

# The Light of Recent Events

Mircea Suci (b. 1978) confronts recent histories in a subjective way, as a continuum of socio-political and psychological themes.

His works propose iconic, strong, dramatic images, decomposed and later restored images, through his own technique, using photography as the first frame of the image and, finally, painting as a way to systematize it emotionally.

In "The Light of Recent Events", Mircea doubles the personal filter of reading / mirroring the world and exposes himself as a performer under an exhausting light, which brings to the surface a process of cleansing and abandonment.

*Alex Radu*  
/SAC

## “Acting is reacting”

*Mulholland Drive,  
David Lynch*

I cannot change the world; I can only mirror the way I perceive reality, social or political events, obviously distorted by my own subjectivity.

The series presented at /SAC under the title “The Light of Recent Events” do not question certain events, but rather how I am affected by them. This umbrella title allows for multiple interpretations, some different than the ones I propose. This ambiguity creates a universal dimension of the way in which I wish my work to be perceived. “Recent” does not mean today. It is not recent events that are my subject. Light is my subject.

A revealing light, which unveils / explores interiority. Forever present in my work, the light I use is harsh and it creates a radical contrast. It depicts anxiety, solitude, it appeals to baroque drama and it provokes introspection, a deep trip.

For me, art is dramatic. The artistic process is performative and therapeutic. It is a way of living, of living together. All the images I bring forth are direct and honest, they do not hide behind special effects for the sake of aesthetics. I want a direct confrontation with fear, with the fear that humanity carries.

The way I work is (probably) already known. I have developed a personal technique which allows me to transfer the photographic image onto various surfaces. The black and white image is printed on an acetate surface

and is then transferred onto the chosen surface by using acrylic paint. The image thus transferred through this process of “monotype” is imperfect. It is then restored by using different techniques which make up a delicate process I’ve called underpainting. I start off with an already well-known technique – overpainting – which comes with a somewhat limited history but a celebrated legacy, having been adopted by Arnulf Rainer, Sigmar Polke and Robert Rauschenberg, to name a few of my favorite artists.

My intention is to overcome this process. I use A4-sized acetate surfaces to decompose and recompose images. These can be left with a grid that I sometimes keep and which fractures the image granting it a sort of architectural monumentality.

I must stress that this is not a photographic technique; it is graphic, unique in its way of production. I want to create a relationship between painting and photography, one wherein the image is improved, enriched, perfected. I want to create a powerful, dramatic, iconic image, wherein the qualities of the photograph are enhanced by the structure and the color of paint. Color has symbolic meaning for me and it becomes complementary to the subject studied. The images I create are not the classic pictorial type.

The series “Self portrait (washed up)”, “Fall” and “Study for Failure” extend an older theme, “the constant feeling of guilt”. It is an extremely personal topic, which discusses the states of anxiety, alienation and obsession that I experience.

The washing ritual in the “Self portrait (washed up)” series denotes giving up, cleansing, changing. The gesture reflects a feeling of inadequacy to reality, to one’s own person, and it reflects the way in which the absurd reality causes anxieties and generates schizoid states. Even if the way I work does not come close to the classical expressionist gesture, the state is one of an expressionist nature.

In the “Fall” and “Study for Failure” series, the lack of balance and the inability to control a position or to adopt a natural position illustrate the state of confusion and uncertainty. Physical gravity dominates the rational and becomes a total burden.

The images from these three series mentioned above archive a gesture of mine, a performative gesture, in which the body reflects a state generated by exteriority.

With the “All the Lost Battles” series I return to a classical theme, one probably approached by most artists of all times: “vanitas”. Every intense and conflicting moment produces casualties. It is a set of

images that reflects or contemplates finitude, serving at the same time as reminder for all the small deaths we always suffer. The presence of this series within this exhibition could probably be seen as redundant or explicit. Not for me. For me it is more of a complement to the intense states that I want in the exhibition.

I work in series as I need to exhaust a subject. I archive not merely the performative act, but also the ways in which the image can be approached. A repetition is never the same. There are different variations. This may seem a didactic approach, yet, for me, this is the way to understand the subject and to elucidate certain states.

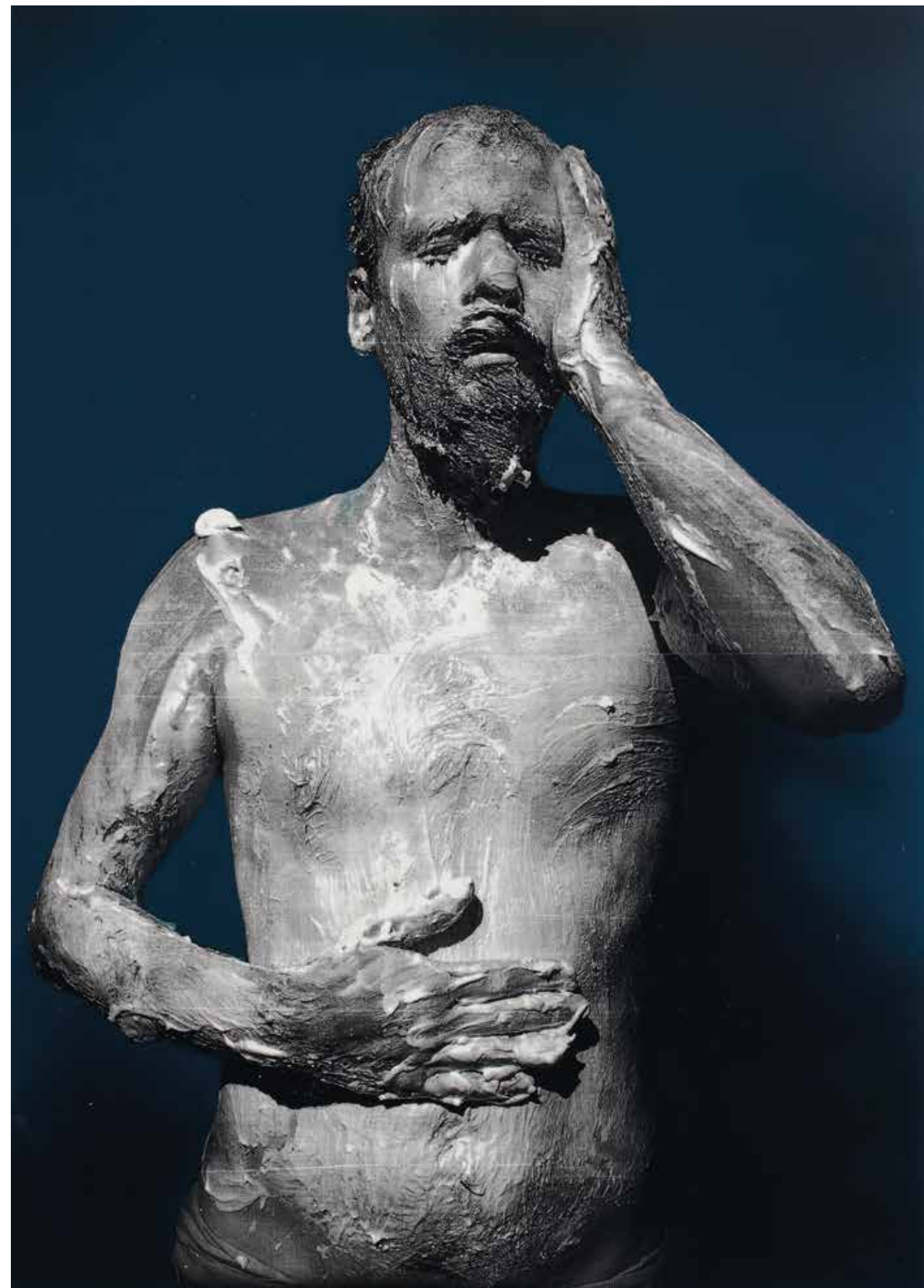
*Mircea Suci*



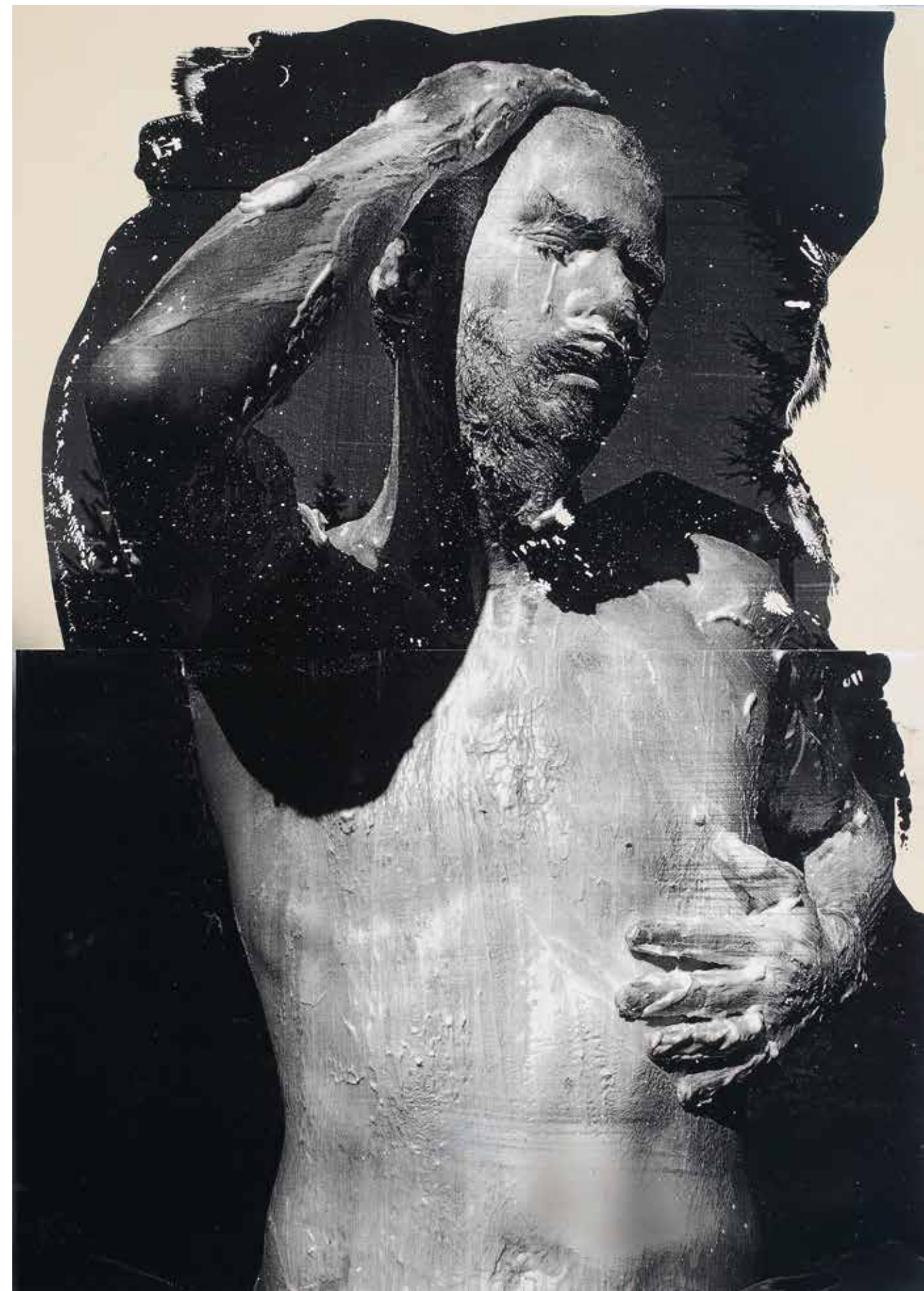
Study for Washed Up Artist (installation of 8 pieces) / 42 x 30 cm  
oil / acrylic / monotype / wooden plate  
2020



