

Creative work
in progress

4

EUNIC 2010 -
Leading
the way to
cultural
co-operation

6

Plugging in -
Romanian
artists on
the interna-
tional art
market

12

**Roaming
culture -**
enhancing
mobility for
cultural
professionals

20

**Cultural
junctions -**
fostering
partnerships
with the
locals

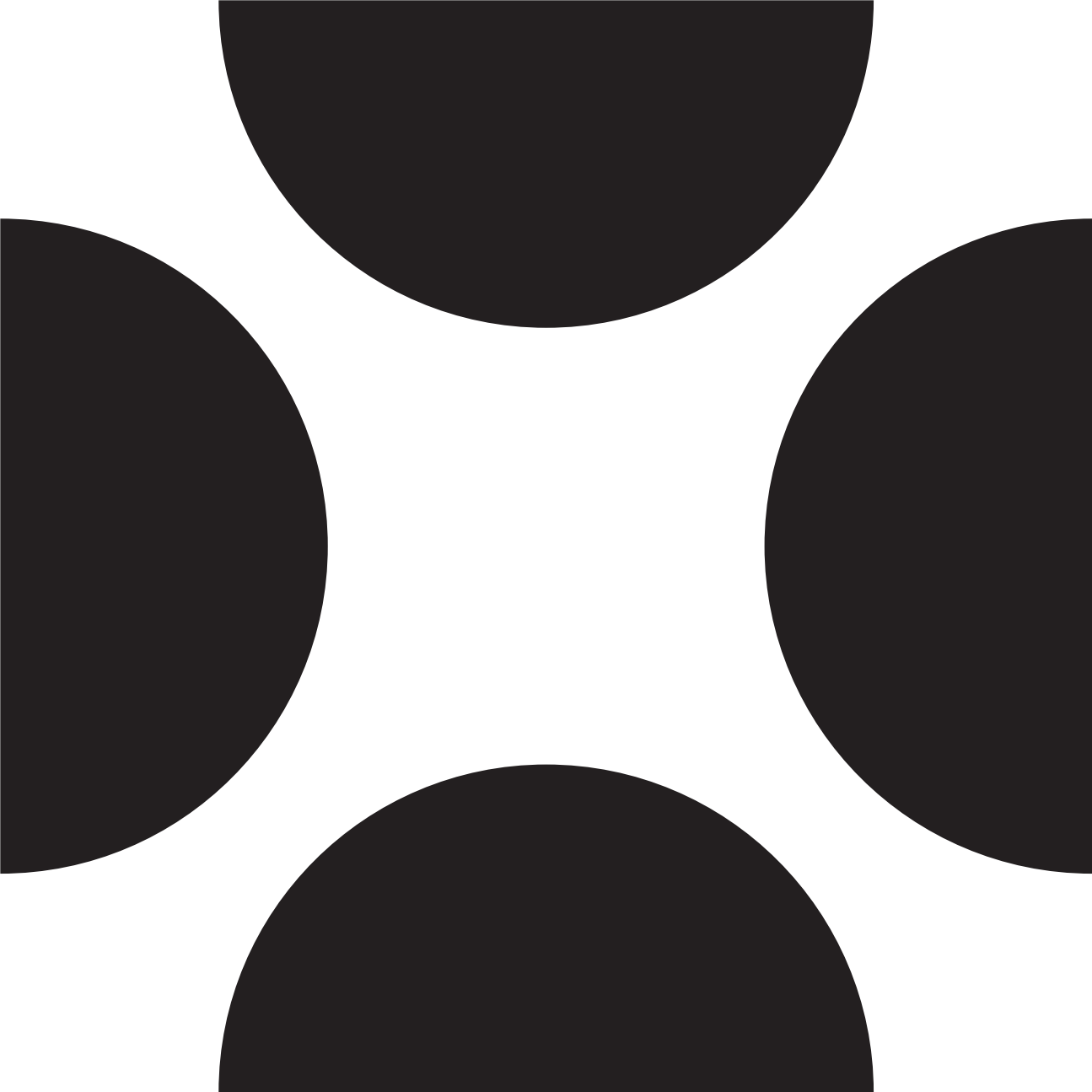
28

On display -
excellence in
the Romanian
arts

36

**Language
to go -**
teaching the
language

50







In Europe, in times of old, culture was a strictly private domain. Consequently, states ignored it; patrons of the arts cultivated it. Later, in the times of the nation state, culture became an instrument for the legitimisation of national awareness. And so, when they were unable to compel recognition by warfare, states promoted themselves through culture. Once culture became national, its promotion, too, became a matter of state. This state of affairs led to public diplomacy and, by extension, consolidated the ground for the emergence of cultural diplomacy, for a long time its vanguard instrument. It was thus that the national institutes for culture multiplied and consolidated themselves. In more recent times, the nation states gradually discovered the virtues of co-operation and the national advantages of transnational institutions. State propaganda replaced the national brand, and the promotion of culture became an essential component of the promotion of a country's brand. The (national) culture itself came to be thought of in terms of an (international) country brand. Then, thanks to the creation of European unity, the promotion of national cultures became a facilitation of contacts between cultures, under the sign of a higher cultural unity.

Cultural diplomacy began to be replaced by direct cultural co-operation. The (national) cultural markets display a tendency to correlate with each other, in the footsteps of the economic markets, which already have a tendency to unify with each other. EUNIC – the European Union National Institutes for Culture – represents a new phase in the life of the national institutes for culture: the transition from cultural diplomacy mediated through state interests to direct cultural co-operation. In order to legitimise themselves in the context of globalisation, states can no longer utilise an outdated

notion of national culture. There are three reasons for this: in the first place, because the cultural markets tend to ignore national borders; in the second place, because, in a sense, culture has become more powerful than nation states, just as European legislation is more powerful than national legislation; and in the third place, because the new way of conceiving national interest includes this step forward.

EUNIC represents the awareness of the fact that the national institutes for culture can no longer exist except in co-operation, just as major artists, in order to become national artists, must now first make a name for themselves on the international market. And just as today the best promotion of national values is guaranteed by the increasingly integrated functioning of structures of transnational cultural co-operation, so, too, public diplomacy can learn from cultural diplomacy a more evolved model of collaboration, in order for the European project to succeed. Just as for the European nation states the E.U. represents a new age, so, too, EUNIC represents for the national institutes for culture a new moment of affirmation. Together we can only succeed!

HORIA-ROMAN PATAPIEVICI

PRESIDENT OF THE ROMANIAN CULTURAL INSTITUTE

PRESIDENT OF EUNIC



Creative work in progress

4

Dear friends of the Romanian Cultural Institute,

We invite you to enjoy with us the explosion of colour and imagination that characterised the year 2010 in Romanian culture abroad. This brochure contains a selection of the activities whereby the network of Romanian Cultural Institutes abroad was able to make a vigorous and strategic contribution to the development of the cultural sector in Romania.

The year 2010 was one of consolidation and expansion for the Romanian Cultural Institute, thanks in particular to the coming to fruition of projects commenced in previous years and to especial efforts to maintain optimum financing in the context of the economic recession. Our network also expanded this year, thanks to the long-awaited opening of the "Mihai Eminescu" Romanian Cultural Institute in the Republic of Moldova.

This year, the Romanian Cultural Institute took on the role of leader in European cultural co-operation by assuming the rotating presidency of the European Union Network of National Institutes for Culture (EUNIC) for a one-year mandate (June 2010 – June 2011).

Romanian artists are in the ascendancy on international art markets, thanks to financial support for participation in festivals, fairs and successful events that have made a direct contribution to a growth in the value and market share of Romanian cultural products (page 12).

The Institute has nurtured a veritable cultural wave by enhancing mobility for artists and professionals from every sector of the arts in more than one thousand projects over the course of 2010

(page 20). This contributes to exchanges of experience and knowledge transfer upon which a cultural sector synchronised with international concerns and engaged in a competition beneficial for contemporary dynamism depends.

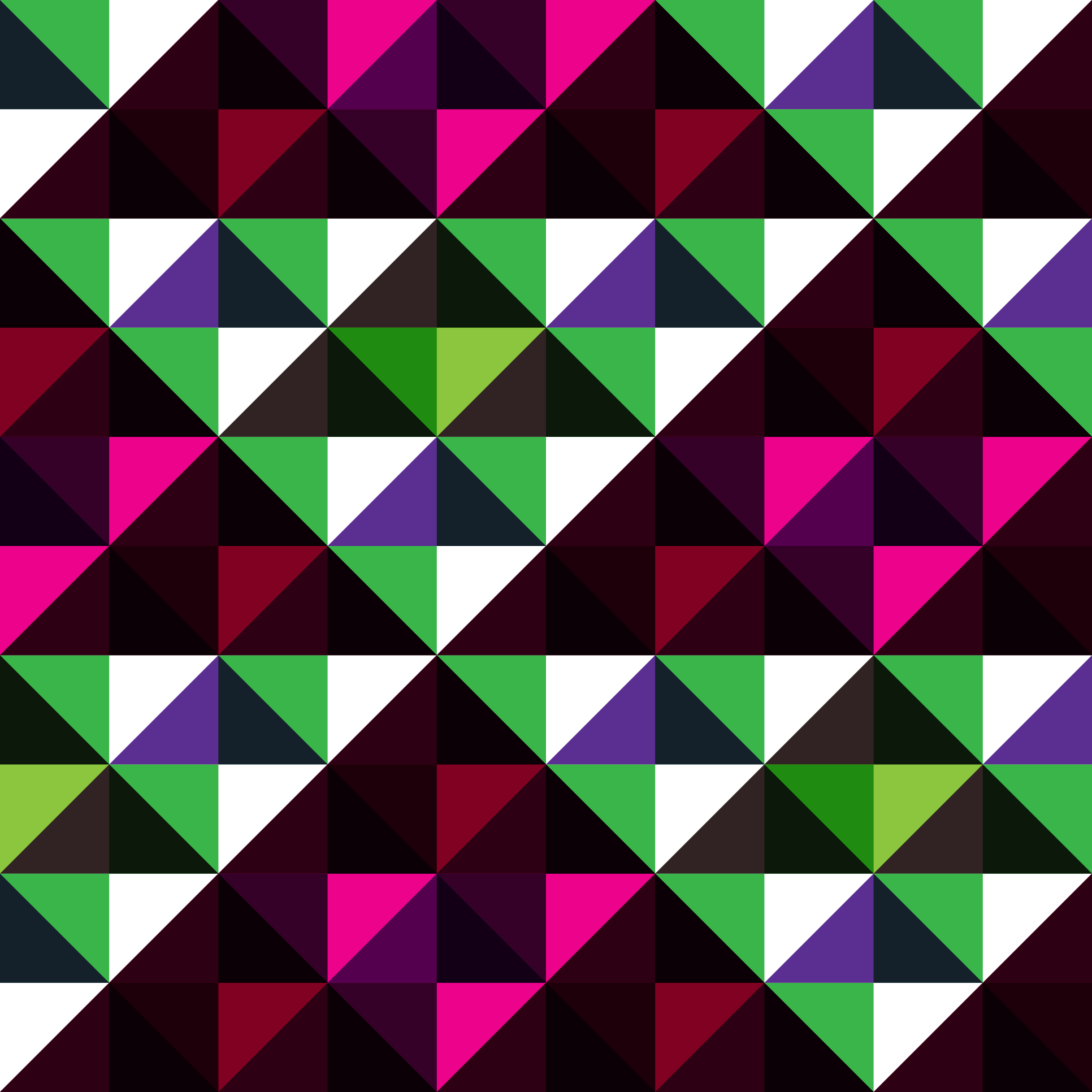
The intensification of relations with local partners (page 28) and positioning of the Romanian Cultural Institute as a credible and valued partner have contributed to the growth in the prestige of the Romanian cultural and creative industries, whether it be in cinema, with nominations at festivals, the visual arts, with Romanian artists invited to the most important exhibitions, or literature, with requests for translations of contemporary writers coming from publishers abroad (page 36).

We celebrate with our host countries not only Romanian language and civilisation (page 50), but also, and above all, cultural co-operation through the construction of a shared creative course.

All these successes have been possible with the constant support of our partners and the professionalism of the teams from the Romanian Cultural Institutes abroad.

OVIDIU DAJBAG-MIRON
DIRECTOR GENERAL,
DIRECTORATE-GENERAL FOR THE ROMANIAN CULTURAL INSTITUTES ABROAD

MARILENA STANCIU
DIRECTOR,
DEPARTMENT FOR PERFORMANCE ASSESSMENT OF THE ROMANIAN CULTURAL
INSTITUTES ABROAD





EUNIC 2010 –

Leading the way
to cultural co-operation





EUNIC (European Union National Institutes for Culture) has come to the fore as the most significant European partnership for national cultural institutes engaged in transnational projects through the pooling of human and financial resources with a view to implementing programmes that valorise the European spirit. Just five years after its creation, EUNIC can already boast 20 members, 150 countries, 2,000 branches and 2,500 employees, proof of the prestige it has won during this interval.

