



PETER HARRAP ANNA MCNAY FLORIN UNGUREANU

BEYOND OTHER HORIZONS

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BEYOND OTHER HORIZONS

lași, 2020

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Complexul Muzeal Național „Moldova” Iași
Universitatea Națională de Arte „George Enescu” Iași

BEYOND OTHER HORIZONS

EXHIBITION
CATALOGUE

editura | iași
palatul |
culturii | 2020



COMPLEXUL
MUZEAL
NAȚIONAL
MOLDOVA
IAȘI



Catalogue edited with the support of Iași Municipality and UNAGE Iași, on the occasion of celebrating the establishment, in October 1860, of the first Art Gallery in Romania - the current Art Museum within the Palace of Culture - and of the first School of Fine Arts and Conservatory of Music and Declamation - the current National University of the Arts "George Enescu" in Iași.

Catalog editat cu sprijinul Primăriei Iași și UNAGE Iași, cu prilejul celebrării înființării, în oct 1860, a primei Pinacoteci din România - actualul Muzeul de Artă din cadrul Palatului Culturii - și a primei Școli de Arte Frumoase și Conservator de Muzică și Declamațiune - actuala Universitate Națională de Arte „George Enescu” din Iași.

Texts: Anna McNay, Lăcrămioara Stratulat, Cristian Ungureanu, Peter Harrap,

Nigel Bellingham and Mirel Talos

Curators: Peter Harrap, Anna McNay and Florin Ungureanu

Assistant Curator: Jennifer Rogers

Photos: Mihai Neagu

Editors: Anna McNay, Coralia Costas

DTP & Cover: Cătălin Hriban

Cover Image: David Mabb, Construct 69, Morris, Daisy/Stepanova, Optical, 2019. © David Mabb

The Art Museum within the “Moldova” National Museum Complex in Iași, in partnership with the British Council, the Romanian Cultural Institute (ICR), the School of Slavonic and East European Studies at University College London (UCL) and “George Enescu” National University of Arts in Iași, organised and hosted, in the first months of 2020, an international artistic event of outstanding quality.

Bearing the inspired title ‘Beyond Other Horizons’, the event comprised an exhibition of the same name, showcasing paintings, graphic works and video installations by 80 British and Romanian artists, as well as a symposium on topics specific to contemporary art. The symposium, supported by the British Council in partnership with “George Enescu” National University of Arts in Iași, gave a platform for lectures by internationally-renowned artists and tutors from art universities in London, Sheffield, Leeds and Huddersfield, as well as by professors from the University of Arts in Iași and local artists, attracting a large audience passionate about contemporary art. The symposium, held in the Voivodes’ Hall in the Palace of Culture, was followed by the opening of the exhibition, thus extending the interaction between British and Romanian artists, bringing together the distinct stylistic and conceptual impressions specific to the cultural spaces they come from. The themes of the exhibition were outlined by the collaboration between exhibitors and the main coordinators of the project, Peter Harrap – curator and artist, Anna McNay – writer and curator, and Florin Ungureanu – curator and artist, in direct association with Valentina Druțu, plastic artist and head of the Art Museum within the Iași Palace of Culture.

The central motif of the interdisciplinary event was the poem *Mapesbury Road* by the poet Paul Celan. The intertwining of poetic meanings developed a rich range of cultural and historical values that we share with each other and which provided a source of inspiration.

The ‘Beyond Other Horizons’ event is part of a series of activities that celebrate, this year, the 160th anniversary of the establishment of modern art education in Romania. On 26 October 1860, Prince Alexandru Ioan Cuza founded the first art gallery in Iași – now the Art Museum in the Palace of Culture – together with the School of Fine Arts and the Conservatory of Music and Declamation – reunited in today’s “George Enescu” National University of Arts in Iași. The historical ideals of those times still exist today in this shared artistic undertaking. We refer to those natural aspirations of capitalising on the tradition of century-old Byzantine art, which developed in Romania and anticipated its modernity, giving it its own identity. At the same time, the establishment of artistic modernity involved a lasting aspiration to connect the cultural city of Iași to European artistic ideals and values.

We enthusiastically welcome and congratulate the success of this complex exhibition approach, with the hope that we are at the beginning of an ongoing collaboration, which will allow us to get to know one another, evolve and creatively interact, under the dome of the universal languages of the arts.

*Lăcrămioara Stratulat, PhD
Manager of the “Moldova” National Museum Complex of in Iași*

At an ever-accelerating pace, postmodernity, fully defined with the advent of the internet, has given us an overwhelming diversity of aesthetic programmes and artistic expressions, impressive even for those within the institutionalised world of the arts. This fact reflects, in an elucidating manner, the multitude of academic, hyperspecialised professional directions on which today's youth embark. If, upon the establishment of the first European university in Bologna in 1088, there were only seven specialisations, today there are more than 10,000, but still one requires an extreme amount of time to obtain exceptional results. The professional bubbles in which people live lead to an inability to communicate between different fields and specialisations, to analyse all the factors which define our existence, and to make common decisions, which give us a better perspective on the world we live in and on the future. However, the core fields of study of reality, with its innumerable levels, remain only four – science, philosophy, theology and art. They are vocational and justifiably equal in the order of their importance, as they reflect images of the same essential truths, which interest us all deeply. Whatever our profession, we fall into one of the four subject areas. The purpose of art proves to be more necessary than ever to bridge the gaps in dialogue between people, between the individual and his own consciousness, between rational and intuitive thinking, between the national and the universal. Art will resume, by force of circumstances, this primordial alchemical function, and its value will flow only from the ability to convey essential truths with such skill and inspiration that it overcomes all cultural, social and political barriers. Art will be the science, theology and philosophy of dialogue.

The exhibition project 'Beyond Other Horizons', the organisation and development of which we have had the honour to be institutional partner of, brings together the perspectives of a significant number of participants, 40 British artists and 40 Romanian artists, representative of national and international circuits, symbolically unifying, from east to west and vice versa, the geographical and cultural extremes of the European continent. Built on the substance of the interrogations that appear at the border between poetry and art, the project proposes a dense and refined conceptual route, with tragic historical but also pure metaphysical connotations, extracted from the life, thought and work of the great poet Paul Celan. The three curators, Peter Harrap, Anna McNay and Florin Ungureanu, but also all the artists involved in the project, deserve our whole-hearted congratulations. Remarkable is not only the brilliant conjugation of these different ways of contemporary visual introspection on the proposed ideas, but also their being exhibited, in a heterogeneous and fascinating tripartite installation, on the walls of the Art Museum within the Palace of Culture in Iași.

*Cristian Ungureanu, PhD
Vice-Rector, "George Enescu" National University of Arts Iași, Romania*

I am delighted to contribute to this catalogue, just as I have been delighted to support the excellent initiative of the ‘Beyond Other Horizons’ exhibition. Connecting Britain and Romania through culture has been at the centre of the British Council’s work since we were first established in Romania in 1938. Throughout this time there have been many obstacles, including the current pandemic, which forced the premature closure of this wonderful exhibition at the Iași Palace of Culture. But culture continues to connect us, showing remarkable resilience in itself but also providing the spiritual and intellectual nourishment that helps us all endure difficult times. The move to capture ‘Beyond Other Horizons’ through this catalogue is itself a moment of creativity and another initiative, which I am delighted to support.

During the opening week of the exhibition, I was honoured to join a number of the Romanian and British artists in Iași. I was able to take part in the British Council Symposium, at which several of the artists presented and spoke about their work. And I was privileged to join dignitaries from the city of Iași and “George Enescu” National University of Arts in Iași for a private viewing later that evening. For me, this has been one of the highlights of my time as director of the British Council in Romania.

‘Beyond Other Horizons’ stands as living proof that whatever difficulties we find, whether they be related to politics or public health, the desire to continue to connect Britain and Romania remains strong. That so many British artists visited Iași for the exhibition opening, and that so many Romanian scholars and students joined them to share experience and ideas, is both an inspiration and a cause of confidence for the long-term health of British/Romanian cultural relations. We at the British Council are committed to our work to create the opportunities for these connections to continue to be developed, as well as to helping to promote and celebrate the initiatives developed by others – of which ‘Beyond Other Horizons’ is a superb example.

Nigel Bellingham
Country Director – British Council Romania

The intercultural dialogue between Great Britain and Romania reminds me of the delightful banality of the road the long-distance runner has to befriend.

That is not to say that it is lacking in exhilarating moments, when one feels one's pulse going faster. Vladimir Jurowski lifting up the score of Enescu's Oedipe at the Royal Festival Hall; the concerts of the greatest British orchestras in Bucharest every two years; the retrospective of the Romanian New Wave at the British Film Institute; Adrian Ghenie's exhibitions at Pace Gallery and Tate Liverpool – all these events will remain in my affective memory forever (understandably, other people will have completely different lists). But, like well-trained athletes whose heart rates raise during exertion and quickly come down afterwards, we have got into the habit of keeping our eyes fixed on the pleasures of the next big race.

This is the delightful banality of the wide road we run on together, although it is worthwhile remembering the times 30 years and more ago when that seemed an impossibility. But, if we continue to develop partnerships with energy and creativity, respectful of differences and not afraid to take risks; if we work on sound policies and make a convincing case for the proper funding of culture; if we empower the professionals who have proven themselves, without ceasing to look out for fresh ideas or to listen to the public; if, most importantly, we learn the essential lessons of freedom and self-discipline from the artists we work with, then the miles ahead won't feel hard at all, and many wonderful initiatives, such as the 'Beyond Other Horizons' exhibition, will come to fruition.

It is a source of great joy for my colleagues at the Romanian Cultural Institute to be able to fund a cultural endeavour, which brings together 40 Romanian and 40 British artists, at a moment when the two countries are celebrating 140 years of diplomatic relations.

I am convinced it must have been a very special feeling for those who made it to the opening of the exhibition back in March to see their remarkable works in the imposing Palace of Culture in Iași, the city which, for Romanians, is synonymous with great artistic achievements.

I would like to express my gratitude and appreciation to the curators Peter Harrap, Anna McNay and Florin Ungureanu, who worked so hard in pursuing their generous idea, and congratulate them on a job well done. I hope the 'Beyond Other Horizons' exhibition will be admired by a wide public, in Romania and abroad.