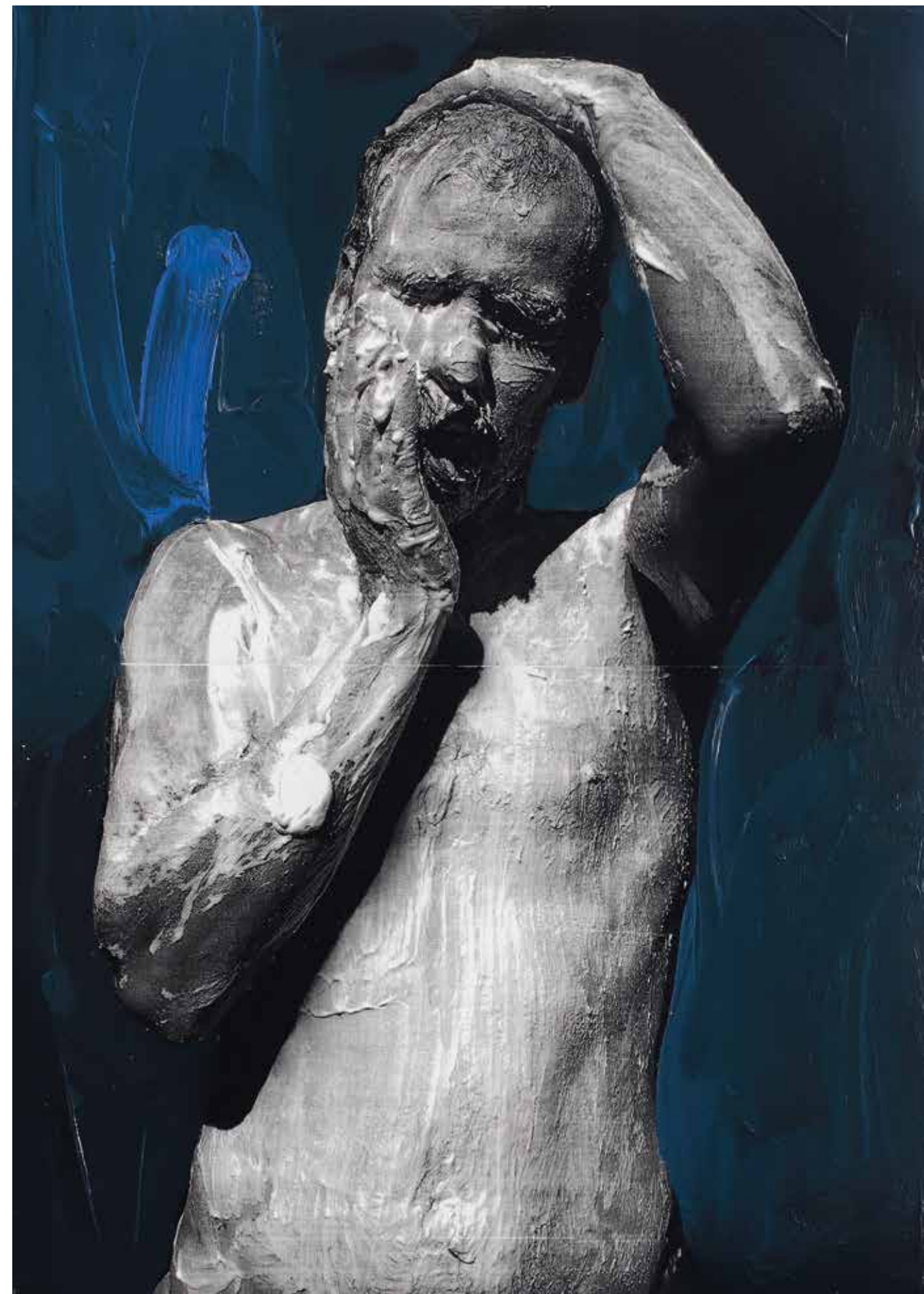
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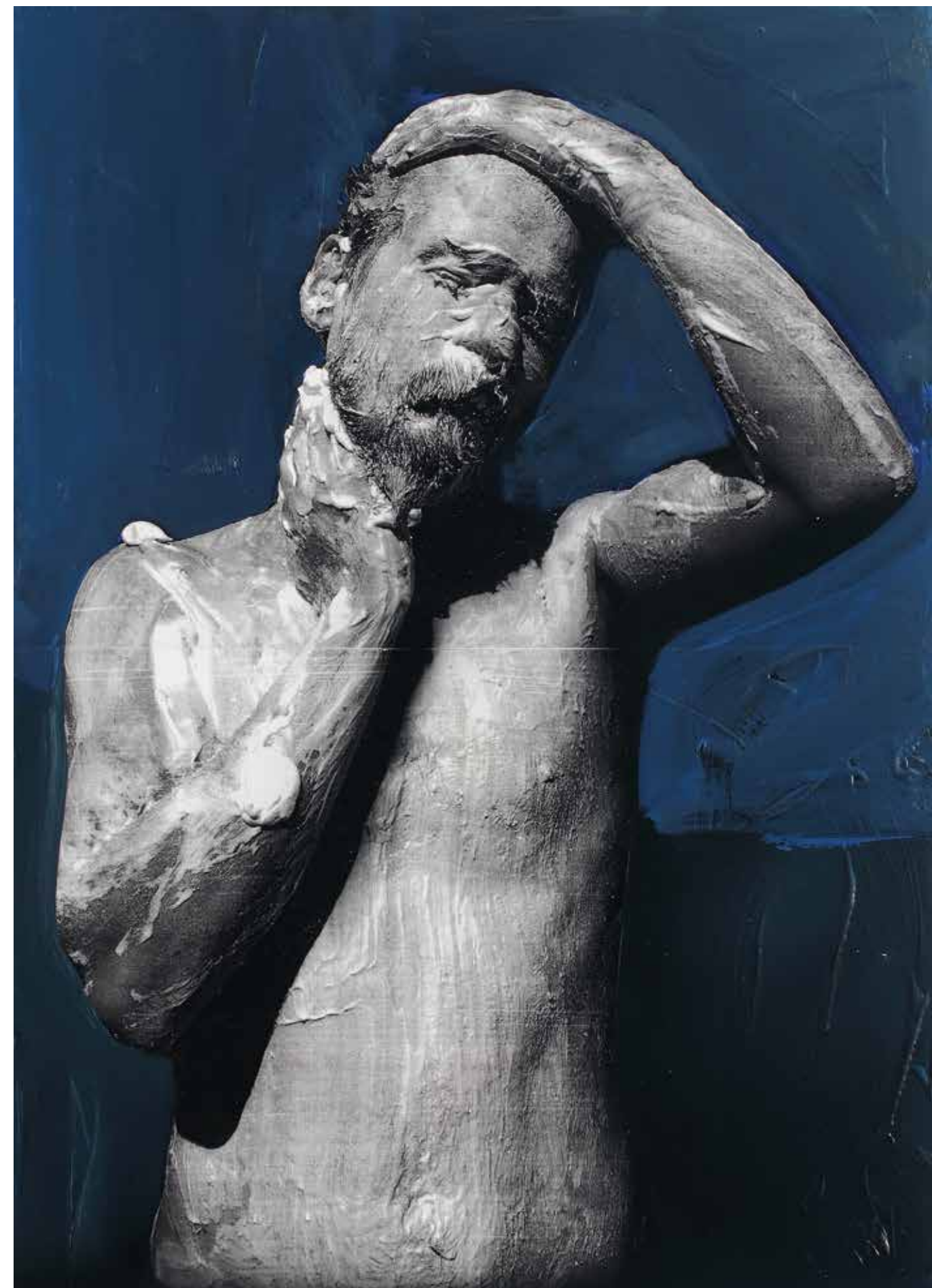
Study for Washed Up Artist (installation of 8 pieces) / 42 x 30 cm  
oil / acrylic / monotype / wooden plate  
2020



