

IULIA GHIȚĂ

SELECTED WORKS

Her work demonstrates an influence of installation design even in her drawings and paintings as well as in photography and video. Her interest lays in exploring the relationship/conflict/tension that forms as a result of the limits of human nature and the attempt to define that which is incomprehensible.

Even though the works are a direct take on reality (emotive or objective) they don't investigate it but they aim to coincide it and effectively collaborate with it. Following this path of coincidence she's seeking to find a coherence with which to structure any difficulty. And in this attempt to collaborate with the surrounding reality, she sometimes finds *heroes that are still fascinated with the world.*

She subjectify's the experiences of others in her works, as well as her own, without the exclusion of emotional attachment or the reasoning behind a choice. As an example, in the image journal the drawings are documenting events which seem exceptional even if maybe only for her.

He implement the painting process like an extended activity which demands the permanent presence of the artist in the development of an initial idea. Her choices of visual grammar increment the necessity of this total presence. The drawings alongside the video are the immediate translation of reality. She transfers the characteristics of the drawings to the video, stripping the latter of its objectivity, automatism and seriality.

Knowledge (that refers to events linked to self/inner discovery) is refined to a memory of the soul. It is this "memory" - which is impossible to translate into rational concepts - whose expression she is trying to constantly update in her works.



MILK, 2012/16, watercolor on paper, 250 x 150 cm

MILK

2012/16, 4 paintings, watercolor on paper, size 250 x 150 cm / 250 x 150 cm / 300 x 150 cm / 200 x 150 cm.

The work emphasizes the moments of clear separation and misunderstanding between the child and the adult - which may interrupt even an harmonious interaction of the two - but also the complexity of the world of children, perfectly comparable to that of adults. The large size of the watercolors respects the actual life-size of children.

The title refers to the element that symbolizes the moment of maximum bonding between mother and child. The subjects of the first two paintings are a boy and a girl, the third has only leaves as a subject; the fourth of the series returns to the first replacing the girl close to my son with myself back to his age.



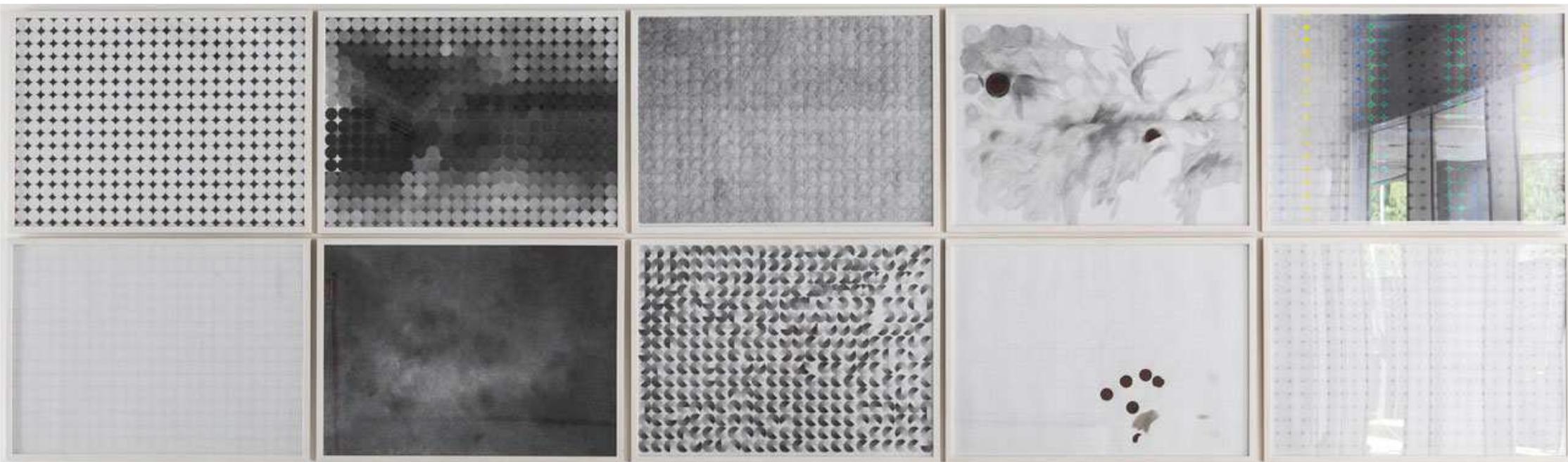
MILK, 2012/16, watercolor on paper, 250 x 150 cm



