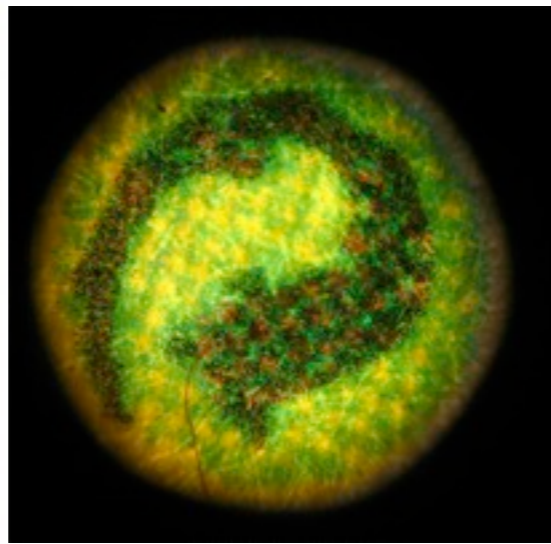




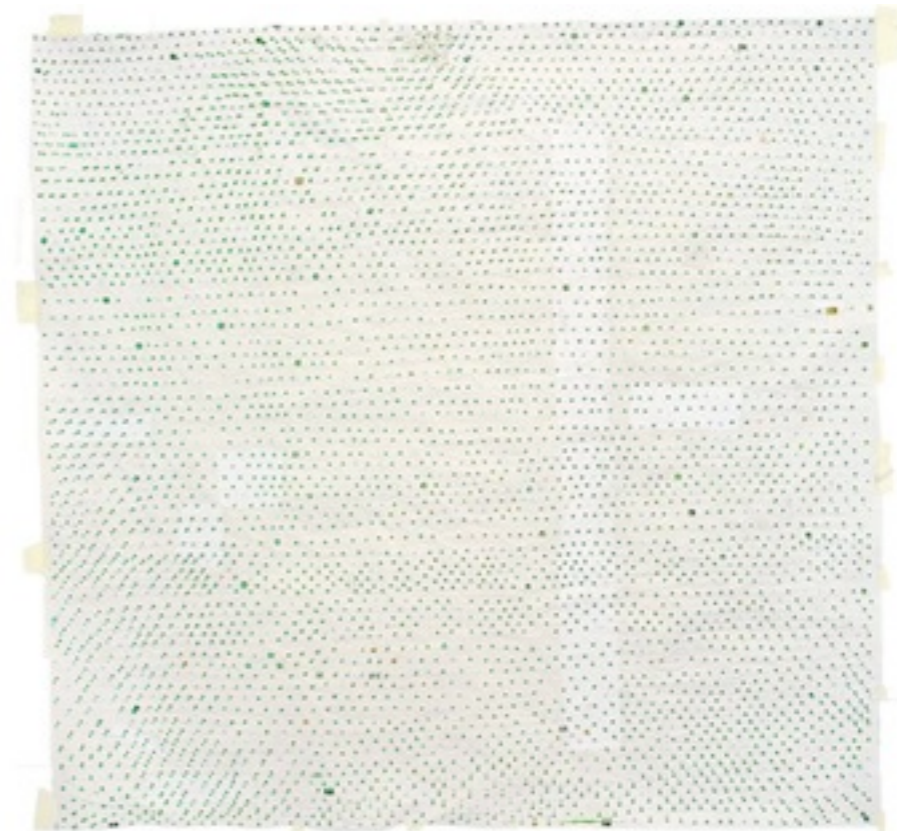
S O R I N O N C U



E C O



How Much Do You Recycle?, 2009, microscope, print and glass slides, dimensions variable



You Don't See the Small Picture, 2009, collage, 160 x 160 cm



Suffocate for Comfort, 2009, mixed media, 200 x 280 cm

"Eco" contains a series of works that have been most commonly made of materials that pollute the environment. These materials, rarely properly managed as waste, end up affecting communities around one of the largest Romanian cities, Timisoara. The project addresses wide issues that concern environmental protection, including recycling, reusing, reducing, the lack of responsibility and the significance of water, air and soil quality for life conditions in urban areas. The anti-romantic and non poetic discourse of the "eco" series is an expression of the subversive attitude towards earlier approaches to nature which concentrated in exploring the visual qualities of landscape in Timisoara, but ignored the reality of environmental issues.