The EUNIC network functions on two complementary levels of co-operation: the level of presidents or directors general for each national institution (heads) and the level of the local clusters, i.e. the groups of institutes that form associations in each country.

The mission of EUNIC is to develop shared projects to stimulate the transfer of knowledge and good practices in international cultural co-operation, fostering linguistic diversity and facilitating the mobility of artists' works between its clusters in Europe, the U.S.A., Latin America, Africa, Oceania and Asia.

On Romania's accession to the European Union, the Romanian Cultural Institute became a member of EUNIC

at the institutional level, and the majority of the Romanian Cultural Institutes abroad joined their local clusters.

The President of the Romanian Cultural Institute, Mr. Horia-Roman Patapievic, was elected President of the EUNIC global network for a one-year mandate, which office he assumed at the annual meeting of representatives from member institutes that was held on 17 June 2010 in Bucharest.

In addition, the Romanian Cultural Institutes abroad are very active in their local clusters, taking on leadership positions in the teams based in Brussels (2009-2010), Budapest (2010), London (2008 and 2009), New York (2010) and Prague (2010).

In each of the cities worldwide where EUNIC clusters are active, European institutes for culture organise cultural events that mobilise artists from every sector of the arts and hold conferences, discussions, exhibitions and performances to debate recent history and issues of current concern to the European Continent. Such annual events include Literature Night, held in six European cities and bringing together writers and translators from more than twenty-six countries, and Language Rich Europe, celebrated by all the institutes every 26 September.



"WE, THE FIRST FREE GENERATION OF EUROPE BORN IN THE HISTORICAL YEAR OF 1989 GATHERED IN BRUSSELS, DECLARE OUR READINESS TO TAKE OUR SHARE OF RESPONSIBILITY TO DEAL WITH THE ISSUES FACING THE EUROPEAN AND GLOBAL COMMUNITY IN THE WORLD OF THE 21ST CENTURY." (DECLARATION OF GENERATION '89, 29 APRIL, 2010, BRUSSELS)

We, Generation '89

The twentieth anniversary of the collapse of the communist regimes and the establishment of democratic regimes in Central and Eastern Europe was of particular significance. The events organised by the cultural institutes of the EUNIC network in 2009 was complemented in 2010 by a project initiated by the Romanian Cultural Institute, via its Prague institute, which focussed on how young people born in 1989, the '89 Generation, view the future of the new united Europe.

What are the priorities and expectations of the new generation, for whom censorship, repression, and the absence of fundamental human rights and dignified living conditions are merely stories told by older generations or information in history textbooks? To what extent do the rights they consider to be fundamental in the context of the European Union differ from the aspirations of their parents' generation?

Taking this question as its starting point, the Generation '89 project brought together thirty-five young people born on both sides of the former Iron Curtain – Austria, Belgium, Bulgaria, the Czech Republic, Germany, Great Britain, Poland, Romania

and Hungary. Over the course of four meetings held simultaneously in Brussels, Bucharest, Prague and Warsaw between 25 and 28 April, they took part in discussions about the events of 1989, information sessions about EU youth policies, and workshops in which a *Declaration about the rights of future European citizens* was drawn up. The most active participants at the meetings in Bucharest, Prague and Warsaw were invited to a further meeting with European Union officials in Brussels, where they presented the *Declaration of Generation '89*. The project, initiated by the Romanian Cultural Institute in Prague and the local EUNIC cluster, with the support of the EUNIC clusters where the meetings had been held, along with the Café Babel Sofia and Open Society Archive, was granted the patronage of Václav Havel, former President of the Czech Republic, and was financed through the Europe for Citizens 2007–2013 programme of the European Union.

Zib, the mascot of the European Cartoon Salon, Bucharest 28 October – 21 November

Over the course of almost a month, Zib was the master of ceremonies at the European Cartoon Strip Salon, organised at the initiative of the EUNIC Bucharest cluster, an event that celebrated the



creativity of European cartoonists. This event dedicated to the ninth art drew cartoon lovers and the curious alike, and featured exhibitions, meetings with famous cartoonists – Olivier Grenson (Belgium), Guy Deslile (France), Sascha Hommer (Germany), Sandu Florea (Romania/U.S.A.), Cserkúti Dávid (Hungary) – workshops, conferences, film showings, book launches and professional seminars.

Dodo Niță and Alexandru Ciubotariu condensed one hundred years of cartoon history in the volume *The History of Romanian Cartoon Strips, 1891 – 2010*, published by Vellant with the support of the Romanian Cultural Institute. The book accompanied an exhibition containing one hundred original cartoon strips, signed by sixty Romanian authors, and which exhibited for the first time ever within the framework of such a wide-ranging event. The realist, historical, SF, educative, propaganda, colour and black-and-white cartoon strips on show illustrated the different

techniques of various authors and the influence of printing technology on cartooning.

Organised in partnership with the National Museum of Contemporary Art, the Association of Romanian Cartoon Lovers, the Half Full Association and the M.M. Europe Publishing House, the event was such a huge success that the organisers have decided to repeat it in 2011. As part of the Salon, there was a ceremony to present Sandu Florea trophies. Sandu Florea was the author of more than 300 cartoon strips, featuring characters such as *Conan the Barbarian*, *Buffy*, *Batman* and *Captain America*.

Serbia – Frequently Asked Questions

The New York EUNIC cluster, whose rotating presidency was held by the Romanian Cultural Institute in New York in 2010, took part in a wide-ranging

ZIB, THE MASCOT OF
THE EUROPEAN CARTOON
SALON, BUCHAREST
28 OCTOBER – 21
NOVEMBER





BILJANA DJURDJEVIĆ,
SYNCHRONIZED
SWIMMING,
OIL ON CANVAS
© HEATHER AND TONY
PODESTA COLLECTION,
WASHINGTON



project initiated by the Austrian Cultural Forum and the Museum of Contemporary Art in Belgrade. "Serbia – Frequently Asked Questions" set out to present contemporary creative strategies from Serbia, under the sign of reflection on the conflict in the former Yugoslavia, on practices to "culturalise conflict", as well as on the social experiences that led to the emergence of the "new Serbia" during the course of the process of integration into the European Union.

The guiding thread of the project is the exhibition of the same title (23 September 2010 – 11 January 2011, at the Austrian Cultural Forum in New York, curators: Branislav Dimitrijević and Andreas Stadler), which presents the critical perspective of eighteen Serbian and Austrian artists, as well as Romanian Dan Perjovschi, on the stereotypes constructed by the international media as a result of a decade of war: a xenophobic nation

dominated by conflict and intolerance. These clichés are also brought into discussion by means of satellite events such as a week of film showings at the Czech Centre in New York, a round table debate, a conference entitled "Constructing the Balkans – De-constructing Ourselves", hosted by Columbia University, and public readings. The series also includes the U.S. premiere of a reading-performance of *The Locusts* by Serb playwright Biljana Srbljanović, directed by Ana Mărgineanu and performed by American actors. The event, which took place on 12 October, also featured a dialogue with the playwright, part of a project supported by the Romanian Cultural Institute in New York and organised in partnership with the Martin E. Segal Centre of Columbia University. The series of events was supported by the Harriman Institute of Columbia University, the Open Society Institute New York, the New York Public Library for the Performing Arts and Wax Factory.



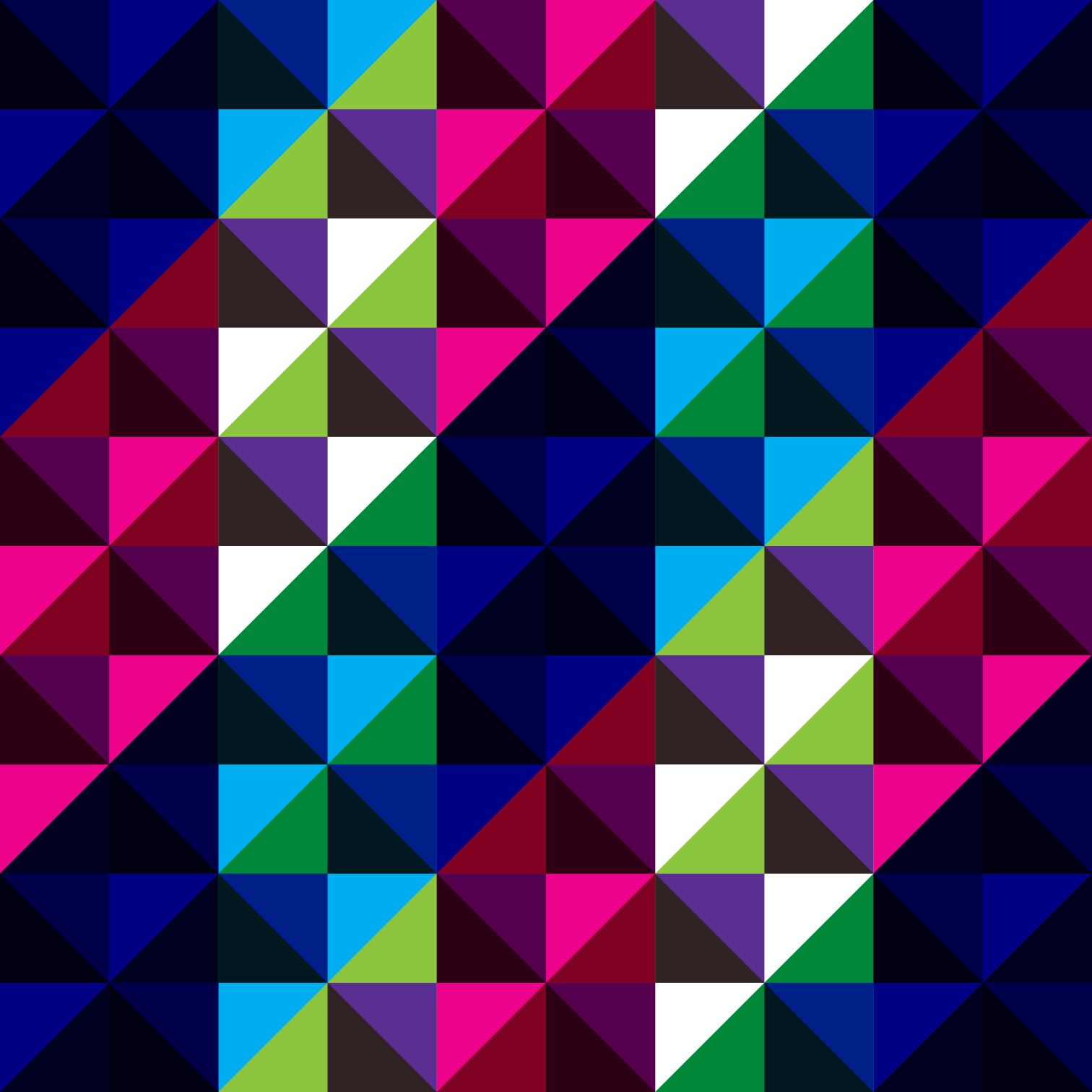
Plugging in – Romanian artists on the international art market

12

Plugging into the international art market is part of the way in which the Romanian Cultural Institute contributes to the professional development of Romanian artists and, implicitly, to the consolidation of the cultural market in Romania. The Institute not only promotes Romanian art abroad, but also strategically mediates relations between artists, organisations and institutions by supporting their participation at major art festivals and fairs around the world. The Romanian Cultural Institutes abroad, as well as complementary programmes (Cantemir), have succeeded over the years in building a solid Romanian presence on the international market. This has led to increased competitiveness and value for Romanian art products, as well as to greater diversity in the sources of funding available to artists and cultural organisations in Romania.

The Romanian Cultural Institute is thus the first public institution in Romania to actively support and promote the Romanian cultural and creative industries, be it a question of film, music, architecture, design, literature, the performing arts, or the visual arts.

Evaluating the impact of this presence on the international art market, we may observe that invitations from our partners to participate in events are more and more frequent. Similarly, the presence at international festivals and fairs generates visibility and recognition for the cultural products promoted by the Romanian Cultural Institute. The participation of Romanian artists and their work at such events always attracts attention, and is highly rated by the public and discussed in the mass media.





Film – “new wave” is riding the wave

Since 2005, when *The Death of Mr. Lăzărescu* won the prize in the Un Certain Regard section, and 2007, when Cristian Mungiu's *4 Months, 3 Weeks and 2 Days* won the Palme d'Or, Romanian film has become a visiting card for the contemporary Romanian arts.