MILK, 2012/16, watercolor on paper, 300 x 150 cm



MILK, 2012/16, watercolor on paper, 200 x 150 cm



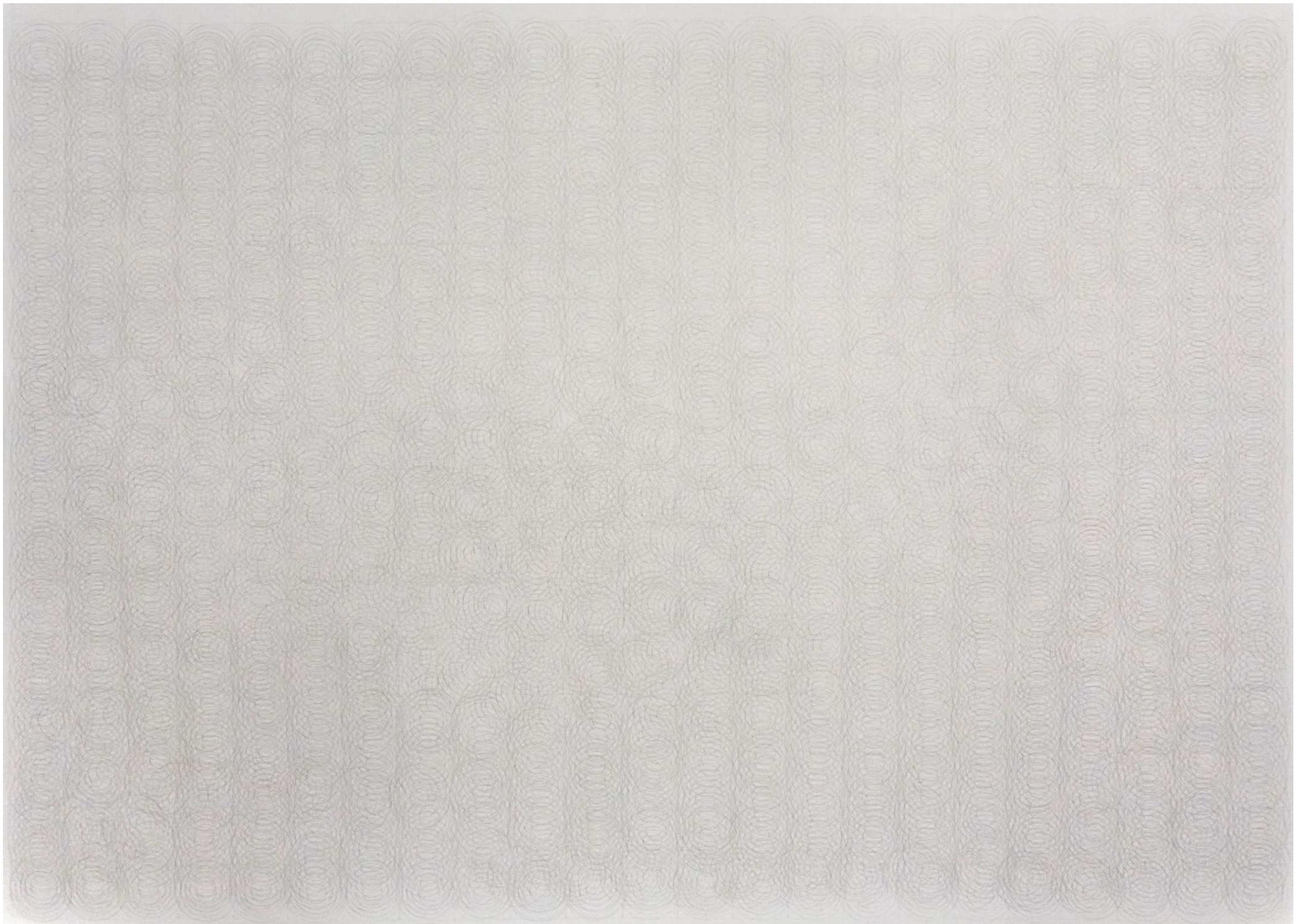
CLOSED CIRCLE, installation view, Centrale del tennis- Foro Italico Roma, 2016

