

the social model of „refined” democracies, where, according to one of Sloterdijk’s prophecies, egalitarianism will destroy the last barricade of inequality, the talent. In Romania, the Art Museum is a relatively young institution which fights especially against indifference and visual pollution (television, computer, publicity). That is why I think that, beyond valuing the patrimony, a museum must become an alternative of visual pedagogy. The creation of Mr. Nuțiu is an excellent ambassador of such an approach.

*L.D.: Painting certifies an aesthetic difference... can the museum be responsible for this?*

M.T.: An art museum doesn’t handle only aesthetical contextualization. Our permanent collection of contemporary art is opened by a work of Romul Nuțiu and ends with the Sigma Group. I believe that at the Art Museum in Timișoara, the hazard might “smile” to the Romanian arts, even if it is in mourning... ■

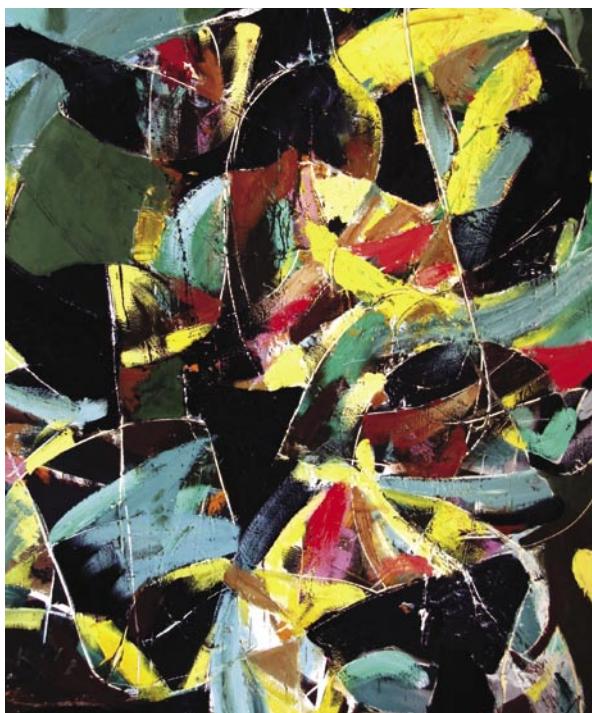
#### CURATORS

**Liviana Dan**, Brukenthal National Museum, Sibiu  
**Joana Grevers**, director of 418 Gallery, Bucharest



## ROMUL NUȚIU - biography

Romul Nuțiu was born on the 28<sup>th</sup> of July 1932 in Bihor, Harghita. In 1940, after the Vienna Dictate, his family took refuge in Blaj. After that he lived in Reghin, where he graduated from the Pedagogical Highschool *Petru Maior*. Between 1951 and 1957 he studied in the *Ion Andreescu* Institute of Fine Arts Cluj. In 1958 he attended the classes of the *Nicolae Grigorescu* Institute of Fine Arts in Bucharest, where he became one of professor Alexandru Ciucurencu’s students. In 1958 he settled to Timișoara and in 1962 he got married to Felicia Bircea, a teacher. Their daughter, Simona, was born in 1966. Between 1961 and 1979 he was professor at the University in Timișoara, the Drawing Faculty. From 1992 to 1998 he was professor at West University in Timișoara, the Painting department, and then professor at the Tibiscus University, the Design department. In 2002 he came back to the West University as an associated professor. Even from the early 60s, Romul Nuțiu dedicated himself to abstract art and remained faithful to it until the end of his life. This phenomenon was unique during the communist period in Romania, and related him to the American abstract expressionist movement and also to the European informal. His works were presented in many group exhibitions both in Romania and abroad. Before 1989 his paintings were shown in Szeged, Novi Sad, Bratislava, Belgrade, Stuttgart, Göttingen, Lucerne, Graz, London, Glasgow, Turin, Moscow, Barcelona. During that time he had a couple of personal exhibitions in Timișoara and Cluj. After the fall of the Berlin Wall, his work continues to be shown both abroad in Vicenza, Karlsruhe, Saarbrücken, Essen, Oslo, Vienna, Budapest and Brussels, and in his country, in cities such as Bucharest, Timișoara, Arad or Târgu Mureș. As a professor he was very devoted to his students and he was involved in establishing the space of contemporary art, at the Calina Gallery in Timișoara, which is an exhibition and promotional space for the young artists. In 2008 the 418 Gallery in Bucharest started representing Romul Nuțiu. His works of art have been shown at art fairs in Palm Beach, Santa Fe and Toronto. The 418 Gallery organised two of Romul Nutiu’s personal exhibitions: *Elan Vital* (2008) and *Furioso* (2011) in Bucharest and also the exhibition *Painting for Thinking* at the Brukenthal National Museum, Sibiu (2011). On 5<sup>th</sup> of April 2012 Romul Nuțiu passed away.