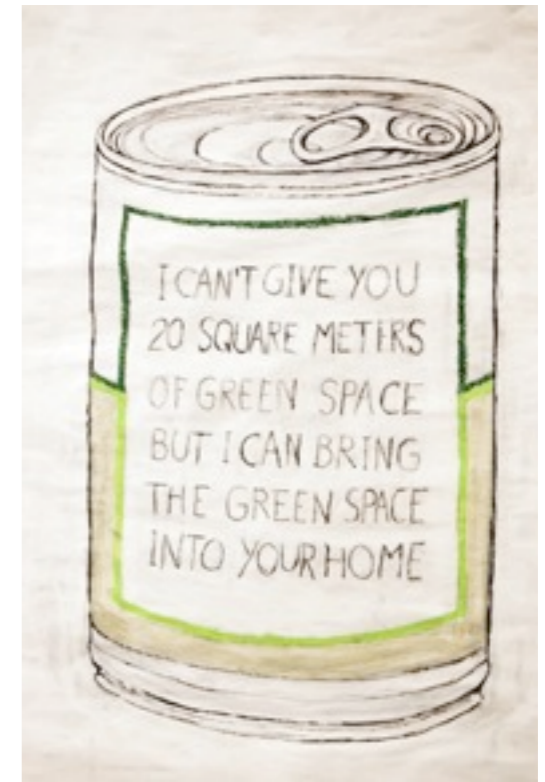
Emerald City Glasses, 2009, plastic wrap, cable, can, acrylic and glass paint, 8 x 15 x 25 cm



Green Tinted Glasses, 2009, plastic wrap, cable and glass paint, dimensions variable



Eco-mob, 2009, mobile phone with earth and grass, 5 x 4 x 15 cm



20 Square Meters, 2009, mixed media, 100 x 70 cm



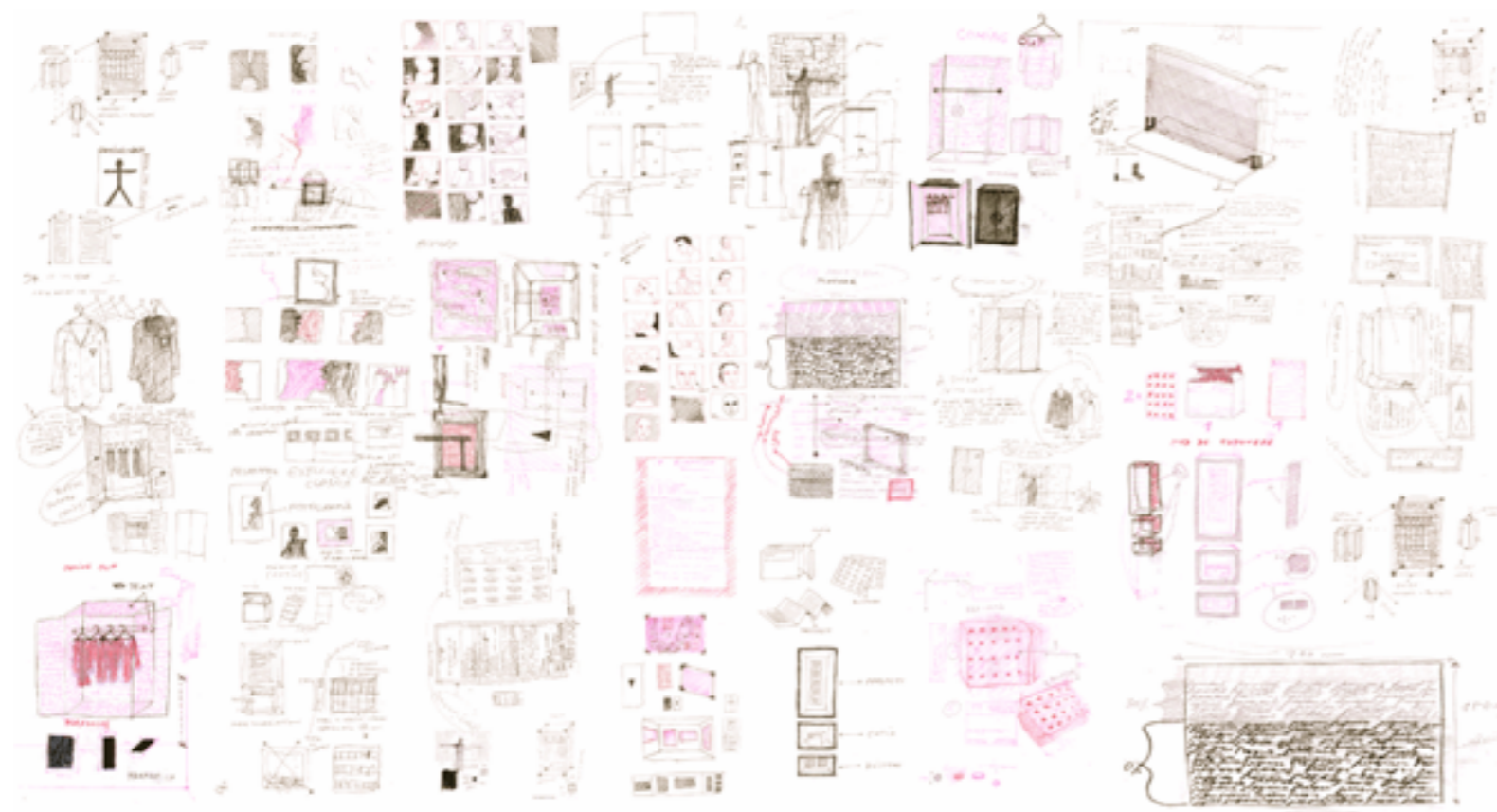
In Memory of..., 2009, mixed media, 200 x 210 cm