CLOSED CIRCLE

2014, 16 drawings, pencil on paper, size 50/70 centimeters each

An area - a square - in which to move for a search not desperate and not released by the limits of the human measure. The legitimate desire to escape space and stop time or at least minimize the first and dilate the second-would this be a principle for freedom? Is the perimeter a limit?

The closed circle represents the abstract form of the man.



CERCHIO CHIUSO, 2014/16, 1/16 disegni, matita su carta, 50/70 cm

"MAN AS THE GRASS, HIS DAYS LIKE THE FLOWERS OF THE FIELD, SO THEY WILL FLOURISH"

2014, video installation, dual-channel, color, mute, time 4 minutes 30 seconds looped

The room fits a landscape that I photographed and filmed from the same point in two years. The work reflects on our passivity in the uncertainty to live between a finite time and an unlimited one. The title is a metaphor of human existence, as is described in both the Old and New Testament.



"MAN AS THE GRASS, HIS DAYS LIKE THE FLOWERS OF THE FIELD, SO THEY WILL FLOURISH", video still



"MAN AS THE GRASS, HIS DAYS LIKE THE FLOWERS OF THE FIELD, SO THEY WILL FLOURISH" installation view at Interno 14, Roma, 2015



BUONGIORNO, installation view at Interno 14, Roma, 2015

GOOD MORNING

2014, video, colour, sound, time 4 minutes 30 seconds looped

Video edited in 2014 with my son sleeping in the early morning, and the outside noise of the same early hour. The small screen size of 38,10 cm, fits the real size of the child's face.

