

## ALEX MIRUTZIU

### CRITIQUE ON HOW TEMPLES MOVE FASTER THAN THEIR SHADOWS

December 11, 2010 – February 4, 2011

Mihai Nicodim Gallery, Los Angeles is pleased to announce the first solo exhibition and performance in the US of artist Alex Mirutziu.

Alex Mirutziu is a Romanian artist whose practice extends over a wide range of media and activities, including: writing, photography, media-critical video installations and performance as well as various critical and curatorial projects. His work endows social processes with ephemeral emergence as main constructs in an attempt to reconfigure the relation between information and form, psychophysical language and content, challenging origins and meaning. His most recent work implies a recuperation of the subject between structured death and migration of suffering.

In recent state of affairs, the artist's work opened up fields of discussion embedded with what he call ideological practices allocated by culture, practices that lie in the verb status of art – in its immediacy, and ability to generate meaning and information within difference, between actuality and potentiality, between what is seen and what is said, what is done and what can be done - questioning how ideas are affected by the contexts in which they are produced.

Following up components of communication, Mirutziu's work moves outward and inward in a kind of romantic discursive model questioning its purpose and its uselessness, being left as poetic and imaginative space, as a space for possibility and potentiality - poetic because each form captures a fragment of the world and, by referring to each other, creates a pure event. The artist is interested in articulations and half articulations of the idea of art as a structure in relation to its contemplation taken as an architectural act, juxtaposed to time and language.

The idea that contemplation is a matter of concern that becomes a matter of fact through various complicated entanglements and problematic discourses. Each thought is an event that will never be repeated; its fleeting presence keeps it on the verge of being lost forever, having the same thought can only take place as a separate event, captured in its own moment in time, questioning its immediate irrelevance in dynamic present. These particular territories refer to a kind of relationship to form that undergoes references to the masochistic power to disappear, a meditation on the economy of absence that troubles the idea of occupation of space that can never become traumatic, since it shifted in the idea of a chronic occupation of time. This body of work traces the degree to which one revisits emptiness, and certain particular cognitive operations of what memory does to thought and its shadow.

**The exhibition opens Saturday, December 11, 2010 at Mihai Nicodim Gallery, 3143 S. La Cienega Blvd, Los Angeles, CA 90016, with a live performance of the artist that starts at 7 PM.**

**Venue: Mihai Nicodim Gallery  
3143 S. La Cienega Blvd  
Los Angeles, CA 90016  
T: 310.838.8884  
www.nicodimgallery.com**

**Company/Artist: Alex Mirutziu  
Duration: 35 min  
Concept/Idea: Alex Mirutziu  
Direction: Alex Mirutziu  
Choreography: Alex Mirutziu  
Artist(s)/ Interpretation: Alex Mirutziu  
Scenography: Alex Mirutziu  
Sound/ Music: Flok  
Light Design: ZDB, Eira33, Alex Mirutziu  
Video: Alex Mirutziu  
Costumes: Alexandru Nicolae, Alex Mirutziu, Rulys, Mihut Boscu, Eugen Rosca  
Texts: Alex Mirutziu  
With the Support of: Sabot Gallery, Cluj**

**Description of performance:**

Exceptional performance on the humanity of a terrible love; a shared architecture, muscled by words and rude liberty, about 'fixing of the body' over the exterior milieu, with the heart poised above the gut, a constructed metaphor for the staticism of love, that sometimes you just have to tell the whole world about it.

**Other observations:**

The live performance contains nudity.