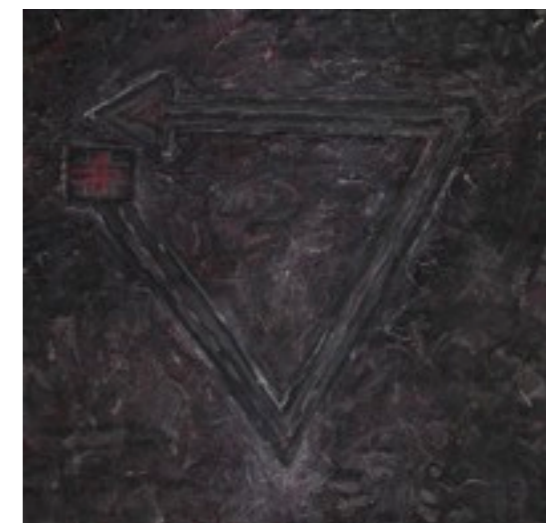
L G B T E A M



"LGBTEAM" is a project containing a set of works realized in collaboration with the LGBTeam organization with purpose was cultural assertion of LGBT community in Timisoara. The voluntary association responded to problems and concerns of LGBT people through art, creating a larger visibility of the community, otherwise very poorly represented in Romanian culture. Carried out project "Assertion through Culture" embodied works that refer to identity, homophobia and discrimination, aiming to raise awareness and create a place for social cohesion.



Sketches, 2006, mixed media, dimensions variable



Black Triangle, 2005, acrylic on paper, 19 x 20 cm



Identity, 2005, mixed media, 120 x 120 cm



Identity, 2005, mixed media, 120 x 100 cm



Identity, 2005, mixed media, 100 x 150 cm



Homophobic Mechanism, 2007, animation, 90 seconds



Antihomophobic, 2006, medicine boxes, blister pack, paper, acrylic, plasticine and plastic wrap, 180 x 200 cm



Banned Privacy, 2007, installation, mixed media, dimensions variable



Coming Out, 2006, plastic wrap, cable, acrylic and photos made by Diana Bodea, 160 x 160 x 80 cm



ISOMORPHISM



Isomorphism is a project that relates to the feelings confronted while reading the new Romanian Civil Code which discriminates against same sex couples and to a reflection concerning both the false necessity for state, public recognition of a private relationship between people and the significance of the mandatory human rights equality principal of individual towards group for democracy.

The feelings aroused by the new Romanian Civil Code that legalizes inequality is the cornerstone of the project. Contradicting the principle of equality in front of public authorities provided by the Constitution, Romanian Civil Code offers civil union as a privilege, defining marriage as between one man and one woman and ignores the diversity of existing relationships in Romania.

The project points out that in Romania authorities choose not to recognize other forms of family relationships even though they exist and often end up replacing rational considerations in lawmaking with religious dogma.