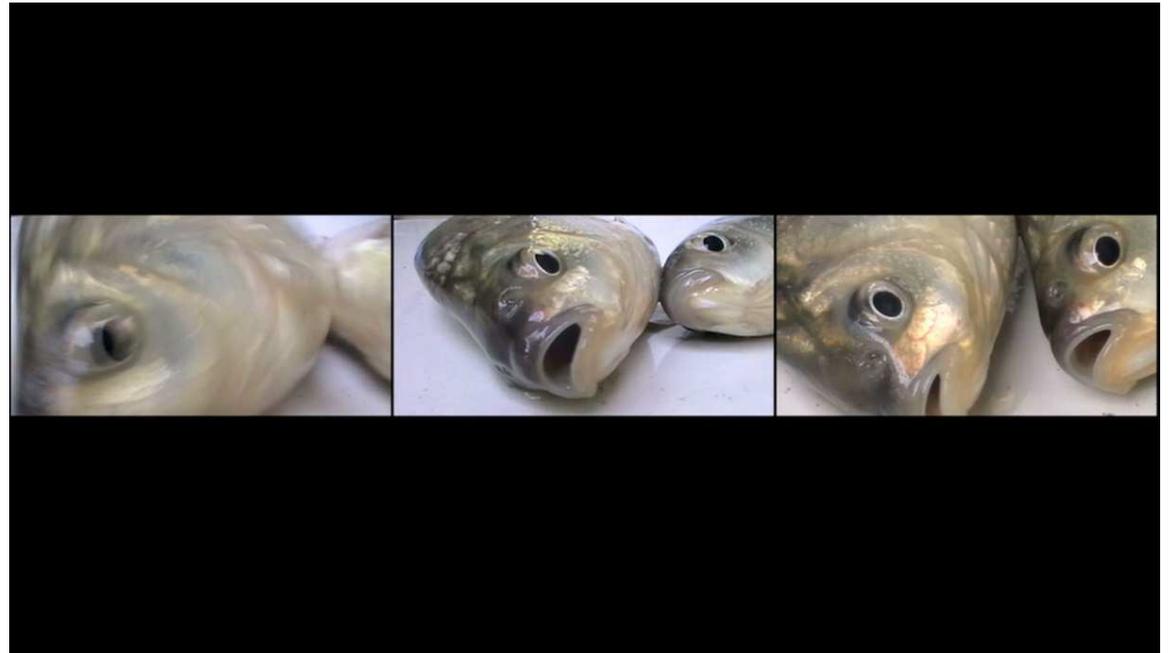


GOOD MORNING, 2014, video still

PESTE!

2014, Video hd, colour, sound, time 3 minutes 9 seconds looped

The video resumes freshwater fish in a small village in Romania, Sultana in 2013 and references, with the fish out of the water, to our live in the so-called freedom that we can enjoy today and to the subsequent voice without volume asking to be heard. The choice of the fish is also targeted to reproduce the form with which it is compared Romania and the title (in English: Fish!) reproduces the call to purchase fish as an opportunity not to be missed. The sound is in direct take.



PESTE!, video still

DINNER

2014, installation, sound, time 8 minutes 50 seconds looped, drawing on the wall, size 180 x 250 centimeters

The audio is recorded next to the "Table of Silence" of Nicolae Brancusi, Targu Jiu, Romania. The drawing is a life size image of a family gathered at the dinner table. Dinner refers to the symbolism of the Last Supper, of its atmosphere of tension and expectation which today seems to have expanded from isolated moments to a permanent state. The original title given by Brancusi to the "Table of Silence" was "The table of the twelve apostles". This was changed during the communist dictatorship for ideological reasons and has never been restored since.



DINNER, 2014, drawing on the wall, 180 x 250 cm

SONO UN ESSERE COSÌ MERAVIGLIOSO

Sono un essere così meraviglioso mi sono assomigliato al pellicano del deserto

I miei amici e i miei vicini intorno a me si sono avvicinati e si sono seduti;

sono arrivato come il gufo dalle macerie
mi sveglio e sono come un uccello solitario sul tetto

Ferito è il mio cuore ed essiccato come l'erba: ho dimenticato di mangiare il mio pane
dalla voce del mio lamento, il mio osso si è attaccato alla mia carne

Si sono impazzite e marcite le mie ferite, per colpa della mia pazzia
tutto il giorno addolorandomi vegevo

i miei reni pieni di vergogna e nulla sano esiste nel mio corpo
Ruggii del gemito del mio cuore.

I miei nemici mi hanno rimproverato, e quelli che mi lodavano contro di me giuravano
perché cenere ho mangiato nel posto del pane, e il mio bere con lamenti ho mischiato

I miei giorni come l'ombra si sono piegati ed io come l'erba mi sono seccato

ancora come un sordo non sentivo, e come un muto che non apre la sua bocca;
e mi sono fatto come un uomo che non sente e non ha nella sua bocca rimpianti.

come il sogno di quelli che si svegliano

I poveri mangeranno e si sazieranno. Hanno mangiato tutti i grassi della terra.

il gigante non vincerà con la forza del suo potere

circondandomi mi hanno circondato
spingendomi, mi hanno spinto a cadere

riempiono le strade quando escono

i ricchi si sono impoveriti e hanno fame

odio al posto del mio amore

e ancora poco

e cercherai il suo posto e non lo troverai

Gioirà come un gigante, che corre la sua strada

ora ho cominciato a capire

a tutto il lavoro perfetto ho visto la fine

ho fermato le mie gambe

perché ho detto: che non godano qualche volta di me i miei nemici
e quando si sono scosse le mie gambe, contro di me si sono alzati, che io per battaglie pronto sono,
e il mio dolore è di fronte a me sempre.