The year 2010 was rich in premieres and prizes. Already established directors returned to the major competitions: Cristi Puiu with *Aurora*, Radu Muntean with *Tuesday, After Christmas* and Andrei Ujică with *The Autobiography of Nicolae Ceaușescu* at the Cannes Film Festival. Also at Cannes, Ion Pițurescu's short film *Quest* won the Prize of the Film Producers Society, in the Quinzaine des Réalisateurs section.

Florin Șerban, another up-and-coming director, enjoyed spectacular success at the Berlin International Film Festival (11–21 February) with his first feature film: *If I Want to Whistle, I Whistle*. At the same festival, the film also won the Alfred Bauer Prize for “opening new horizons in the cinematographic art”. The prize has been awarded annually since 1987 in memory of the first director of the Berlin Film Festival. The “Titu Maiorescu” Romanian Cultural Institute in Berlin thus supported a comeback for Romanian film in the official competition, after an absence of seventeen years. It contributed thereby to the promotion of recent Romanian cinema, including the organisation of the Romanian stand at the Berlinale European Film Market.

Also at the 2010 Berlinale, the short film *The Cage*, directed by Adrian Sitaru, was awarded the

IF I WANT TO WHISTLE,
I WHISTLE
© SILVIU GHEȚIE
↑



THE CAGE
 ◉ 4 PROOF FILM
 ↑

OUTBOUND
 ◉ SAGA FILM
 ←

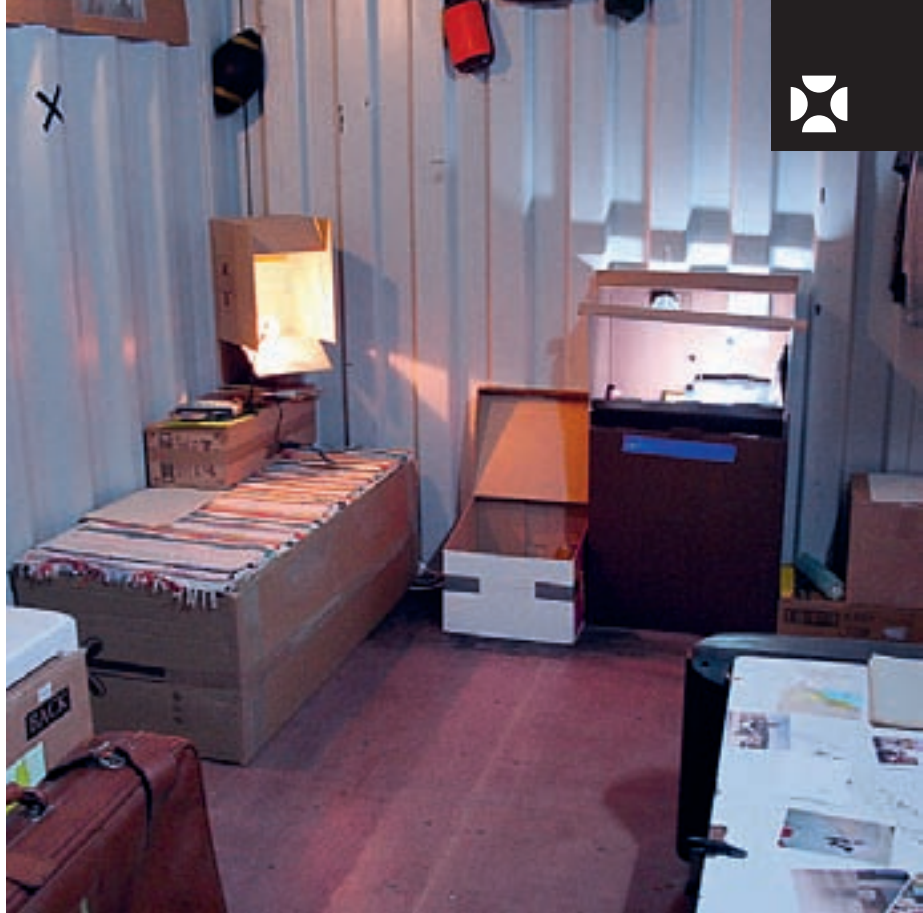
DAAD Short Film Award, which paved the way to it being selected – with the support of the Romanian Cultural Institute – at numerous international short film festivals: *The Cage* won the Grand Prix at the International Short Film Festival in Uppsala, the Prize for Best Short Film at the Warsaw Film Fest, the Great Prize of the Vila do Condo International Short Film Festival in Portugal, and Second Prize at the Alcine de la Alcalá de Henares Short Film Festival in Spain.

The list of award-winning young directors continues with Bogdan George Apetri, who won the Special Prize for Best Screenplay and the Prize of the International Federation of Film Critics for his feature film debut, *Outbound*, at the Warsaw Film Fest.



Sistem - fire on the water in Istanbul

In the context of intercultural dialogue, the "Dimitrie Cantemir" Romanian Cultural Institute in Istanbul supported the participation of band Sistem (Robert Magheti, Florin Romascu, Claudiu Purcărin, Ciprian Rogoian and Toth Zoltan) at the Europe on Water Festival, which brought together cultural institutes and consular cultural sections from different European countries. Held as part of the Istanbul - European Capital of Culture 2010 programme, Europe on Water featured theatre and circus performances, contemporary dance, and concerts of traditional, electronic and jazz music. Sistem, a percussion group that performed on barrels in Taksim, the modern centre of Istanbul, drew an audience of 5,000, and in Caddebostan, the Asian part of the city.



Art in a container

In 2010, when Bucharest was hosting the fourth Bucharest Art Biennale and Istanbul was European Capital of Culture, in Haifa, Israel, the inaugural International Biennale of Contemporary Art took place between 18 February and 18 April. Conceived as a meeting place for artists from various cultural spaces, the Haifa Biennale introduces a new convention for exhibiting work - each artist exhibits in a specially refurbished goods container in the port. The Romanian Cultural Institute in Tel Aviv supported the participation of artists Matei Bejenaru, Alexandra Croitoru, Sebastian Moldovan, Ciprian Mureşan, Victor Man and Dan Perjovschi at the first biennale. Their work will also travel to other city ports around the Mediterranean.

SISTEM AT THE EUROPE ON WATER FESTIVAL



SEBASTIAN MOLDOVAN AT THE HAIFA BIENNALE





„BUCAREST, LA MAL-AIMÉE”,
EXHIBITION VIEW

↑ ↓



“DON'T LOOK ROUND!”,
DETAILS

↑ ↓



“Don't look round!” at Mois de la Photo

In November 2010, photography overran Paris. Two major events in the art market's cultural calendar coincided: Paris Photo, the largest annual photography fair, which brings together more than one hundred galleries and artists, with works encompassing the history of photography, from the 19th century to the present day; and Mois de la Photo, a selection of photographic exhibitions in museums, galleries and cultural centres in Paris.

In this context, and following on from the success of the “Bucarest, la mal-aimée” exhibition, the first joint project between the Romanian Cultural Institute in Paris and the French Institute in Bucharest, which presented works by eight young Romanian photographers, the Romanian Cultural

Institute in Paris became the venue of choice for photographic exhibitions on social themes. “Don't look round!” was immediately picked up on and recommended by specialists in the field and by the press. No sooner had it opened than *France Soir*, *Télérama*, *Libération* and *Evene* included the exhibition in their lists of must-see events that month. The exhibition, whose curators were Mihai Oroveanu and Oana Tănase, reveals, through the work of the twelve photographers, the ambiguous and exotic charm of a present-day Romania that has been transformed but at the same time remains inert. In 2011, in response to the host city's policy of cultural development and to the impact of the exhibitions, the Romanian Cultural Institute in Paris will dedicate its exhibition space to photography, a Romanian niche which has been overlooked in the past, but which has proven to be a great success in the Parisian cultural context.



Romanian fashion on the catwalk in London

In Romania over the last twenty-five years, the cultural and creative industries have developed spectacularly, contributing to the Romanian economy 5.5% of gross domestic product (according to the figures supplied by the Centre for Research and Consulting in the Cultural Sector). Festivals dedicated to Romanian fashion and design have taken off and increasing numbers of Romanian designers are establishing reputations in the field internationally. Recognising the importance of promoting Romanian designers internationally, with a view to stimulating the development of this sector, the Romanian Cultural Institute supported the Romanian presence at London Fashion Week, in the On|Off section, between 15 and 21 September. Since 2003, On|Off has served as a platform to launch young designers and

already has a reputation for having presented famous names. After the Rozalb de Mura label was featured in numerous prestigious specialist magazines, following its participation in the 2008/2009 On|Off section of London Fashion Week, it was the turn of Carmen Secăreanu and Iris Șerban to present their designs at the event this year. Together with Cristhelen B., Vika Gorencu, Diana Niță and Agnes Toma, they created an installation at the Romanian Cultural Institute in London. At the opening of the exhibition, Alin Gălățescu, the director of Cluj Fashion Week, gave a presentation of the contemporary Romanian fashion scene.

CARMEN SECĂREANU AT
LONDON FASHION WEEK





NOTHING. PRECISELY
AT THE INTERNATIONAL
FESTIVAL OF
CONTEMPORARY DANCE
IN EVORA
↑

***Ready "Modern" Made* in Lisbon**

At the same time as Romanian dancers and choreographers have been obtaining residencies and making a name for themselves worldwide, the Romanian Cultural Institute has been promoting their work by supporting their participation at dance festivals and organising workshops. The Romanian Cultural Institute in New York, in partnership with the Bucharest National Centre for Dance, the Gabriela Tudor Foundation and Movement Research, has initiated a project called "Moving Dialogue", which facilitates contact between four Romanian choreographers and dancers – Mădălina Dan, Mihaela Dancs, Paul Dunca, Vava Ștefănescu – and their American counterparts. The project will continue in 2011 with a residency in New York for two Romanian dancers. Through its branch in Lisbon, the Romanian Cultural

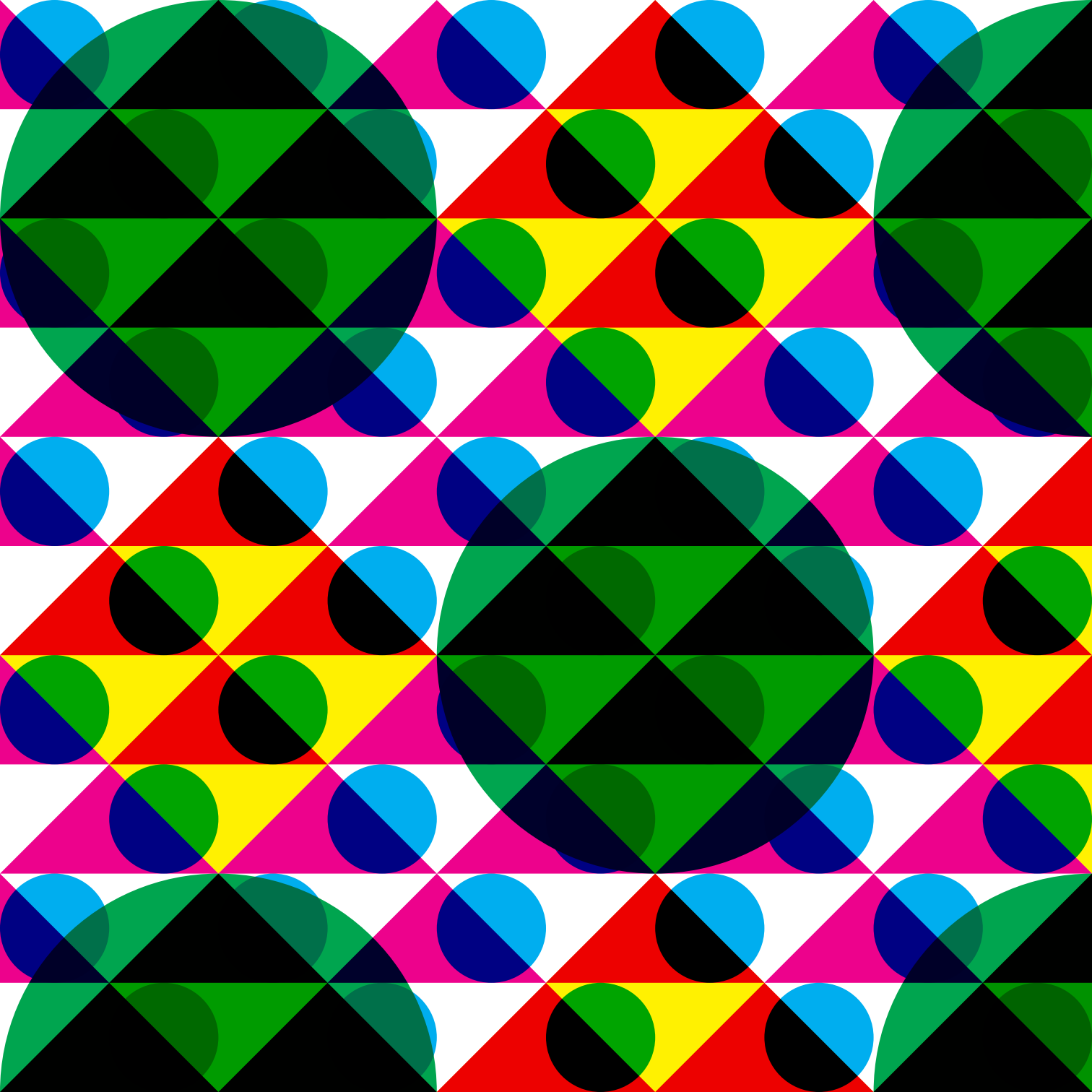
Institute also supported the participation of the performances *Nothing. Precisely* and *Ready "Modern" Made*, choreographed by Florin Fieroiu and Carmen Coțofană, in the International Festival of Contemporary Dance in Evora, one of the most important events of its kind, which is now in its eleventh year. The Festival hosts performances from all over the world, which lay down new codes of communication in contemporary dance.



