

Compendium to the critical text of the exhibition

HE FAILED TO SAVE THE ONE HE LOVED MOST IULIA GHIȚĂ

Biennium of Communication and Art Education
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The following are the numerous reflections that emerged during the workshop with Iulia Ghiță together with the students of the Biennium in Communication and Art Education, of the Management for Art course of the Accademia di Belle Arti di Roma. It is a psycho-subjective mapping, of possible entries in an arbitrary dictionary of emotions, a reasoned compendium of the research areas identified within the works on exhibition.

"CARE"

Elisabetta Scavuzzo

When art reclaims the limited spaces of our daily life, a reinterpretation under the light of current times is legitimate and necessary, the same in which Iulia Ghiță "HE FAILED TO SAVE THE ONE HE LOVED MOST" is inscribed.

The maternal gaze of woman and artist is able to see the wonder and surprise ("Untitled"), as well as the restlessness inherent in the folds of existence ("Milk"). In this way fleeting moments follow one another, cut out by light and shaded colors, to which the nature is free from the contour line blends, becoming the protagonist (the various "Landscapes"), or the scenography. It is also a disillusioned gaze from which the dominion over reality, the artist one, reminds us of the ancient figures of women curators capable of combining spirituality with the world of matter. Domination that occurs through empathy and intuition, overturning the traditional criterion of science in favor of a holistic approach to which, in a delicate and intimate way, entrusts the representation of a ritual of gestures (those of the Orthodox father and priest and those of the figure of Archbishop San Luca).

Therapy, a word that recurs today as never before in all mass media, takes on in this body the connotation, ancient but revolutionary, of a path of observation marked by global action on the being and the surrounding environment. This relationship of indissoluble interdependence becomes a recurring, albeit almost distracted, theme in her charcoal drawings ("Life from herself") which, with repetitive obsession with the floral theme, emanate the tragic awareness of the fragility of life.

"CHILDHOOD / MATERNITY"

Fabio Giagnacovo

In the two great works "Milk" and "Untitled" Iulia Ghiță portrays her children, translates them into a field of pictorial forces and inevitably transcends them into sensitive monumentum adamantines of her private and intimate life, offering them beyond her domestic walls.

Ghiță is a woman and a mother, but she is not interested in the clichés that in history have transformed her body into an expansive field of contradictions, perfectly adhering to a genius loci and a zeitgeist typical of the Balkan mosaic: monolithic and stubborn, strong and sweet.

As a mother, the artist carries out, in part, a mirroring of herself, in images that in the mother-children-world triangulation take on a cosmic value thanks also to the adult awareness that appears in the subjects, in their experience of the world, which it drags in a perturbing vortex, entering the black smoke pupil of the child of "Untitled" as well as immersing us in "Milk"'s rural whirlwind.

The theme of childhood is present in numerous works by the artist, substantially in the pictorial works and more hidden in the floral-themed drawings, instinctive flashes of almost automatic meta-analysis, filtered just enough by the brain, as happens in cognitive dynamics of children, in the unveiling of the purity of reality, of those incomprehensible things that in nature welcome physical and mystical.

"IMAGE / SIGN"

Valeria Tomaselli

Through her works, Iulia Ghiță promotes an investigation of reality from a predominantly psychological point of view, which can be found in the link that is formed between the temporality of life and the space that surrounds us. The time-space combination is what characterizes Ghiță's art and is understood as the fulcrum of her search for freedom, in which the limit of form is overcome through an abstraction of the sign.

Ghiță, in some cases abandons the figurative representation of the lines, in order to better conceive reality through the dissolution of the limit space and the dilation of temporality.

This combination distinguishes the "Closed Circle" series, (2014-2016) whose drawings best show the evolution of her artistic technique, passing to a weakening of the representation. In the "Life from herself (understood)" series, the flowers are lost in the infinite space of the sheet.

Ghiță's art expresses care, analysis and search for a personal dimension, accomplished through the study of geometric and abstract shapes placed in a dreamy vision of reality. Care is the fulcrum of her artistic technique, understood both as attention to detail and as care of the self, equally visible in the relationship that characterizes the works in which the mother / child bond is predominant. Ghiță finally analyzes the shape of her being as mother and person within a free environment, in which the boundaries of reality are supplanted by an abstract dimension of space.

