNAGE Iași 2021).

² A presentation catalogue with artworks from FAVD professors was published in 2020, while celebrating 160 years since the foundation of UNAGE Iasi. (Simionescu and Bălăiță 2020).

exhibition space dedicated to student activities – as a matter of fact a natural consequence of the need to deepen and complete their artistic projects, the development of the faculty infrastructure and to experiment with the exhibition as an artistic format. Over time, its usefulness as a multifunctional space for artistic events has become evident, the gallery hosting - in addition to visual arts exhibitions – many symposia, biennials, exams exhibitions, workshops and admission sessions, etc.

As a basis for artistic practice for students of all faculties of the UNAGE Iasi, Aparte Gallery has become one of the most important infrastructures for supporting teaching activities as a project space that mediates the direct contact between the university artistic events and the general public, either local, national or international. The gallery hosts interdisciplinary artistic events, thus mediating the exchange of ideas and experiences specific to contemporary culture, being one of the few university exhibition spaces in Romania.



Fig. 1. Image with the exterior of the Aparte Gallery of UNAGE Iași, at the opening of the first exhibition included in the “Myth-Body-Space” project from 2011

In 2020 and 2021, an artistic research project was carried out around the gallery and it aimed at stimulating and streamlining the exhibition activities performed in the Aparte Gallery (as a practice -based learning for students within UNAGE Iași) - part of the contemporary interdisciplinary

teaching process³. One of the results of this project was the creation of an archive of projects within the past 15 years since the establishment of the gallery, chronologically structured and organized in a database providing a retrospective x-ray of the evolution of the exhibition space in a cultural, educational and artistic context. The effort involved identifying, structuring, retrieving and, in some places, reconstructing information representative of these events, with the assumption of inherent shortcomings and inaccuracies. This consistent accumulation of case studies (over 250 events with over 1600 participants, students, teachers and guest artists) can be inventoried and interrogated from multiple perspectives, producing both landmarks for understanding the development of artistic space identity and symptoms of evolutionary changes in its relationship with artistic and cultural context.

The analysis perspectives of the Aparte Gallery archive include the study of artistic formats that integrate exhibitions, colloquia, symposia, in short elements that reveal the versatility of this space and the plurality of artistic concerns of generations of students over the past 15 years. One direction of the analysis is the exhibition as an artistic format, compared to other exhibition formulas in which the artistic artefact, the narrative of the concept or the structural formality of the works is prioritized, all these being found in the Aparte Gallery, proving once again the plurality of exhibitions as part of FAVD, UNAGE Iași. Another thematic perspective is related to the subject itself and research topics approached, which complete - in a synchronous manner - the understanding, adaptation and appropriation of exhibition formats, and also the understanding of space and institutional criticism (ranging from personal mythologies and formulas of psychological and social intimate introspection, to subjects of social, political or economic criticism, or studies of artistic mediums and artistic criticism).

In the present research, we will prioritize those directions that allow us to avoid the simple historical, archival, taxonomic inventory of case studies (although these particular aspects give substance to our research). In addition, we will summarize the conclusive premises of the study that favour artistic practices, speculative thinking and creative strategies. We will also approach the study of the project archive from two perspectives: one regarding the status of the gallery space in the institutional and artistic context, and another one that touches the analysis of the exhibition program, respectively of the events calendar, relevant due to the diversity of exhibition formats, thematic versatility, and variety of artistic mediums.

³ Two publications were realized in 2020, “Aparte Gallery. Exhibitions”, coordinating editor Cătălin Gheorghe in English (Gheorghe, German, et al., Aparte Gallery. Exhibitions 2020) and Romanian (Gheorghe, German, et al., Galeria Aparte. Expoziții 2020), and “Aparte Gallery. A guide for exhibition practices”, coordinating editor Lavinia German (German, Gheorghe, et al. 2020).