Mirel Taloș
Ad-interim President of the Romanian Cultural Institute

FOREWORD

'Beyond Other Horizons', as an exhibition, brings together a generation of contemporary British and Romanian artists. Eighty-four painters, with half that number represented from each country. This was celebrated at the Iași Palace of Culture with a British Council Symposium on 3 March 2020. Particular thanks must go to the Romanian Cultural Institute for its unwavering support, both in bilateral exchange and in generously providing a grant for the project.

The exhibition centres on three themes found in *Mapesbury Road*, a poem written by the Romanian poet Paul Celan. The selection of artists was made to explore the ideas of walking, language and Otherness found within Celan's poem.

2020 marks 100 years since the birth of Celan. As the 'Beyond Other Horizons' exhibition demonstrates, and as is mirrored in Celan's *Mapesbury Road* poem, his words continue to express our daily predicaments with an urgency that has not been surpassed. His poems still deliver a visceral material punch, and his playful use of language presents an ongoing way forward for contemporary artists and writers today.

Within *Mapesbury Road*, as well as many of Celan's other poems, another theme is regularly explored: the notion of the scar or wound. Celan uses elisions of words, with an emphasis on the material, so that the poems lovingly stitch some semblance of his world back together. In *Mapesbury Road*, a bullet wound is offset by the 'shared air' of co-existence.

On 25 July 1967, Celan went for a walk with the philosopher Martin Heidegger at the latter's Hütte in the village of Todtnauberg in the Black Forest. The previous day, Celan had given an hour-long recital of his poems at the University of Freiburg in the presence of 1,200 students – and Heidegger. Heidegger had approached Celan and invited him to his Hütte. The nature of the conversation during their encounter was epochal. Celan asked Heidegger to redress his Nazi past. Heidegger never did, but it shows the disarming risk that Celan was willing to take to be part of ongoing creative dialogue.

The British and Romanian artists in this exhibition took different types of risk, albeit equally epoch changing: firstly with Brexit, and secondly, due to the sudden coronavirus pandemic, the borders between the UK and Romania closing on the day many of the visiting artists returned to the UK from Iași. My heartfelt thanks go to my co-curators, Anna McNay and Florin Ungureanu, and to all the British and Romanian artists, for the same disarming spirit with which they have embraced this exhibition.

Peter Harrap
Artist Curator
School of Slavonic and East European Studies
UCL, London

INTRODUCTION

Between 14 and 15 April 1968, the Romanian-born, German-language poet and translator Paul Celan wrote a poem, entitled *Mapesbury Road*, while staying with his aunt, a few streets away in north London. The poem, which he described as a 'walking and a walked-up poem', encapsulates his visit, but also brings together significant events from the time: the assassination of Martin Luther King, Jr (4 April 1968) and the attempted assassination of the German Marxist sociologist and a political activist Rudi Dutschke in Berlin (11 April 1968), both episodes involving bullets to the head ('a lodged bullet, next to it, cerebral').

Within Celan's poetry there is a continuous calling into question of art and poetry and their interrelationship. His speech, *The Meridian*, delivered to the German Academy for Language and Poetry in 1960, on the occasion of his acceptance of the Georg Büchner Prize for literature, is an elaborate and abstruse examination of his views on this subject, as well as a virtual dialogue with the German philosopher Martin Heidegger, and an attempt to account for what poetry is, can, and must be after the Holocaust. Art (Kunst) is described almost negatively, as trapped within a system of automata, whilst poetry (Dichtung) is portrayed as an art on a higher level, a return to the primordial, natural state of existence that came before art, and which is free of both art and artifice. Poetry, he suggests, exceeds even the language in which it is composed, embodying, in its ideal if perhaps inconceivable form, beauty, and coming into being through a kind of performative dialogue with an undefined addressee, or 'Other'.

Mapesbury Road is a typical example of Celan's later poetry, demonstrating his complex poetic techniques and linguistic devices. In places, it defies understanding, and, as a whole, it confounds translators, uniting past and future, silence and violence, into one present moment, addressing the reader directly and uncomfortably ('You - don't adjourn yourself').

Celan has influenced a great number of artists since his death, not least the German Anselm Kiefer, who frequently embeds Celan's words into his sculptural paintings and seeks to do in imagery, what Celan did through language – visual art, too, as Celan himself finally concedes in *The Meridian*, can '[make] for distance from the I [...] mov[ing] with the oblivious self into the uncanny'. The contemporary artists in this exhibition, selected from the UK and Romania, similarly look at how art can tread the path of poetry to explore the uncanny, picking up on three of the key themes that recur in and define the form of Celan's poetry: walking, language and Otherness/the surreal.

Anna McNay
Curator, writer, editor

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British Ambassador Bucharest, HE Andrew Noble

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Nigel Bellingham, British Council Romania

Iași Palace of Culture:

Lăcrămioara Stratulat, manager of “Moldova” National Museum Complex of Iași

Valentina Druțu, head of the Art Museum

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Cristian Ungureanu, vice rector,

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Curators:

Peter Harrap,

Artist curator

School of Slavonic and East European Studies

SSEES, UCL, London

Anna McNay

Curator, writer and editor

Florin Ungureanu

Artist and curator

Jennifer Rogers

Assistant curator and artist image liaison

Exhibition Hang:

Florin Ungureanu

Editorial:

Anna McNay, editor

Coralia Costăș, Romanian-English translation

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Mapesbury Road from Paul Celan, Die Gedichte.

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Frankfurt am Main 2003. All rights reserved by Suhrkamp

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Pierre Joris and Eric Celan

Biography of Paul Celan

23 November 1920 Born Paul Antschel to a German-speaking Jewish family in Cernăuți, Romania (now Chernivitsi in Ukraine). As a child his Zionist father encouraged him to study Hebrew and languages.

1936 Begins secretly writing poetry.

1938 Writes his earliest known poem, *Mother's Day* 1938.

1938 Studies medicine in Tours, France.

1939 Returns to Cernăuți to study literature and Romance languages.

1941 Translates Shakespeare's Sonnets while in a Nazi-imposed ghetto and then undertaking forced labour.

1942 Celan's parents die after deportation and internment in Transnistria Governorate and, later in the year, Celan himself is taken to a labour camp.

1944 The Red Army liberates Romanian Nazi labour camps and Celan returns to Cernăuți where he works briefly as a nurse in the mental hospital.

1945 Leaves Cernăuți for Bucharest, where he becomes active as a translator – of works by writers including Antonin Artaud, Charles Baudelaire, Emily Dickinson and Arthur Rimbaud – and poet, and engages with the Romanian surrealist movement. Adopts the pen name Celan, an anagram of Ancel, itself an adopted spelling of Antschel.

1947 Leaves Romania for Vienna and the Paris, where he teaches German language and literature at L'École Normale Supérieure and continues working as a translator and poet.

1952 Marries the graphic artist Gisèle Lestrangé.

1955 Becomes a French citizen.

1958 Receives the Bremen Literature Prize.

1960 Receives the Georg Büchner Prize.

1967 Visits Martin Heidegger, with whom he has maintained an academic dialogue, despite the philosopher's support for the Nazi regime.

20 April 1970 Commits suicide by drowning in the Seine in Paris, aged just 49.

Mapesbury Road

Die dir zugewinkte
Stille von hinterm
Schritt einer Schwarzen.

Waved toward you,
the quiet from behind
the step of a black woman.

Ihr zur Seite
die
magnolienstündige Halbuhr
vor einem Rot,
das auch anderswo Sinn sucht –
oder auch nirgends.

By her side
the
magnolia-houred half-watch
of a red,
that also searches for meaning elsewhere –
or maybe nowhere.

Der volle
Zeithof um
einen Steckschuß, daneben, hirinig.

The full
timehalo around
a lodged bullet, next to it, brainish.

Die scharfgehimmelten höfigen
Schlucke Mitluft.

The sharply heaved spacy
sips sharedair.

Vertag dich nicht, du.

You – do not adjourn yourself.

(translation by Pierre Joris © 2014)

WALKING

There is a long-standing and deep-rooted relationship between walking and poetry, and, in a letter to fellow author Franz Wurm, dated 18 April 1968, Celan writes that *Mapesbury Road* is a 'walking and a walked-up poem', where the former is described in poetry circles as 'a poem whose length, style, and shape mirror the length, style, and shape of the walk' or 'a poem that reflects the way the mind works during the walk'. Certainly Celan's play with line length and structure might take some influence from the pattern of his movement that Easter and Passover Sunday, walking along the road between the boroughs of Willesden and Hampstead.

Walking is a state as much as it is an activity. It permits the mind, body and world to become aligned, and creates space for thought, but also a level of mindfulness beyond, or deeper than, thought. As the poet Tamar Yoseloff describes: 'We think differently when we walk, our thoughts match the pace of our stride'.

Walking is key to many visual artists as well and can play a role in their daily practice on many different levels. For example, of those artists chosen to exhibit here, some use it as a morning meditation, a physical and direct experience of the 360-degree panorama which later becomes rendered in two dimensions on the canvas or page. Others see the activity as a reference to the Romantic visions of British artists such as John Constable, who made linear walks,

stopping to sketch – and later paint – stages along the way. One describes it as a rhythmic solace for the artist's sense of aloneness and lostness, while, for another, it is a journey into unsure safety, incomplete sanctuary, from where creativity is born. Some, who have a particular interest in the natural pigments of the earth, necessarily walk to further this research. Ultimately, for many, it is, as doubtless also for Celan, an echoing of the passing of time and both the creation and subsequent loss of memories.