Roaming culture – enhancing mobility for cultural professionals

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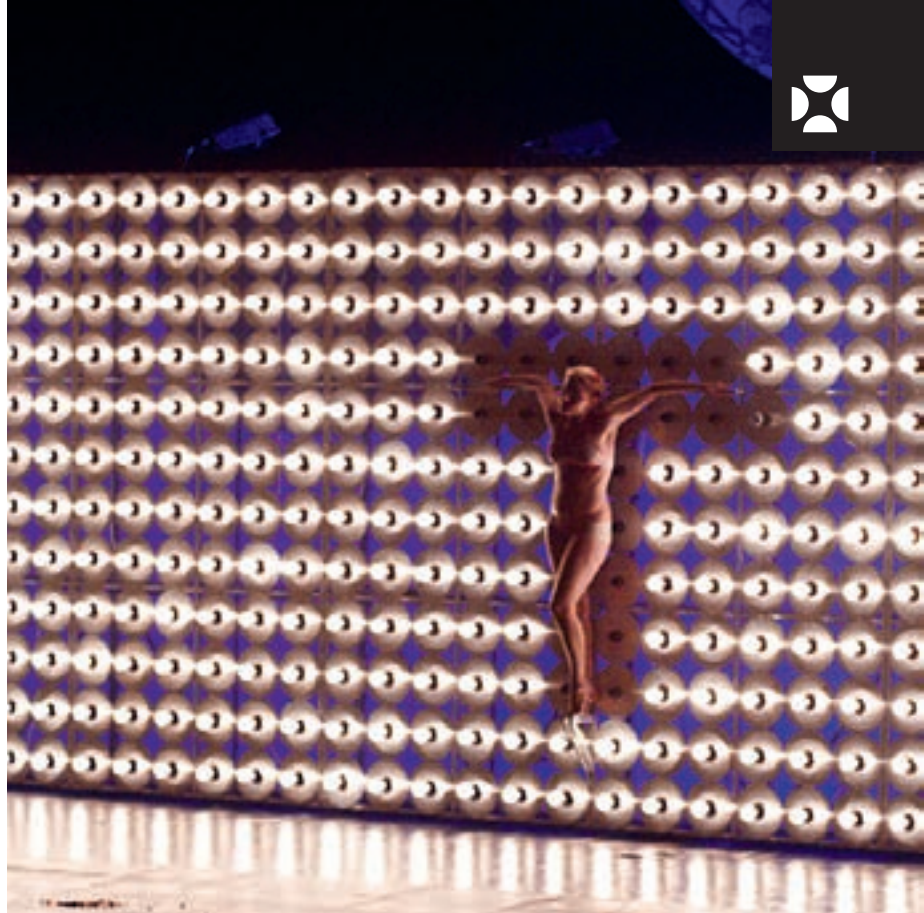
As part of a pilot project, the Romanian Cultural Institute (RCI) has invited interested arts programmers, specialist critics and curators from abroad to develop projects with Romanian artists and cultural organisations. In this way, with a minimum outlay of resources and effort, it is possible to identify ways of forming partnerships between Romanian and foreign artists, organisations and cultural institutes. This initiative joins the RCI's existing programmes to support Romanian artists and cultural and academic professionals by awarding scholarships and creative residencies or by means of promotional and presentation tours abroad.





International professionals take the pulse of Romanian festivals

The Sibiu International Theatre Festival, the largest event dedicated to the performing arts in Romania and regarded by professionals in the field as the third most important in Europe after the Avignon and Edinburgh Festivals, took place this year between 28 May and 6 June and focussed on the theme "Întrebări/Questions". At the invitation and with the support of the Romanian Cultural Institute, leading international specialists came to Romania to gain a better understanding of the Romanian theatre market, viewing performances and establishing contacts with Romanian performing arts specialists. Among them were Mirella Nedelcu-Patureau, celebrated theatre critic Jean-Pierre Thibaudat, and Turkish director Kemal Başar.



The twentieth anniversary of the National Theatre Festival was graced by the presence of the artistic director of the most important festival of performing arts in Israel, Moshe Kepten, and by the administrative producer from the Barbican Centre in London, Toni Racklin. They were both in Bucharest to prospect the Romanian theatre market with a view to selecting performances to take to audiences in Israel and the United Kingdom. They were joined by another thirty important names in the performing arts, invited for the second year running to the National Theatre Festival, as part of a programme supported by the Romanian Cultural Institute and UNITER.

Also this autumn, at the fifth eXplore Dance Festival, one of the most important producers in North American contemporary dance, David R. White,

KARL GEORG KAZSER,
LEONCE AND LENA,
AT THE SIBIU
INTERNATIONAL
THEATRE FESTIVAL
◊ DRAGOȘ SPIȘTERU
↖

RADU-ALEXANDRU
NICA, BREAKING
THE WAVES, AT THE
SIBIU INTERNATIONAL
THEATRE FESTIVAL
◊ CLAUDIU C. POPA
↑

SILVIU PURCĂRETE,
FAUST, AT THE SIBIU
INTERNATIONAL
THEATRE FESTIVAL
◊ MIHAELA MARIN
↔

DRAGOȘ GALGOTIU,
BERLIN ALEXANDERPLATZ,
AT THE SIBIU
INTERNATIONAL THEATRE
FESTIVAL
◊ SCOTT EASTMAN
↖



WIM VANDEKEYBUS,
MONKEY SANDWICH,
AT EXPLORE DANCE
FESTIVAL
© PIETER-JAN DE PUE
↑

was in Romania, thanks to the same Romanian Cultural Institute mobility programme. David R. White, who has played a fundamental role in promoting international partnerships in the field of dance, initiated the first programme of professional cultural exchanges between the U.S.A. and Eastern Europe after 1989, acting at the time in his capacity as producer and executive director of the prestigious Dance Theatre Workshop in New York. David R. White frequently worked with and supported Romanian choreographers during the period from 1990 to 2003, but until now he has not had the opportunity to visit Romania. The programme offered the American producer the chance to gain a greater knowledge of the Romanian artistic and institutional context, with a view to identifying opportunities to organise, with the support of the Romanian Cultural Institute in New York and other Romanian and American

institutions, a joint Romanian and U.S. dance season in the period from 2011 to 2012.

"I had an extraordinary experience in Bucharest, seeing (and meeting with) many artists, and with the help of Cosmin Manolescu [dancer, executive director of the Gabriela Tudor Foundation] and others gaining a deep understanding of the cultural and political context and challenges within which these artists operate. Because of the trip, I am going to New York this week to see some of the Romanian performances that are part of the Gabriela Tudor Foundation exchange, and hopefully to meet with Corina Şuteu [director of the Romanian Cultural Institute in New York] and Cosmin Manolescu about ideas that have resulted from all this. (...) Thanks for your help and generosity in making this happen." DAVID R. WHITE



International curators at the Biennales of Art and Architecture in Bucharest

Bucharest Biennale of Art 4 was impressive for the way in which the curator, 23-year-old Felix Vogel, chose to carry to their logical conclusion the principal desiderata of a city seen as "a symbol of the way in which the political is reflected in every aspect of life" (www.bucharestbiennale.org).

A team of curators from the Swedish Index Foundation, made up of Helena Holmberg and Mats Stjernstedt, travelled to Bucharest to implement an exhibition project centred on contemporary art from Eastern Europe, scheduled to show at the Kalmar Konstmuseum in the autumn of 2011. The two curators attended the opening of Bucharest Biennale 4 and met Romanian artists who have exhibited at various



international venues. Between June and September 2010, the Romanian Cultural Institute in Stockholm organised an exhibition entitled "The Realism Question - An Epilogue of Bucharest Biennale 4", at which was presented a selection from the works shown at the Biennale, and which allowed the Swedish curators to share their impressions of the Romanian visual arts scene. In the context of the public discussion arising from the exhibition, university lecturer Charlotte Bydler, who likewise visited Bucharest Biennale 4, took part in a discussion together with the directors of the Biennale, Răzvan Ion and Eugen Rădescu, and the curators of the Göteborg International Art Biennale 2009, Celia Prado and Johan Pousette. The Romanian Cultural Institute sponsored the visit of the Swedish curators, as well as that of Cécile Bourné-Farrell, an independent art critic and curator from France.

MONA VĂTĂMANU &
FLORIN TUDOR AT
"THE REALISM
QUESTION - AN
EPILOGUE OF
BUCHAREST BIENNALE
4" EXHIBITION
◊ JEAN-BAPTISTE
BÉRANGER

KALLE BROLIN AT
"THE REALISM
QUESTION - AN
EPILOGUE OF
BUCHAREST BIENNALE
4" EXHIBITION
◊ JEAN-BAPTISTE
BÉRANGER



PAUL NEAGU, DETAIL
 ◊ JEAN-BAPTISTE
 BÉRANGER



„MAGIC BLOCKS”,
 BUCHAREST
 ARCHITECTURE
 BIENNALE
 ◊ DRAGOȘ LUMPAN



The Ninth Bucharest Architecture Biennale drew the interest of Joachim Granit, the creative director of Färgfabriken – Centre for Contemporary Art and Architecture, and Thomas Lundh, a founding member of Färgfabriken. The two took advantage of the mobility programme to develop a wide-ranging project on urban planning and development in Romania and the Republic of Moldova. The project will come to fruition as an architectural exhibition, which the Romanian Cultural Institute in Stockholm and Färgfabriken intend to present in the spring of 2011, and which will include an updated version of the REMIX and Magic Blocks projects created by the Zeppelin Association.

In the same context, François Barré, an independent cultural adviser, travelled to Bucharest for a series of meetings with teachers at the Ion Mincu

University of Architecture and Urbanism and representatives of the Order of Romanian Architects. The trip was aimed at organising a wide-ranging project of the Romanian Cultural Institute in Paris, which will take place at the end of 2011 and the beginning of 2010: an exhibition dedicated to the architecture and urbanism of the city of Bucharest and the influence exerted by French architects on these. The exhibition will be created in partnership with the Cité de l'architecture et du patrimoine – Palais Chaillot, Paris, and the French and Romanian Ministries of Culture. The idea for the exhibition arose following an initial collaboration with Cité de l'architecture et du patrimoine in April 2010, at the suggestion of the French Ministry of Culture to collaborate in organising a cultural event dedicated to the two capitals.



Common denominator Bucharest – Tel Aviv: visual arts

The Beer Sheva University, Holon Institute of Technology and Artists' House of Tel Aviv – three prestigious Israeli institutions and as many institutional partnerships signed with a view to organising wide-ranging cultural projects in the near future.

Professor Haim Maor and his assistant Nora Stanciu, an Israeli artist of Romanian origin, visited Romania this year with the aim of organising a joint Israeli and Romanian expo-conference at Beer Sheva University in March 2011. The expo-conference will illustrate the creative roots of Israeli artists of Romanian origin and elements of Romanian folk culture that can be found in the visual arts in Israel. The project will bring into discussion artworks by twenty contemporary artists from Romania and by the most important Israeli artists of Romanian origin (including Marcel Iancu, Belu-Simion Făinaru, Rubin Reuven and Philip Rantzer), alongside objects of Romanian folk art, which are relevant as a source of inspiration for contemporary art.

Similarly, Arie Berkowitz's visit was aimed at developing two major projects: an academic partnership between the Faculty of Design of the National University of Art in Bucharest and the Design Department of the Holon Institute of Technology (HIT), as well as curator research with a view to organising a major exhibition of contemporary Romanian art at the Artists' House in Tel Aviv in December 2011.

Tête-à-tête: Norman Manea – Antonio Muñoz Molina

Norman Manea, one of the most important contemporary Romanian writers, gave a series of lectures in Spain this year. On the occasion of the publication of his book *Proust's Tea* into Spanish, Norman Manea also met Spanish writers and the public during the period from 4 to 9 October. The highlight of this mini-tour was the dialogue between Norman Manea and Antonio Muñoz Molina, organised by the Romanian Cultural Institute in Madrid, in partnership with Casa Sefarad, the Tusquets Publishing House and Círculo de Lectores.