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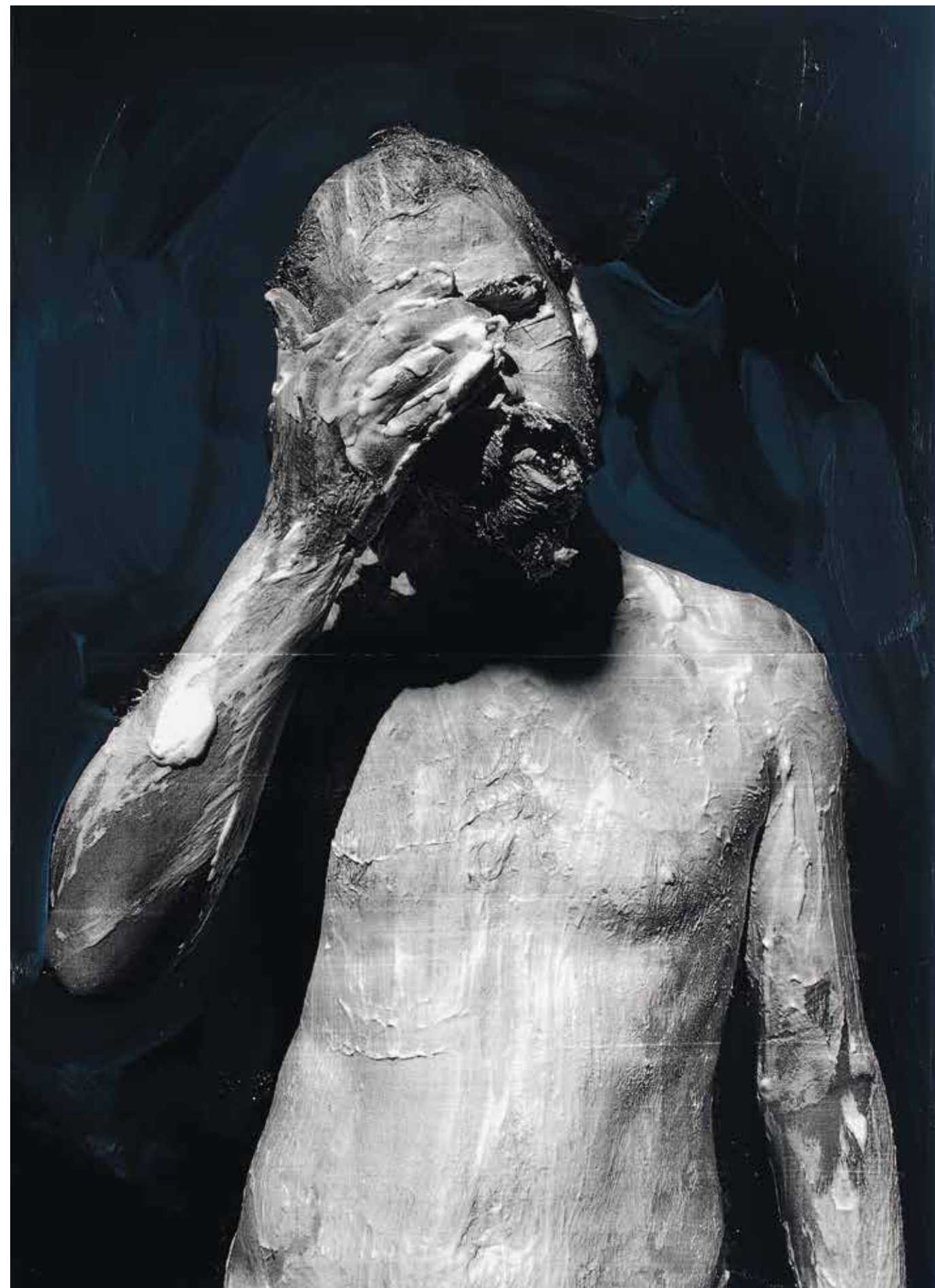




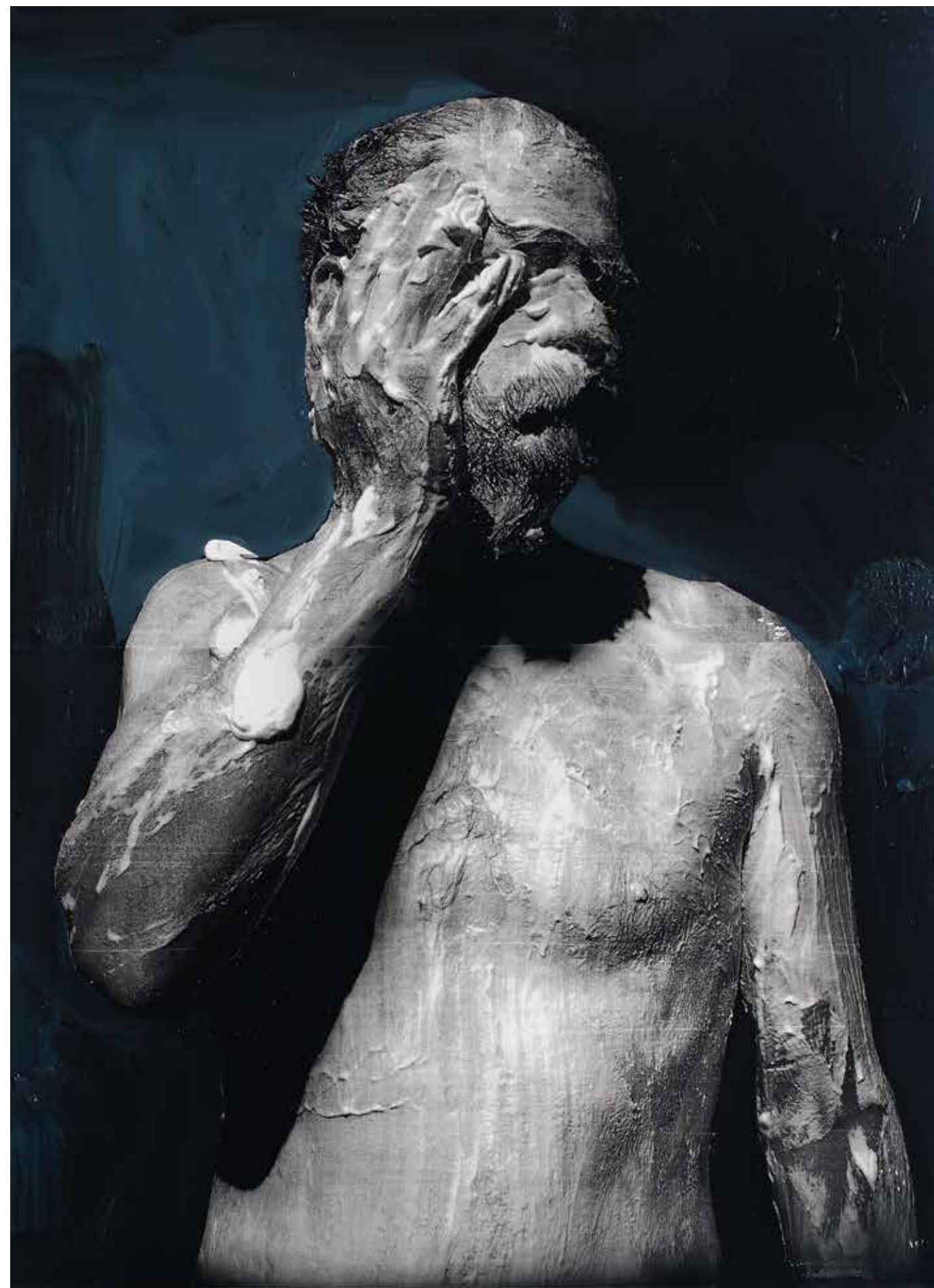
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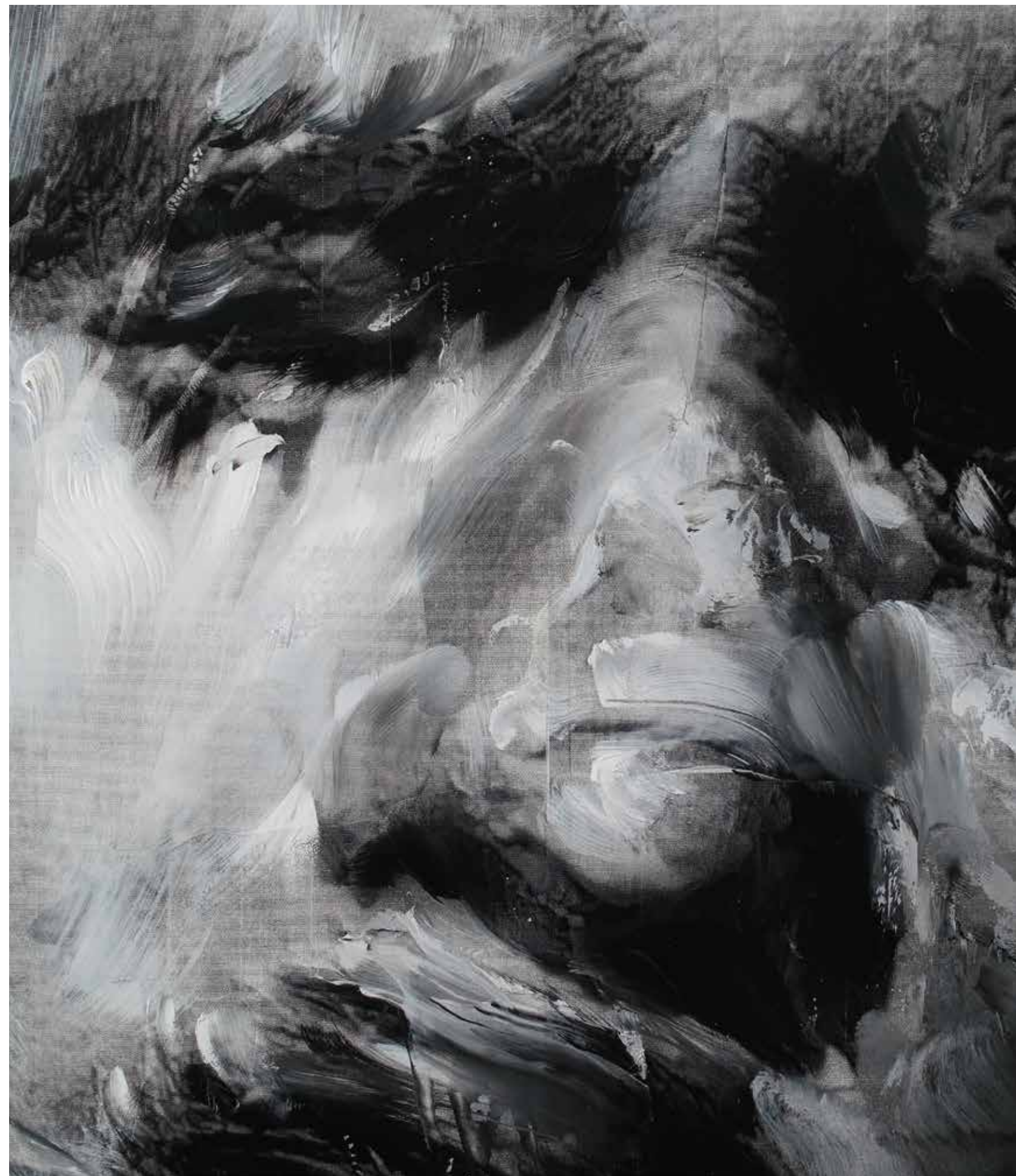
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2020