Stretto sono e senza uscita. I miei occhi si sono indeboliti dalla sofferenza. mi ha sciolto lo zelo della mia casa.
piccolo ero tra i miei fratelli e giovane nella casa di mio padre: Lì le navi vegano;

questo drago che tu hai costruito, per giocare in esso
nel posto dei tuoi genitori ti sono nati figli. hai dato bellezza al mio potere.

"I AM A BEING SO WONDERFUL"

2015, aluminum and iron screen stand, 165 × 60 centimeters

The text uses excerpts of the psalms from the Old Testament and is printed on both sides on an aluminum and iron screen stand.

Through mimicry we resemble the surrounding environment, but to what extent is the human emotion conditioned by this?

"I AM A BEING SO WONDERFUL", 2015, both sides of the screen stand, 165 x 60 cm.



"SPACE IS BLUE AND BIRDS ARE FLYING IN IT", installation view, Centrale del tennis- Foro Italico Roma, 2016

"SPACE IS BLUE AND BIRDS ARE FLYING IN IT"

2014, 400 paintings - A4 paper, watercolour on paper, showcased as a cohesive ensemble

"Space is blue and birds are flying in it" is a written diary in images initiated in 2008 which is also an answer to the work "Open reading frame". Memories never live in their original diaspora and they never find their place in time. They always rent consciousnesses in perpetual motion while uncovering worlds that we did not know to have lived. The title is a phrase of the German physicist Werner Heisenberg, chosen in consideration of the question that hovers about its author which is the idea that he has contributed to the construction of a Nazi bomb, decisive for the outcome of the war, which would then, shocked even more the understanding of the time.



"SPACE IS BLU AND BIRDS ARE FLYING IN IT", 2014, detail

OPEN READING FRAME

2012, 1000 drawings, A4 size paper; pencil, charcoal, ink, pen.

The drawings will be showcased in closed space entirely covered by them. Open reading frame (open reading frame - region capable of being transcribed to RNA contained in each gene) is a diary recorded through images and open to a new perception. This space acts like a boomerang between memory and consciousness, necessary for receiving back any emotion or human perception in its authentic form and to acknowledge them to having existed while removing them from not being anymore.



RO.

2014, HD video, color, mute, time 8 minutes 5 seconds looped

Video records freshwater fish in a tank. Unlike the video "Peste!" with which it shares the reference, here the fish are in the water, but not in their natural environment.

The title is the abbreviation of the Romanian state.



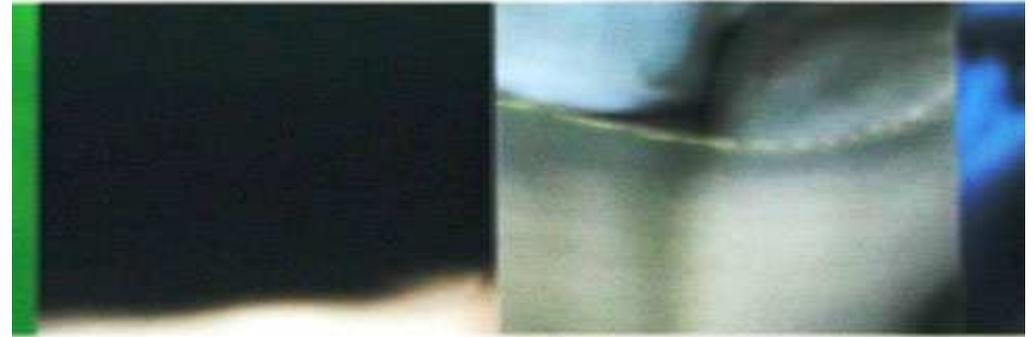
RO, video still

VITAL BREATH

2012/14, 24 transparent glass containers, 50 centimeters in diameter, filled with water and different elements.