"Manea, who chose the path of exile from Romania in 1986, lives at present in New York, where he teaches European Literature at Bard College, and writes with immense complexity about the experience of fascist and communist totalitarian regimes and exile, with its dual, above all linguistic, trauma, as well as its beneficial potential, always in search of the individual solution. His reflections on totalitarianism and the challenges of the world today (about which the Spanish reader can find out by reading the essays collected in his book *On Clowns. The Dictator and the Artist*) reveal him to be one of the most lucid intellectuals of today. Heinrich Böll, who won the Nobel Prize for Literature in 1984, once said, 'Of all contemporary writers, Norman Manea is without doubt the one who most deserves the recognition of the whole world'." (*La Opinión de Granada*, 5 October 2010)

NORMAN MANEA AND
ANTONIO MUÑOZ MOLINA
AT CÍRCULO DE
LECTORES, MADRID
↑



BONES FOR PRINCE
BY LIA BUGNAR IN
LONDON
◉ SEBASTIAN HEROIU
↑

Scholarships and residencies in London and Paris

This year, the Romanian Cultural Institute continued to award scholarships and residencies to Romanian and Moldovan artists and professionals from various disciplines in the humanities.

In 2010, the Romanian Cultural Institute in London provided four two-month scholarships in residence, with accommodation in the Institute's one-room mansard flat. The residents are given access to the Institute's space, know-how and portfolio of contacts in order to implement a project that is later presented at the Romanian Cultural Institute in Belgrave Square. This year's residents, selected by competition, were actor and director Cristian Hogaş, art critic and curator Ileana Pintilie-Teleagă, electronic composer and producer Cosmin Nicolae (alias TRG), and photographer Raul Ştef.

Cristian Hogaş graduated from the I.L. Caragiale National University of Theatrical and Cinematographic Arts in Bucharest, specialising in the Performing Arts. He has worked as an actor and director at various theatres in Bucharest, Budapest and London. During the course of his residency, he produced and directed a reading performance of *Bones for Otto* by Lia Bugnar, in partnership with the Theatre Royal Stratford East and the Young Vic Theatre. In May, the play directed by Cristian Hogaş was part of the Romanian Season initiated by the Firehouse Creative Productions theatre company and was performed at the New Diorama Theatre in London. In August, the play was presented at the Camden Fringe Festival in London.

This year, the Romanian Cultural Institute in Paris awarded more than twenty scholarships, giving Romanian and Moldovan recipients the chance to



CRISTIAN HOGAŞ



FLORIAN MITREA



dedicate themselves exclusively to conception/creation and production in the French cultural and professional medium, and at the same time encouraging them to establish contacts with professionals in their particular field and to create links with specific professional media in France. The scholarships made available by the Romanian Cultural Institute in Paris covered various fields, including the social and political sciences, the performing and visual arts, and architecture.

The Romanian Cultural Institute in London named pianist Florian Mitrea, a student at the Royal Academy of Music in London, the winner of the Enescu Society Scholarship for 2010–2011. Born in 1989, Florian Mitrea has previously been winner of the Lilian Davies, Harriet Cohen, Frederick Delius, and Harold Craxton competitions, as well as the Jacques Samuel RAM Heat Competition. He has given recitals at St James's – Piccadilly, Drapers' Hall and Regent Hall, and a concert with the Royal Academy of Music Chamber Orchestra. In addition, Florian Mitrea is a member of the Mitrea Piano Quartet, a prize-winning ensemble of the Royal Academy of Music, and co-founder of the Impeto Duo. The scholarship is awarded annually by the Romanian Cultural Institute in London to a student at the prestigious London academy. Students are eligible regardless of their nationality and selected following auditions co-ordinated by the Royal Academy of Music. The Enescu Society Scholarship is part of a series of initiatives by the Romanian Cultural Institute to promote the works of the Romanian composer: prestigious concert-hall performances, reinterpretations of Enescu's work set to the rhythms of jazz (pianist Lucian Ban's "Enesco Re-Imagined" project), the publication of lesser known scores, and promotion of the George Enescu International Festival.



Cultural junctions – fostering partnerships with the locals

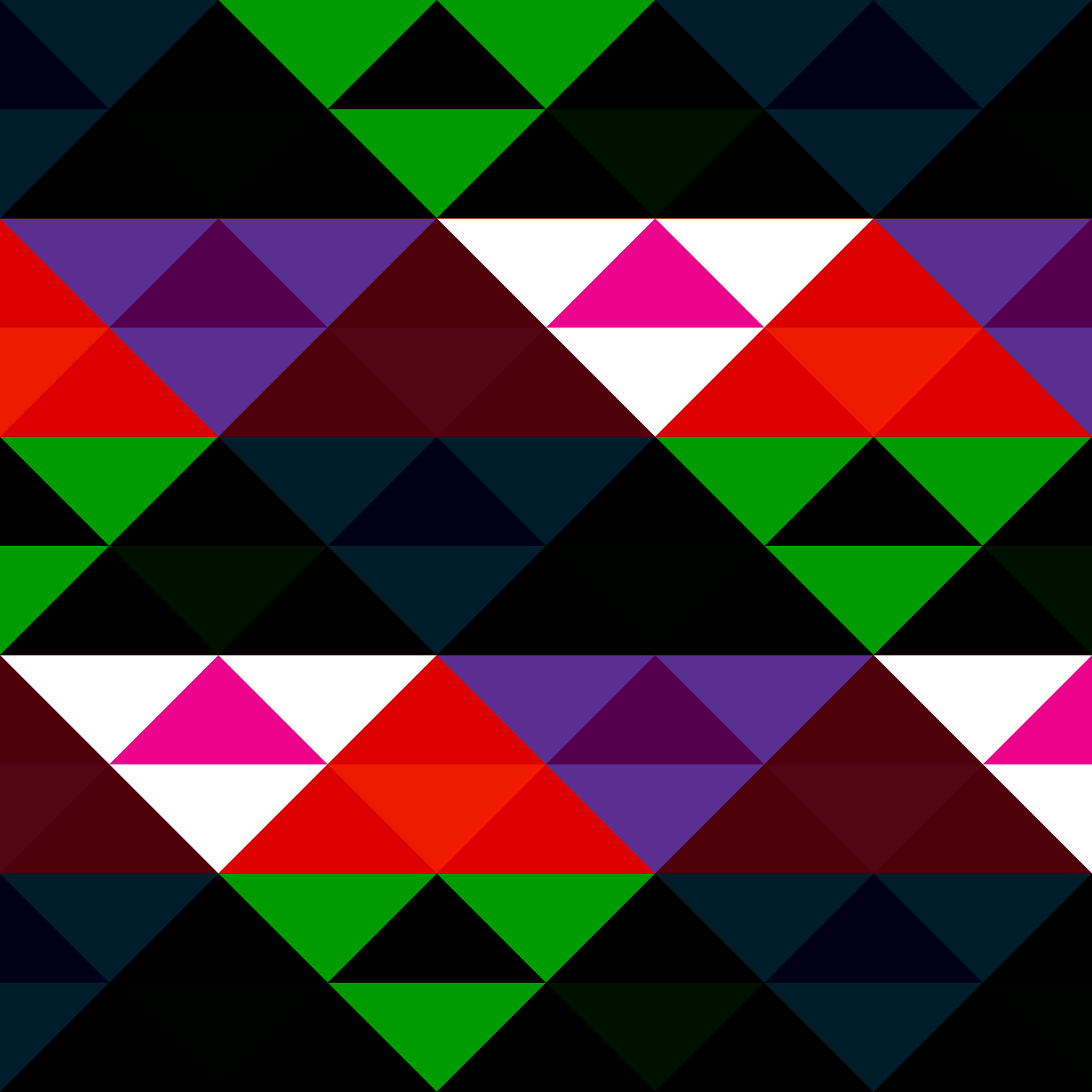
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Known as “the new kids on the Eastern Block”, the latest generation of successful Romanian artists is part of an East-European wave, which since 2005 has been the focus of worldwide attention. In the space of just six years, the Romanian Cultural Institute has come to the fore as one of the most important such organisations for the arts in the region. The Romanian Cultural Institute methodically fosters contacts between artists and the most prestigious cultural organisations in the cities included in its network, with the aim of connecting them to the worldwide cultural scene. The partnerships that have been established abroad are essential in order to enhance mobility for artists and the circuit of artworks and products. In this way, cultural institutions, organisations and artists benefit from a suitable platform, which gives high profile to their professionalism and, at the same time, provides them with the opportunity to rise on the international art market.

Cultural connexions with strategic partners is the goal the Romanian Cultural Institute has set for itself as part of a policy in which cultural diplomacy combines with co-operation and the pooling of creative and financial resources. Thanks to sustained activity of the teams at the Romanian Cultural Institutes abroad, over the years this has led to more dynamic relations with the world’s most interesting cultural markets. Given that the concept already looks forward to a move beyond the stage of “cultural exchanges” in favour of real local partnerships, of a cross-border commitment between cultural professionals, it can genuinely be argued that the Romanian Cultural Institute, in its mediation work, has proven to be active since the earliest laboratory stages of this idea at the international level.

The result of local-level partnerships has been penetration of “hotspots” of creativity in the cities where the Romanian Cultural Institutes operate and consolidation of dialogue with prestigious cultural and arts institutions. In this way, it has been possible to achieve spectacular co-productions, to take part in festivals, to receive periodic invitations from the most diverse media, and to send Romanian artists to elite exhibitions and venues of the highest visibility.

Our portfolio of partners is a *Hall of Fame*, which allows us to say that we are even closer to fulfilling our mission.





symphonyspace



INSTITUT FRANÇAIS
DE BUDAPEST

MOIS DE LA PHOTO
À PARIS



Centre
Pompidou



SALON D'ART ET D'ARTS



MOIS DE LA PHOTO
À PARIS



Palace of
Museum Ethnographic
in Warszawa

FILHARMONIA
NARODOWA



FUNDACAO
ORIENTE
MUSEU

ESPAI
D'ART CONTEMPORAIN
DE CASTELL

PHE

BA
Bureau d'Architecture

INDEPENDENT

DRAMATEN

iaspis

Index

XPOSEPTEMBER

LIBRARY
HSILITB



EUNIC

Webster Creative Productions

Royal
Academy
of Arts



M:
Fondazione
Musci
Civici
Venezia

Università
Ca' Foscari
Venezia

IC Media
International
& Architecture

RAY ELECTRONICA

PORGY
ESS

RADIO
KULTUR
HAUS

STIFT
KLOSTER
NEUBURG



The shared memory of terror

House of Terror in Budapest is one of Europe's most interesting museums of recent history, expressively highlighting the way in which the population of Hungary cohabited with and survived two regimes of terror, the fascist and the communist.

Interest in Romanian cinema in Hungary, in evidence during Romanian Film Week and at the Film Klub, has led the museum to invite the Romanian Cultural Institute in Budapest to join a partnership aimed at showing Romanian films about recent history. In September 2010, a project with the title "Communism and Post-Communism in Romanian Cinema" was initiated. As part of this project, there will be monthly film showings and discussions between the new generation of Romanian and Hungarian directors about society after the Iron Curtain.

So far, the following films have been shown: *12:08 East of Bucharest* (directed by Corneliu Porumboiu, 2006), *Philanthropy* (directed by Nae Caranfil, 2002) and *Tales from the Golden Age* (directed by Hanno Höfer, Răzvan Mărculescu, Cristian Mungiu, Constantin Popescu, Ioana Uricaru, 2009).

The directors were invited to present to the Hungarian audience their perspective on Romanian cinema, recent history and the social environment from which they have drawn their inspiration. Also taking part in the discussions were Hungarian film producers and critics, and leading political scientists and sociologists. For the well-informed audience it was an opportunity to encounter Romanian cinema and disseminate it in other professional media. The conferences could be watched online at the House of Terror web portal.

HOUSE OF TERROR
MUSEUM, BUDAPEST



TERRY ADKINS,
A MAN WAS LYNCHED
YESTERDAY,
INSTALLATION
◦ MIRELA PRIBAC AND
DINA DANCU
↑



ALICE SCHIVARDI,
NEGRO, PERFORMANCE
◦ MIRELA PRIBAC AND
DINA DANCU
←

AUDIENCE INTERAC-
TING WITHIN MULTI-
MEDIA INSTALLATION
DRAWING OR NOT
◦ MIRELA PRIBAC AND
DINA DANCU
↑

Spazi aperti - passports ready for inspection

"A blend of events aimed at the spirit: an exhibition of visual art, concerts, and theatrical performances, together with less traditional modes of creative expression, all come together within a space open to audiences of all ages, and to young people in particular. Merely the fact that people were asking 'when does Spazi Aperti open this year?' means that Accademia di Romania has been able to define a unique event that is looked forward to with enthusiasm in the arts scene here in Rome."