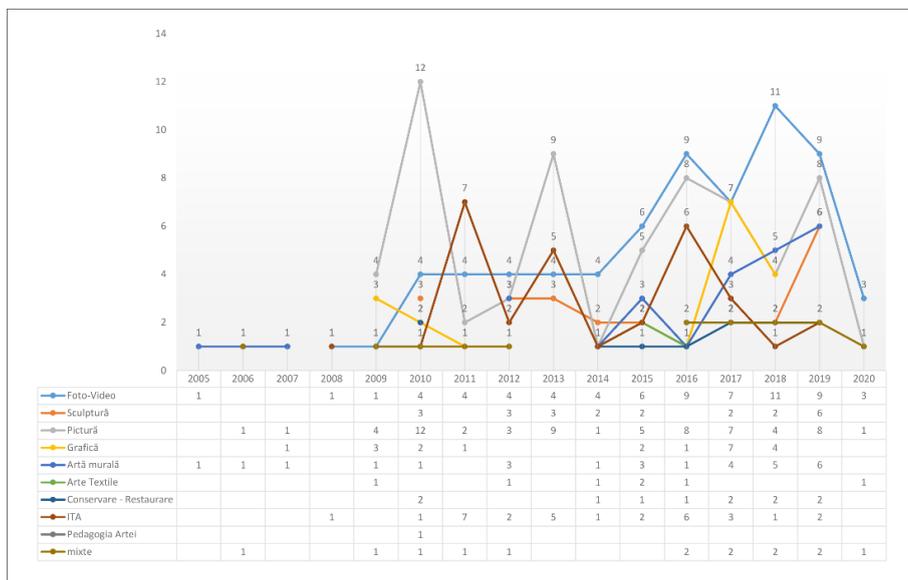


Fig. 2. Statistics on the presence of FAVD specializations in the Aparte Gallery of UNAGE Iași, between 2005 and 2020, realized by Cătălin Soreanu, October 2021

The working methods have involved the quantitative analysis of the body of case studies, highlighting the criteria and establishing selective analogies, distribution and interpretation of results and their translation into presumptive research conclusions.

The specificity of the educational and artistic context

As a basis for artistic practice for students within all faculties of the UNAGE Iași, Aparte Gallery is one of the most important infrastructures for supporting teaching activities, being established as a project space that mediates direct contact between Iași university artistic events and the public showing interest towards art. The gallery hosts interdisciplinary artistic events, mediating the exchange of ideas and experiences specific to contemporary culture, being one of the few university exhibition spaces in Romania⁴.

The city of Iași benefits from several spaces of the Union of Visual Artists in Romania (UAPR), respectively the Victoria, Pallady and Tonitza

⁴ There are similar exhibition spaces within art universities or faculties in Cluj, Bucharest and Timișoara.

Art Galleries, in addition to some other private spaces, such as Dana Galleries and Borderline ArtSpace, along with exhibition spaces developed inside institutions (museums, memorial houses, libraries, universities, etc). In this context, Aparte Gallery is one of the few art spaces in Iași with a high degree of artistic autonomy, protected from the pressures of the art market (which often involves commercial compromises from exhibiting artists or institutions that own galleries). It is happily complementing the artistic infrastructure of Iași, precarious compared to other cities, such as Bucharest, Cluj or Timișoara⁵.

The conditions of the space of the gallery

The gallery has a physical space located in D-Building of the Faculty of Visual Arts and Design in Copou, Iași, in a building with a construction specific to its initial destination (a stable) - respectively a long nave, later divided into working and administrative areas throughout its length. The structural reminiscences of the initial functionality of the space are present in the gallery in the form of the four central pillars, which were incorporated into the architectural structure by plastering and applying elements specific to the electrical system.

When the gallery was established in 2005, the space benefited from an entrance in the northern part of the construction (as seen in Figure 1), with two windows and it was arranged with white walls, lighting system with halogen lamps and grey tiles. The precariousness of the arrangement is evident in the images of the first exhibitions, marked by the additional light of the windows, the insufficiency of the lighting system and the rudimentary nature of the apparent heating structures (pipes and radiators). At the beginning of 2015, there was a renovation of the space and a substantial structural restoration of the building, with the complete cancellation of the windows, followed by the realization of a floor covered with epoxy paint for heavy traffic, the replacement of the lighting system with modern projectors, the relocation on the southern wall of the entrance, including a glass canopy with steel fasteners, granite steps and a disabled access ramp. Subsequently (during the Camera Plus biennial in 2016⁶), the radiators were covered with wooden structures, and in 2018-2019 two air conditioning units were installed. In 2020 and 2021, the third major arrangement of the space took place when, within the FDI projects "The Aparte Base" and "The Extended

⁵ As noted by Oana Maria Nae in her introduction to "Galeria Aparte. Index 2005 – 2020", published by Galeria Aparte, UNAGE Iași in October 2021, coordinating editor Cătălin Soreanu. (Soreanu, German and Gavrilean, et al. 2021, 12-13).

