

Liliana BASARAB

Liliana BASARAB (b. 1979) is a visual artist working in Bucharest, that started her career in Iași, in the early 2000s. Her art practice is socially engaged and often functions as a reflection on representation. She is interested in gender issues and works within various mediums like ceramics, sculpture, textiles, drawings, performance, workshops, video. She is part of the collective who organize the Sofia Nădejde - prize for literature written by women.

Her works were shown in solo and group exhibitions like – From the tips of my finger, from the bottom of my heart (solo) at Alert Studio Bucharest, My heart sits on my tongue (solo) at Sandwich Bucharest, RO, Ex-east – The past and present stories of the Romanian avant- garde, Oscar Niemeyer building, Paris, FR, Garage sale, Sandwich, RO and Beijing Konditorei, C5CNM Beijing, CN in 2019; Life a User's Manual, ArtEncounters Biennial, Timișoara, RO in 2017; Talent is not democratic, art is not luxury, Borderline Art Space (solo), Iași, RO in 2016; In times of hope and unrest. Critical art from Iași, Museum of Contemporary Art Bucharest, RO in 2015.

www.lilianabasarab.com

Artist in residence:

2022, April-July, Riddergade Air, Viborg, DK
2018, July, Reciproc Performativ, Colectiv A Cluj, RO (with Petronela Grigorescu)
2017, June-July, ArtEncounters, Timișoara, RO
2014, September, Platform, Vaasa, FI
2012, October-November, International Artist in Residence Programme (MPRA), Poznan, PO
2011, July- August, Independent grant – CEC Artslinks residency hosted by Dayton Visual Art Center, Ohio, USA
2010, October, CEC Artslinks residency hosted by Dayton Visual Art Center, Ohio, USA
2009, August-September, CIAC (in partnership with The Ark and AFCN), Bucharest, RO
2008, April – October, Künstlerhaus Schloß Balmoral, Bad Ems, DE
2007, October, Artistsne(s)t ProHelvetia, Sinaia, RO
2005-2006, Pavillon/Palais de Tokyo, Paris, FR
2004, April-May, W 139, Amsterdam, NL
2003, November-December, NIFCA, Soumenlinna, Helsinki, FI

Solo Shows:

2021 - Tangled (as long as I have Myself), curated by Raluca Ilaria Demetrescu, Contemporan Hair Space, Bucharest, RO
'From the tips of my finger, from the bottom of my heart', curated by Raluca Ilaria Demetrescu, Alert Studio, Bucharest, RO
2020 - 'My heart sits on my tongue', Sandwich, Bucharest, RO
2016 - 'Talent is not democratic, art is not luxury', Borderline Art Space, Iași, RO
2012 - 'LUCK /Do I feel lucky? Do ya, punk?', Glosna Gallery, Poznan, PO
2011 - 'Truth/s', apARTE gallery, Iași, RO
- 'Truth/s', DVAC, Dayton Visual Art Centre, Dayton, Ohio, USA
2010 - 'Accidents, mutation and mistakes', MORA gallery, Bucharest, RO
2006 - 'Fight!', Vector gallery, Iași, Romania (with Costel Chirilă)
2005 - 'Truth/s; Imagine beauty!' 2020 home gallery, Bucharest, RO
2001 - 'Beauty mark', curated by Irina Cios, S.P.A.C.E. Gallery, Bucharest, RO



Post - truth 2022

Ceramic installation, glazed stoneware, 2022

My body, my choice, 19x16x1 cm, *Hug (Ye and Donald)*, 17x17,5x1 cm,
WLM, 19,5x26.5x1 cm, *Stop the witch hunt*, 22x22x1 cm

The ceramics works are presenting images reproduced from the mass media, they show how language is used contrary to meanings already accepted by society and how slogans are diverted from their original meaning to use for other purposes (for example, *My body my choice*, originally used as a women's pro-choice slogan in abortion politics is taken up by anti-vaccinists, *White lives matter* is a new line of clothes made by Kanye West, as well as the expression 'witch hunting' is used against any form of censorship allowing hate speech.

Part of 'The Real Show @SNDW', Sandwich Offspace, Bucharest (RO), photos by Cătălin Georgescu.