The couple, 2010, acrylic on cardboard, 30 x 36 cm



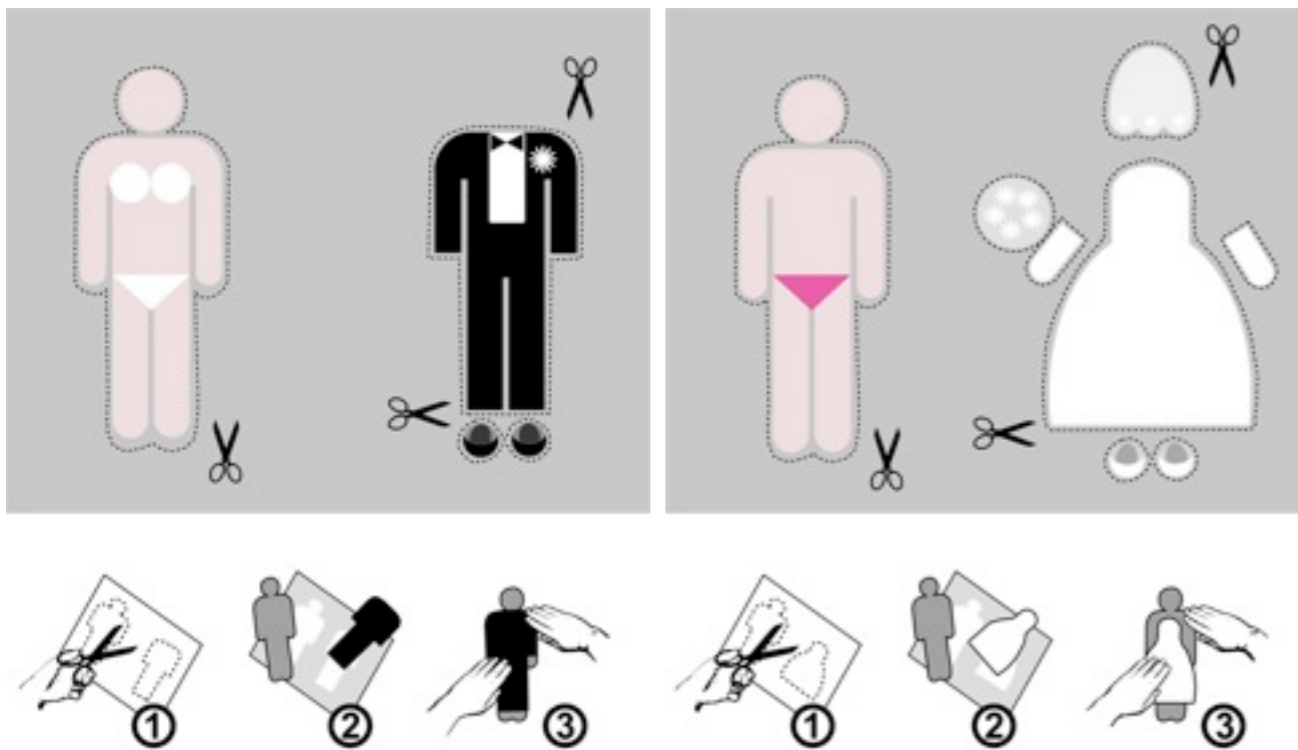
Tata, tata, 2010, mixed media, 190 x 185 cm



Isomorphism, 2010, plastic frames, paint, 50 x 28 cm



Two Brides, 2010, mixed media, 25 x 31 cm



For Her & For Him, 2010, print, 30 x 21 cm



The New Romanian Civil Code, 2010, Bible cover, new civil code pages with mixed media, 4 x 15.5 x 22.5 cm



Product - Deviant Behavior Cleaner, 2011, cleaning sponge with razor blades, 8 x 5 x 5.5 cm



Equality Survey Device, 2011, cardboard, plaster, glue, small screen, 17 x 21 x 18 cm



STILL LIFE



In the installation "Still Life 1" traditional still life objects are replaced with elements of cluster bombs, which are bombs that are fractured and contain munitions or small bombs that are spread out over large areas in order to destroy military targets. According to humanitarian organizations cluster bombs are not effective against military targets, 95% of the bomb victims are civilians. Unexploded bombs remain active and cause death long after military conflicts, negatively affecting a long period of peace-building efforts. 10 years after the bombing of Serbia by NATO forces unexploded cluster bombs still represent a mortal danger for tens of thousands of people. Munition of these bombs is common in zones affected by war, as frequent as the fruit in a still life, arranged in a basket and scattered to abundance, they are far from being as harmless.



Still Life 1, 2010, world map, plastic, paint, plasticine, cardboard, paper, 230 x 300 x 100 cm



Still Life 2 - 9 Hearts, 2011, mixed media, plastic wrap, 9 toe tags filled as form for organ donors, with the name John Doe as donor and the names of unconvicted perpetrators such as Hashim Thaçi, Bernard Kouchner and convicted perpetrators such as Haradin Bala, as organ harvesters, 10 x 10 cm

Still Life 2 is the work that refers to the Kosovo war and issues regarding the lugubrious profit registered during and after the war by members of the KLA (Kosovo Liberation Army). Rightful fight for freedom, started in the early '90s by Ibrahim Rugova, was corrupted by practices of KLA members, many who have become politicians in 2000, occupying an important position in the political environment of independent Kosovo.