⁶ CAMERA PLUS - Biennial of contemporary photography and dynamic image, published by CFC –Center for Contemporary Photography in Iasi, 2021, coordinating editor Matei Bejenaru (Bejenaru, et al. 2016).

Aparte Base", the floor and the painting of the walls were restored, the lighting system was completely replaced with LED lamps of colour controlled temperature, specific exhibition furniture was built (frames, additional movable walls, steps and cubes) and a creative socialization area was designed outside the gallery by arranging a space with urban furniture.

We should mention that all these arrangement stages have preserved the initial white-cube structure of the gallery - an exhibition concept of neutral, impartial, objective space, able to enhance the thematic aspect of the exhibition events. Through its generous surface area, through the modularity of the space dictated by the presence of the central pillars and through the symmetrical arrangement towards the entrance, Aparte Gallery is a space with artistic personality and recognizable exhibition potential.



Fig. 3. Image from the interior of the Aparte Gallery of UNAGE Iași, with the four pillars, the white walls and grey floor, and the new LED lightning system in place. Photography by Lavinia German, September 2020.

The exhibition program

The calendar of events of the Aparte Gallery is very dynamic and it is positioned around the program of the academic year, offering an event – namely an exhibition – at its opening, various exhibitions of specializations scheduled throughout the semesters. As a consequence, the gallery hosts

exam sessions for undergraduates and dissertations, in February and July, under the form of short exhibitions (daily events, that follow each other quickly in the few weeks interval allocated to the exams session), also exhibitions of doctoral students within the professional component of their doctoral thesis, etc. There is a variety of exhibition formats, from visual art exhibitions to interdisciplinary exhibitions, to recurring events, such as art biennials or international exhibitions, symposia, workshops for FAVD students or the general public, artist-talks and presentations of artistic activities, etc.

In the analysis of the exhibition archive of the 15 years of activity in the Aparte Gallery, a constant is offered by the typology of the exhibitions, the nature of their participants, and the distribution within the specializations of the faculty (as seen in Figure 2). Specifically, we identify group, collective or personal exhibitions, which vary over the 15 years, with moments of active recurrence corresponding to the peaks of 2010 and 2018 (which coincide, for example, with the very moments of the gallery renovations). We also note how group exhibitions are prevalent, a natural consequence of the university nature of the gallery where student groups constantly exhibit (specialization exhibitions), and personal initiatives or those of micro-organization in artistic groups appear with difficulty. As for the educational specifics of the gallery, we can also remark the balance between the presence of students' exhibitions (on average, 15-20 exhibitions per year) and those of teachers, along with projects by guest artists in collaborations with specific artistic partner's initiatives (an insignificant number of exhibitions until 2015, then 8 - 10 exhibitions annually). The sequence of the 2010 and 2015 peaks showed the lack of interest of teachers to exhibit in this space (before 2010), but also its transformation into a desirable option (after 2010), given the precariousness of the artistic exhibition infrastructure of Iași.

The thematic diversity

The thematic diversity of the gallery's exhibitions follows the artistic, cultural, social-demographic, economic and political changes of this 15-year interval, as they are perceived in the local artistic space. Particularly heterogeneous, this thematic dimension is characterized by extremely varied artistic practices, such as: artistic attitudes tributary to traditional mediums, intimate-introspective psychological investigations, capitalization of formal aspects regarding traditional mediums, synchronicity with current major political events, the dominant recall to the technological advance, the mixing of the formal experiment with the critical argumentation, the exploration of the specific expressiveness of the artistic mediums, etc.