On Artemisia side

Ceramic installation, variable dimesions, glazed stoneware, 2022

Judith and maidservant (After Artemisia Gentileschi), 44X34X2 cm

Judith and maidservant with the head of Holofernes (After Artemisia Gentileschi), 35X42X2 cm

Lucretia (After Artemisia Gentileschi), 45X36X2 cm

Salome with the Head of Saint John the Baptist (After Artemisia Gentileschi), 36X42X2 cm

Susanna and the Elders (After Artemisia Gentileschi), 44X34X2 cm

Judith Slaying Holofernes (After Artemisia Gentileschi), 33X42X2 cm

Liliana Basarab's installation is an interference in Artemisia Gentileschi's baroque painting in which the visible and the invisible generate each other, constituting a decentralized and shared universe of the existence of violence in the world. Liliana cuts out from Artemisia's painting women from myths, allegories and the Bible, victims, suicides and warriors, she transposes them into bas-relief, into the glazed and tactile matrix of ceramics, in an imposition where violence and sexuality are defaced by symbolic and cultural meanings, they are transfers into reality with a strong social imprint, on which we build our own fictions.

Part of 'On her side', curated by Dana Sarmes & Simona Constantin, Centrul de Proiecte, Timișoara (RO), photos by Andra Ușvat



Exotic Rosa Dentata

Glazed ceramic, rose thorns, 2022

25x12x9 cm (Black), 29x13,5x10cm (Blue) 32x14x11 cm (Red)



On the their side (Trophies for Prize for literature written by women 'Sofia Nădejde')

Ceramic installation, variable dimensions, glazed stoneware
2018-2022

The series of 5 "Sofia Nădejde" trophies presents portraits from the universe of the medieval bestiary (Medusa, Harpy, Witch, High Priestess and Freyja) transposed into the archeology of reality; all these versions follow a difficult path of women in Romanian literature. The common message of both installations is solidarity and support for women in art and literature, dominated for centuries (the struggle is not yet definitively over) only by men.

Trophy 2018 - Medusa, with texts by Hélène Cixous, French writer, playwright and literary critic.

The writer of Laugh of medusa and founder of the first Centre of women's studies at a European university.

20,5X20,5X2 cm

Trophy 2019 - Harpy, Mythological creature, half bird half woman.

20,5X20,5X2 cm

Trophy 2020 - The Witch

20,5X20,5X2 cm

Trophy 2021 - The High Priestess of the tarot cards

21,5X21,5X2 cm

Trophy 2022 - Freyja. Norse goddesses, in charge of love, fertility, battle, and death.

20,5X20,5X2 cm



Circe' pigs

Ceramic installation, glazed stoneware, 10x7x1 cm/11x9x1 cm/9x8x1 cm/11x19x1 cm/19x22x1 cm, 2022



The Comedian Underground & Lil

Ceramic installaton, glazed ceramic, approx. 20X15X5 cm each, 2022



Boots on the ground

Glazed ceramic, shells, various sizes
2021

Part of:

'Papa ragazze', curated by Ben Lee Ritchie Handler, Nicodim Gallery, Bucharest, RO

Photos credit Nicodim Gallery



Rosa dentata

Glazed ceramic, rose thorns, approx. 14X13X5 cm each, 2021

All pleasure comes with threat, sexual desire comes with power and dominance. This time which side (sex, gender) dominates? Thinking of this ancient myth about the seductive power of women, Liliana Basarab emphasizes with these shaped and glazed ceramic flowers, the power that women can have against male, patriarchal dominance. The rose - symbol of shame, of lost virginity becomes power here, the thorns having the role of protecting against rape, violence, abuse to which women are too often subjected in most ancient and current cultures.