A report submitted to the Council of Europe, after two years of investigation, shows that civilians abducted by the KLA during the Kosovo war were transported to Albania, to the so-called "Yellow House", where their organs were harvested for sale on the black market.

Assemblage made from a hollow doll house, furnished with a single bed, suggesting the death bed, colored yellow on the outside, referring to that apparently quiet house in Albania, but also to the fluorescent visible sinister practices, performed inside the house.

The Yellow House represents the ambivalence of war and the fragile peace in Kosovo, a yellow facade that hides the suffering of people missing in Kosovo, KLA prisoners, which become victims of illegal organ trafficking.

In addition to the yellow house, Still Life 2 contains a series of nine images of hearts wrapped in plastic and framed, which suggests the product of the "Yellow House". Hanged toe tags, filled as form for organ donors, draw attention on the perpetrators. Fluorescence-drenched hearts, mocking the "Sacred Heart of Jesus" as a symbol of Christ's love for mankind, the essence of spiritual, emotional and moral human being, is stripped of its sanctity and is presented as an organ / product that devalues carriers life saving another life for profit, though alive is devoid of life.



Still Life 2 - The Yellow House, 2011, mixed media, 30 x 30 x 27 cm



A H / H W T

Ah / HwTT (Antihomophobic - Halfway Through Therapy) is the project that refers to the homophobia rooted in community unaware of unhealthy condition of its homophobe leader - an opinion former or instigator of violence. Public figures such as Mahmoud Ahmadinejad, Joseph Aloisius Ratzinger or David Bahati, in absence of reason suffer from bigotry, spreading intolerance and violence directed towards gay people. Ah / HwTT does not provide a remedy for irrational fear, dislike and aversion against gay people. There is no treatment for homophobia. The project merely draws attention toward public figures, authors of homophobic sweeping statements, emphasizing the similarity of their homophobic actions with insanity.



Ah / HwTT (Antihomophobic - Halfway Through Therapy), 2011, medicine boxes turned inside out, bottles, blisters, paper, acrylic, wood, cardboard, glass, pills and cans, dimensions variable





Romanian intelligentsia, profoundly linked to the extreme right's sentiments regarding homosexuality even when it claims to be liberally-orientated and very tolerant is the core of institutionalized homophobia in Romanian educational system from kindergarden to the Romanian Academy. Far more, the Romanian Academy is the place where homophobia is at home. From the leading Romanian contemporary thinkers to their disciples the understanding of homosexuality is profoundly shaped by the far right doctrines of the late 1930s Romania. The project Ah / HwTE (Antihomophobic - Halfway Through Education) emphasizes that the DEX (the Explanatory Dictionary of the Romanian Language) is much more than just a book that lists the words of the Romanian language. The heterosexist dictionary is homophobic, not only by its definitions of homosexuality, but also by the absence of words such as homophobia or homophobic. The very absence of these words suggests that the authors, members of the Romanian Academy and the Romanian intellectual class is slave to ingrained prejudice thinking. The dictionary incarnates the backwardness of Romanian intellectual thought widespread in society through education, causing stigmatization of LGBT people throughout their entire life not only by individuals but also by the learning institutions as well.



Ah / HwTE (Antihomophobic - Halfway Through Education), 2012, fringed DEX Explanatory Dictionary of the Romanian Language), paper, paint, razor blade, pen, glue, plastic, cardboard, wooden frames, wire fencing, dimensions variable





EXP (X)



Man, outlined by what he owns, can be defined through the way and the purpose he uses the finite resources. The Installation "EXP (X) - One Day in Oil" is a comment on overpopulation filtered through disturbing anomalies of necessary oil consumption and expresses the fate of the self-declared master of resources. Obsessed with the perpetuation of its genetic material, ignoring the ravaged world left as a legacy, is the emblematic feature of the man programmed to possess and consume everything. The oil dependency for contemporary human existence is obvious. Everything is oil. Every object, action, body, concept can be reduced to oil consumption. The entire traumatizing existence of the self destructive contemporary man, defined by what he eats, thinks, feels, is reduced to 0.01 barrels of oil per day. Consequently the human raw material has changed, contemporary man is more oil than earth.



One Day in Oil, 2011, bitumen, stain, oil based paint, glass, plastic, 250 x 180 cm