Within those artistic manifestations that we associate with traditional media, we discover the predilection for artistic objectivity, the interest towards the plastic arts or the excellent mastery of these mediums (painting, graphics, sculpture, decorative arts), with a major stake on the subject, often to the detriment of the exhibition space offer. Such exhibitions point to the theme of classical subjects concerning the genre of portraiture and landscape compositions, the exploration of volumes and space, the compositional exercise with the specific language elements of artistic mediums.

A part of the exhibition experiments in the Aparte Gallery is dedicated, thematically, to those intimate-introspective investigations, with psychological accents, which exploit the creative personal mythologies of the authors, transposed at the level of representation, medium or discursive offer. We can mention here the series of exhibitions "Myth-Body-Space" initiated by the Photography, Video, and Computer Image Processing Specialization in collaboration with the History and Art Theory Specialization, coordinated by Matei Bejenaru, Bogdan Teodorescu, Lavinia German and Andrei Cozlac, in June 2011. Andreea Dănila (curator Raluca Ciocoiu), Emanuela Boros (curator Cătălin Soreanu), Alex Gheorghiuță, Ciprian Niculescu and Bianca Boros (curator Cristina Moraru) exhibited here, whose projects explored the themes of intimate space versus private space, the unfamiliar as a narrative element⁷ or the creative erotica of photographic intimacy. We also could mention other exhibitions realized by students of Painting specialization, such as George Cernat, author of the exhibition "(Un) caught in the mood", Gabriela Stoica ("The voice inside"), Melania Hangan ("Identity"), Delia Andrieș ("The last day of magic"), all from 2010. It was a student promotion coordinated by professor Mihai Tarași, remarkable for its special sensitivity towards the act of painting and its narrative and introspective availability. To take another example, Andreea Hajtajer, a student of the Photo-Video specialization, elaborates in the video exhibition "Give me beauty, give me death" from 2009 - neo-romantic poetics of private life and radical loneliness⁸. In the "Real-un-Real" exhibition from 2012, the students of the Photo-Video specialization treat issues of gender and sex identity and social integration, through photographic image and artistic installations. The exhibitions "Libidoland 1" in 2017 and "Libidoland 2" in 2019 are also notable, which explore the paradigm of contemporary consumerism from the perspective of inventorying the landmarks of an apparent eroticism, systematically called from the direction of contemporary art criticism.

⁷ German, Lavinia, in the article „The relation between ‘seeing’ and ‘being seen’: a diachronic perspective on photographic view”, published in the volume “Interpersonal communication. Art and education as means of communication”, coordinated by Marinela Rusu, *Ars Longa*, in Iasi 2018. (German 2018, 187-193).

⁸ The Foto-Video exhibitions are presented in the 2021 publication “Foto-Video. Exhibition projects 2005-2021”. (Soreanu and German, *Foto-Video. Proiecte expoziționale 2005-2021* 2021).

The valorisation of the formal aspects of the traditional mediums through validating bridges of critical connection with the post-modern artistic practices is another thematic direction that we associate with the exhibitions in Aparte Gallery. The series of exhibitions "Visiting Art History" initiated by Cristian Ungureanu in 2009, 2010, 2011, 2012 and respectively 2013 (Figure 4) has as stake the offer of contemporary artists, navigators through thousands of years of visual civilization, in order to know closely, through direct and interactive experience, the conceptual programs of the great masters of art history, but also the pictorial, compositional and chromatic techniques, together with the symbolic, religious or philosophical structures related to these visual practices⁹. Another direction of exploring the personal mythologies through the painting medium includes Ioana Palamar with the painting exhibition "Inner Shadows" from 2017, or the exhibitions "New Earth" and "Interior Explorations" from 2017, events signed by Bogdan Maximovici.



Fig. 4. View from the opening of the exhibition "Visiting Art History", a project initiated by Cristian Ungureanu, Aparte Gallery of UNAGE Iasi, May 2010.

⁹ Description of the "Visting Art History" program made by Cristian Ungureanu, published in "Aparte Gallery. Index 2005 - 2020", coordinating editor Catalin Soreanu. (Soreanu, German and Gavrilean, et al. 2021, 43).

We can also mention projects such as "Pop Icons Condensed" from April 2013, an exhibition of students specializing in Painting, curated by Oana Maria Nae and Cristian Nae, or the series "Levels of Reality", coordinated by Ioan Pricop (in 2015, 2016 and in 2018), which are significant examples of the relationship between the referential values of the visual arts and the exhibition practices of FAVD students.