PROF. MIHAI BĂRBULESCU, DIRECTOR, ACCADEMIA DI ROMANIA, ROME

"Spazi Aperti" was first held in 2003, as an initiative of scholarship students at the Accademia di Romania in the field of the visual arts, and over the course of eight years it has become the event of the year for contemporary art in Rome, an event

based on co-operation between all the city's foreign cultural institutes. The exhibition brings together artists in residence at foreign cultural institutes in Rome, international guests and Romanian artists, within a partnership that takes over the unconventional spaces of the Accademia di Romania. "Spazi Aperti" has featured more than three hundred artists, architects, musicians, writers, philosophers and dancers from more than twenty-five countries.

The event's permanent partners are foreign institutes in Rome, which make it a shining example of international collaboration. "Spazi Aperti" and the Accademia di Romania have brought together the American, British, Danish, French, Hungarian, Spanish and Swiss arts schools in Rome, as well as the Austrian Cultural Forum, the Scandinavian Circle, the Rhode Island School of Design and the Swiss Institute.



In 2010, the eighth "Spazi Aperti" was held under the patronage of Rome City Hall and the Assessorato alle Politiche Culturali. The concept chosen by Romanian curators Mirela Pribac and Dina Dancu for this year's event was "The Vagabond Can't Draw", and centred on the notion of the border viewed as a complex platform where identities clash or mingle. The collaboration between the various countries and institutes was all the more interesting given such a sensitive and controversial theme. The set design of the exhibition translated the theme by recreating an aseptic and intimidating atmosphere, integrating physical and psychical constraints. Public access was permitted on the basis of a visa, after the custodians had carried out preliminary checks, and throughout the exhibition other similar constrictive situations could be encountered. Thirty-four international artists, together with guests from Romania, contributed to the success of the event, including

Shukar Collective, Terry Adkins, Monica Samassa and Eduard Gabia.

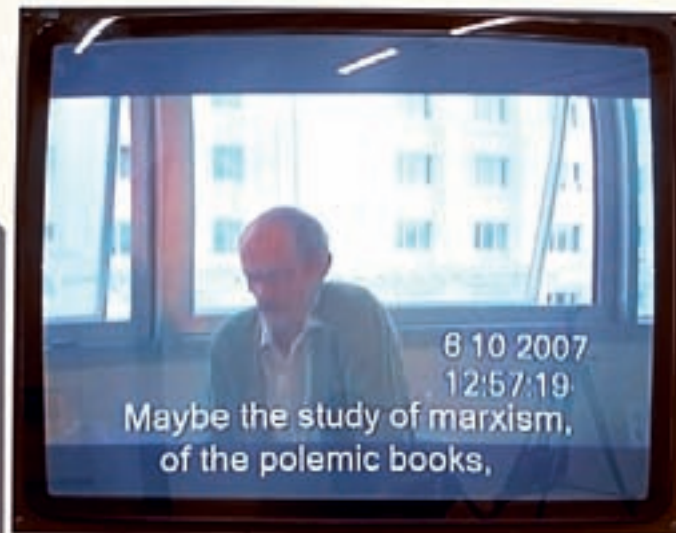
Iaspis – RCI Stockholm partnership

The partnership between the Romanian Cultural Institute in Stockholm and Iaspis (International Artists Studio Programme in Stockholm) is another example of a successful project designed to foster mobility for Romanian artists and mediate the development of sustainable relations with Swedish and international partners. Iaspis, the international programme of the Swedish Fund for the Visual Arts, was launched in 1996 with the aim of supporting international exchanges between professionals in the visual arts, design, the crafts and architecture. The activities of Iaspis are aimed at facilitating the personal development of artists in Sweden and

„IMAGE AT WORK”,
EXHIBITION VIEW
© JEAN-BAPTISTE
BÉRANGER
↑



ION GRIGORESCU,
INSTALLATION AT
"BETWEEN THE IMAGES"
EXHIBITION
© JEAN-BAPTISTE
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improving creative practices and working environments by establishing international contacts with institutions, curators, critics and other professionals in the field.

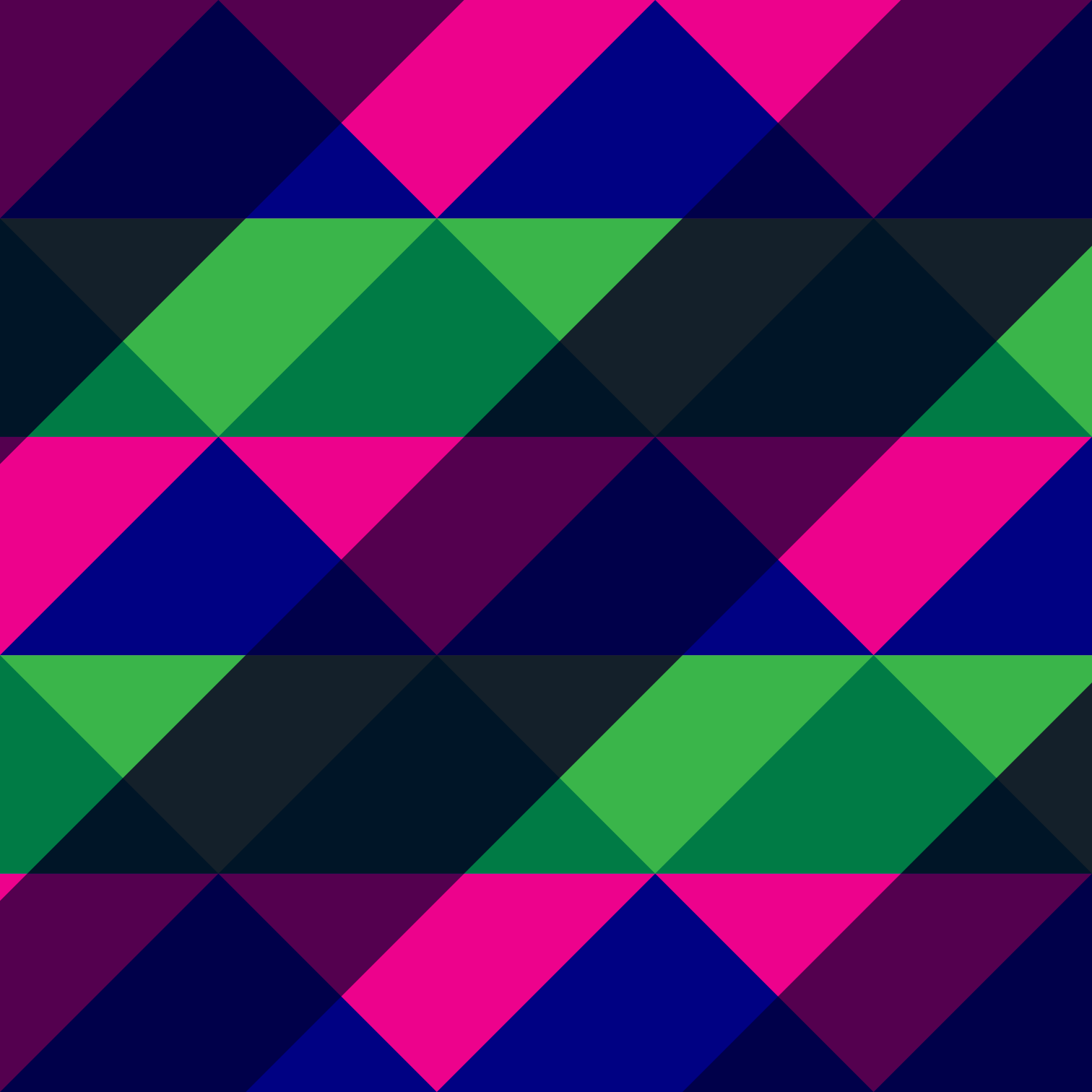
The first collaboration between the Romanian Cultural Institute in Stockholm and Iaspis took place in 2008, with a view to organising the "Between the Images" exhibition, a project initiated by Xposeptember and presented in partnership with the Stockholm Cinematheque, Index - The Swedish Contemporary Art Foundation, and wip:sthl[m [work in progress]. The Romanian Cultural Institute in Stockholm played host to a part of this project - the exhibition by artists Guy Ben-Ner, Nanna Debois Buhl, Andrea Faciu, Daniel Knorr and Alex Villar. In this way, the RCI Stockholm gallery joined other prestigious centres of contemporary art, becoming a hotspot on the map of leading international

contemporary art. The partnership with Iaspis continues, and in 2010 Daniel Knorr and Aurelia Mihai held residencies alongside international artists including Anri Sala and David Shrigley. Further proof of the coherent programmes organised by the Romanian Cultural Institute in Stockholm and its involvement in durable partnerships with significant local agents is its participation in the new project initiated by Xposeptember, together with Iaspis, Index - The Swedish Contemporary Art Foundation and the Moderna Museet: "Image at Work". The project consists in an exhibition by artists Matei Bejenaru, Geta Brătescu, Kajsa Dahlberg, Saskia Holmkvist, Ken Jacobs, Björn Lövin, Maria Ruido, Tamás St. Auby, Claire Fontaine, Jiří Skála, Raša Todosijević, Claudia Ulisses, as well as a series of seminar and film showings. The programme is set to continue in 2011.

(For further details, see www.rkis.se)



On display – excellence in the Romanian arts





Romania shines at the Venice Architecture Biennale

"1:1, Exhibiting space", the project exhibited in the Romanian Pavilion at the twelfth Biennale of Architecture in Venice garnered praise in the specialist press. Oliver Wainwright, in *bdonline.co.uk*, mentions that the Romanian project in the Giardini di Castello stood out from the other projects thanks to its originality and "solid" execution of a unique idea. In the opinion of the British experts, "Romania should receive a special mention for not only being the youngest ever Biennale team – the group of 25-26-year-olds winning a national open competition – but for having the courage to rigorously pursue a singular idea with resolute clarity".

In an article on the 2010 Venice Architecture Biennale, Shumi Bose writes "If I had to pick, the

Romanian Pavilion was the one that shone – and from the sounds on the ground, for a few others too – if for no other reason than the fact that theirs was a refreshingly simple idea executed with poetry and precision". For Romania, this Biennale was a premiere in yet another respect: besides the installation in the pavilion, a second project, "Superbia", was shown in the New Gallery of the Romanian Institute for Culture and Humanistic Research in Venice. The Ministry of Culture and National Heritage, the Romanian Cultural Institute, the Ministry of Foreign Affairs and the Union of Romanian Architects selected and financed both projects.

"1:1, Exhibiting Space" was designed by Ciprian Răsoiu, Romina Grillo, Liviu Vasiu, Tudor Vlăsceanu (curator) and Matei Vlăsceanu. It sets out from the idea of exhibiting space itself and of inviting

„1:1, EXHIBITING
SPACE”
© 1:1 TEAM
K



„SUPERBIA”, DETAIL
 © SILVIU ALDEA



„SUPERBIA”
 © SILVIU ALDEA



visitors to ask questions about it. By means of a 94.4-square-metre structure within the Pavilion, the project symbolically represents “the vital space of an inhabitant of Bucharest”, according to the calculations made by the team of architects. Visitors could see and feel the space inside the closed parallelepiped in a real way, as access inside was limited to one person at a time, thus personalising the space, while those outside could look within through the small holes that perforated the walls for the length of the corridor surrounding the structure.

The second national pavilion drew to attention the new Romanian periphery, which has arisen as a result of peri-urban landscapes being swallowed up, without planning or infrastructure, as a result of inappropriate zoning and new streets, which have exploded in recent years, fed by the real-estate boom. The

exhibition proposed by the project team under the title “Superbia” (Latin for “Pride”) speaks about the need for individuality, transposed into the image of the perfect house; about comfort and privacy as difficult to obtain ends, questioning exterior/interior spatial relationships in the new Romanian suburbs (<http://superbiasuburbia.wordpress.com>).

The project was created by a group of young architects and artists from Cluj: Marius Cătălin Moga, Laura Panait, Camelia Sisak, Areta Soare and Daniel Șerban, as well as Silviu Aldea and Tamas Sisak, the two co-authors and curators. Also joining the team were Radu Cioca (visual concept and creative production), Ilarie Pinteș (object design and creative production), Alina Bradu, Carlos Carmonamedina and Silviu Medeșan (multimedia), Teodora Vlad (soundscape) and Ionuț Țințoc (shoe designer).