by Anna McNay

Day Bowman

Judith Burrows

Simon Carter

Louise Cattrell

Susie Hamilton

Peter Harrap

Marguerite Horner

Natasha Kissell

Alex McIntyre

Mandy Payne

Narbi Price

Simon Woolham

Sean Williams

Matei Bejenaru

Gheorghe Fikl

Iulian Fron

Virgil Parghel

Sever Petrovici-Popescu

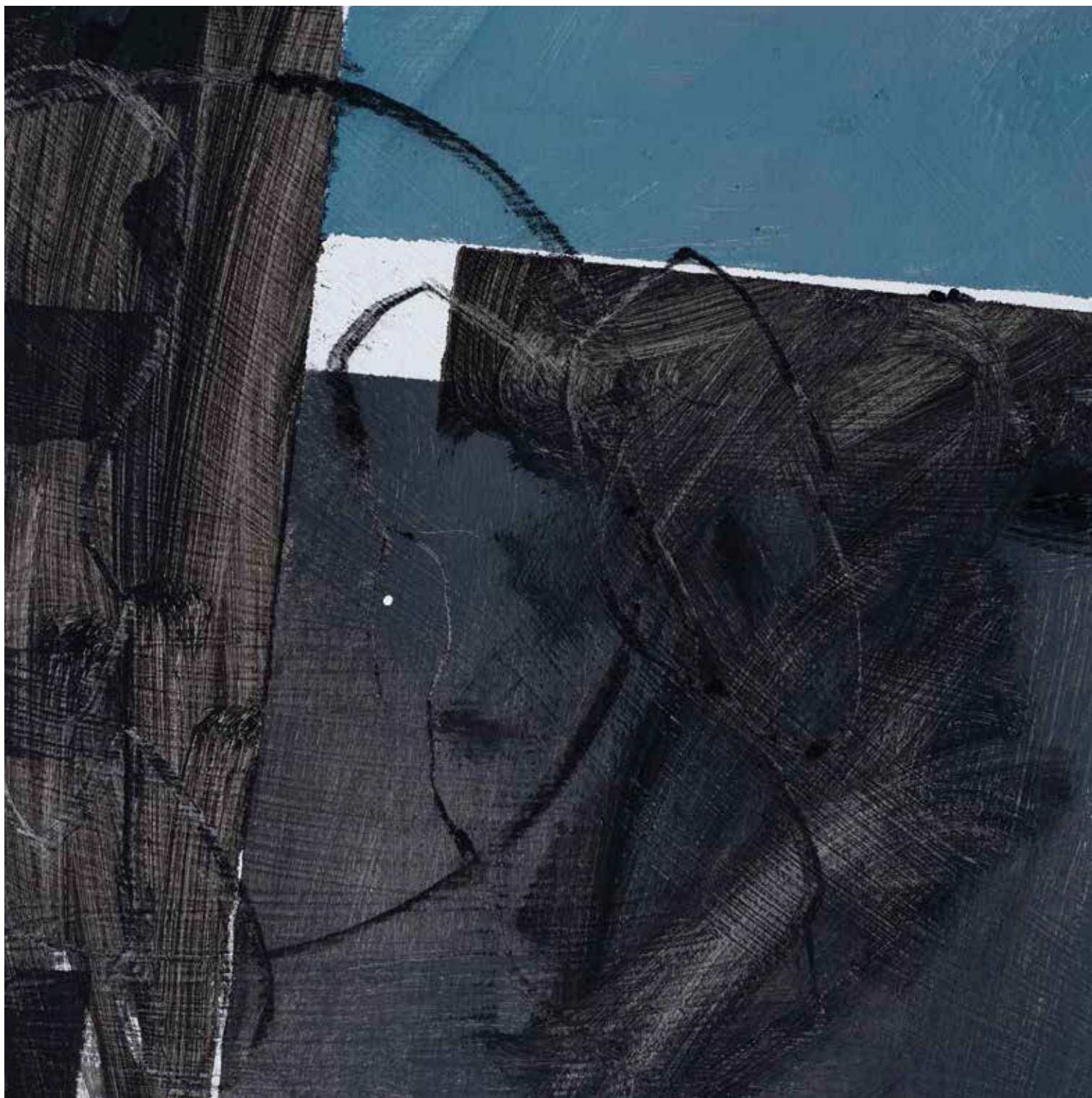
Rodica Postolache

Diana Serghiuță

Mihail Voicu



Day Bowman
Foot Print series 1
Oil, charcoal
and graphite on
cartridge paper
20x20 cm
2019



Day Bowman
Foot Print series 2
Oil, charcoal
and graphite on
cartridge paper
20x20 cm
2019



Day Bowman
Foot Print series 3
Oil, charcoal
and graphite on
cartridge paper
20x20 cm
2019



Day Bowman
Foot Print series 1
Oil, charcoal
and graphite on
cartridge paper
20x20 cm
2019



Judith Burrows

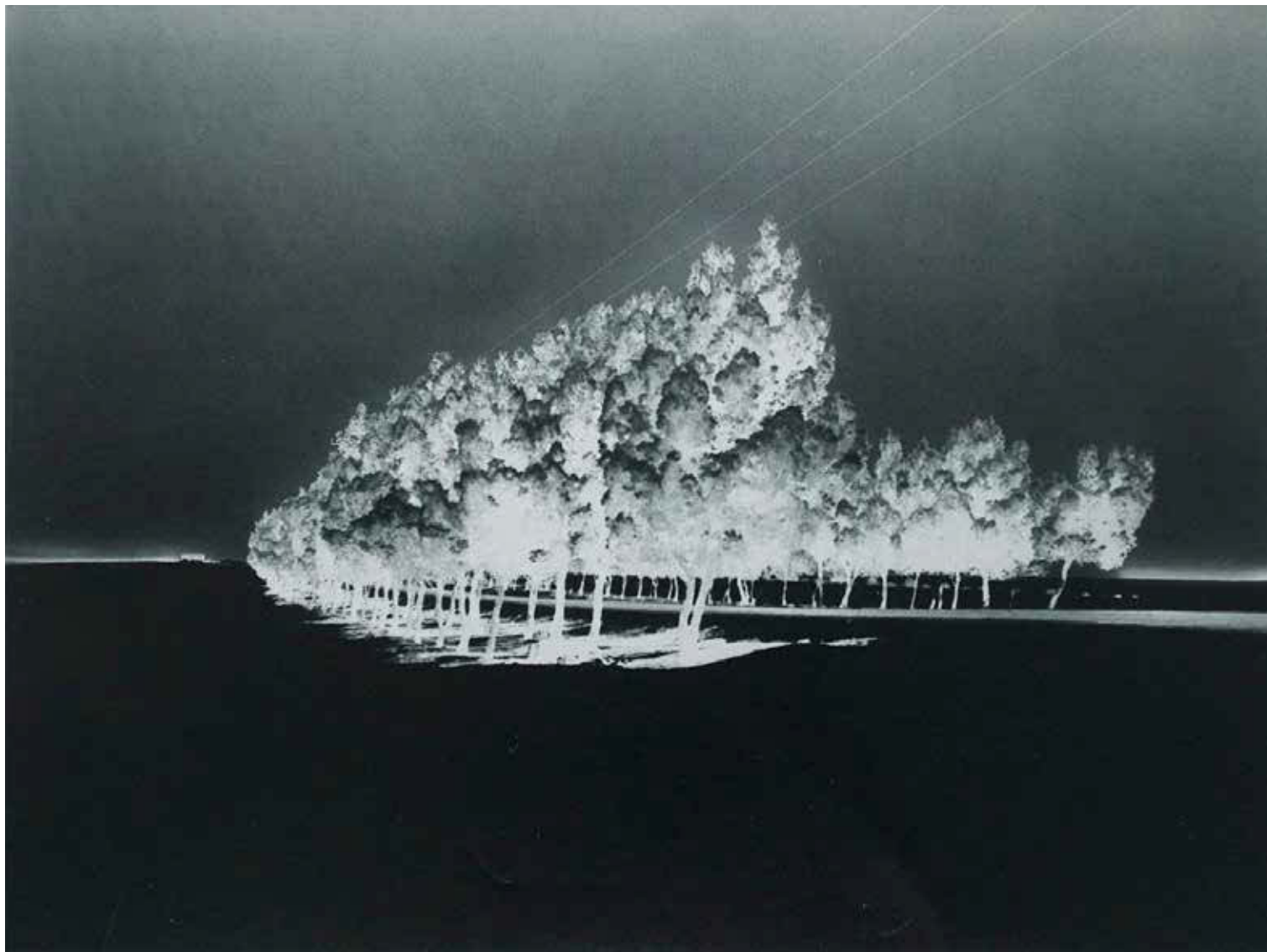
Still 1

Off Coggeshall
Road

Lithograph

32x43 cm

2019



Judith Burrows
Still 2
On Madaba Road
Lithograph
32x43 cm
2019



Louise Cattrell
Clearing
Watercolour on
Bockingford paper
48x38 cm
2019



Louise Cattrell
Clearing II
Watercolour on
Bockingford paper
48x38 cm
2019



Simon Carter
Batt Hall Sluice
Acrylic on paper
60 cm diameter
(sheet size 80x60)