Photographs of the containers in macro mode, photo paper size ISO A0, size 841/1189 millimeters, 1 sqm surface, matte finish.

Man seeks expression and form by voiding himself of content and attempting to systemize a chaotic and rebellious process. I confined water, trying to figure out how each man exists in the world and how the world exists in himself, one being the other's reservoir, warming the body whose temperature is trying to read. Photographs are an abstract image of this same idea.



VITAL BREATH, installation view, Santacroce-Aldobrandini Palace, 2012



VITAL BREATH, installation view, Macro Testaccio Museum, 2013



SOFFIO VITALE, 2012/14, photographs of the containers

"BUT I AM A WORM AND NOT A MAN"/ STATEMENT

2014

The text is part of the of Psalm 21 of David, a linguistically out of date translation from Aramaic which is presented as a personal statement. The writing has the ability to entice empathy, even though it makes reference of a specific and very difficult time of the religious history, the Crucifixion of Jesus Christ.

STATEMENT

But I am worm and not a man, scorned by mankind and despised by people
many calves have surrounded me, strong bulls besieged me
they opened their mouths against me like a lion that roars and plunders
and I am poured out like waters and all my bones are pulled out of joint.
my heart is like wax. It has melted within me.
my power has dried up like the clay vessel of a potter; my tongue is stuck to the roof of my mouth, and you have cast me into the dust of death
for dogs have compassed me: the assembly of the wicked have inclosed me:
I can count all my bones; people look and stare at me.
the water of ease has fed me
all the edges of the world will remember and roll back on themselves. ENG.

STATEMENT

lar eu sunt vierme si nu om, ocară oamenilor
si defaimarea popoarelor
inconjuratu-m-au vitei multi, tauri grasi m-au impresurat
deschis-au asupra mea gura lor, ca un leu ce rapeste si racneste
ca apa m-am varsat si s-au risipit toate oasele mele
facutu-s-a inima mea ca ceara ce se topeste in mijlocul pantecelui meu
uscatu-s-a ca un vas de lut taria mea, si limba mea s-a lipit de cerul gurii mele, si in tarana mortii m-ai pogorat
ca m-au inconjurat caini multi, adunarea celor vicleni m-a impresurat
numarat-au toate oasele mele, iar ei priveau si se uitau la mine
apa odihnei m-a hranit
isi vor aduce aminte si se vor intoarce toate marginile pamantului. RO.

STATEMENT

E io sono verme e non uomo, l'infamia degli uomini e la calunnia dei popoli
mi hanno circondato molti vitelli, tori grassi mi hanno assediato
hanno aperto la bocca su di me, come un leone che sequestra e ruggisce
come l'acqua mi sono versato e si sono disperse tutte le mie ossa
il mio cuore si e fatto come la cera che si scioglie nel mezzo del mio grembo
la mia forza si e seccata come un vaso di terracotta e la mia lingua si e attaccata al tetto della mia bocca, e nella polvere della morte sono disceso
mi hanno circondato molti cani, l'assemblea degli astuti mi ha assediato
hanno contato tutte le mie ossa, e loro guardavano e mi guardavano
l'acqua del riposo mi ha nutrito
si ricorderanno e torneranno tutti i confini della terra. IT.

short BIO

Iulia Ghiță was born in Oltenița, Romania, in 1986. She graduated the University of Arts from Bucharest in 2008 and the Academia di Belle Arti in Rome in 2011.