A constant feature of the concerns of contemporary visual artists and, by extension, of visual arts students are socio-political issues, marked by insertions synchronous with current major events, such as election periods, social events reflected in the media, the emergence of the COVID19 pandemic, global economic conflicts, elements of instructional criticism, or the exploitation of the communist heritage still present in Romania (and in Eastern Europe). Notable examples are the exhibitions "Scratch disk is full" (2007), curated by Dan Acostioaei, those made by Bogdan Armanu and Silvia Amancei, such as "Metropia" and "A map of indifference" (2014), "No hope for a future" (2015), "Constellations of Desire" from 2016, in which Bogdan and Silvia build narrative scenarios about desirable or utopian political alternatives.

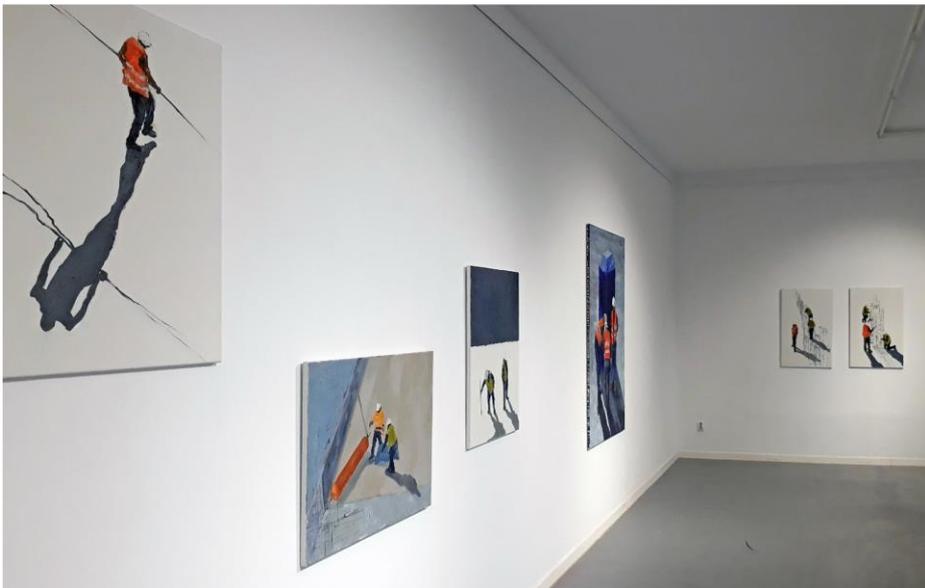


Fig. 5. View from the exhibition "The paradox of white labor" by Sarah Daria Muscalu, curated by Cătălin Gheorghe, Aparte Gallery of UNAGE Iași, November 2017

We can also point out the exhibition "#Irresistible" made by Dan Acostioaei and curated by Cristian Nae in 2017, "Artist, I buy an apartment in this block" and "The social factory of desire: work and cultural memory in

the creative industries after the 90s", both conducted by Andrei Timofte in 2019. "The paradox of white work" (2017, Figure 5) and "Altered Visions" (2020), realized by Sarah Daria Muscalu, explore the legacy of the communist tradition interpreted in a political key of the present, against which the artist actively positions himself, with a critical reading of his condition in the contemporary socio-political context. The project "Popcorn fields forever" by GMTW and Dumitru Oboroc, curated by Ivan Polliart in 2013, deals with the aspect of formal borders and conceptual artistic migration.

Another feature of the exhibitions is the thematic exercise characterized by the repeated appeal to elements of the technological advance, in which the artistic factuality is justified by experiments of internet art, new media, remote locations online, light projections etc. Here are some examples: the exhibition "Video.2: at the edge of simple things", coordinated by Andrei Cozlac, professor at the Foto-Video specialization, also coordinator of the exhibition "Metropia" from 2014 by Bogdan Armanu and Silvia Amancei (SABA group), the technological experiments signed by Andrei Botnaru, student of Photo-Video within the collective exhibitions realized together with his colleagues, the "Input-Output" project, coordinated by Andrei Cozlac and Radu Salahoru in June 2011. These new-media approaches echoed the technological evolution of the artistic medium¹⁰, which became widely accessible to the nowadays artists and to UNAGE's students, as part of their artistic training.