2019



Simon Carter
Saltings
Acrylic on paper
60 cm diameter
(sheet size 80x60)
2019



Susie Hamilton
Travelling Group
Acrylic on paper
42x29 cm
2019



Susie Hamilton
Travelling Group 2
Acrylic-
pastel on paper
42x29 cm
2019



Susie Hamilton
Shadows in the
Desert
Acrylic on paper
50x33 cm
2018



Peter Harrap

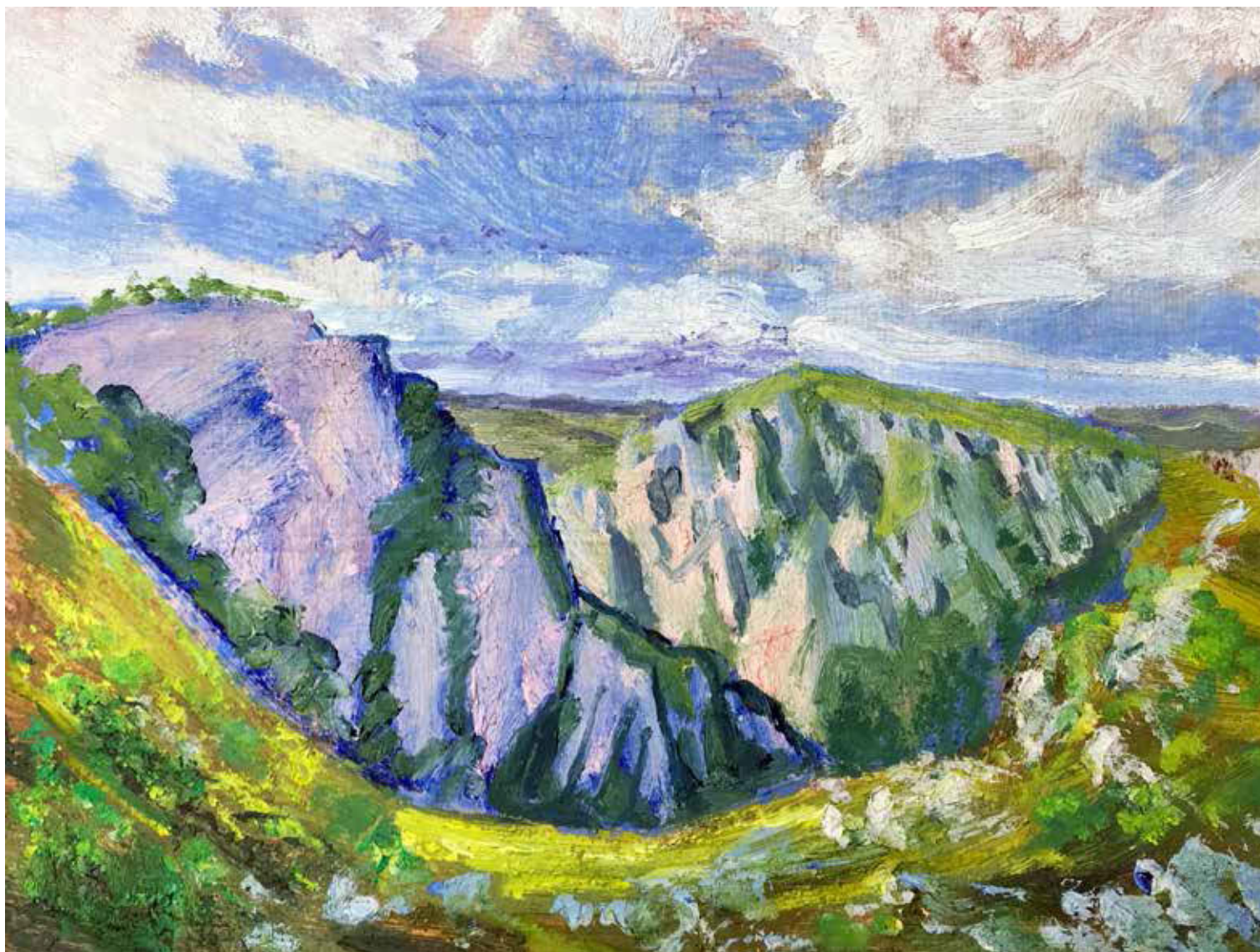
Incendiary

Language: words
carved on a beech
tree at the railway
bridge, Mapesbury
Road

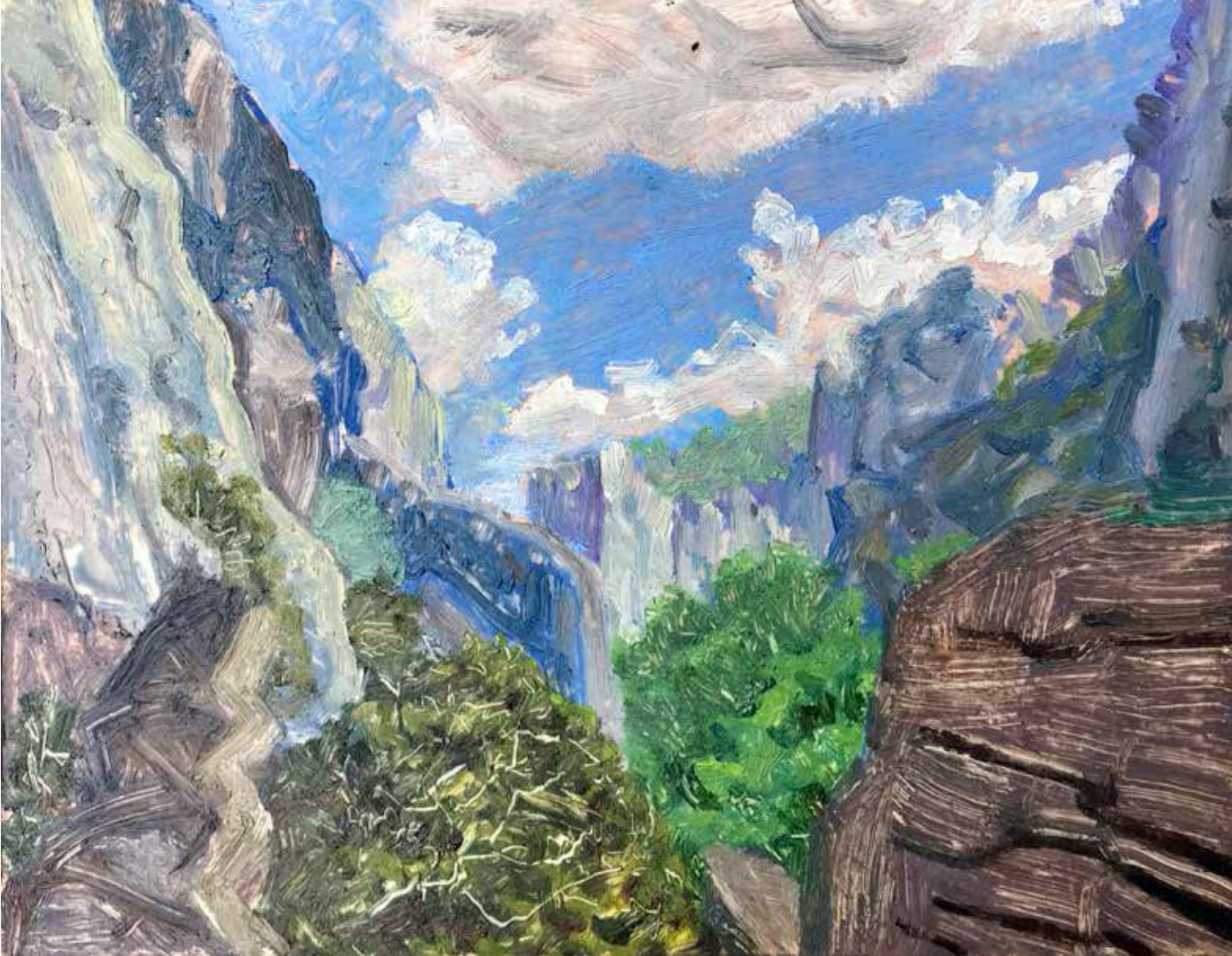
Oil on blue touch
paper

100x70 cm

2020



Peter Harrap
Gorge Walking 1,
Transylvania
Oil on board
18x24 cm
2019



Peter Harrap
Gorge Walking 2,
Transylvania
Oil on board
18x23.5 cm
2019



Peter Harrap
Gorge Walk 3
Oil on board
18x25.5 cm
2019



Marguerite Horner
Hidden Temple
Watercolour
20x20 cm
2019



Marguerite Horner

Teacher

Watercolour

20x20 cm

2019



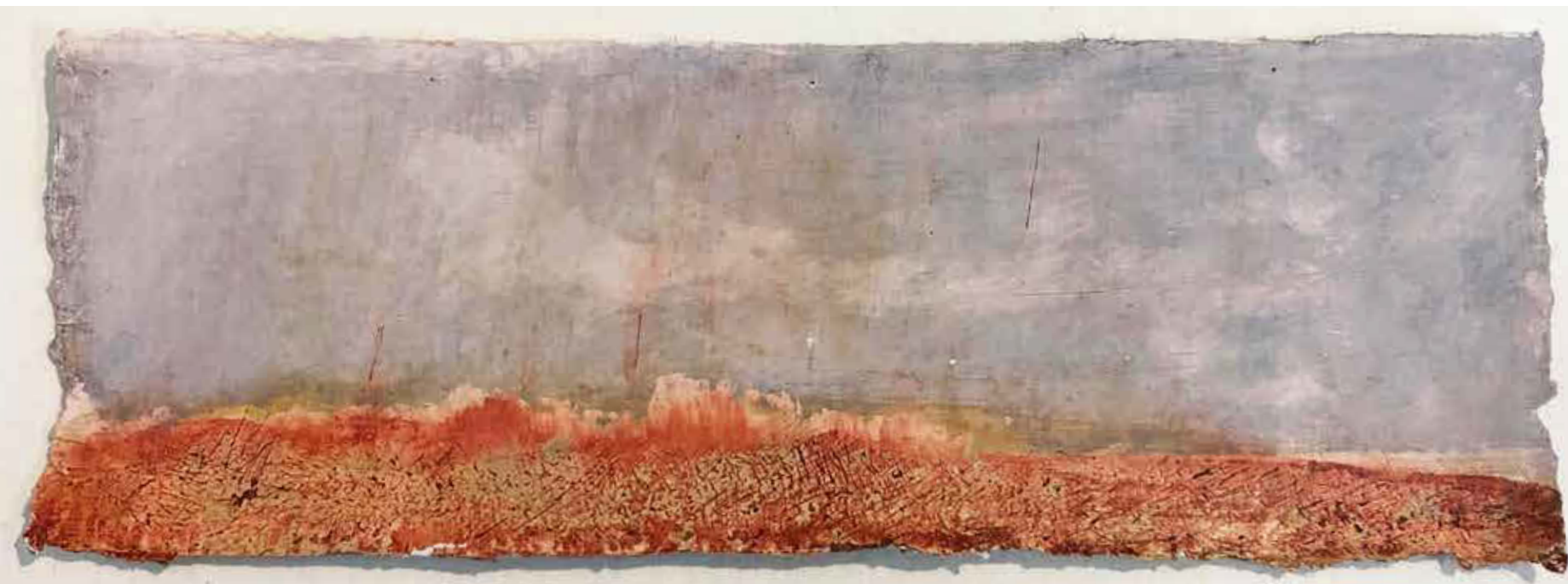
Natasha Kissell
Deer at Sunset
Oil on paper
25.5x40 cm
2019



