

**Liliana Basarab @ MORA**  
Accidente, mutatii si greseli

Text de Crina CRANTA, Mai 2010

Este tematica expozitiei de ceramica sub semnatura Liliane Basarab, proiect materializat in orasul Bad Ems in cadrul rezidentei Schloß Balmoral 2008. Curatoriata de [MORA](#)

L.B.: "Mutatii, accidente si greseli pentru ca orasul Bad Ems in care a fost conceput proiectul este o statiune balneoclimaterica in care m-a mirat lipsa tinerilor, gandeste-te la noi la Tusnad sau Baile Felix.. mi s-a parut ca acolo lipseste ceva.."

Niste locuri uitate de lumea in miscare in care timpul se desfasoara greoi parca plictisit de toate cataplasmele pe care trebuie sa le aplice. Nota de familiaritate a expozitiei este data tocmai de expresia vizuala a acestor stari psychesferice ce tin universal de afecte: cu totii radem, tuturor ne e frica, etc. Desi poate limba difera de la o nationalitate la alta, Liliana comunica vizual mesaje trans-nationale ce tin de ciclicitatea autogeneratoare a umanului devenit un produs cultural. De exemplu "Different teams" reprezinta paradoxal frati siamezi, "simbol al oamenilor care mimeaza adevarul".



L.B: " Prin ceea ce fac spun o poveste, exprim vizual un intreg sistem de substrat, vreau ca atunci cand intri in contact cu lucrarile mele sa nu vezi munca din spate , nu ma intereseaza tehnica, ci rezultatul care reuseste sa iti creeze o stare, sa te transpuna afectiv".

Si intr-adevar, eu la vernisajul ei am avut o puternica rememorare a unui vis de acum un an care reprezenta exact acel scenariu, dovedindu-mi ca in spatele protocoalelor culturale se afla o retea indescifrabila rational ce contine sensul devenirii.

Revenind la ceramica, am intrebat-o cum a obtinut minunatul albastru turcoaz "Pregnant bottles".



L.B.: " Am lucrat la fabrica de ceramica Baukeramik Ebinger, unde se produce mai mult ceramica ambientala, in stilul Hundertwasser. Nu stiu exact tehnica, eu m-am jucat modeland lutul, mi-a placut sa intru in contact direct cu pamantul si imi place sa lucrez cu el este un material ascultator si contactul tactil m-a inspirat. Culorile le-am ales dupa paletarele fabricii."

Poate "Pregnant bottles" sa fie o completare sugestiva a ceva ce lipsea din spatiul orasului?

Legaturi de familie este cel de-al treilea simbol vizual ceramic prezent in expozitie, serie de trei perechi de sandale ce sugereaza la prima impresie un copil lipsa incadrat de doi parinti lipsa.



Senzatia de familiaritate devine din ce in ce mai persistenta desi lipseste tocmai elementul sau principal: familia, transpusa de catre artista in simboluri ce transmit perpetuarea unui sentiment in absenta obiectului sau afectiv, iar in cazul in care acesta e prezent el este transpus mutagen ori in insuportabil de mult ("Different teams") ori in incompatibil ("Pregnant Bottles").

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Accidents, mutations and mistakes

Text by Crina CRANTA, Mai 2010

Exhibition signed by Liliana Basarab , project made in Bad Ems resort in the Schloss Balmoral residency2008. Curated by MORA gallery.

L.B.: " Accidents, mutations and mistakes because Bad Ems it's a bathing resort in which I was surprised by the absence of the young people, reminds me of our Tusnad or Baile Felix ... I had the feeling that something is missing there"

.. Those places forgotten by the moving world, those places in which time is slowly passing as if it's tired of all the healings he's asked to apply. The intimacy note of the exhibition is given by the visual expression of this universal psychespheric[1] states: we all laugh we all fear& feel, etc. Though the language has its nationality limits, Liliana visual express trans-national messages related to the automatic ciclicity of the human as a historical product.

"Different teams" are paradoxically expressed by congenital brothers and are a "symbol for those who mime the truth."

L.B.: "Through what I'm doing I want to tell a story, I visually express the essence of a whole sub layer system, I want that when you're in contact with my works to be affective transposed, I'm not interested in the technique and the working progress but only in this storyteller final result" And indeed, at the vernissage, I had a powerful remembering of a dream I dreamt a year ago which was exactly that moment, proving that behind the cultural protocol there is a irrational indecipherable network which contains the purpose of becoming.

Back to the ceramics, I asked her how she obtained that beautiful "Pregnant bottles" turquoise blue

L.B.:" I worked at the Baukeramik Ebinger factory where they mainly produce ambiental ceramics, Hudertwasser style. I don't exactly know the ceramic language, I only played modelling the clay, liked the contact with the earth, it is an obedient material and the tactile contact inspired me much. I chose the colours after factory's chromatic palette."

May "Pregnant bottles" be a suggestive compensation of that something which was missing in Bad Ems space?

Family connections are the third exhibited visual symbol, three linked pairs of sandals for a missing kid in between two missing parents. The intimacy feeling becomes more persistent even though the main element is missing: the family, expressed through a symbol which propagates the perpetuation of a feeling in the absence of its affective object causing a strange alienation vibe, the same as either mutated in an unbearable closeness such in "Different teams" either incompatible as in "Pregnant bottles".

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[1] Psychesphere: the sphere of soul, analogic to the noosphere –the sphere of thoughts