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2020







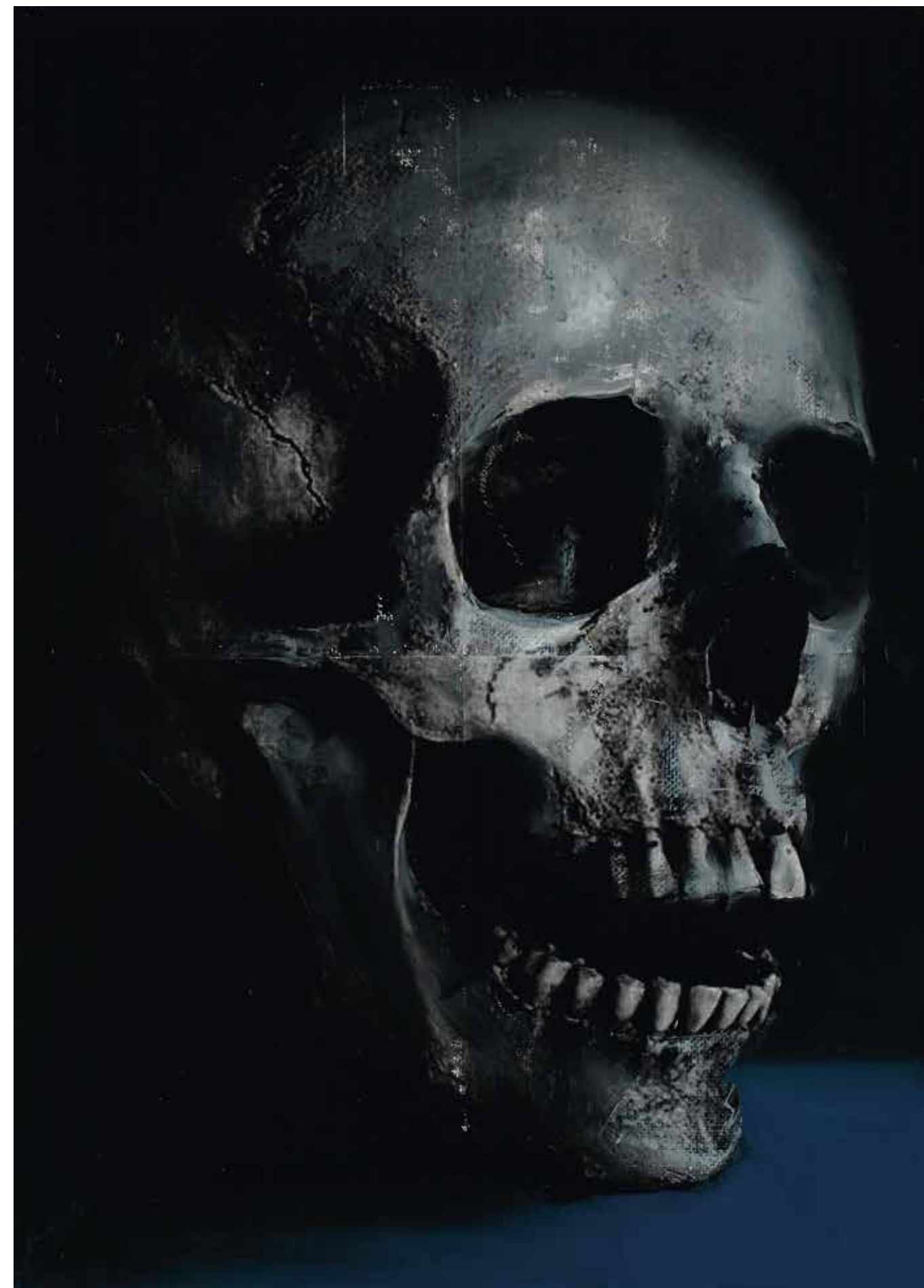
Self Portrait *Washed Up 1* / 173 x 140 cm  
oil / acrylic / monotype / linen  
2020

Self Portrait Washed Up 2 / 173 x 140 cm  
oil / acrylic / monotype / linen  
2020



