

What ties us together

Anca Benera & Arnold Estefan

Decebal Scriba

house pARTy

calin dan, teodor graur, iosif kiraly, dan mihaltianu,
wanda mihuleac, andrei oisteanu, decebal scriba,
nadina scriba, dan stanciu

exhibition until May 25, 2019

from Wednesday to Saturday, from 14h to 19h. metro / bus Hôtel de Ville

curator Perrine Lacroix

La BF15 is pleased to participate in the France-Romania Season with *What ties us together*, an exhibition in tribute to house pARTy, artistic events initiated and organized in 1987 and 1988 by Decebal and Nadina Scriba in their house in Bucharest.

This exhibition invites two generations to interact in internal / external, private / public relations, and to highlight the critical capacity of artistic gestures with regard to the conventions that delimit them.

in partnership with

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Patrick Chazal
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Marine Kloc
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Decebal Scriba presents a set of performance images in which he explores the expression capacities of his own body. By settling into suggestive situations, he expresses a position in the face of the socio-cultural realities of the time.

For the exhibition, he creates the photo-performance *L'éphémère géométrie de nos limites* where he stages himself in the very space of La BF15. On the ground, the drawing is inhabited by the body's memory of the artist's previous performances from the 1970s to the present day. It refers us to the perimeter of our possibilities and our relationship with reality.

The work *Damnatio Memoriae* traces the year 1979 in a calendar of 12 lead sheets. It refers to the beginning of the darkest, repressive and heavy period in Romania.

At the centre of the exhibition are archival documents, videos and photographs, which provide a random account of the installations and performances carried out in situ for **housepARTy**. Despite the improvisation, hesitations and mistakes, the whole shows a surprising unity. The interventions of each participant naturally find their place in this context with a certain complementarity.



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contemporary art space

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Coordination

member of the Association
ADELE
present on the portal
**Art Contemporain
en Auvergne - Rhône-Alpes
(ACRA)**
signatory of the Charter
Solidarity Economy of Art

Since 2011, the collaborative artistic practice of the duo **Anca Benera & Arnold Estefan** examines, in a variety of media, power relations in social, economic and political contexts. *Jus soli* (the right of soil) and / or *jus sanguinis* (the right of blood) determine a person's socio-political status as a citizen or a non-citizen.

Nowadays, almost all states in the world grant citizenship at birth based upon the principle of *jus sanguinis*, in which citizenship is inherited through parents, and not by birthplace. Especially since 2007, the European migrant crisis has focused attention on the two – *jus soli* vs. *jus sanguinis* – conflicting sources of nationality rights. Benera and Estefan meticulously unthread the national flags not only of their home country, Romania, but also of the countries of their respective ethnic heritages, and transform each into a ball of yarn. A flag - the national symbol - is thus reduced here to the transitory state of a raw material: a ball of yarn with no identifiable features.

The raw material of the textile fabric is decomposed and reassembled in 2 spheres of 9 cm diameter each, two different contaminated shapes – but yet so similar.

It is said that The Third World War is going to be fought over the scarcity of water if things don't change soon. Few years ago, NASA came out with a study revealing that 21 of the world's major 37 water sources are distressed, largely because of climate change or overuse from human consumption. Many of these correlate with conflict regions or areas of high tension, such as the border between India and China, or the conflict over the Euphrates-Tigris, in Turkey, Syria and Iraq. In fact, climate instability worldwide drives political instability, and the pressure of that makes conflict more likely.

With *The driving force of all nature*, Anca Benera & Arnold Estefán reflect on the world's most troubled waters. A floating buoy on the Mediterranean - originally serving as an indicator for hazards - is converted by the artists in a percussion instrument, to be played by the audience. Each score in the partition composed by the artists contains the trace of a historic event related to water conflicts.

list of works

room 1

Decebal Scriba
Damnatio Memoriae, 2019
12 sheets of lead
130 × 130 cm

Decebal Scriba
Nothing about drowning, 1985
digital print photo paper, 2019
80 × 120 cm

Anca Benera & Arnold Estefan
Jus soli, 2013
performance, HD video, 48 min 25
2 spheres, nylon thread, 9 cm diam.