"LIGHT"

Rebecca De Carli

The works on display highlight a contrast between lights and shadows, negative and positive. Light becomes the very protagonist of many of Iulia Ghiță's works and when the light is not the protagonist, it defines them in a marked way.

For Iulia, light becomes a sign, movement, presence and irremediable absence.

The artist in her projected works captures and uses light as if she had a brush or a pencil at her disposal. A real luminous handwriting, which marks a border, a clear cut between the object and the background behind it, as in "There was a beautiful vase in her home". In the paintings, drawings and projections Ghiță shapes the forms thanks to the light, she emphasizes the details and what she is intent to showing and to highlighting; she plays in the same way with the shadows and with the out of focus, where she is not interested in holding our attention.

Ghiță searches for light in her works, accompanies us through her sign and returns it to us enriched with new interpretations.

"HUMAN MEASURE"

Flavia Coccioletti

Iulia Ghiță is a multifaceted artist; her work ranges from video, to painting, to drawing, instruments with which she investigates the deep aspects of reality, searching for the limit meanings of our existence, wondering how far the human measure can be pushed.

In the cycle of works entitled "Closed Circle", 16 pencil drawings on paper, Ghiță thinks about how the limit, understood as a perimeter, can be an obstacle to our freedom. This perimeter is represented, according to the artist, by time and space. Is it really possible that human measurement stops where time and space seem to prevent us from proceeding? Is the perimeter really a limit?

All of Iulia Ghiță's work is therefore permeated by a very strong psychological connotation, apparently very subjective, but which turns out to be a mirror of the human condition.

Like many twentieth-century philosophers, Ghiță questions difficult and hardly understandable forms of knowledge such as dreams, revelations and unconscious sensations, to which she tries to give a finite form. This is reported within her works through different, but decidedly clear and not at all obvious tricks. They can be videos of nature with sounds that are completely disconnected from the context, but which coincide with the artist's sensations; or the portrait of a child depicted in what appears to be a moment of consciousness, of epiphany; or even drawings depicting elements of nature, which become an alternative tool in the investigation of reality.

Therefore, Iulia Ghiță's exhibition is permeated by feelings of tension and continuous research, conveyed by simple subjects but, precisely for this reason, strong and direct. The user will find himself reflecting, too, on his own human measure.

"MOVEMENT AND STASES"

Tania Federico

In Iulia Ghiță's work the supporting elements are: light, nature, movement and stasis within the frame she takes into consideration, where the zoomed details are almost never defined but leave open forms of the 'image.

Both in drawing / painting and in her "Landscape", the artist always uses detailed shots of larger subjects. Painting and drawing are languages that are particularly meaningful to her. It is the light that becomes an instrument, it is the light that builds the image. Some projections portray barely perceptible, almost static movements, as much as they look like works of art on canvas.

Ghiță traces the intimate nature of things, through a constant style that she thrives on assiduous research. As in the drawings and projections, stasis returns in the work "Untitled" where the child watches us without emotion, so her projected landscapes seem to stare at us, inducing a deep reflection. In "Life from herself" and in "Closed circle" there is a strength and a vibration in her trait that recalls some projections, such as "Landscape2: 8", where the lack of definition of the image produces a frayed and indefinite visual sensation.

"NATURE"

Domiziana Febbi

The artist's relationship with drawing is liminal, not aimed at representation but rather at presentation. The substratum of consciousness, mediated by the forms of nature, sometimes emerges in strong contrasts, other linearly, with sweet shapes and delicate tones. The flowers, protagonists of the series "Life from herself (understood)", are a pretext to know and to know ourselves, both self-portrait and a means with which to investigate space. The flowers and leaves outline the image of which they are the protagonists, sometimes with clear and confident lines and other times with slightly lines, in constant relationship with the unknown hidden by the alternation of full and empty. Are we the flower or are we just looking at it?