Natasha Kissell
Glencoe Pinks
Oil on paper
25.5x40 cm
2019



Natasha Kissell
Rannoch Moor
Oil on paper
25.5x40 cm
2019



Alex McIntyre

Border Crossing
Study I

Ink, pencil, shellac
and traditional
gesso ground on
khadi paper

10.7x30 cm

2019



Alex McIntyre

Border Crossing
Study II

Ink, pencil, shellac
and traditional
gesso ground on
khadi paper

10.7x30 cm

2019



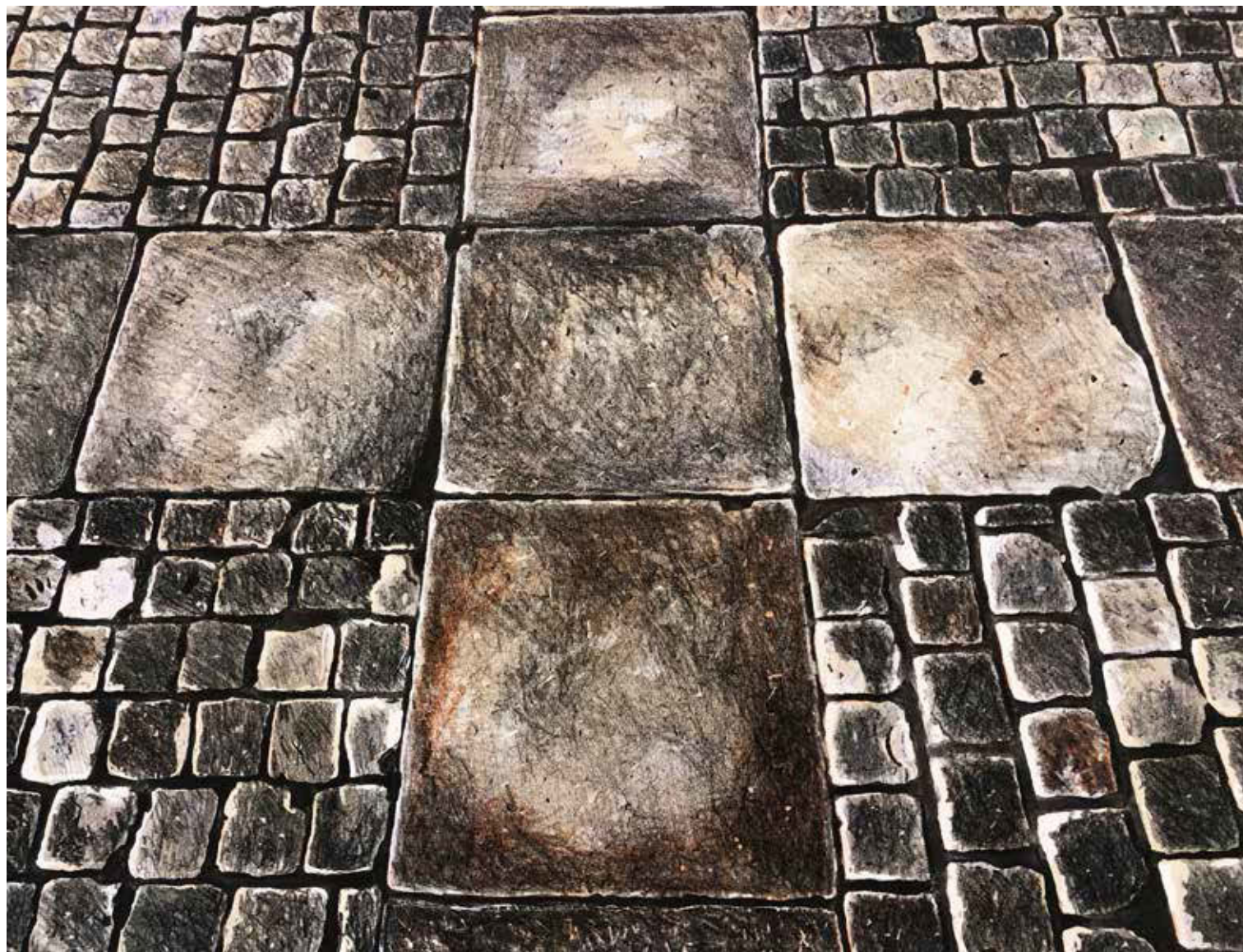
Mandy Payne

Church House

Hand-drawn stone
lithograph/mono-
print with hand
colouring with
watercolour on BFK
Rives Grey Paper

25x18.5 cm

2019



Narbi Price
Untitled
(Babelplatz)
Lithograph
36x47.5 cm
2019



Narbi Price

Untitled
(No Pasarán, Cable
Street)

Lithograph

36x48 cm

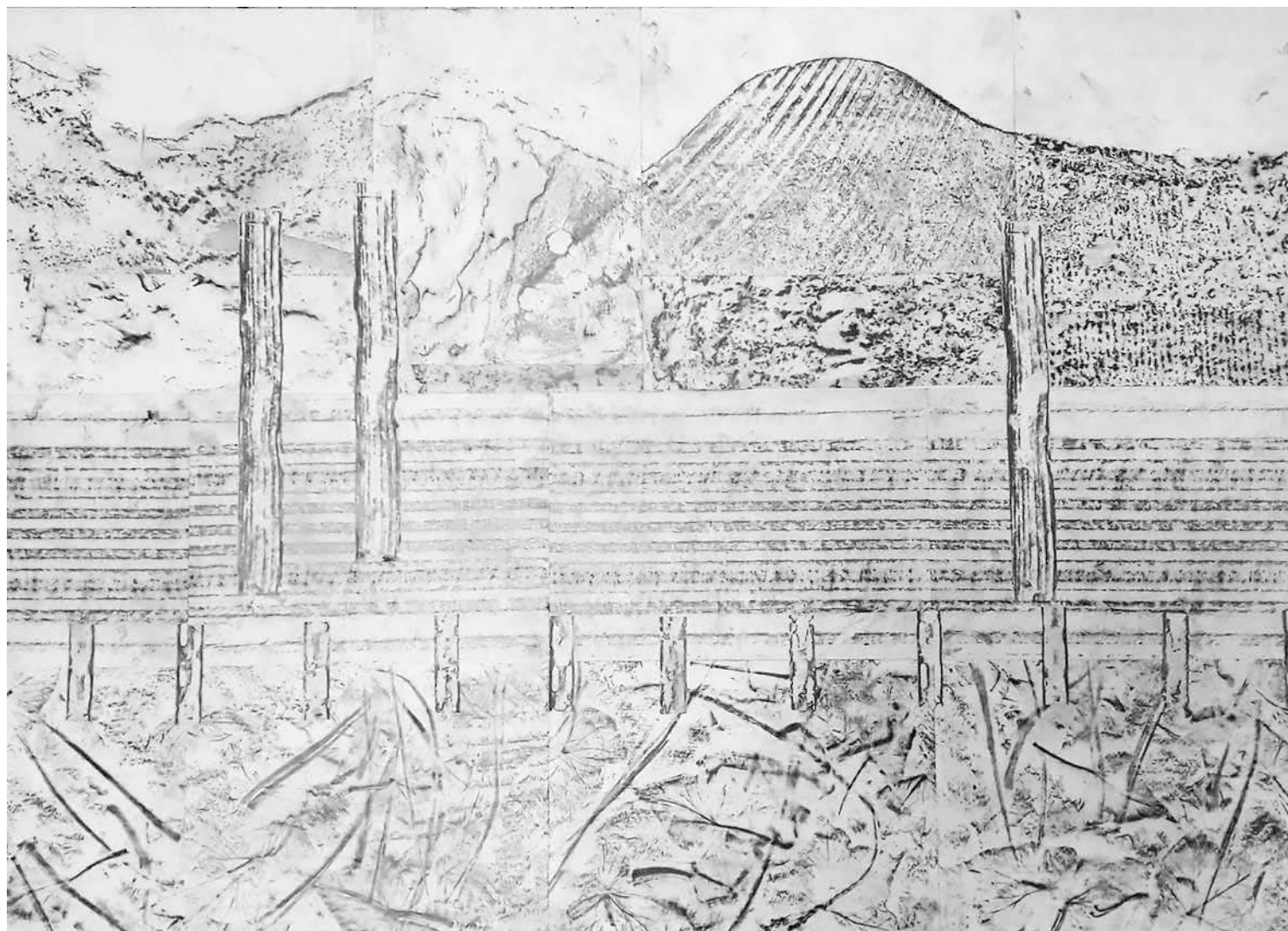
2019



Sean Williams
Every Now and
Again and Again
Acrylic on paper
38x25 cm
2019



Sean Williams
Everyone Should
Have to Build Their
Own Home
Acrylic on paper
24x35 cm
2019