Decebal Scriba
*Untitled (East-West),
Body sign series*, 1982
2 digital prints photo paper, 2019
80 × 120 cm

Decebal Scriba
*The ephemeral geometry
of our limits*, 2019
floor drawings
240 × 190 cm
documentary photos
24 × 16 cm

room 2

housepARTy, 1987-1988
video documents
screenshots, photographs and map

room 3

Anca Benera & Arnold Estefan
The driving force of all nature, 2019
sound installation

house pARTy

calin dan, teodor graur, iosif kiraly, dan mihaltianu, wanda mihuleac, andrei oisteanu, decebal scriba, nadina scriba, dan stanciu

house pARTy was born as a normal reaction to an abnormal context from multiple points of view of social and cultural life, as a reaction to the impossibility of experimenting, practicing and exhibiting an art that dared to ignore official manifestations.

Certainly the contemporary gaze can speculate and find interpretations more or less in connection with the initial intentions, but no one could have imagined that this modest action/reaction of the time, will stand the test of time and will become one of the - unfortunately - rare art documents of the 80s in Romania.

Decebal Scriba

annesarahbenichou.com/fr/artistes/oeuvres/4152/decebal-scriba

ancapoteraru.com/gallery-artists/decebal-scriba/

Decebal Scriba (born in 1944 in Romania) lives and works in Fontainebleau-Avon.

A Romanian artist, who arrived in France in 1990, Decebal Scriba became famous in the 1970s and 1980s as a leading figure in contemporary art. His productions are now considered revealing of a Romanian avant-garde postwar.

Thanks to a coherent corpus elaborated from disparate mediums - photography, installation, performance, video art - the artist approaches both conceptual and performative art, questions of formal and textual language, spatial representation or the symbolic gestures and forms. The sign is omnipresent in his work, referring to both handwritten and corporal, mathematical or cultural language. It thus becomes the support of philosophical and political reflections, questioning the relation to others and to art.

In 2015, he inaugurated his first solo exhibition at the Victoria Art Center in Bucharest.

Recently, he participated in the Biennale of Contemporary Art Art Encounters Life-A User's Manual, Timisoara, 2017. His last solo exhibitions took place at the Anca Poterasu Gallery in Bucharest (2018) under the curatorial of Ami Barak and the Anne-Sarah Bénichou gallery in Paris (2019). Dedicated to anonymity because of its political dimension, its work undertaken during the Romanian dictatorship has been rehabilitated for a few years on the European art scene. At the same time, the artist continues to invest the field of conceptual art through performance, photography or drawing, perpetuating philosophical reflections of spirituality on the relationship to the world and to existence

Courtesy Anca Poterasu Gallery and Galerie Anne-Sarah Benichou

Anca Benera & Arnold Estefan

www.beneraestefan.ro

Anca Benera et Arnold Estefan (born in 1977 and 78 in Romania) live in Bucharest.

They use a range of media, from installation to drawing, from video to performance. Working together since 2011, their works reflect the world as a web of laws and conventions that must be constantly re-imagined, revealing the unseen patterns behind some historical, social or geopolitical narratives. Their work deals directly with the issue of cultural difference, exploring caustic fingerprints on the subjectivity of identity, the writing of history and the making of laws.

Among their upcoming and recent exhibitions: MUCEM, Marseille (2019); MOCA Yichuan, China (2019); Metropolitan Arts Center, Belfast (2018); FRAC Pays de la Loire, Nantes (2018); MUMOK Wien (2017); Kunsthalle Krems (2017); NGBK Berlin (2017); Futura Gallery, Prague (2017); Biennial, Budapest (2017, 2015); Jewish Museum, New York (2016); MAK Center Los Angeles (2016); Kyiv School, Kyiv Biennial (2015); ZKM, Karlsruhe (2015); 1st Biennale of Vienna, MAK, Vienna (2015); Kunsthalle Wien (2014); 13th Istanbul Biennial (2013); tranzit.ro/Bucharest, Budapest (2013-solo); The Triennale, Palais de Tokyo, Paris (2012).

Benera and Estefan are co-founders of the Center for Visual Introspection in Bucharest, where they organized a series of workshops, public art projects and publications between 2008 and 2011.