Univers Dinamic II (detaliu), 1995, ulei pe pânză, 150 / 120 cm



SANDGLASS I (detaliu), 1995, oil on canvas, 42/54 cm

# ROMULNUTIU

## LIFE AND WORK

6 JULY - 1 OCTOBER 2012

MUSEUM OF ART TIMIȘOARA

ORGANISERS: Museum of Art Timișoara  
 AND Joana Grevers Foundation



FUNDATIA JOANA GREVERS

SUPPORTED BY: Calina Gallery, Timișoara  
 AND 418 Gallery, Bucharest



418 gallery



Underground Vegetal Structure XXV, 1988, oil on canvas, 110/120 cm

LIVIANA DAN, CURATOR: I, personally met Mr. Nuțiu in his late years as an artist, and I have been surprised by his extravagance. There is a determination in Romul Nuțiu's art, a similar spirit to the existentialism, there is also a kind of independent reality, imposed by his painting, or the representation of the views highlighting the beginnings of the Guggenheim collection, when Hilla Rebay had a powerful intervention, there is a photography of him, smoking in his studio, looking just like Jackson Pollock, there is also Romul Nuțiu's interest in serendipity... but Professor Tolcea, how was Romul Nuțiu perceived in his home town...

PROF. MARCEL TOLCEA: In my personal vision, there are two words that, define precisely Mr. Romul Nuțiu and they are: authenticity and youth. I'll start with „youth” because there's a perfect synchronicity between his biography and creation. I have seen only few artists who were endowed with such a young mind in all senses of the word: sincerity, courage, vigour, the assumption of risk, tumult, generosity, profound contempt for dumbfoundedness and common places. The similarity with Pollock is obvious and it reminds me of a title of Coriolan Babeți, which sounds like: The Pollock of the West Coast of Romanian Painting. Beyond action painting, dripping and implicit hazard of such artistic attitude, I think that the resemblance of the two is more about the inner dynamics, the manliness strength, the force of the colours which is illustrated in an always ascending rhythm in his creation. By the way, you

used the word „serendipity”, I think that it also belongs, from the psychological perspective, more likely to his everlasting adolescence, when each accident is interpreted rather as a result of a happy chance. And regarding your question about the way Mr. Romul Nuțiu is seen in Timișoara, I mean his home town, I'll give you a rather subjective answer. So I want to emphasize that beyond all homage, beyond the fact that Mr. Nuțiu was unanimously treasured, there is something more important, such as the fact that he will always live in the art of those that he formed as artists. And there's another important thing: the Calina Gallery – one of the most dynamic and alive exhibition spaces in Romania – which represents both Mr. Romul Nuțiu and Alina Cristescu. A bet especially on the very young artists, experiment and daring.

L.D.: Referring to the exhibition “Romul Nuțiu, Life and Work”, the Art Museum of Timișoara gives up the classical position, it negotiates the relationship with the tradition and tries to present Romul Nuțiu's loyalty, the joy for painting, his special interest in abstraction, but also the rewriting in the actual context of a different code for understanding the painting... how do you think that these new dimensions will be interpreted?

M.T.: The exhibition at the Art Museum in Timișoara means for me, first, a bow taken for an artist, who lived all his life as a journey, always started all over again. I have discussed some details of this event exhibition for



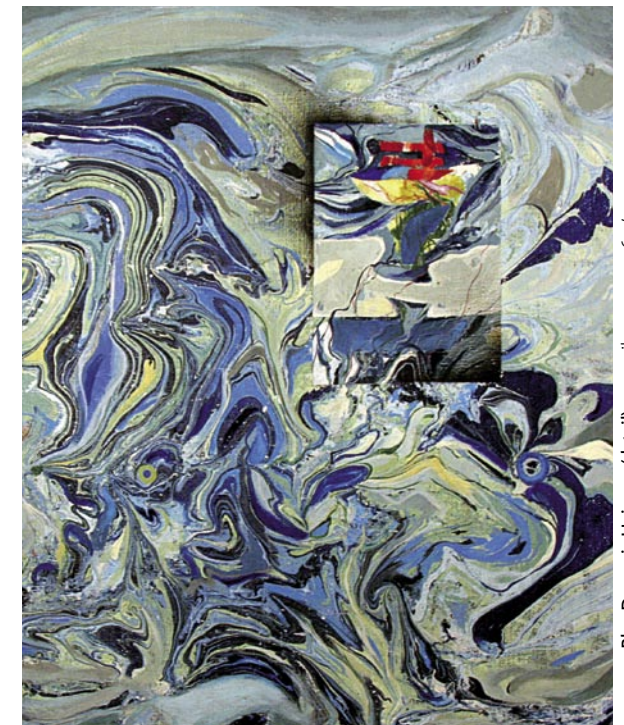
Object VIII, 1968, wood, iron, industrial colours, 157 / 53 / 39 cm

us with Mrs. Joana Grevers, the director of 418 Gallery, and I think its impact is going to pass beyond the borders of Romania. Apart of it's exceptional value, I think that the main stake of this exhibition consists in emphasizing the paradox of an apparently equal binomial: „the Man and his work of art”. A title, an almost trivial syntagm, which wants to say, beyond its German rigour, that the man lived up to his work, and his work not only defined the man, but also rewrote him over and over again.

L.D.: There are long and old debates about the end of the museum, about the end of painting... where can you place your museum and the work of Romul Nuțiu in this context?

M.T.: I think that museums integrate very well in the civilised world. Fundamentally, the museum is a bourgeois institution and when the avant-garde started a fight against the museum it was done as a left orientation reflex, almost anarchical, it was a rebellion not only against the hierarchy, the elite, but also against the beauty and the bourgeois conventionalism. The same thing happens in the depth of

( CONTINUED ON THE OTHER SIDE > )



Blue Dynamic Universe (detail), 1970, oil on canvas, 162 / 200 cm