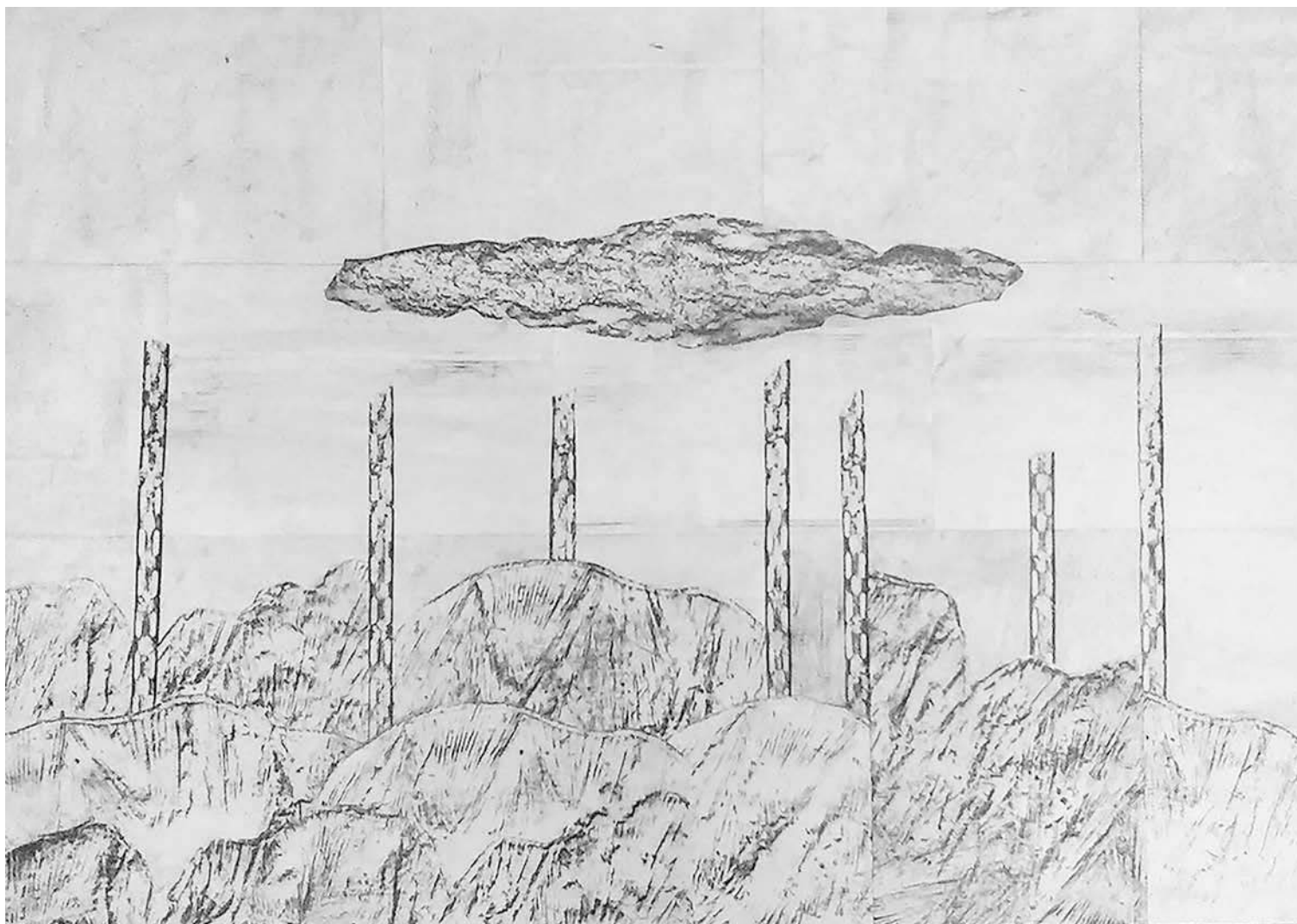
Simon Woolham

The Jump

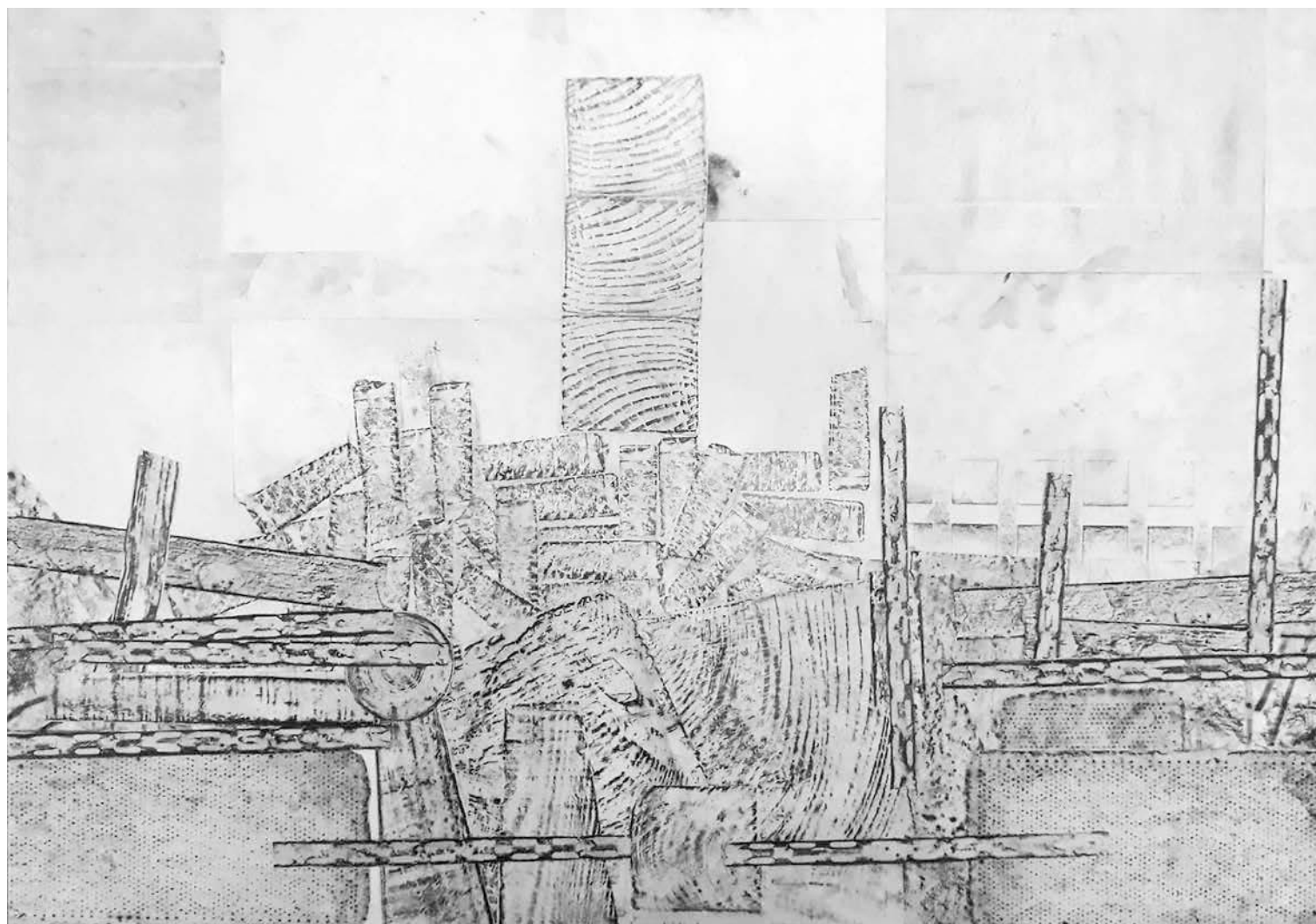
Graphite rubbing
composite

70x100 cm

2019



Simon Woolham
Into the Valley
Graphite rubbing
composite
70x100 cm
2019



Simon Woolham
The Look-Out
Graphite rubbing
composite
70x100 cm
2019



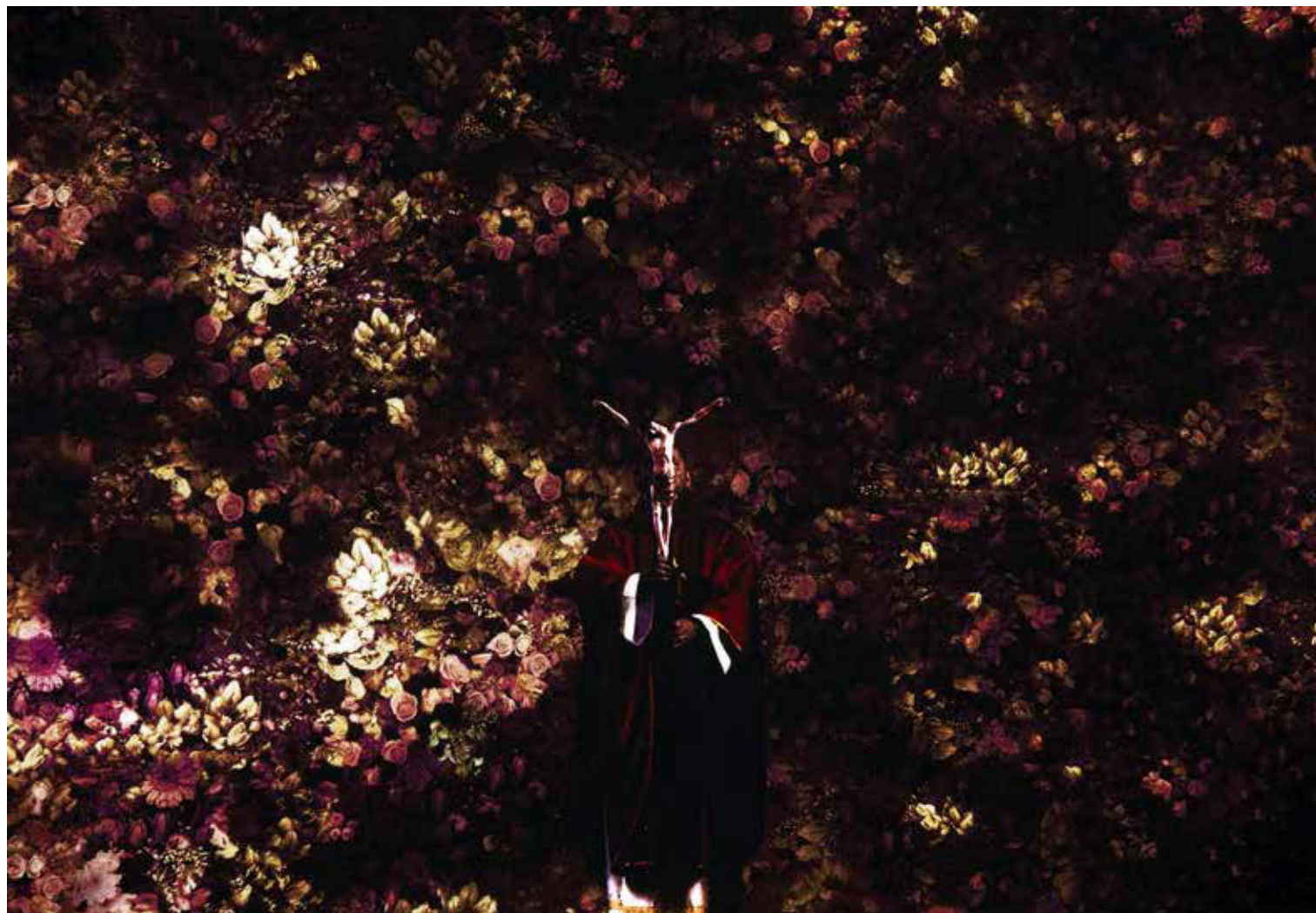
Matei Bejenaru

Împreună
(Together)