2016 “*twiner#4 – With or Without Wings*” Ex Elettrofonica Lounges del Corporate Hospitality degli Internazionali BNL d’Italia, Foro Italico, Roma; “*Latte*”, La Nube do OOrt, Rome, text by Cecilia Casorati; “*Étranger*”, series of exhibitions on 94/2 Raffaello Avenue, Pescara; **2015** “*Displacements. the trouble with being human these days*”, ExElettrofonica, Rome; *EBienale, Bucarest Biennial*, Romania; curated by Iliana Schileru; “*Silenzio per favore. 10 video d’artista attraversano l’Abruzzo*” curated by Adina Pugliese, Aria Foundation; 3+2, Interno 14, Rome, curated by Donatella Landi; *Projectroom artist in residence*, Garden of Citrons Trees, Villa Doria Pamphili, Roma, curated by Lori Adragna; “*NHome*”, curated by Laura Angelucci e Lucia Bricco; “*I am an being so wonderful*” for MAAM Museum, Rome; **2013** “*Nomad artists in city of art*”, Ex Mattatoio-Testaccio, Rome, curated by Helia Hamedani; **2012** “*Romance*”, Temple Gallery, Rome, curated by Tiziana Musi; “*ChristmasChristmas5*”, Rome; House of Literature, Rome, “*Premio Rome historic percent*” Santacroce-Aldobrandini Palace, curated by Cecilia Casorati, third prize.

www.ghitaiulia.com
<http://www.ghitaiulia.com/info>

selected TEXT AND PUBLICATIONS

Design, arte contemporanea & tennis

Una mostra a Roma, organizzata per gli Internazionali BNL d’Italia, mette insieme arte contemporanea e grande design.

Ruben Modigliani

<http://ad.vfnetwork.it/news/2016/05/09/design-arte-contemporanea-tennis/>

Catalogo Edizioni la Nube di Oort

Testo Cecilia Casorati

<http://www.ghitaiulia.com/wp-content/uploads/2014/06/Testo-Cecilia-Casorati.docx>

Intervista con l’artista. Cristian Stanescu intervista Iulia Ghita

<http://www.ghitaiulia.com/wp-content/uploads/2014/06/Intervista-con-lartista.-Cristian-Stanescu-intervista-Iulia-Ghita.doc>

Cristian-Stanescu-intervista-Iulia-Ghita.doc

Latte Ghita Iulia, Cristian Stanescu, La Nube di Oort

<http://www.ghitaiulia.com/wp-content/uploads/2014/06/Latte-Ghita-Iulia-Cristian-Stanescu-La-Nube-di-OOrt.rtf>

Latte Ghita Iulia, Cristian Stanescu, La Nube di Oort

Ghita Iulia, Latte-Casale dei Cedrati, testo Lori Adragna

<http://www.ghitaiulia.com/wp-content/uploads/2014/06/Ghita-Iulia-Latte-Casale-dei-Cedrati-testo-Lori-Adragna.doc>

Ghita Iulia, Latte-Casale dei Cedrati, testo Lori Adragna

Artslife. Villa Pamphili, Roma, artist in residence

http://www.artslife.com/2016/02/13/roma-casale-dei-cedrati-room_artist-in-residence

L’arte contemporanea che abita a Villa Pamphili

<http://www.ghitaiulia.com/wp-content/uploads/2014/06/Ghita-Iulia-Latte-Casale-dei-Cedrati-Giogia-Basili-dailyStorm.rtf>

L’arte contemporanea che abita a Villa Pamphili

NOWRADIO#5 T - * | Zerynthia – RAM Radioartemobile

With IULIA GHITA and Cristian Stanescu, a preview of Latte, opening at La Nube di Oort this night.

<http://www.radioartemobile.it/now-radio-1/>

Feature Review: George Enescu International Festival [September 2015] EBienale#3

Written by Richard Whitehouse

http://www.classicalsource.com/db_control/db_features.php?id=13206

Displacements. The Trouble With Being Human These Days di Francesca Ragone

<https://medium.com/step-in-write-out/displacements-the-trouble-with-being-human-these-days-7c5bb3429c2f>

I vincitori del Premio Roma Centro Storico: Le interviste di Lori Adragna | 4 novembre 2012 |

http://www.artapartofculture.net/new/wp-content/uploads/2015/11/archivio_novembre_2012.pdf