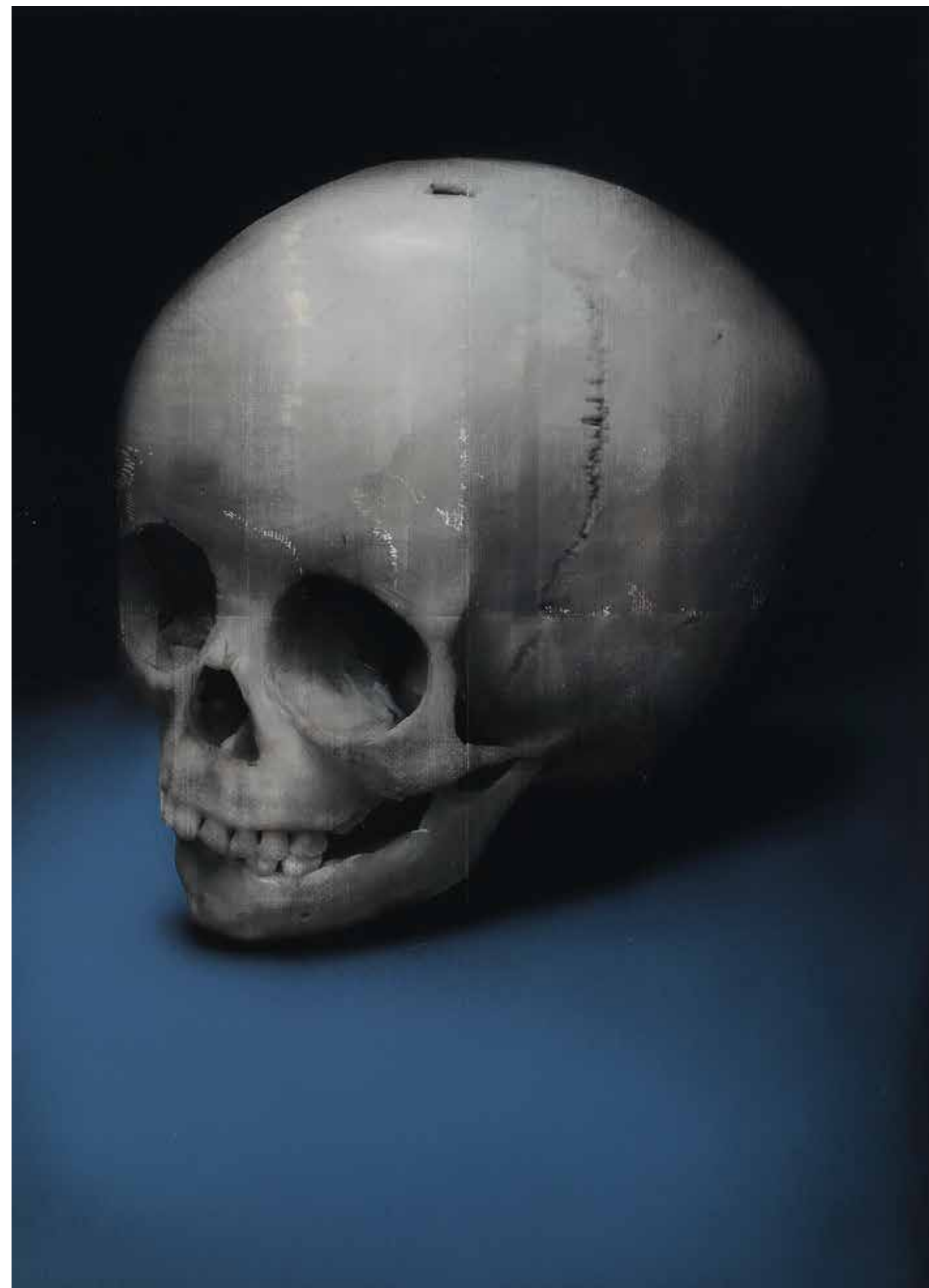


All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019

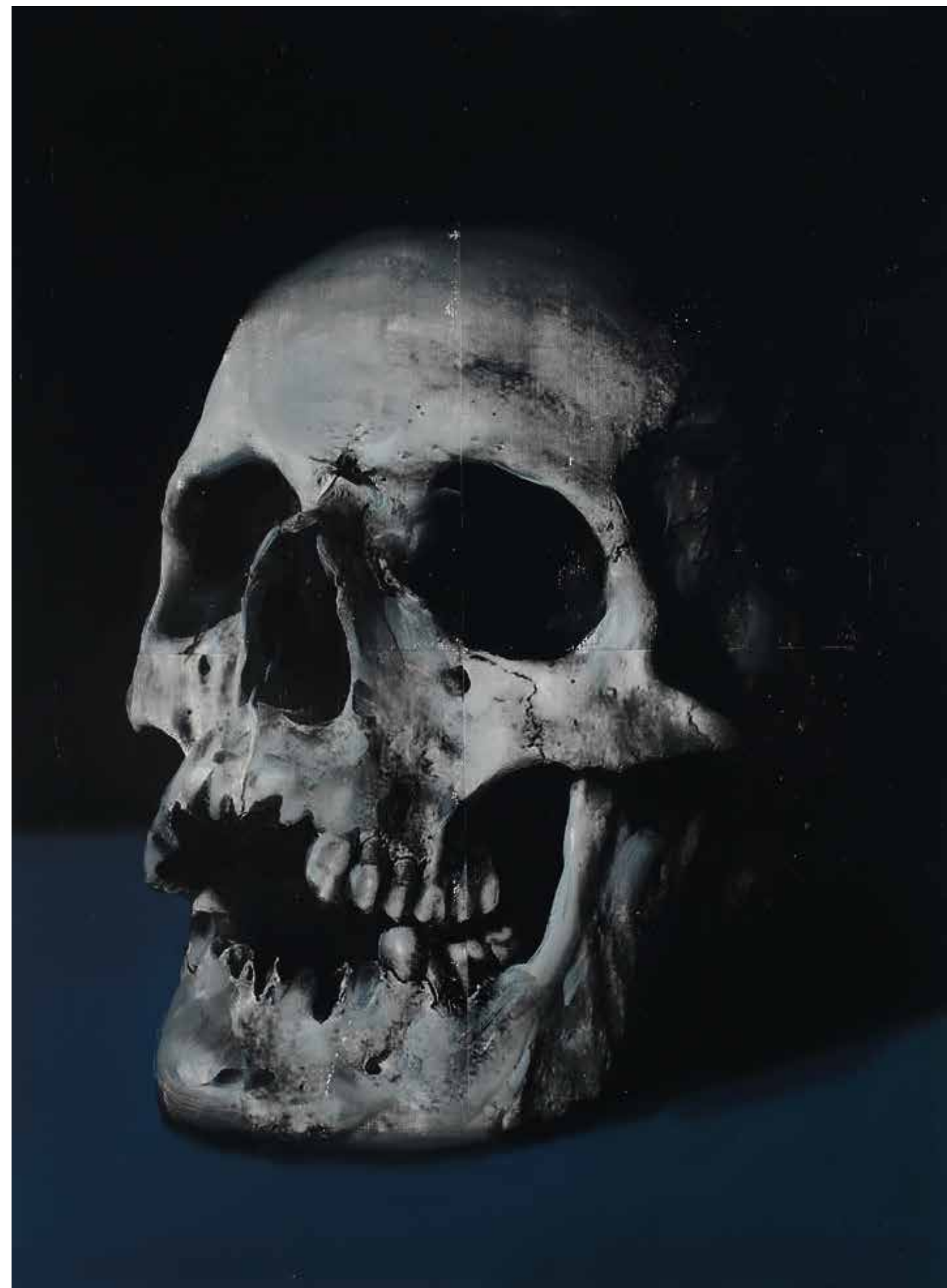




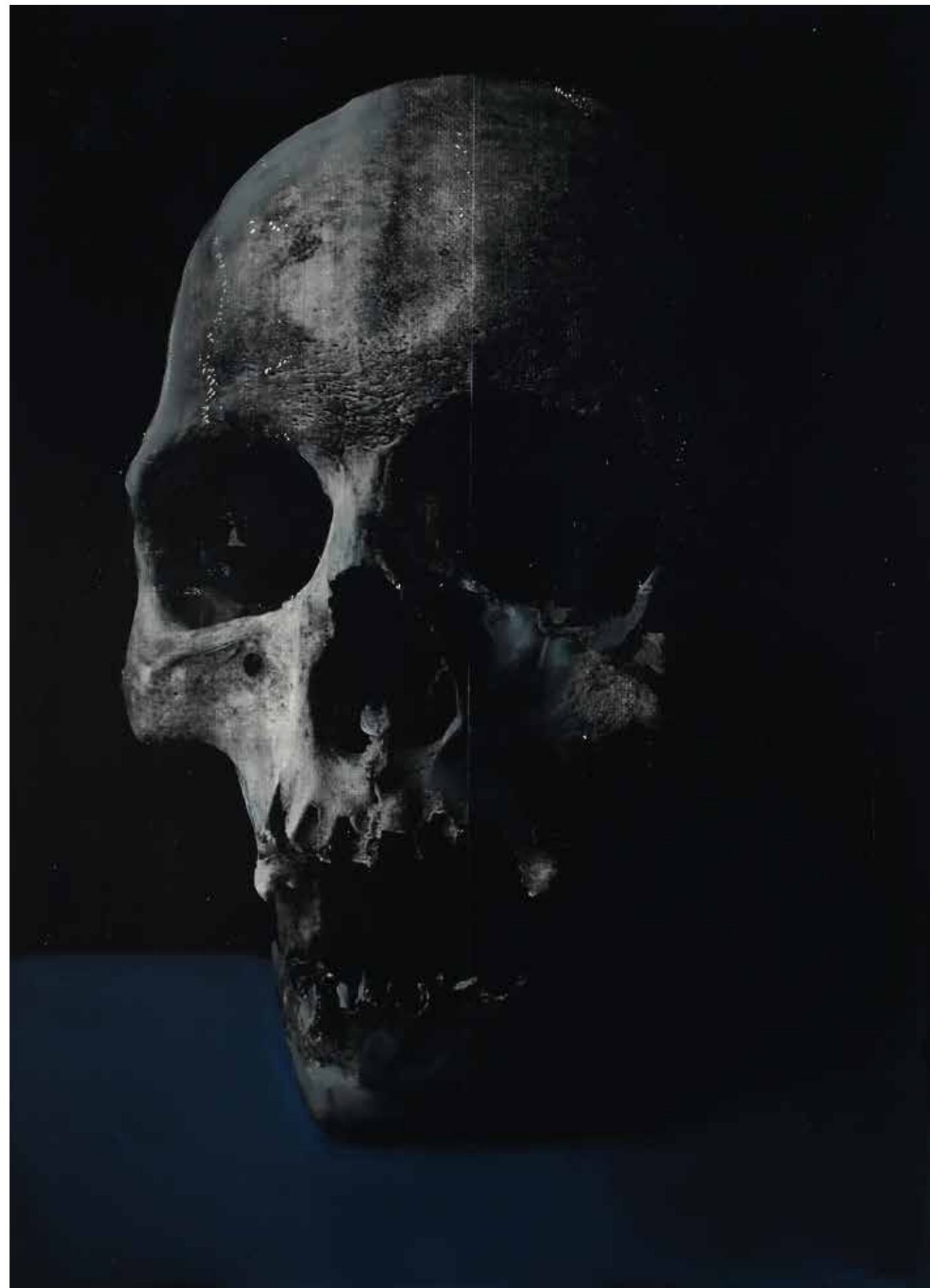
All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019



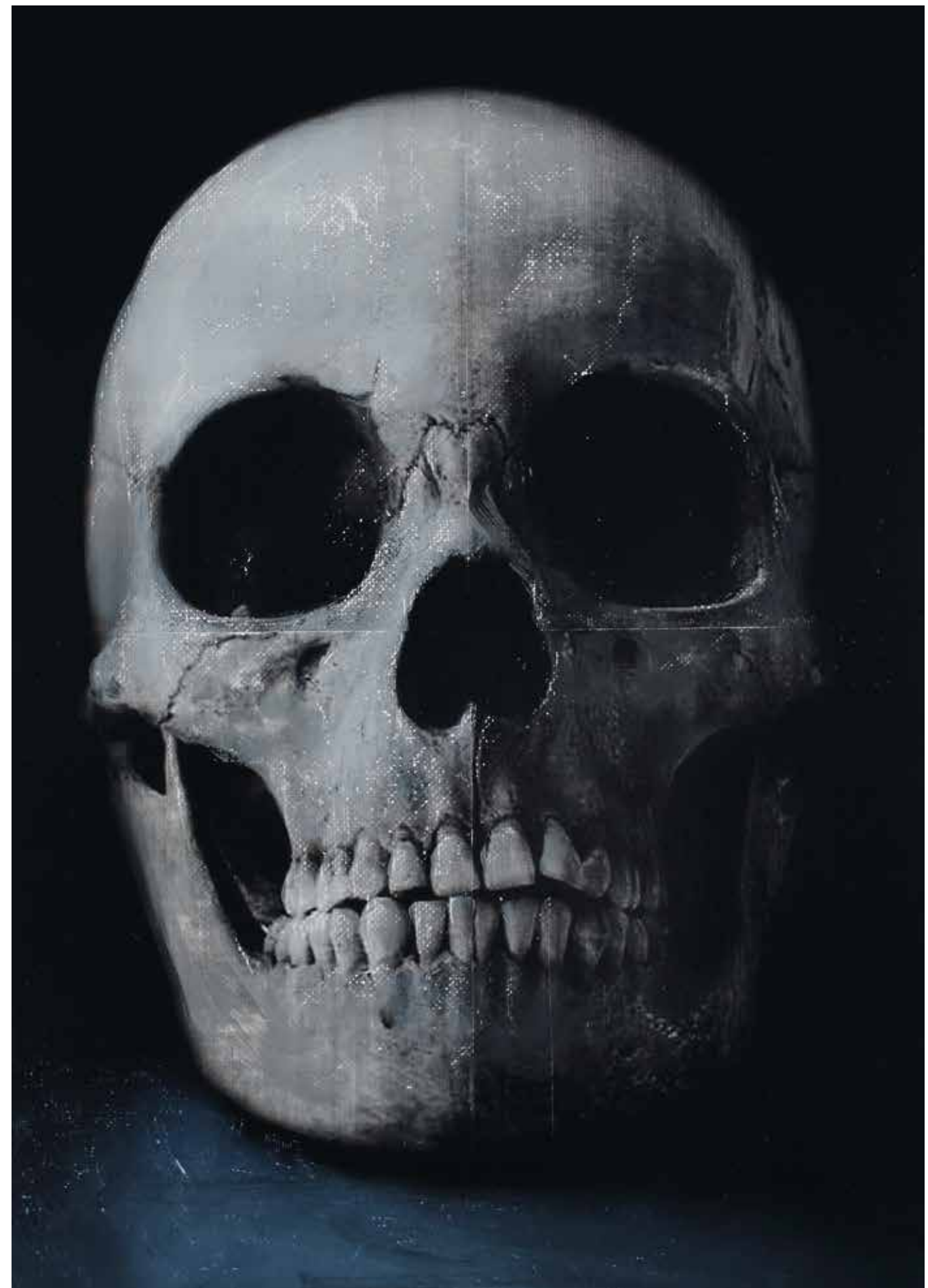
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oil / acrylic / monotype / linen  
2019



All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019



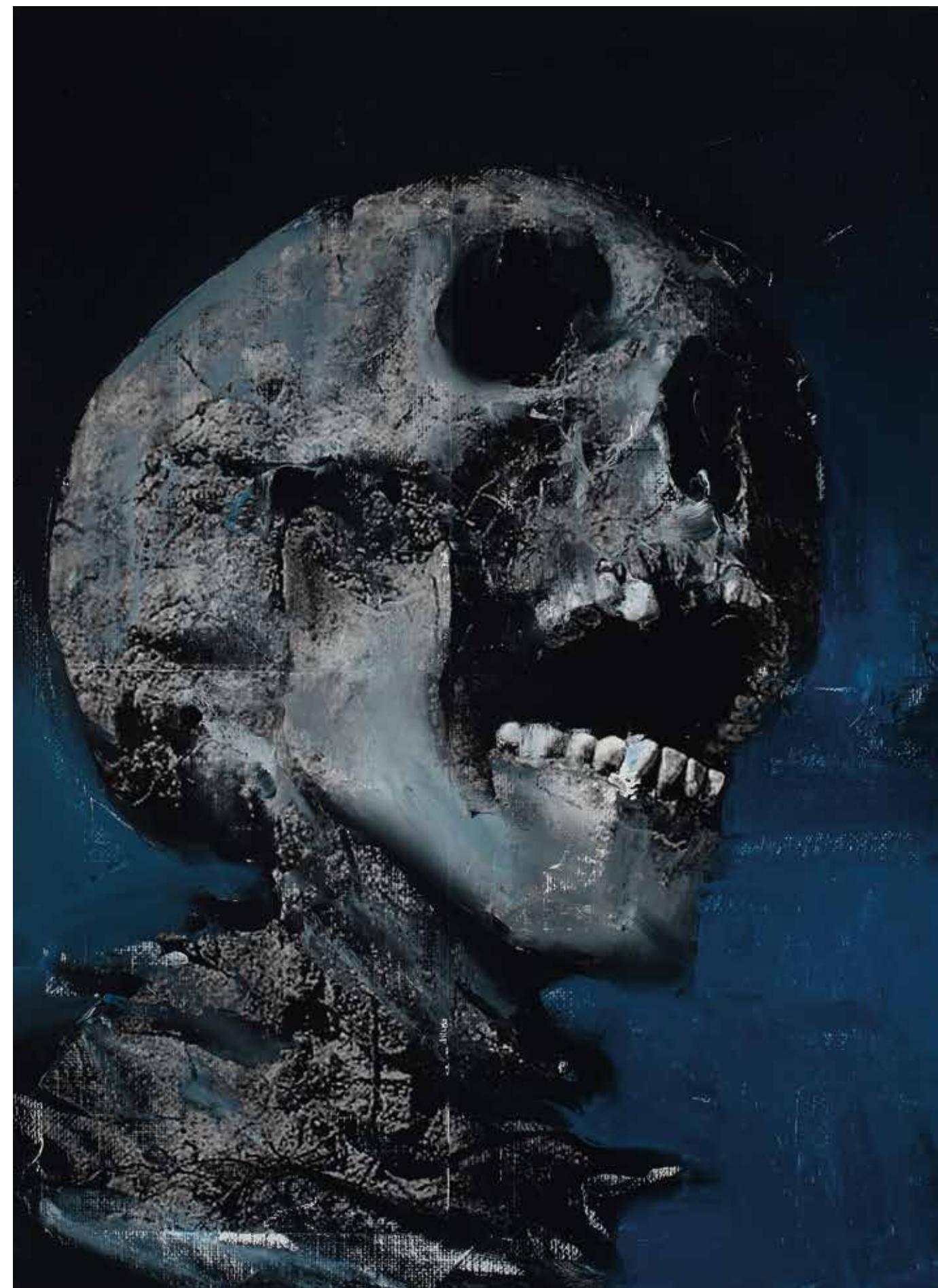
All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019