Video

Duration: 3 min

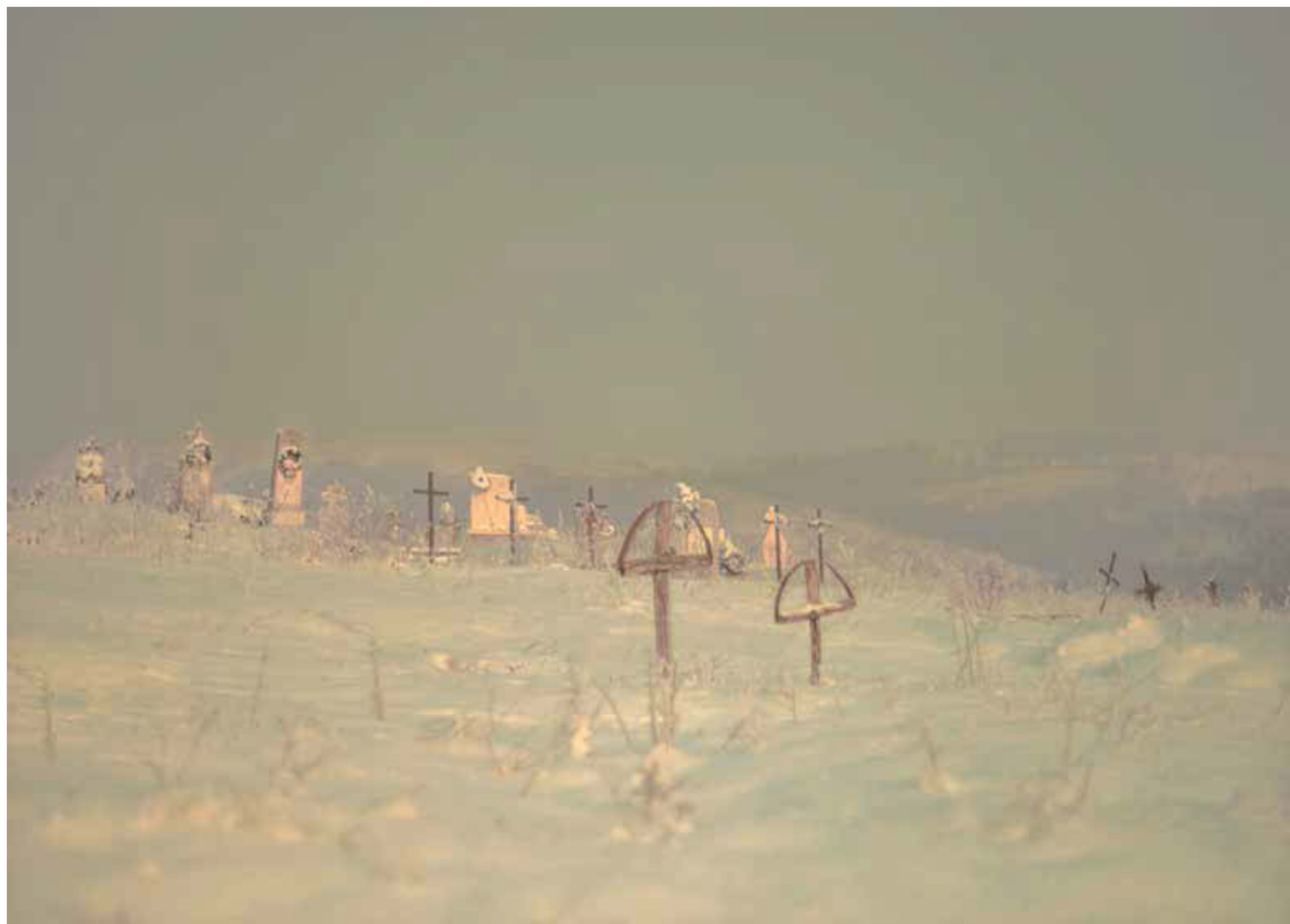
2007



Cheorghe Fikl
Hortus Mundi
Digital print on
hahnemuhle paper
70x100 cm
2014



Gheorghe Fikl
Claritas
Digital print
70x100 cm
2014



Cheorghe Fikl
Sunset
Digital print on
paper
70x100 cm
2014



Gheorghe Fikl

Procession

Digital print on
paper

70x100 cm

2010



Iulian Fron
A Day with
Sunshine
(Worthing Pier)
Pastel and ink
43x43 cm
2019



Virgil Parghel
Balcik
Pastel on paper
30x40 cm
2014



Virgil Parghel
Balcik
Pastel on paper
40x70 cm
2014



Virgil Parghel
Balcik
Pastel on paper
40x50 cm
2006



Sever
Petrovici-Popescu
Self-Portrait
London 2
Photography
60x40 cm
2016

44a



Sever
Petrovici-Popescu
Self-Portrait
London 3
Photography
60x40 cm
2016



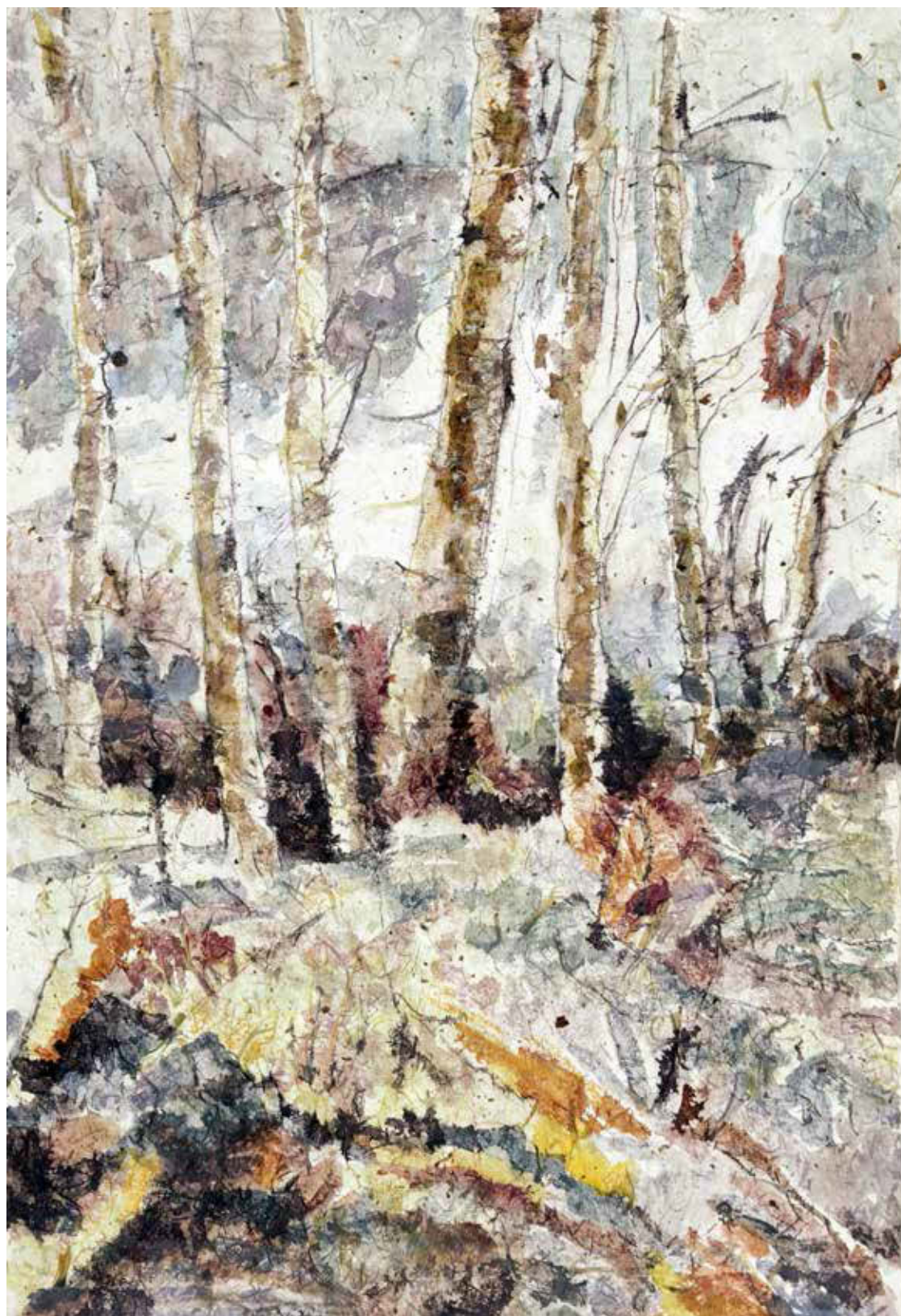
Rodica Postolache

Lucafărul
Ascending

Mixed media,
coloured ink on
paper

60x45 cm

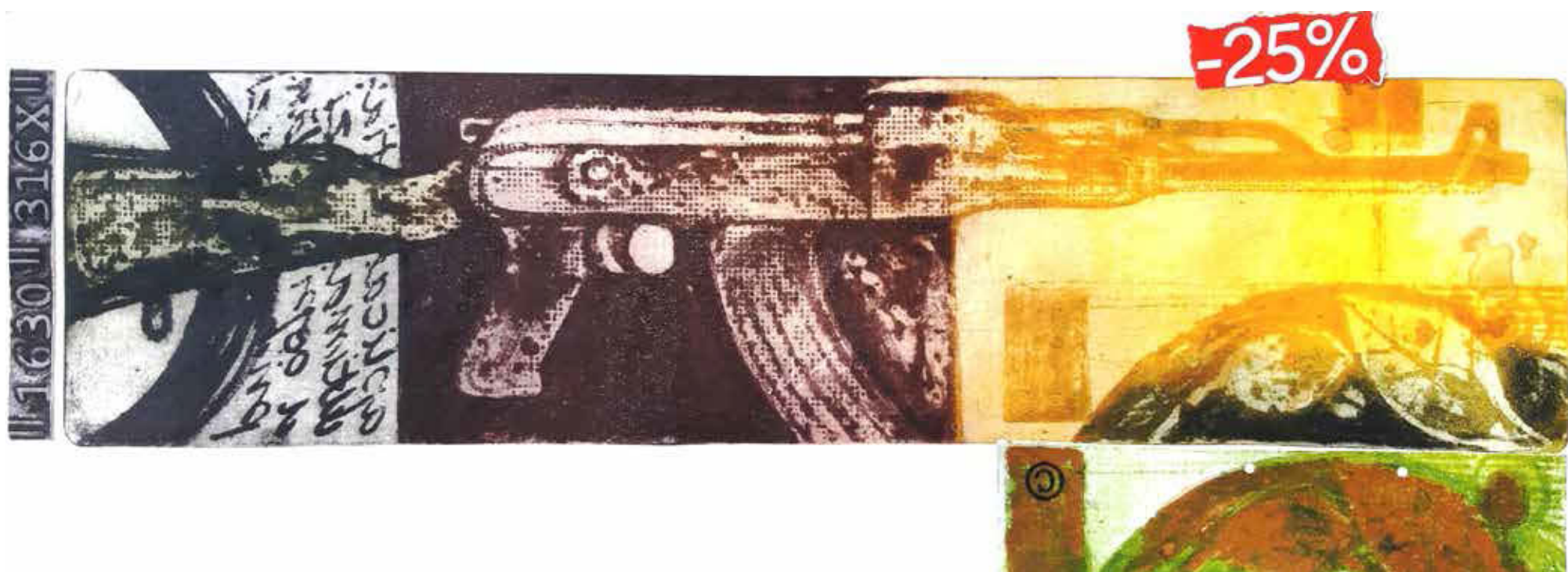
2018



Rodica Postolache
Winter Landscape
Pen and coloured
ink on mulberry
paper
93x64 cm
2019