Other exhibition events touch on the formal experiment, doubled by critical argumentation, such as the "Table Talk" project from 2008, curated by Dan Acostioaei and Cătălin Gheorghe, "Recycling Ghosts" by SATELLITE (Social Artistic Tendency group), curated by Cătălin Gheorghe (2010), workshops like "Critical curatorial practices in the visual and performing arts", supported by Guillaume Désanges and "Exhibition design" supported by Tilman Wendland, both in 2011, or the project "Gallery", curated by Luminița Apostu in 2012. Since Aparte Gallery was built around this concept of experimenting with artistic expression in both professional approach and curatorial takes, the infusion of criticality and artistic theory brought the necessary support for the UNAGE students' exhibitions, providing a sustainable environment of discursive conditions for all the specializations within FAVD.

¹⁰ As discussed in the articles "From Media to Mediums of Expression. Visual Art Communication and Meaning from Fine Arts to Advertising" published in "Anastasis - Research in Medieval Culture and Art" VII.2, 2020, (Soreanu 2020, 261-276), and "New Media Art: Aligning Artistic Creativity and Technological Media" published in "Review of Artistic Education" journal, issue 22 (Soreanu 2021, 206-216).

One of the most important thematic directions of the exhibitions in the Aparte Gallery explores the specific expressiveness of the art mediums, with an emphasis on the analysis of language elements and their trans-media interpretation¹¹. Notable examples are the exhibition "Working title", coordinated by Dan Acostioaei and Ramona Biciușcă in 2015, the exhibition "Clinical architectures for a future compositionist", curated by Cătălin Gheorghe, part of the events of the Biennial of photography and dynamic image "Camera Plus" in 2016, the painting exhibition "Think about the box" by Lucian Bruma in 2016, the artistic installation "Babilonia" (2017), created by Adrian Stoleriu (Figure 6), the exhibition project that included photographic image and sound performance "Contra.punct", signed by Cătălin Soreanu in 2017¹², the exhibition based on photography and dynamic image "Reflector", made by Matei Bejenaru in 2018, also "Film, curatorial project", a collective exhibition curated by Matei Bejenaru in 2018 as a plea for the dynamic image and its specific expressions, or the exhibition "On the edge of the surface", made by Lavinia German in 2020.



Fig. 6. View from the exhibition "Babilonia" by Adrian Stoleriu, Aparte Gallery of UNAGE Iași, June 2017.

¹¹ The difference between (communication) media and (artistic) mediums was discussed by Cătălin Soreanu in Chapter II of "Art and Advertising. Mediums of expression in contemporary advertising", Artes Publishing House of UNAGE Iași. (Soreanu, *Artă și publicitate. Medii de expresie în publicitatea contemporană* 2018, 24-29).

¹² The "Counter.Point" exhibition was realized in 2017 with the contribution of tenor Renato Ridiche, as a guest artist from Iași, Romania. A photography book was published 3 years later containing images from the exhibition. (Soreanu, *contra.punct / counter.point* 2020).

All these exhibition manifestations propose, along with the "Insitu" and "Insitu (2)" (projects from 2018 of the artistic group formed by Lavinia German, Cătălin Soreanu and Mihai Vereștiuc), a critical reflection on the perspective of the artistic mediums, in the light of the elements of language and specific expressiveness.

Using artistic mediums such as photography, video, artistic installation, painting or sound-performance, these exhibitions illustrate the interest of the authors to approach the creation act from a theoretical point of view conceptually applied to the professional art medium, while considering the intrinsic expressiveness of both the art product and the exhibition as components of the art practice.