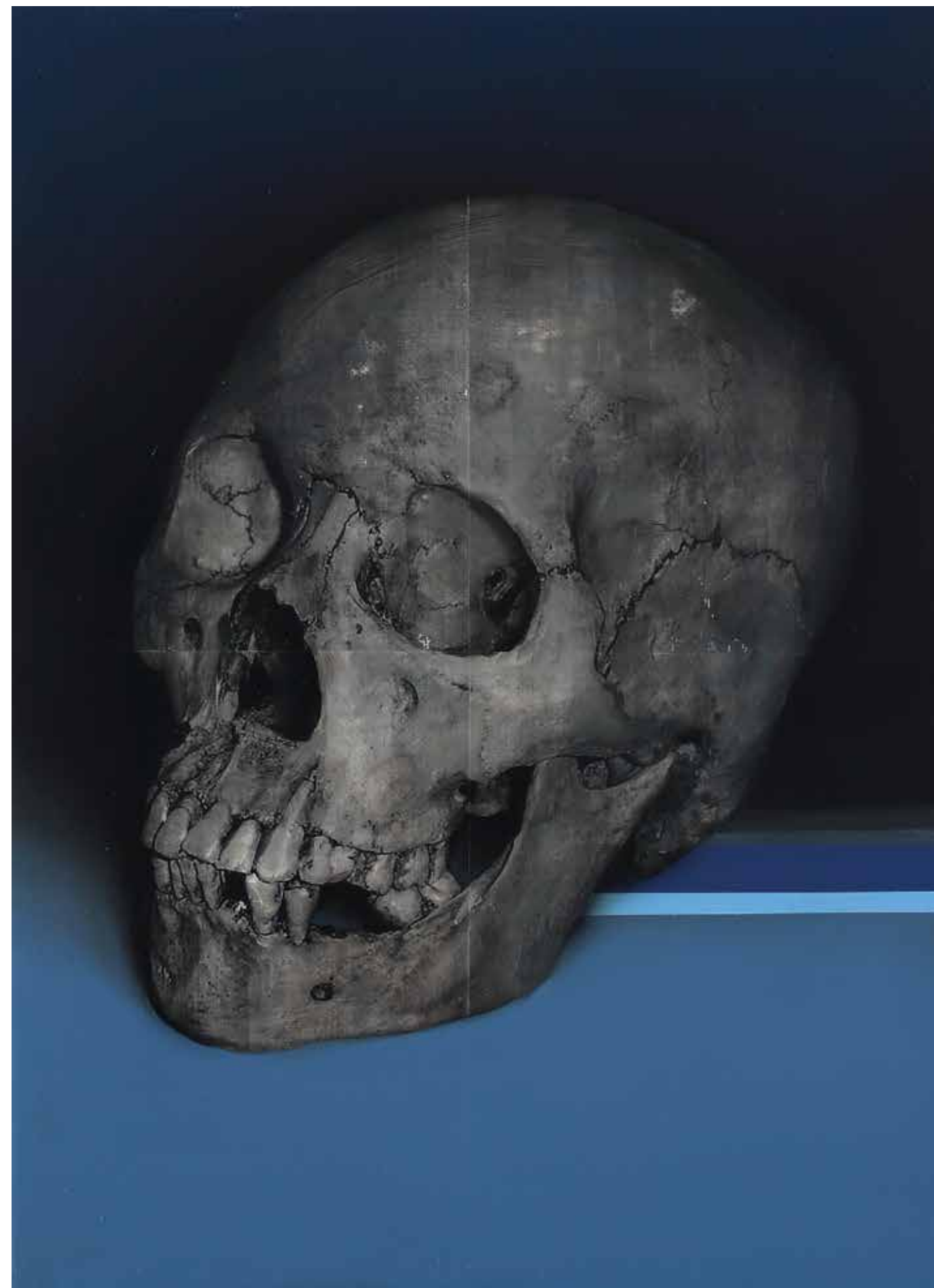
All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019



All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019



All the Lost Battles (installation of 8 pieces) / 67 x 48 cm  
oil / acrylic / monotype / linen  
2019









Fall 1 / 176 x 123 cm  
oil / acrylic / monotype / linen  
2020



Fall 2 / 160 x 155 cm  
oil / acrylic / monotype / linen  
2020





Fall 3 / 190 x 133 cm  
oil / acrylic / monotype / linen  
2019







Study for Failure (1) / 42 x 30 cm  
oil / acrylic / monotype / wooden plate  
2020

Study for Failure (2) / 42 x 30 cm  
oil / acrylic / monotype / wooden plate  
2020

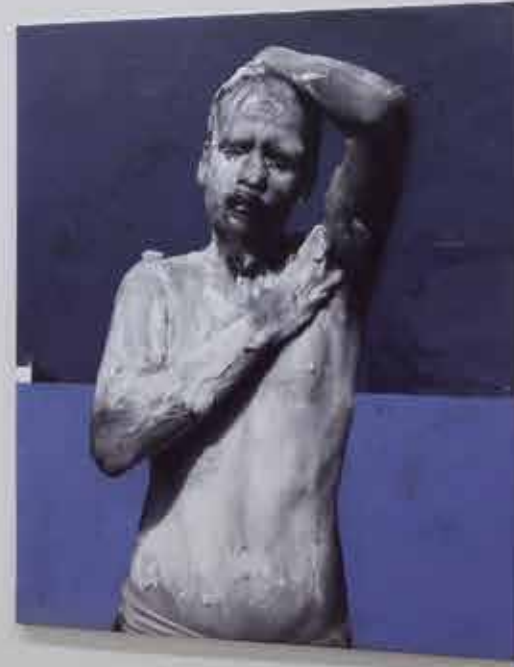
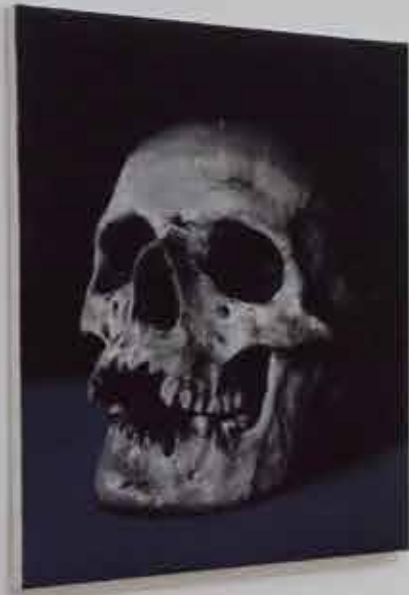




Study for Failure (3) / 42 x 30 cm  
oil / acrylic / monotype / wooden plate  
2020

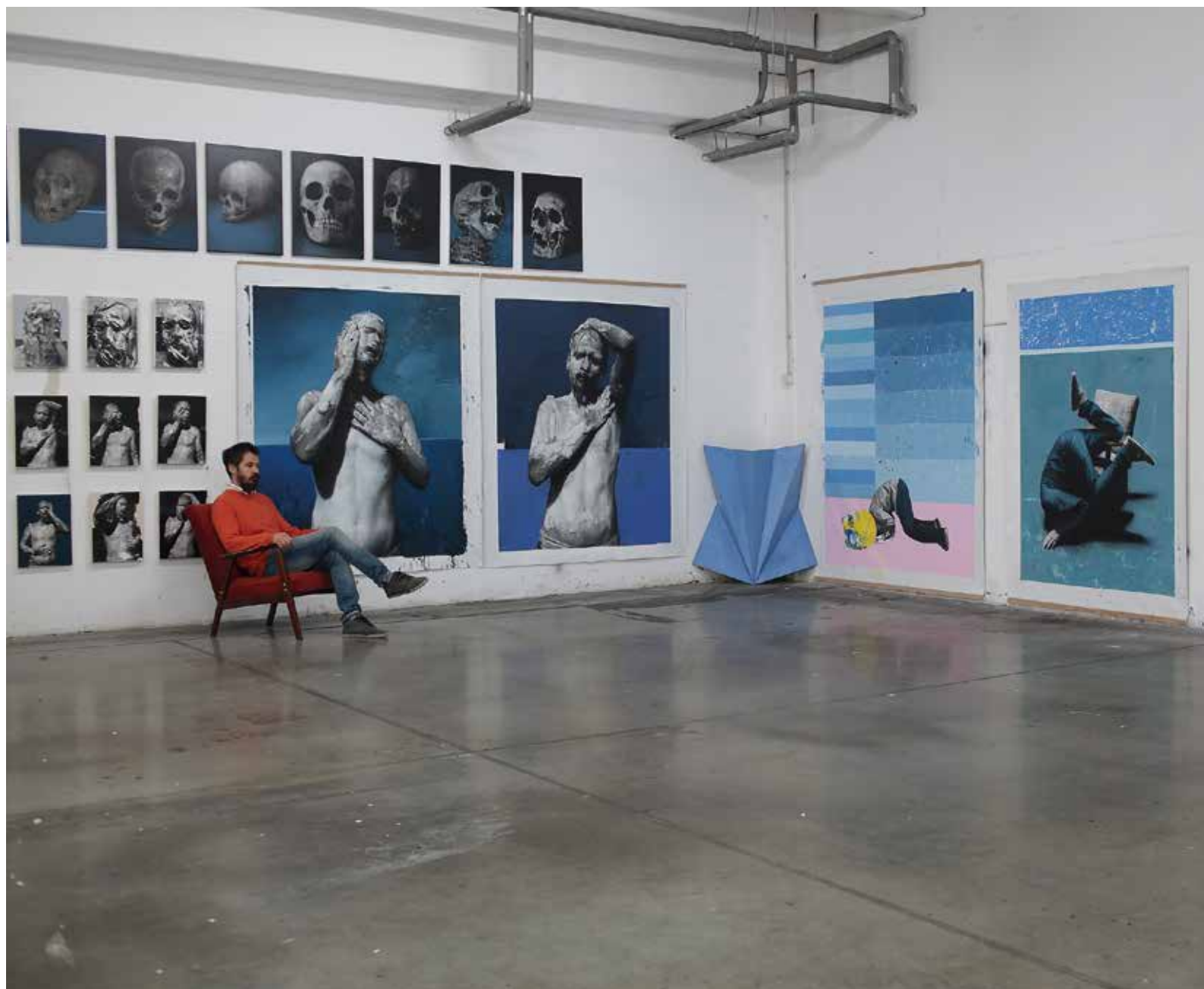












The Light of Recent Events

*Silviu Pădurariu: Mircea, I'm glad to finally meet you in person, especially since I've been following your progress carefully, I mean the exhibitions at Slag, New York, "The Fall" in 2009 and "A Matter of Life and Death" in 2010, and those at Zeno X Gallery, Antwerp (BE): "Ship of fools" in 2016 and "Hotel Empathy" in 2019. We are here in Bucharest, where you have not exhibited for years and where you are returning with a personal exhibition, "The light of recent events", organized by /SAC. I am curious about the technical process, the ideas and the whole approach behind your method in general and in particular regarding about this exhibition. Before reaching these topics, I suggest we start from the recent context described by your relationship with Zeno X Gallery. When did this relationship begin, how does it work and what implications did it have in your development?*