The lines follow a spontaneous and emotional order, a gesture of the hand free from the intention traces floral shapes, the organic theme goes well with the drawing technique that best expresses the origin of an idea and the gestation of an image.

The object of the work, as it happened for Giorgio Morandi and Paul Cézanne, becomes a "thing", as well as an expedient to investigate ourselves and space, the principle of a flow or simply an outlet, a free and spontaneous act that expresses the artist's poetic.

A veil of graphite guides us into the white of the paper that becomes a place of the mind, an ethereal space in which to move freely, but also bewilderment. In the "Milk" watercolor, for example, the pictorial background, more sculpted than painted, shows the colors of nature but not its forms, which remain in an embryonic state.

This denial is also found in the Closed Circle geometric works where the circular compositions reveal the essence of things, from the structure of the elements to the principles with which light touches surfaces.

LANDSCAPE

Francesco Giovanetti

Harmony and Chaos. This association of terms that are as distant as they are necessarily complementary allows us to define the element that mainly surrounds us: Nature.

In Iulia Ghiță's "Landscape" - a tautological term that prompts us to reflect, to look over, beyond what we see - the predominance of the natural element is immediately evident. The reference that would seem immediate is to the eye of Impressionism which has so much changed the concept of making art, of looking and seeing the world. The impression that forms and guide us to a different reality, our reality, subjectively expressed.

Harmony radiates from the slow flow of a fragmented time which, in the gentle swaying of a twig moved by the wind ("Landscape 2-9"), in the apparent stillness of a pond that rises from the bottom ("Landscape 2-7"), it stands out in us with such strength and in a such calmness as to pervade us with serenity, peace and tranquility. The chaos, on the other hand, that time seems to shorten it; thus, the frenetic succession of images so grainy that disorient us ("Landscape 2-8"), as well as in the series of drawings in graphite on paper ("Life from herself") bursts into us and, like the noise of a shattered glass, torments us, disturbs us.

In the middle, Iulia's work, which oscillates between these opposites to present nature as it is; a setting of projections in which each of us can immerse ourselves and focus on our own landscape.

REVELATION / INCOMPREENSIBLE THINGS

Joëlle Cotza

Iulia Ghiță's video installations offer us the vision of scenes as seemingly ordinary as they are intimate and revealing.

The artist proposes a cycle entitled "Landscape", consisting of a series of films focused precisely on the landscape. The constant, the red thread, is calm, harmony, stasis.

So why do you feel a certain suspicion, a slight disquiet in expecting something to happen? These images, these moments of apparent calm, conceal events and meanings that try to emerge from the stillness, and it is perhaps this that makes them so clearly perceptible.

It is precisely this ordinary calm that favors the emergence of the suspicion that something is hiding behind the scenes, that from one moment to the next one, an element takes over that abruptly breaks the quiet.

The effort that she makes and at the same time requires the artist from her viewer is to try to go beyond the appearance of the visible

world, in favor of a more careful, acute and scrupulous analysis. We have the idea and the conviction that behind that usual landscape, that vegetation, hidden meanings rest, ready or not to emerge from the background.

The artist, using various mediums such as drawing, painting, video, seems to want to include us within an intimate sphere, making us partakers of fleeting as well as poetic passages of real life.

SUSPENSION

Francesca Masi

Through her evocative and ethereal works, the artist Iulia Ghiță seems to lead us into a timeless, suspended dimension. A distinctive feature of her artistic poetics is the concept of timelessness that she investigates with extreme attention and meticulousness and which in some ways would even seem to recall the delicate period that unfortunately we have been forced to experience since the beginning of the pandemic. Iulia invites us to reflect and to turn our gaze to a condition of precariousness and fragility, where Nature is the undisputed protagonist of the scene, which slowly comes to our sight. The artist brilliantly manages to give us a disenchanting reading and sometimes a new childish vision of reality, where time would even seem to have stopped, as in the case of the work "Landscape 2-7", in which every detail is not directly perceptible and the composition it appears grainy and devoid of any scientific analysis or as in "Landscape 2-9", in which an inexorable silence absorbs everything. Iulia Ghiță's works are able to create a magical and unexpected emotional connection with the viewer.