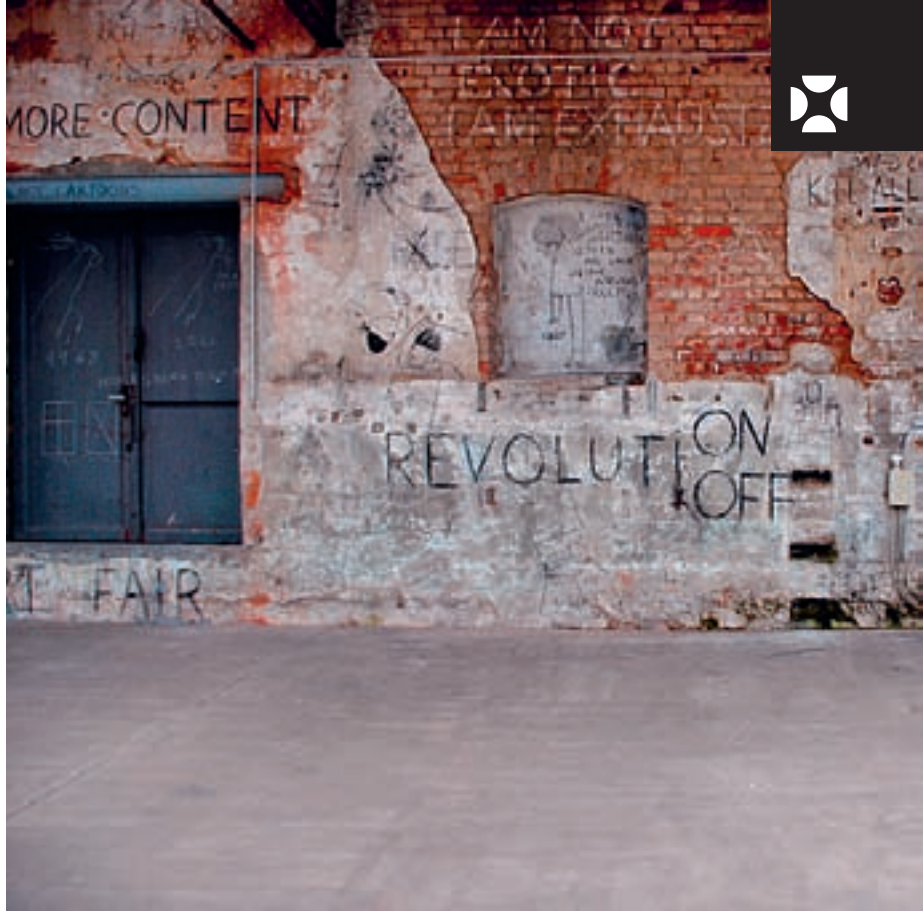


„SUPERBIA“, DETAIL
© SILVIU ALDEA
←



The second exhibition project had, “besides a courageous concept, the merit of having transformed the gallery of the Romanian Institute for Culture and Humanistic Research in Venice into a modern and dynamic space, taking advantage of the close proximity of one of the city’s main thoroughfares” (Viorica Buică, <http://blog.igloo.ro>, October 2010).

The success of the projects presented at the Architecture Biennale follow upon that of the “Seductiveness of the Interval” exhibition presented at the Venice Art Biennale in 2009. With the support of the Romanian Cultural Institute, the project could be viewed by the American public from 30 April to 27 June 2010 at the Renaissance Society in Chicago, one of the most prestigious institutions for contemporary art in the U.S.A. A section of the exhibition, curated by Alina Șerban, with



works by artists Ștefan Constantinescu, Andrea Faciu and Ciprian Mureșan, was presented on 30 May at Art Chicago, the most important fair for contemporary and modern art in Chicago.

Romanian Cultural Resolution

Between 1 May and 1 June 2010, the Titu Maiorescu Romanian Cultural Institute in Berlin and the Club Electro Putere Centre for Contemporary Culture in Craiova (founded in 2009 by Alexandru Niculescu and Adrian Bojenoiu) organised an exhibition entitled “Romanian Cultural Resolution” at the Spinnerei complex in Leipzig. The Spinnerei is a disused cotton factory that has been transformed into a space for international shows, and has exhibited works by artists including Damien Hirst, Jannis Kounellis, and

„THE SEDUCTIVENESS
OF THE INTERVAL”,
ARCHITECTURAL STRUC-
TURE DETAIL
◊ CĂTĂLIN RULEA



„STATE OF MIND”,
DAN PERJOVSCHI AND
DANIEL KNORR AT
“ROMANIAN CULTURAL
RESOLUTION”
EXHIBITION





CRISTIAN RUSU,
CALLE DELLA MORTE,
VIDEO, AT "ROMANIAN
CULTURAL RESOLUTION"
EXHIBITION



Daniel Buren. The Romanian Cultural Resolution exhibition brought together Romanian artists of different generations, with the aim of giving shape to as representative an image as possible of the country's recent art.

"The concept of 'cultural resolution' has nothing critical or avant-gardist about it and nor is its aim to transcend any crisis, but rather it marks a state of fact and puts forward introspection in the field of art and contemporary culture, a dismantling of the utopia of cultural memory, a questioning of the road to democracy", argues one of the curators, Adrian Bojenoiu.

The exhibition comprised four curator projects, bringing together the most important names in contemporary Romanian art, with works from private

collections and museums of contemporary art: Magda Radu – "Here and Then": Alexandra Croitoru & Ștefan Tiron, Aurelia Mihai, Ciprian Mureșan & Adrian Ghenie, Ion Grigorescu, Miklos Onucsan, Julian Mereuță; Mihnea Mircean – "An Image Instead of a Title": Ciprian Mureșan, Mircea Cantor, Cristi Rusu, Serge Spitzer, Miklos Onucsan, Anca Munteanu Râmnic, Ioana Nemeș; Adrian Bojenoiu – "Fetish Factory": Daniel Knorr, Dan Perjovschi, Alexandru Niculescu, Pavel Brăila, Ștefan Constantinescu; Mihai Pop – "Painting Section": Adrian Ghenie, Victor Man, Gili Mocanu, Șerban Savu, Ioana Bătrănu, Sorin Câmpan, Constantin Flondor, Gheorghe Ilea, Corneliu Brudașcu.

The exhibition had a record number of visitors and represents the most far-reaching project for contemporary Romanian art in Germany in recent years,



according to the *Mitteldeutscher Rundfunk*, the site of Central German Radio Broadcasting.

For the curators, too, it was a challenge. Mihnea Mircan said “the selection was an honest exercise in subjectivity, and the challenge resided in avoiding the pitfalls of a national exhibition, with a discourse anchored in the recent and complicated history of the place where it was formulated and which it describes. For the Spinnerei we preferred a more porous and ‘delocalised’ structure. It was sooner a question of the relationships images can develop between each other, of the idea of an archive to which any exhibition of contemporary art aspires, and, via the archive, to the type of art history at which contemporary art aims”.

Enescu Re-Imagined

“Enescu Re-Imagined assembles eight of the city’s most avant-garde underground players for a wild, contemporary bop re-envisioning of Enescu’s sonatas and symphonies. Trust us; this kind of night only happens once every three centuries.” (Stacey Anderson, *Village Voice* NY)

The series of Enescu Re-imagined concerts, prefaced by “Butterflies in My Stomach”, was organised by the Romanian Cultural Institute in New York at the Merkin Hall, part of the Kaufman Centre, after the launch of the musical project in 2009, during the George Enescu International Festival in Bucharest.



„ENESCO RE-IMAGINED”
BY LUCIAN BAN AND
JOHN HÉBERT
© ELMAR LEMES

Although Enescu's music has been performed at all the major classical music venues, this project, which started life as a workshop in 2006, represents the first re-interpretation and re-orchestration of the great composer's works to the rhythms of jazz. Pianist Lucian Ban and double-bass player John Hébert have re-imagined in a daring way the music heritage left George Enescu, performing a number of his works with an extraordinary ensemble of jazz musicians from New York. After their American tour, the soloists returned to Bucharest on 22 September 2010 to launch the *Enesco Re-Imagined* CD at the Odeon Theatre. Mat Maneri (viola), Tony Malaby (tenor saxophone), Albrecht Maurer (violin), Ralph Alessi (trumpet), Gerald Cleaver (drums) and Badal Roy (Indian drums and percussion) reinterpreted for audiences the avant-garde and challenging music of Enescu.

“Our partners – some of the most highly rated and well known jazz musicians of today – were impressed by the complexity and beauty of the works we chose and I am convinced that together we shall be able to present Enescu's music to audiences who are less familiar with it, but I hope that they will fall in love with this music, the same as happened to me one fine day in Brooklyn.” LUCIAN BAN

Jazz manouche in the Byzantine Room

Since its inaugural year, in 2008, the Tzig'n'Jazz Festival of jazz, musique tzigane, world music and contemporary music has enjoyed a veritable coup de foudre on the part of French audiences. Created by Alin Predoi, a Romanian musician resident in Paris, and organised by the Romanian Cultural Institute in



Paris together with the Romanian Embassy and Rom Musique Productions, the festival was held in the Byzantine Room of the Béhague Palace between 17 and 21 November 2010. The Béhague, “one of the most beautiful palaces in our city”, as French writer Henri de Régnier describes it, has been home to the Romanian Embassy in Paris since 1939. This year, the star was the tzambal, a traditional instrument from Eastern Europe. Over the course of five evenings, there were concerts featuring Giani Lincan, Richard Galliano, Tchavolo Schmitt, Costel Nițescu, Petrică Andrei, Ioan Baranga, Kosty Lacatus, Angelo Debarre, Marius Apostol, Emy Drăgoi, Hervé Pouliquen, Efim Zubritski, Vasile Darnea, Florentin Chiran, Giani Tocilă, Anton Peisakhov, Robertino Mihai, Sebastian Jimenez, Igor Ceban, Christophe Bras, Julien Desplantes, Benoît Joseph Meier, Guilhem Worms, Marius Preda, Didier Lockwood, Decebal Bădilă, Rona Hartner, Taraful din Clejani, Marius Mihalache,

Dragoș Mihu, Nicu Baran, Irina Sârbu, Ovidiu Lipan Țândărică, Anne Ducros and Antal Steixner.

A Romanian musician in the museum of the future

At the Ars Electronica Centre in Linz, Daniel Dorobanțu and Michaela Konrad offered Austrian audiences a sound and light show comprising four performances under the general title of “Memories of Now”. Daniel Dorobanțu is one of the best-known names in Romanian electronic music, and works by Austrian graphic artist Michaela Konrad using the offset technique can be found in the collection of the celebrated Albertina Museum in Vienna. The participation of the two artists at the international nextComic Festival 2010 was supported by the Romanian Cultural Institute in Vienna.

„MEMORIES OF NOW”
AT ARS ELECTRONICA
CENTER IN LINZ



BLOCK BACH
 • TEATRUL ODEON
 ➤

Block Bach – blockbuster in Poznań

This autumn, the music of Bach enjoyed great popularity in Poznań, an important university, economic and cultural centre in Poland. Two choreographic productions were staged: *Dancing Bach* from the Warsaw National Opera and *Block Bach* from the Odeon Theatre in Bucharest. Alexandru Dabija's show, which features dancer Răzvan Mazilu, combines various forms of dance with elements of theatre and was performed at the Polski Theatre in Poznań as part of the Festival of Romanian Culture. The festival is part of the wide-ranging programme initiated by the Romanian Cultural Institute in Warsaw in 2010: "The Year of Romania in Poland". It commenced with the Festival of Romanian Culture in Warsaw (9–17 June) and continued in Krakow (9–12 July), Poznań (19–24 October) and Białystok (9–13 December).

"It was a new reprise for extremely interesting Romanian theatre, which for a number of years has been consistently promoted in Poznań." (Stefan Drajewski, Głos Wielkopolski, 23–24 October 2010)

The expectations of the revisited past

Mircea Cantor, Ion Grigorescu, Daniel Knorr, Ciprian Mureşan and Dan Perjovschi were selected by the Pompidou Centre and supported by the Romanian Cultural Institute in Paris to take part in a joint exhibition entitled "The Promises of the Past, 1950–2010. A discontinuous history of art in the former Eastern Europe" (14 April – 13 June 2010).

Marking the twentieth anniversary of the fall of the Berlin Wall, the exhibition brought together works by fifty artists, mainly from Central and



Eastern Europe, and attempted to explain the influence of tutelary figures from the region on the younger generation of international artists, problematising the East-/West-European opposition that has marked the history of the countries of the former communist bloc. The title of the exhibition, conceived by Christine Macel (MNAM – Pompidou Centre) and Joanna Mytkowska (Sztuki Nowoczesnej Museum, Warsaw), refers to an expression used by Walter Benjamin (1892–1940), who analyses History as a series of discontinuous events. The same theme was also the subject of the lecture given by art historian Alina Șerban, the head curator of the Romanian Pavilion at the Venice Art Biennale in 2009, as part of a programme of events connected to the exhibition in the Pompidou Centre.