Furthermore, we can mention the student exhibitions such as those from the Photo-Video specialization, coordinated by Cătălin Soreanu, like "I'll be back!?" (2017), "Life on hold" (2018), "Duplex" (2019) and "Intamplabil" (2021), a series of exhibitions realized with the students from the second year of licence studies of the Foto-Video specialization, as part of their studies in dealing with the exhibition as artistic format and experience¹³. We must not forget the exhibition entitled "Digging in the mirror", coordinated by Bogdan Teodorescu in 2020, the exhibition "Caprice" signed by Alexandra Asaftei, student of Sculpture specialization under the coordination of Mihai Vereștiuc and the exhibition "Domestic", coordinated by Lavinia German and Mihai Vereștiuc, both events from 2019, as well as the multitude of exhibitions for licenses and dissertations exams of FAVD specializations within UNAGE Iași.

Thematic and media multidisciplinary

A close analysis of the exhibition themes and artistic mediums in 15 years of activity in the Aparte Gallery prove the flexibility and versatility of the space, able to host different exhibition formulas and artistic mediums specific to the artistic practices of all FAVD specializations. We include here drawing and perspective exhibitions, such as the "Book-object exhibition" from 2009, coordinated by Cezarina Caloian and Modesta Lupașcu, the "Artistic Perspective" from 2016, coordinated by Maria Urma and Daniel Sofron (Figure 7), the exhibition "Vis-a-vis" signed by Cătălin Soreanu from 2017, that combines drawing and photographic image, along with the graphic

¹³ The exhibitions of the Photo-Video students are an important resource of experience and practice before the next year main graduation exam (and exhibition), realized as a public exhibition in Aparte Gallery, in July exams sessions. (Proiectele absolvenților Foto-Video 2021), (Proiectele absolvenților Foto-Video 2020), (Catalogul absolvenților Foto-Video UNAGE Iași 2019).

gestural artworks of the late Ion Truică from the dedicated memorial exhibition at the beginning of 2018.

In terms of artistic expressivity and space flexibility, Aparte Gallery comprise a wide range of exhibition art mediums, including decorative and applied art, conservation and reconstruction experiments of old paintings or mural artefacts, religious and iconographic painting, contemporary art with a thematic inspiration derived from the religious subjects¹⁴, such as Bogdan Maximovici's painting exhibition or Simon Cristea's sculptures, along with various students exhibitions coordinated by the Conservation – Restoration, Painting, or Sculpture specializations within FAVD.



Fig. 7. View from the students' exhibition "The artistic perspective", coordinated by Maria Urmă and Daniel Sofron, Aparte Gallery of UNAGE Iași, June 2016

They exhibit a diversity of art medium and formats, from drawing, to painting, to mural interventions or sculpture restorations. These religious painting and thematic elements of Christian inspiration are visible in the thematic exhibitions in the Aparte Gallery¹⁵, such as "Art and Restoration"

¹⁴ Soreanu, Cătălin, "The Sacred In Contemporary Advertising", published in "ANASTASIS - Research in Medieval Culture and Art" 3(1), edited by Codrina-Laura Ioniță, Puiu Ioniță and Brîndușa Grigoriu (Soreanu 2016, 149-158).

¹⁵ For a wider understanding of the phenomena, the article of Oana-Maria Nae (Nicuță 2018, 110-129) and the book of Bogdan Gavrilean are to be consulted (Gavrilean 2011). Both Oana

from 2010, exhibition coordinated by Constantin Tudor and Bogdan Gavrilean, the exhibitions "Sinopia" and "Proplasma", coordinated by Constantin Tudor in 2016, the project exhibition "Methodological aspects of conservation - restoration interventions", coordinated by Bogdan Gavrilean and Bogdan Ungurean in 2018, "Icon, guiding image" made by Severian Luca in 2019 (Figure 8), along with the refined volume of sculptures made by Simion Cristea in the exhibition "Hypostasis" from March 2019 (Figure 9), or the asceticism of Ionut Filimon's sculptures from the 2019 "Witness" exhibition.



Fig. 8. View from the exhibition "The icon: the guiding image" by Severian Luca, Aparte Gallery of UNAGE Iași, January 2019

Within FAVD and with the support of Aparte Gallery, development perspectives are offered to both students concerned with new media and those interested in cultivating plastic media and traditional artistic values of UNAGE Iași. The diversity of the mediums of artistic expression cultivated in the Aparte Gallery is also emphasized by the presence of performative areas, as they appear in exhibitions or events such as "Sugar" from 2009, or

Maria Nae and Bogdan Gavrilean are visual artists and members of the academic staff of the Faculty of Visual Arts and Design from "George Enescu" National University of Arts in Iași. (Stoleriu 2020, 160-163).

the "Live love life" performance made by George Hnedă, under the coordination of Dan Acostioaei.