Rosa dentata (big)

Glazed ceramic, rose thorns, approx. 37X28X5, 2022



Medusa (Homage to Hélène Cixous)

Hand made embroidery, cotton thread, silk shirt

50 / 50 cm, 2021

The National Museum of Contemporary Art/MNAC collection



Tangled (As long as I have myself)

Ceramic, paint, 38x31x2cm, 2019

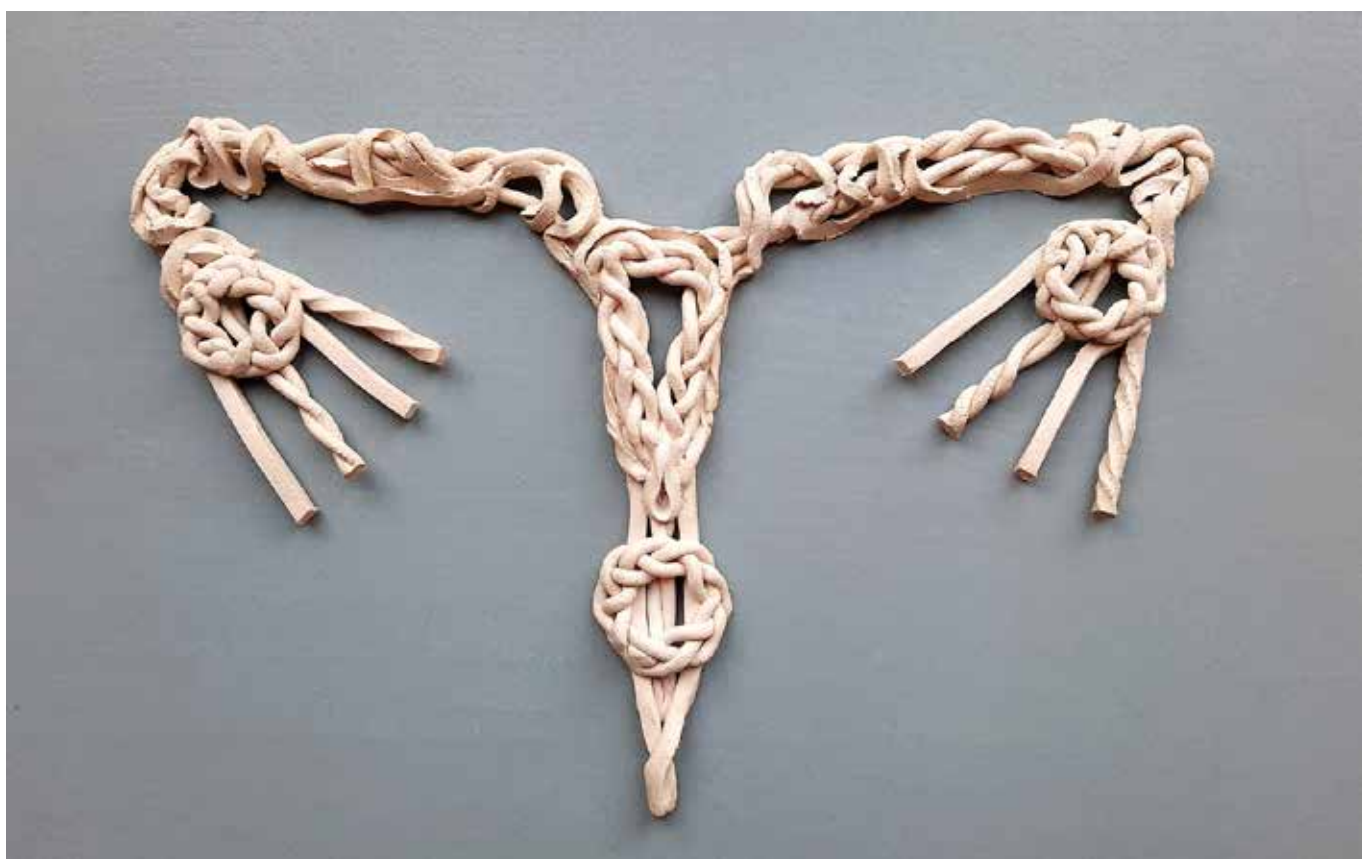
Part of Tangled (as long as I have Myself), solo show, curated by Raluca Ilaria Demetrescu, Contemporan Hair Space, Bucharest, RO



Cups (For happy tears or to drink the blood of the enemy)

Ceramic installation, glazed ceramic, various sizes, 2020

Part of 'My heart sits on my tongue', solo show Sandwich, Bucharest, RO



SHRINE (crucifixes)

Ceramic installation, various sizes, 14 ceramic objects, aprox. 25x32x2 cm each, 2020

Part of 'My heart sits on my tongue', solo show Sandwich, Bucharest, RO
The National Museum of Contemporary Art/MNAC collection



Pussy riots wannabe (Balaclava)