"THE PROMISES OF THE PAST, 1950–2010. A DISCONTINUOUS HISTORY OF ART IN THE FORMER EASTERN EUROPE", EXHIBITION VIEW

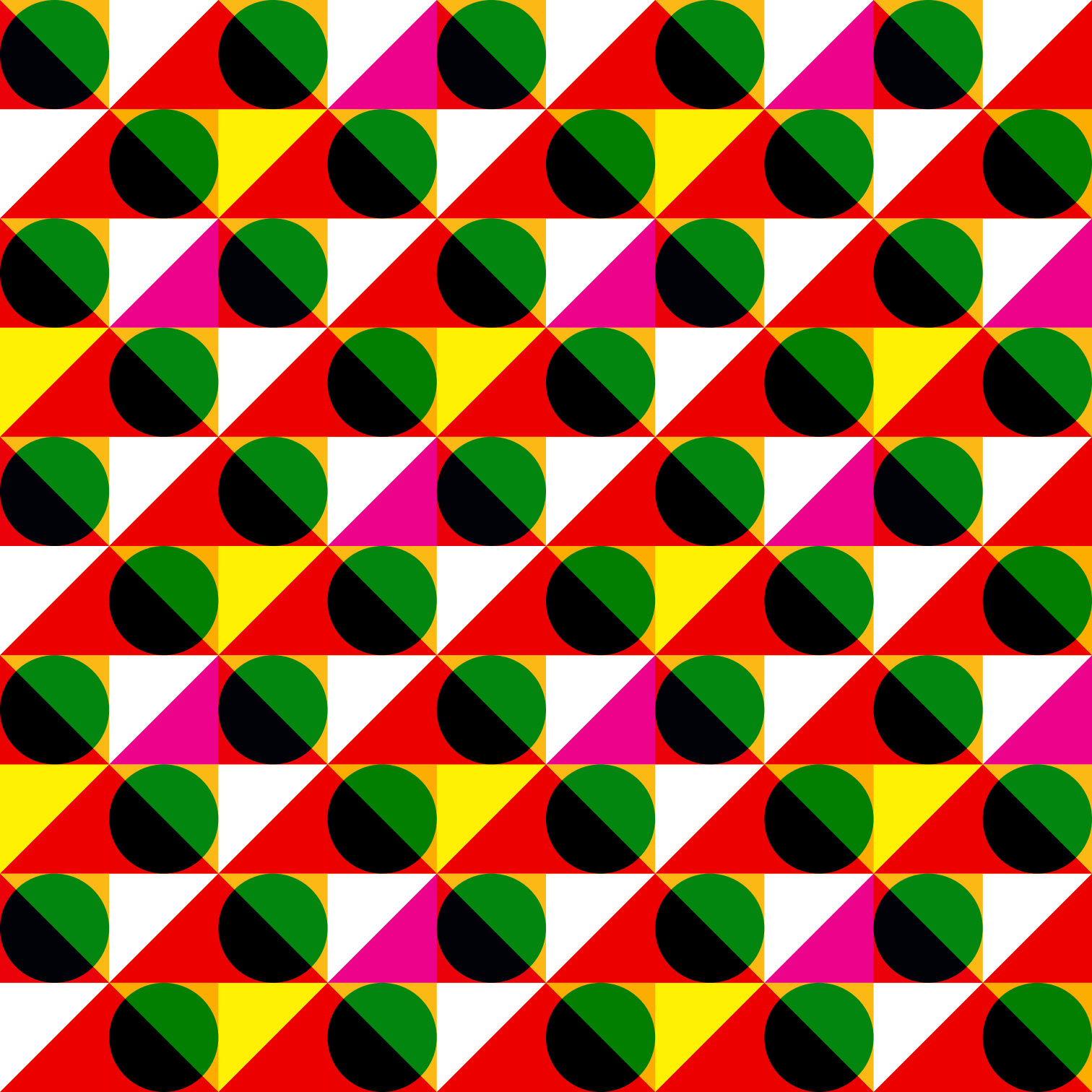
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CIPRIAN MUREȘAN,
LEAP INTO THE VOID,
AFTER THREE SECONDS,
B/W PRINT, AT "THE
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A DISCONTINUOUS
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Language to go – teaching the language





"BECAUSE I LIKE TO READ ROMANIAN BOOKS IN THE ORIGINAL LANGUAGE AND, SOMETIMES, I NEED TO EXPRESS MYSELF IN THE ROMANIAN LANGUAGE WITH MY PUPILS WHEN I COME FROM ROMANIA AND I DON'T SPEAK SPANISH. THE ATMOSPHERE AT THE COURSES IS EXTRAORDINARILY GOOD, HAPPY AND FRIENDLY. WE LEARN VERY MUCH AND HELP EACH OTHER IN EVERYTHING. ROMANIAN CAN HELP ME IN FUTURE TRANSLATION THAT I WILL START." (CARLOS FERNANDEZ DE PABLO, ADVANCED GROUP AT THE RCI MADRID)

The network of Romanian Cultural Institutes abroad offers all those interested the opportunity to take courses in the Romanian language and culture. Beginners and advanced students alike can find courses in Bucharest, Brussels, Rome, Lisbon, Madrid, Paris, Prague, Tel Aviv, Venice (in partnership with the Ca' Foscari University) and Vienna (in partnership with the University of Vienna Institute for Foreign Languages).



COURSES OF ROMANIAN
LANGUAGE, CULTURE
AND CIVILISATION,
BRAŞOV
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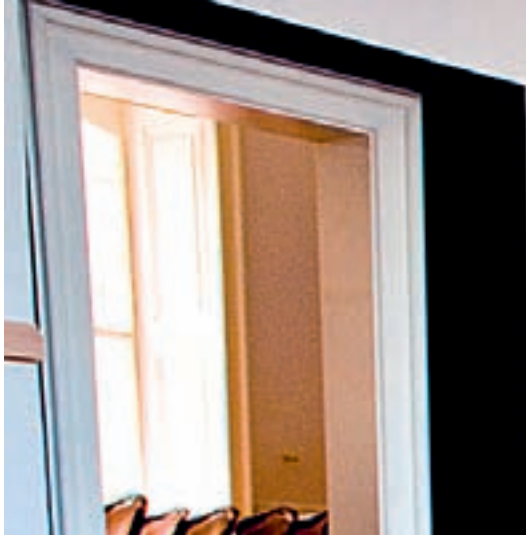
Coaching Romanian

Not only the backgrounds of the students but also the reasons why they take Romanian courses are highly diverse: from lawyers, teachers, social workers, nurses, sociologists, engineers, computer programmers, businessmen, former ambassadors, conductors, students etc. (for professional purposes, tourism, or the desire to learn a new language) to people from mixed couples or of Romanian ancestry.

The number of students differs from institute to institute, the annual average being one hundred. Enrolment in courses is based on a preliminary test of language level in order to allocate students to the appropriate group. At the end of the course those students interested in doing so can take a Romanian Cultural Institute examination, for which

they will be awarded an evaluation diploma certifying their level of Romanian language skills.

The Romanian Studies Department of the Romance Languages Institute of Vienna University is permanently enlarging and consolidating its Romanian language curriculum, as well as attracting a growing number of students to this specialist discipline. The new curriculum also includes MA studies in the area of "The Romance Languages and Cultures of South-Eastern Europe", in which Romanian occupies a central place. For this reason, since the autumn of 2010, the Romanian Cultural Institute in Vienna, in partnership with the Romance Languages Institute of Vienna University, has been providing, at its own premises, an intensive Romanian language course for students who take the Romanian language, literature and culture option at the Institute. The Institute



defines the Romanian language course provided by the RCI Vienna as a condition for access to its Romanian Studies courses. After taking the course, students will have gained Romanian language skills equivalent to level A1, required for enrolment in courses at the Department of Romanian Studies. The length of the course is two weeks and comprises twenty hours of lessons per week. The schedule and detailed lesson plan of the courses are agreed upon by the RCI Vienna and the Institute of Romance Languages. The courses are taught by Dr Daniela Kohn.

"I am a teacher (of German) and I have been learning the Romanian language for two years because I am married to a Romanian. Dr Daniela Kohn's course has helped me to understand the language better, as well as the Romanian culture and soul. Mrs Kohn works with authentic materials (postcards, newspaper articles, realistic dialogues). After the first week of the course I was speaking in Romanian. The course focuses on the essential grammar and leaves room for living communication, the atmosphere is relaxed, we speak freely and obtain rapid results in learning the language. It is a pleasure to go to the course at the RCI every week!" TOBIAS HEINRICH, AGED 27, GROUP A2 AT THE RCI VIENNA

Demonstration courses in the Romanian language

In order to attract new students, demonstration lessons in the Romanian language are occasionally given: as part of the Night of the Cultural Institutes, at the Romanian Cultural Institute in Bucharest; as part of the celebrations for European Languages Day, at Warsaw University, the RCI in Prague and the RCI in Lisbon; as part of Books Night, at the RCI in Madrid, etc. In Poznań,

where there is a Department of Romanian Language and Literature, lecturers Emilia Ivancu and Tomasz Klimowski have familiarised more than fifty students with the language. Besides spelling, pronunciation rules and everyday expressions, young people have been able to find out more about the country's regions, to listen to its music, and to practice the skills they have accumulated. This year, students at the Romanian Studies Cenacle, which is held within the Department of Romanian Language and Literature of the Adam Mickiewicz University in Poznań, organised an exhibition entitled "Fifty Faces of Romania" in the atrium of the Romance Languages Philology Institute, which featured photographs they had taken during their visits to Romania. The exhibition was open for the length of the Festival of Romanian Culture organised by the Romanian Cultural Institute in Warsaw.

Romanian language, culture and civilisation

"This was my first time in Romania. I was expecting it to be nice, but it was the most beautiful experience in my life. I met interesting people, I learned the language, I saw Transylvania. I hope to come back soon. Everything was perfect and I am sure that it will remain the same way in future years."

MONICA ALOVJANOVIĆ, SERBIA

"I liked the Romanian language course very much. I met many people, I made new friends and I travelled in Transylvania. I liked it because I also got to know Romanian cuisine and I had to speak in Romanian."

LAVRENTIA KARAMANZIOLA, GREECE

In Braşov, between 7 and 31 July, the fifteenth annual session of courses in the Romanian



PERMANENT INSTALLATION BY OVIDIU HRIN AND ȘTEFAN LUCUȚ AT THE ROMANIAN CULTURAL INSTITUTE IN VIENNA



Language, Culture and Civilisation was organised by the Romanian Cultural Institute in Bucharest. The programme is organised in partnership with the Literature Faculty of the Transylvania University in Brașov, the House of the Mureșeni Museum, and the CORONA Local Initiative Group. This year, there were thirty-five students from Belgium, the Czech Republic, France, Germany, Great Britain, Greece, Hungary, Italy, Norway, Poland, Portugal, Serbia, Spain, Sweden, Switzerland, Trinidad and Tobago, and the United States.

The courses were supplemented by lectures on history, literature, cinema, politics, and journalism, given by university professors, researchers, and public figures from Bucharest and Brașov. The students also took part in creative workshops (creative writing, nineteenth-century dance, cookery, period costume, arts and crafts) and attended showings of Romanian films, followed by meetings with filmmakers and critics. On Saturday and Sunday, the participants were given specialist guided cultural tours of sights including the Old Castle of Brașov, Sibiu, Sighișoara, the fortified Saxon citadels, and a village typical of the region.

"The summer courses organised by the RCI in Bucharest are the best project aimed at foreigners who wish to learn Romanian. The special ambience and the extraordinarily pleasant atmosphere are but a few clues to give a taste of the experience. Foreigners coming to Romania can, without problems, 'untie their tongues' (expand their knowledge) in a very pleasant way by going to courses or lectures on Romanian culture and civilisation."

BARTOSZ RADOMSKI,
POLAND, PARTICIPANT AT COURSES 2007 AND 2008

Within the framework of the courses organised at the institutes there are also connected events: readings from Romanian stories and fairytales in Berlin and Vienna, conferences, concerts, film showings and theatre performances. Worth mentioning are the lectures "Romanian Folk Tales", given by Prof. Daniela Oprica, and "On Urmuz and the Romanian Avant-Garde", by Fernandez de Pablo, at the ICR Madrid, and the monthly series of Docu-Night screenings that form part of the Coaching Romanian courses at the RCI in Vienna.

In the same context, Ovidiu Hrin and Ștefan Lucuț returned to Vienna after a spectacular entry to the visual laboratory of Vienna Design Week 2009, and created a permanent installation that covered 200 square metres of the Romanian Cultural Institute in Vienna. The two artists' installation put forward a "cultural map", which took possession of the building, transforming it into a sunny, welcoming, serene and contemporary space. Using the tools of graphic design, a projection screen was created for cultural information and a symbolic key to reading the mission of the Romanian Cultural Institute in Vienna, articulating a form conceived to favour the relationship between the cultural product and its context.



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