*Mircea Suci: I met Frank Demaegd in 2013 when he was invited to Cluj by the contemporary art space Spațiu Intact, to present the talks with Michaël Borremans and Luc Tuymans. He already knew about my work at that point. I think it's important to mention that I've been familiar with the Belgian art scene since college. My brother emigrated to Belgium 20 years ago and I visited him regularly all this time. He used to live near the SMAK Museum of Contemporary Art in Ghent. I visited the museum many times and it was an experience that guided me as an artist.*

*I did my first personal shows in Belgium, during and after college. For one year I studied in Palermo, but the scholarship I received was insufficient, so I had to earn some "pocket money". My brother introduced me to an artist*

*who offered to exhibit me in his bar. It wasn't the only place where I showed my works. That's how I got to know a lot about Belgian artists and the important galleries there. Frank had been following me for some time. I had collaborations with several venues in Belgium, the first was Mie Lefevre, a small space near Ghent, after which I showed my works in Brussels, at Aeroplastics, and later I started collaborating with Zeno X Gallery. I met Frank Demaegd during Michaël Borremans' visit to Cluj. That's when I told Frank that I liked his gallery very much. For me, at that time, two galleries were very cool, galleries that I knew and followed online, Zeno X and David Zwirner from New York. The two are, in a way, partners, because they share a large number of artists. After two beers, I mustered up the courage and told Frank that I knew he wasn't scouting for artists and that I wanted to let him know that I really appreciated his gallery's activity. He laughed and became curious to visit my studio. Finally, Luc Tuymans visited me and I had a very cool discussion with him about my work and about my favorite art and artists. Frank told me that he is always hesitant when choosing an artist and that he is present in Cluj not only for the speech he came for, but also to see me personally, to get to know me better. Basically, he gave me credit, he introduced me to the gallery. I started collaborating and exhibiting with Zeno X in 2014.*

*What I find very pleasant is that when you work with a gallery with a great history in the art world, you meet very good and well-known artists. As an outsider, you get the impression that they are unapproachable, that you can't talk to them directly. In fact, they are really down to*

earth. They are, first of all, artists and they are very friendly. For me, this meant a lot because, whenever we'd meet, we'd have heart-to-heart talks about all the real problems we encounter in our artistic research. It's an extremely educational context that brings me down to earth as well. In the context in which the art industry developed aggressively, *Zeno X* did not become a corporate gallery, but continued to operate in the old fashioned way. It's the gallery where artists are friends or, at least, very good colleagues. This is very important for an artist like me, who comes from a world where culture is underdeveloped. Compared to the corporate galleries, where the artists don't even know each other, in the case of the *Zeno X* gallery it can be said that it's like a family. This type of warm relationship, in which artists are approachable and accessible, helps a lot. I talked, for example, with Anton Corbijn, two days in a row, face to face, in the gallery library. I felt like a country boy who's brought to the big city. It is intense and there is a lot of information, I was just ecstatic to have this type of communication.

SP: You made me very curious, can you tell us more details about the artists you have around and with whom you are currently communicating?

MS: I discussed with Michaël Borremans, with Luc Tuymans, a historic artist who reintroduced painting during a period when art was only centred on the conceptual area and video art, Patrick van Caeckenbergh, Anne Mi Kerkoven. Unfortunately, I did not meet Jack Whitten, but I know his family, we've met, I've talked to them. He's a recently discovered African American artist, now represented by Hauser & Wirth, who was awarded by Obama and is considered one of the most influential African American artists in American abstract art. Jack Whitten died two years ago. He was on the *Artforum* cover, because he had made painting experiments before Gerhard Richter, experiments that influenced the German artist.

He was a good friend and a gallery colleague of Willem DeKooning's. He was rediscovered by Frank Demaegd, which means *Zeno X*, at a time when America was going under a cloud. This is Frank's talent, the fact that he has discovered and promoted a lot of artists. I met Kim Jones, an American artist, whose works are in all American collections and museums; he told me about the traumas suffered in the Vietnam War and the way they transformed his art.

For me it's important that we have come to discuss essential problems within the artistic discourse. It's a natural thing that shapes me and gives a global perspective for my work. These discussions made me evolve, overcome the prejudices of the place where I started, and understand the current artistic context in depth.

SP: Tell us more about "Hotel Empathy", your last exhibition at *Zeno X*. Is it an apparent or a concrete change from the renaissance iconic dimension, from the first exhibitions, to a post-pop atmosphere, in which the icon, the fragment, the collage explodes?

MS: When I refer to the term "iconic" I'm not thinking of anything other than Andy Warhol. I do not want to be *Andy Junior*, but for me it has the meaning of iconic: the image that becomes popular and remains in the subconscious. As for the works for "Hotel Empathy," much of them were developed in New York and under the influence of New York. I was in New York between 2018 and 2019 and I really wanted to feel a change. I tried to absorb and be influenced by the information that the contact with the American culture offered me. Even if the period may seem short, I quickly understood the typical social problems of the place. First racism. That is why I chose the series with *Meninas*, a set of works in which I interpret an iconic subject, present in Velázquez's work. The series is called "Strange Fruit", a title borrowed from the African American music, which brings forward the root of racism, the history of the Spanish Empire and the

decimation of US native civilization.

I often felt the need for a balance between political accounts, along with topics that discuss interiority, anxiety, and deep human emotions. This approach is present in this show. While living in New York, I built a very complex photographic archive, which I then used in the exhibition. The title of the exhibition carries a juxtaposition of words, a *graffito* I have photographed in Brooklyn, *Empathy*, and the view of the Belvedere Hotel that I see from my apartment in Cluj. The explanation I give refers to a short, transient moment, in which one can empathize and surrender to deep human emotions.

It is very important for me to have a consistency between image, aesthetics and statement. There is no form without content. That's why I create the image with a solid concept to motivate and support it. I am concerned with language and its evolution. I am very passionate about art history, not its data, but its evolution, the impact of history in visibility. In New York, I studied Sigmar Polke, John Baldessari, Robert Rauschenberg. I tried to understand a type of composition and a kind of loosening over the means that I use. I wanted to develop a personal technique and I think I was able to accomplish this by using the monotype, in a unique way. I was partly reconciled with the idea that I have developed something personal, my own way of approaching the image. Sometimes I think I talk so much about this technique, the monotype, that soon enough there might be others using it too...

SP: We are now in a political context in which I do not know if we still have contact with the anthropotechnic cultural references, such as those recorded by art history: technicality, innovation, etc. I would like to better understand where you stand regarding technicality and representation, in general, and how was your journey into this type of technical language.

MS: Maybe my perspective is simplistic, but

within art history, I noticed that major changes start from apparently minor topics or situations. The transition from Renaissance to Baroque is carried out with seemingly minor changes, by shifting from a rigid pyramidal composition to a dynamic one. The buffer between Renaissance and Baroque is Mannerism, a period when the flame symbol, the serpentine line, colour dynamics and composition appear. If in Renaissance there was a certain type of light, slightly dramatized, in Baroque, the dramatism is exaggerated, which influences its colour and texture. The same happened in impressionism, post-impressionism, pointillism. Changes are minor, theoretically. As I said, I simplify greatly the reasons underlying the evolution of aesthetic and philosophical approaches, but what I'm implying is that a seemingly banal reason – the light – brings radical changes. I must point out that, in this discussion, I'm taking certain sections from art history and do not follow the "correct" path. I'm quoting certain elements that appear and diversify the whole story and things that I am directly interested in, and I point them out as I see them, from my interest in the theme of *evolution*. Returning to the present day, Rembrandt, Caravaggio, and Degas are some examples of artists who made me consider the problem of the light and turn it into the main subject in the /SAC exhibition.

Change the light, place it elsewhere, and things will tumble head over heels. The problem is also valid from a philosophical point of view or a philosopher could argue better than me about the extent of these minor changes. Even if my paintings or experiments have a "realistic" style or entail photography, the dramatic manner, present in my pictures, is the influence that expressionism had on my artistic formation. I think expressionism is a state of mind, not an artistic current and I think it evolves, while continuously persisting.

Personally, I started working at home since I was a child, and I was lucky that my parents were concerned with art history and gathered a large number of art catalogs. The funny thing is that the Romanian ones were almost all printed in black and white, the colour illustrations being terrible. I do not know, honestly, if there is any connection or not, but the black and white image and art history seen in black and white fascinated me. I think this was instilled in my subconscious, since I am still concerned with simplifying my approach, with volume and with light, and I'm less concerned with pure pictorial colour. To me, colour is symbolic, it's an attachment, it becomes a "special effect". I do not want it to be a special effect, but it's a surplus, an unintegrated cut.

I was self-taught. When I got to school, in Cluj, the school was not radical, it wasn't the teachers who triggered the change. I knew more modern artists than my colleagues because I knew them from home. It was very important for me that I sailed across various moments, I did reproductions after Amedeo Modigliani, Maurice Utrillo, Chaïm Soutine, Henri de Toulouse-Lautrec, in the desire to learn. But, in the end, things shape in time. This is the process of learning and the knowledge of the visual vocabulary, *mimesis* and *imitatio*. I slowly reached the art after the World War II, when I became acquainted with American art and remained quite attached to some of its approaches. For me, Robert Rauschenberg is an important character for the way he got on destroying the classical composition. He simply did not take the classical composition into account anymore,, the surface he creates can be compared to a moodboard. Disparate images are added, and their homogenization occurs through gestural painting interventions. I mention him because he opened the way for a new approach to aesthetics and technology that sparks my recent work.