We also note in this context the expressiveness of the stage performance of the dancers Corina Tătăraș, Eliza Trefaș, and Vlad Benescu, guests of Galeria Aparte within the project "Explore festival # 11" of WASP Bucharest in 2016, the sound performance of tenor Renato Ridiche in the project "Counter.point" from 2017, made by Cătălin Soreanu, another performance by Jamie Morgan (the artist invited to the exhibition of Ioana Palamar from 2017), the performativity exercises in front of the camera of the "In situ team" project from January 2018¹⁶, held inside the Aparte gallery, the project "Yes, thank you" by the guest artist John Dillard from 2019, coordinated by Zamfira Birzu and Ioana Palamar (Figure 10), or the performance of Maria Maței, student of the Photo-Video specialization, from the "Duplex" exhibition (2019), coordinated by Cătălin Soreanu.



Fig. 9. View from the exhibition "Hypostasis" by Simon Cristea, Aparte Gallery of UNAGE Iasi, March 2019

The experience of the artistic installation as a medium of expression and its transposition at the level of the entire exhibition space is one of the favourite subjects of the students within FAVD. Being one of the goals of the gallery's establishment, the exhibition as an artistic format is part of the constant searches of its coordinators. Some relevant examples could be "Mercurial age", made by Ioan Pricop in 2006, the exhibition - installation "Scratch disk is full", curated by Dan Acostioaei in 2007, the exhibition "Parrhesia" in 2011, made by Emanuela Boros and curated by Cătălin

¹⁶ "In situ" is an artistic group formed by Lavinia German, Catalin Soreanu and Mihai Verestiuc, professors at the UNAGE Iasi. (In situ 2018), (Aparte Gallery. Exhibitions 2020, 280-285).

Soreanu, the project "The complaint" by Andrei Venghiac from 2012 or "Interlock" from 2013, both curated by Cătălin Gheorghe. Other examples include the exhibition "... and with the rest of us" by Mihai Vereștiuc from 2016 or the installation "In situ (II)" from 2018, made by the homonymous artistic group.



Figure 10: View from the performance "Yes, thank you" by guest artist John Dillard (USA), coordinated by Zamfira Bîrzu and Ioana Palamar, Aparte Gallery of UNAGE Iași, January 2019

Conclusions

Since its establishment in 2005, the Aparte Gallery of UNAGE Iași has become an active presence in the local artistic context, then gradually in the national and international background, having an extremely important role in promoting the artistic creation of students in the Faculty of Visual Arts and Design. Within the exhibition events in the Aparte Gallery, we can easily notice the imports of artistic knowledge (in the form of theories, approaches, themes, mediums, practice and specific knowledge), through interferences with national and international artistic circumstances and events, such as a series of exhibitions and biennials, various artistic

residencies, mobility and university exchanges, itinerant exhibition programs, etc. Such imports have led to the constant enrichment of the exhibition vocabulary of FAVD students, as well as to the connection of their artistic practices to the values of international art.

Finally, we pay particular attention to the constant interaction between the Aparte Gallery and the local, national and international professional artistic environment, facilitating the exchange of artistic ideas and experiences, proven by the presence of teachers' exhibition in the Gallery, while offering artistic models to young generations of FAVD students of Iași; by the convergence of curatorial approaches and the activation of invited artists in punctual exhibition events or in recurring programs; by hosting invited exhibition events that introduced the Aparte Gallery in the exhibition circuit of spaces with major visibility.

Consequently, we discover 15 years of constant (and natural) evolution of the exhibition thematic and artistic mediums used in the Aparte Gallery, which demonstrate the flexibility and versatility of the space, able to host exhibition formulas that include different types of artistic mediums. At the same time, they prove the plurality of artistic concerns, specific to all specializations within FAVD, which denotes the artistic and educational maturity of the vocational education system practiced within the university, offering development perspectives to the students concerned with new mediums, while cultivating traditions and associated artistic values with UNAGE Iași.

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