Ceramic installation, 3 ceramic objects, aprox. 20x35x2 cm each, 2020

Part of 'My heart sits on my tongue', solo show , Sandwich, Bucharest, RO
The National Museum of Contemporary Art/MNAC collection



From the tips of my fingers, from the bottom of my heart

Textile, cotton thread on fabric, handstitched embroidery, 2018-2021

Part of 'From the tips of my finger, from the bottom of my heart', solow show, curated by Raluca Ilaria Demetrescu, Alert Studio, Bucharest, RO



Chimaeras (Elsa, Minnie & Mickey - Homage to Dimitrie Paciurea)

Glazed ceramic (earthware), 12 x 9 x 11 cm, 10 x 7 x 12 cm, 13 x 11 x 8 cm, 2018

Photos by Maria Sandu



LOVE (Mantis mating)

Cotton thread on fabric, handstitched, 24x24 cm, 2021



Post-truths (Witches on brooms)

Textile collage, 32x39 cm, 2020



Post - truth

Video, 14'02'', 2020

<https://vimeo.com/610451051>

Post-truths is a transdisciplinary collaborative project initiated by the visual artist Liliana Basarab, together with Mihaela Varzari (curator), Dragoş Alexandrescu (visual artist), Alina Şerban (actress), Robert Bălan (director, performer), Vlad Basalici (artist visual), Livia Ştefan (poet/performer) and Carmen Lopăzan (actress). The project consists of a series of online discussions between participants, hosted by Liliana Basarab, followed by the production of a video material. These discussions, defined according to the informative materials provided by Mihaela Varzari, debated the political implications of the "post-truth" era, followed by the production of a performance by each participant, where the only condition is to respect the rules of the mime game, in order to translate into body language this concept. The final video material sums up five performances based on the concept of "post-truth".

Produced by Fundația9 (BRD Groupe Societe Generale) in the frame of Artists Room programme.



Braided

Glazed ceramic, artificial hair mesh, approx. 50x27x5 cm each, 2020



Untitled (Figs)

Ceramic installation, variable dimensions, photos by Maria Sandu, 2019

Part of 'Garage sale', group show, Sandwich gallery, Bucharest, RO
Private collection



Harpies

Ceramic installation, earthenware, variable dimensions, 2019

Part of 'Garage sale', group show, Sandwich gallery, Bucharest, RO
Private collection



Tree of knowledge of good and evil (God was elsewhere)

Ceramic installation, earthenware, various sizes, 2019

Part of:

'Beijing Konditorei', group show, C5CNM Beijing, CN

'My heart sits on my tongue', solo show, Sandwich, Bucharest, RO



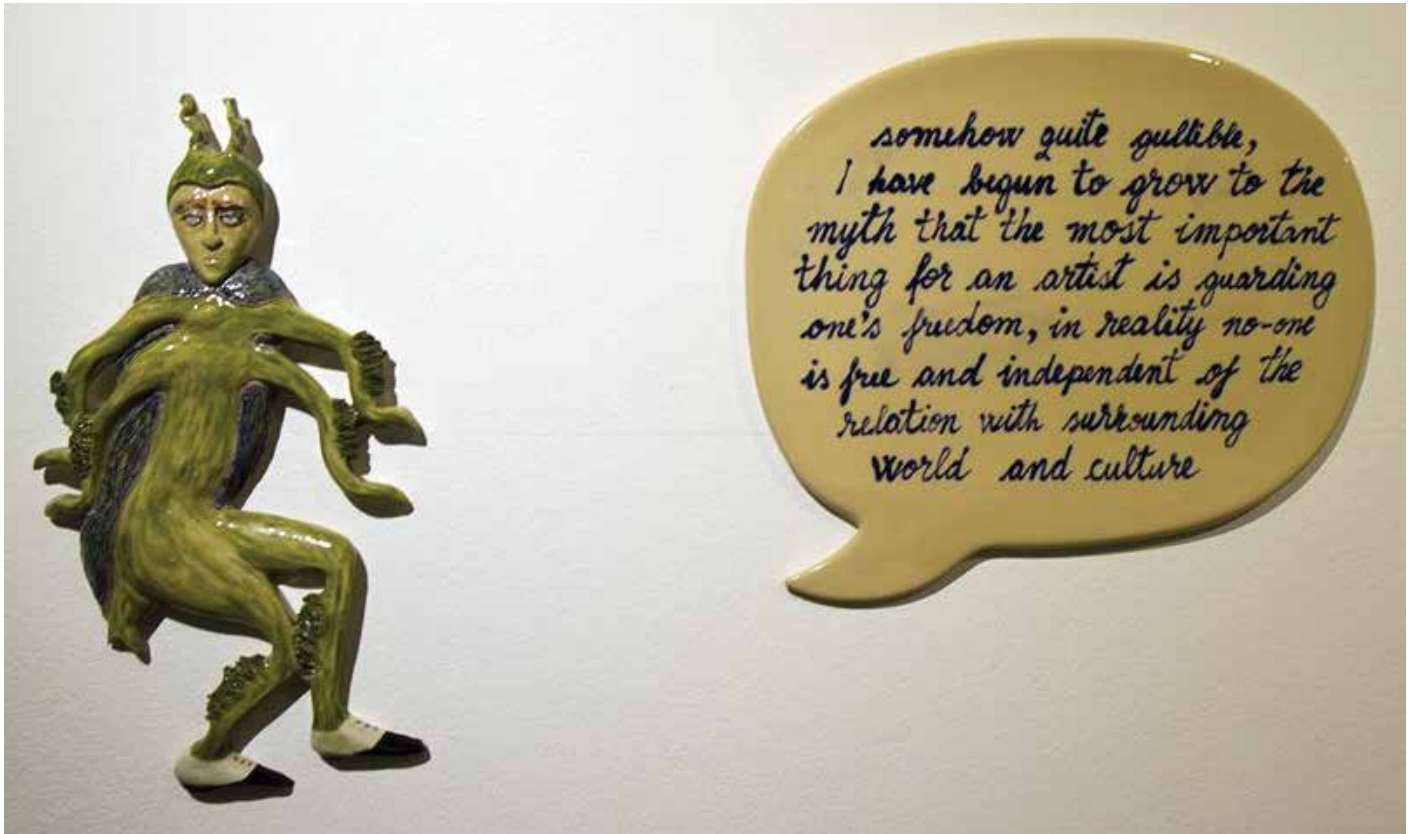
'We might stand up or we might fall down' (Timișoara version)

Performance, sandals (leather, rubber), various sizes, photos by Anca Cioanca, 2017

6'00", video, color <https://vimeo.com/245679170>

The semi-wearable pairs of sandals interconnected through the back straps were inviting audience to connect, leading to temporary connection while questioning the idea of the expanded performance. The objects are functioning both in time of the performance but also as an absence and an invitation.

Performance produced during Art Residency Program founded by the Art Encounters Foundation Timișoara 2017, objects produced in collaboration with Mihuța Internațional - shoe maker company.



TALENT IS NOT DEMOCRATIC, ART IS NOT A LUXURY (The Grasshopper and the Ant)

Ceramic installation, various sizes, 2016-2019

Part of:

'Talent is not democratic, art is not luxury', solo show, curated by Cătălin Gheorghe, Borderline Art Space, Iași, RO

'Ex-east – The past and present stories of the Romanian avant- garde', group show, curated by Ami Barak, Oscar Niemeyer building, Paris, FR



We might fall down or might stand up (Bucharest version)

Performance, sandals (artificial leather, rubber,) various sizes, 2013

<https://vimeo.com/86902775>

The semi-wearable pairs of sandals interconnected through the back straps were inviting audience to connect, leading to temporary connection while questioning the idea of the expanded performance. The objects are functioning both in time of the performance but also as an absence and an invitation.

Part of:

'1:1', curated by Mihaela Varzari, Atelier 35 Gallery, Bucharest, RO

'Jeune Création Européenne' Biennial, Vrå (Denmark), Cēsis (Latvia), Cluj (RO), Como (Italy), Figueres (Spain), Amarante (Portugal), 2018-2019

Photos by Bogdan Cătălin Cazacioc



Untitled (Different teams)

Glazed ceramic, stoneware, aprox.21x17x10 cm each, 2008



Untitled (Pregnant bottles)

Glazed ceramic, earthenware, aprox. 30x6x10 cm each, 2008