The way I think of the image (of the iconic) does not follow the classical pictorial coherence.

I develop or create fragments that appear to be attached, like a collage, in which the image is in a dialogue and complementarity relation, as in a conversation with a picture of an abstract account – that is pictoriality in dialog with the photographic image, regardless whether integrated or dissonant.

In my opinion I've always been a very good draughtsman; many people have reproached me for not painting as well as I draw. I became obsessed with the idea of controlling the volume. Initially, I used a slide projector to design the sketches on canvas, wanting to hurry execution, control the composition, the detail. This technique, the monotype, is a studio mistake. I had a lot of prints on acetate foil, monochrome prints, and I decided to introduce them in a show, adding to them colour, underpainting them, like the stained glass. The acrylic doesn't dry completely, it remains sticky, and at one point, after overlapping and splitting them, I saw that tones slice off. I told myself to go further with this experiment, and in years I perfected it until I probably got the most I could out of this technique. As I said I am concerned with the image control, I want to control the image up to the smallest detail. I know that looking from the traditional perspective what I do is questionable or less orthodox.

I took an Erasmus scholarship in Palermo and I came into direct contact with the restoration of Baroque painting. At one point I met Ami Barack and, having seen my interventions on the monotypes, he told me it was like restoring the photograph. His remark made me adopt the idea of restoration. At that time, my images were full of accidents, the technique I was developing was in its infancy and obviously imperfect. Many spaces caught one's eyes, and disturbed the image, especially the respective grids. I decided to hide them, to correct the photograph, to retouch it. I do not intend to trivialize things, but they are not so spectacular behind the curtain.

Things are much simpler. Eventually, I've settled down to what I want to do and go further. The relationship between painting and photography appears in hyperrealism in America in pop art, Andy Warhol being one of the examples, then in the Italian art of the '60s and after, they are just a few examples. I planned on continuing this relationship and develop my own language from some consecrated correlations, such as realism, painting, photography, technical innovation. After all, the image, though it seems to be a photograph, is a monotype, that is, an acrylic colour that has absorbed the toner. I call this technique underpainting, because I paint in the back, like painting on glass or stained glass.

SP: I invite you to get closer to the context in which we meet, the exhibition at /SAC. Are there links between the exhibitions, "Hotel Empathy" and "The Light Of Recent Events", or is there a different work inventory? The exhibition at /SAC can also be picked up as a return to the scene of Bucharest, after a long time. You have not exhibited here for over 10 years, and now, when you do, you introduce the theme of self-portrait. You showcase a particular theme that is traditionally associated with experience and purpose.

MS: Obviously, I am in seclusion, like everyone else. It disturbs me when I see that the world is in a conflict and artists do landscape or something like that. There are topics that you cannot miss, as is the subject that defines this moment. I would name them *corona paintings*. I approached this subject for several reasons. Mainly, the exhibition's images are the states of anxiety caused by a local and global dramatic social state, caused by both pandemic and social tensions, be they racial, nationalist, political etc. Things are currently getting worse. Certainly after 2008, the curators chose to operate according to the systems they created and relied on certain themes: ethnological, political, racial, gender, etc. The correctness and recovery of some

problems related to sexual orientation or race are issues that must be addressed.

This theme has somehow materialized as an emergency response. Part of the interpretation of exhibited images is the frustration of a geographic entity, which is discriminated against. In this context, the washing ritual is a ritual of deletion, of canceling the identity, it is an act of despair. I play with the idea of Catholic guilt, if I'm honest, it's an act of denial. I want to wash up, to erase what I am, to reinvent myself. I archive some states that I cross. I'm not criticizing them, I'm not taking a certain stand, I just archive them. And there are articulated emotions, which have a certain level of sincerity. I was watching the institutionalized hypocrisy around Philip Guston. He began as an abstract artist around 1960 but gave up the abstract direction to address a figurative, expressionist approach, the main subject being *Ku Klux Klan* characters. In this trumpist context, all his shows were held back by the itinerant institutions that were to present them, just because they addressed hot themes.

I had a work, called "Humanity", exhibited at *Frieze NY* in 2018. It embodied a female character on a sofa, with an added profile/face, like a mask, while in the background there were two fragments of American history, an engraving containing characters eating each other, one of the first engravings of colonists illustrating cannibalism and another one, an execution from Alabama. While I was setting up the work, probably one of the directors of the *Frieze* fair, not knowing that I am the artist, said that he hopes there would be no trouble with the work. I was thinking that being in America would allow me to bring up these things, especially that the BLM movement was not yet formed or was just at the beginning.

When I was a child, I used to say that in 2000 we would sail rockets on the 'Car Max' Street. Now, in 2021, we have already entered another



century and these problems are as present as a few centuries ago. Evolution is zero; basically we confront ourselves with the same problems. Problems are eternal. We talk about evolution, but practically humanity has not evolved and does not evolve. It sticks to conservatism. To name the culprits: where are the philosophers? Where are the scientists, those who win the Nobel Prize and who write philosophy, economics, who work in think-tanks? I think we live in a moral and ethical crisis. There is no new philosophical position, an ultra-humanized revolutionary approach, to make us seriously think about what was in Star Trek in the 1960s. We're nowhere. Automatically, this despair is illustrated in the theme I approach, it should be debated, even if in a subtle way.

SP: In conclusion, what can you tell us about your /SAC exhibition, "The Light of Recent Events"?

MS: I chose to lay out my works in a certain way. First, the series were evident. There is also a certain linearity, but it is apparent. Working with the photograph, you have a very diverse material. You get to observe, in a series, for example, what represents now the theme of self-portrait and the washing. I might be accused of being didactic, but it has been my concern to show all the stages I go through in order to reveal the archive, to make it available. At the same time, for me it was important to return onto the images, to process them and transfer them, I wanted to run down this subject. I do not make editions, I produce series. The image is unique, it's not repeated, in the end every piece is independent. Things have

a certain linearity, repetition is the sequenced moving image. This apparent repetition is a form of exhaustion. I considered this gesture to be a performative approach. I am the subject, carrying out an action that illustrates exteriority. It's almost like in a primitive dance. Even this washing act is a "shamanic" universe, self-exorcising. I intended the "The Light of Recent Events" to be a coherent phrase. I am very interested in the technical and creative process and I wanted to reveal the studio and present all these steps that I do.

The context and the statement are very important. Lately, my problem is to answer the question "Why am I working?" I simply cannot paint for the sake of painting. That can be a problem, maybe I'm constipated or super conservative, but I cannot work if I do not know what I want to imply. I do not work for the sake of consuming colour or emotion. It's a little more than that and here I'm going back to Tuymans. He managed to make the painting important because it exceeded the moment of painting for the sake of pictoriality and began to have political statements. Painting has become a simplified language. It gave up the intense colour to focus on the statement. Painting has become rational and functional. It is very important to understand that painting is a means, a tool, a sharp sword.

The great dilemma in the art world is whether to work to produce art or whether to work with a statement that participates in a certain context and the contextualization of the gesture you are

making is essential. The situation in which you use painting is an extremely precise statement and must make sense. If it does not make sense, neither does doing it. Doing art for the sake of producing decorative objects for a collection or just to look beautiful on the wall, it's not enough. Art has a function and I think many of the artists do not understand this kind of functionality. Perhaps this is an extra step in evolution. And it's not a new theme. For example, when the Catholic Church decided to undress the characters, when they allowed Renaissance artists to represent the nude in the church, the gesture was made to attract people. The nude had a purpose, a clear stake. What I want to emphasize here is the way they were thinking and the fact that they applied a strategy. It is important to think strategically when you get a job. Here lies the difference. You need to know what you're doing, because it's not just a well-situated colour. I'm on the side of those who can conceptualize and try to work because they have to say something, discuss, to raise problems, give rise to controversy.



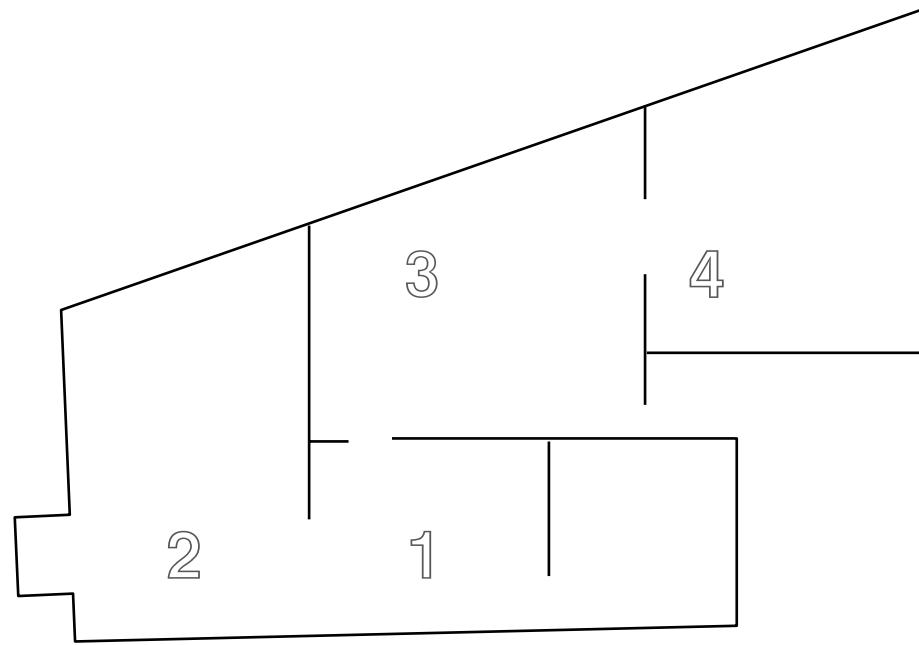
Preparatory images for the "The Light of Recent Events" series



Preparatory images for the "The Light of Recent Events" series

# Mircea Suciu

## - The Light of Recent Events



- (1)  
Self Portrait (Washed Up) (1) & (2), 2020, 173/140cm,  
oil/acrylic/monotype/linen each
- Self Portrait (Washed Up) Installation study, 8 pieces, 2020, 42/30cm,  
acrylic/oil/wood each
- Study for Self Portrait (Washed Up) (1) & (2), 2020, 43/30cm  
acrylic/monotype/wood each
- (2)  
All the Lost Battles (Self Portrait series) (1) - (8), 2019, 67/48cm  
oil/acrylic/monotype/linen each
- (3)  
Fall (1) 2020, 176/123cm, oil/acrylic/monotype/linen  
Fall (2) 2020, 160/155cm, oil/acrylic/monotype/linen  
Fall (3) 2020, 190/133cm, oil/acrylic/monotype/linen
- (4)  
Study for Failure (1) - (3), 2020, 42/30cm, oil/acrylic/monotype/wood each

## /SAC

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