Diana Serghiuță
Sketch for Moon
Pencil on paper
37x27 cm
2018



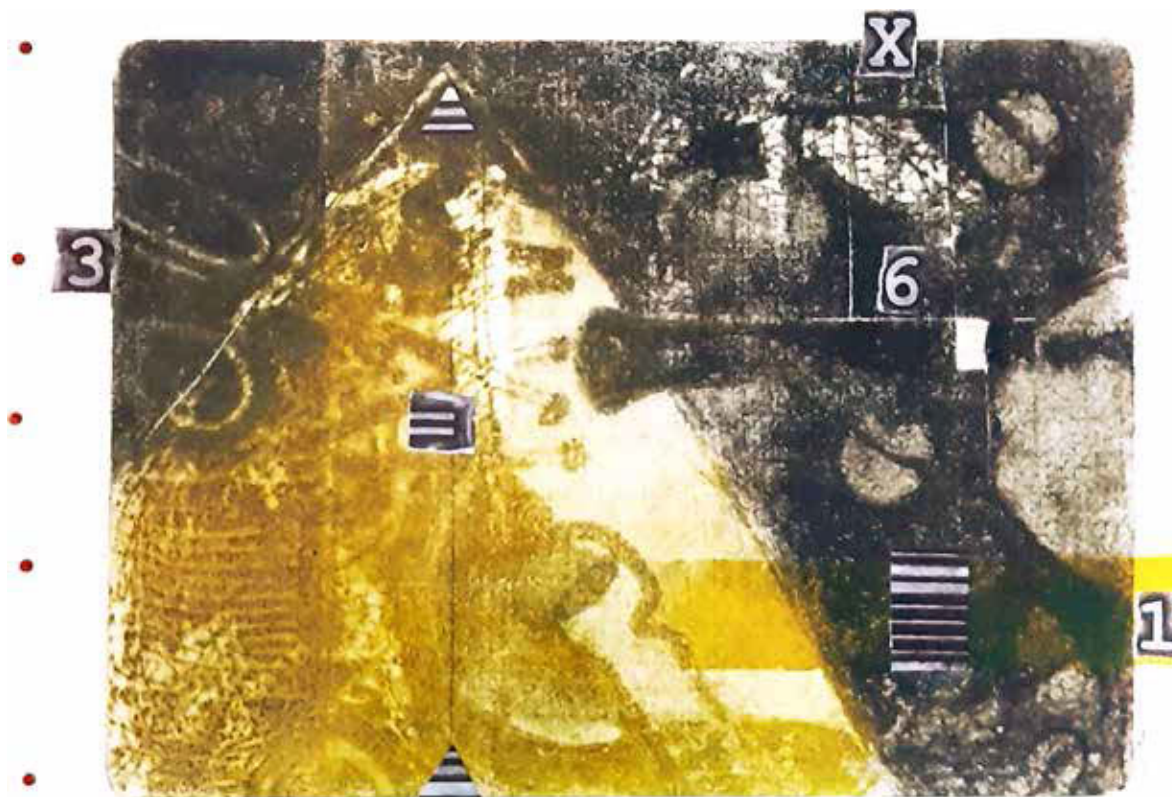
Mihail Voicu

The Last Day
of Childhood

Mixed media on
paper

31x80 cm

2020



Mihail Voicu

Layer 1

Layer 2

Mixed media on
paper

35x50 cm

2020

LANGUAGE

Celan was an expert in language. He grew up in a German-speaking, Jewish household in Romania, able, later, to also speak French, Hebrew, Russian, Ukrainian and Yiddish. He is what one might describe as a 'language poet', with his daring linguistic innovations and compound coinages, love of puns, metaphors, negation and blasphemy. Michael Hamburger, who translated many of Celan's works, describes the latter as 'the means by which Celan could be true to that experience [of being Godforsaken] and yet maintain the kind of intimate dialogue with God characteristic of Jewish devotion'.

The German philosopher Theodor Adorno questioned whether it was possible to write poetry after Auschwitz, or whether there is room

only for silence. Celan's poetry is, in many ways, an answer to this question, displaying a form of *furor poeticus* ('poetic fury'), or linguistic disorder, moving beyond the constraints of syntax, and thus becoming a form of poetic silence in its hermetism and shortness, while yet addressing – sometimes even shouting at – the unknown addressee, or 'Other'. Significant also is the fact that Celan chose, despite his linguistic skills, to write in German, the mother tongue of his tormentors. By taking this language and destroying its structure, Celan inflicts his own form of torment. In seeking to go beyond language, he essays to tell the untellable and express the inexpressible.

While spoken language is typically taken to be primary, coming before the written form (the theory of logocentrism), the French philosopher Jacques Derrida questioned this, highlighting instead the

primacy of the medium of writing. On the subject of oneiric writing (the 'writing of dreams'), he states: 'Henceforth, we will need to interpret the topical, temporal, and formal regression of the dream as a way back in a landscape of writing. Not simply of transcriptive writing, the rocky echo of a deafened verbality, but lithography prior to the words: metaphonetic, non-linguistic and a-logical.' For Celan too, it seems that writing comes first, allowing the words to exist without the 'I' that wrote them – if not 'lithography prior to words', then 'words prior to meaning'. They become a higher art, an 'Otherness', escaping both mediation and communication, the perceived purpose of language.

by Anna McNay

LANGUAGE

Emma Biggs

Marius von Brasch

Julian Brown

Deb Covell

Phil King

David Mabb

Sarah Needham

Tom Palin

Andrew Palmer

Ruth Philo

Freya Purdue

Shereen Rahwangi

Fiona Robinson

Mike Stoakes

Harriet Tarlo

Judith Tucker

Vicky Wright

Cristian Alexii

Marius Barb

Bianca Boroş

Radu Carnariu

Valentina Druţu

Robert Koteles

Manuell Mănăstireanu

Cosmin Paulescu

Flavia Pitiş

Sorin Purcaru

Liviu Suhar

Ile Ştefi

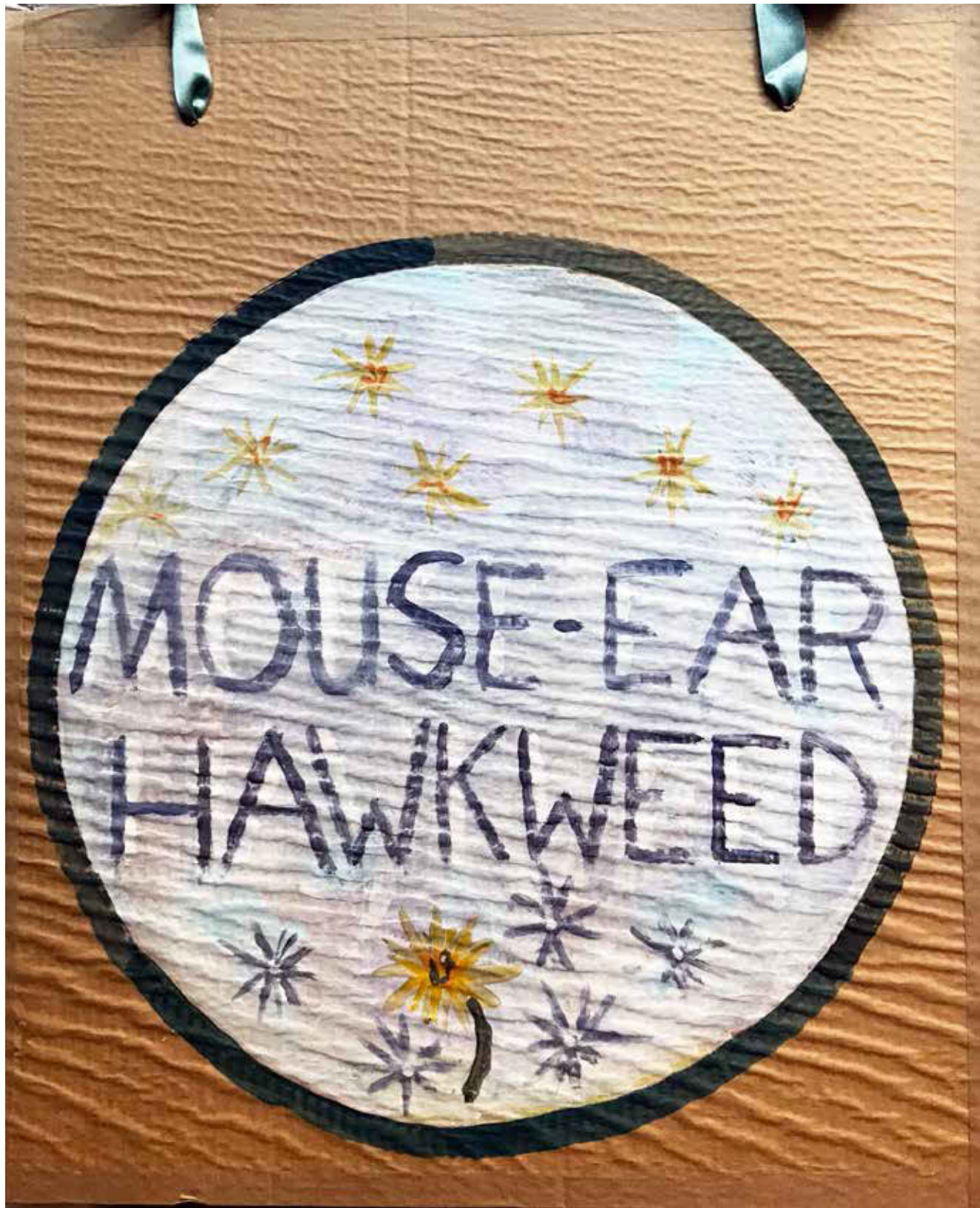
Ondina Oana Turturică

Cristian Ungureanu

Florin Ungureanu

Florentina Voichi

Mihai Zgondoiu



Emma Biggs
Mouse-Ear Hawk-
weed
Acrylic on card-
board
60x50 cm
2019



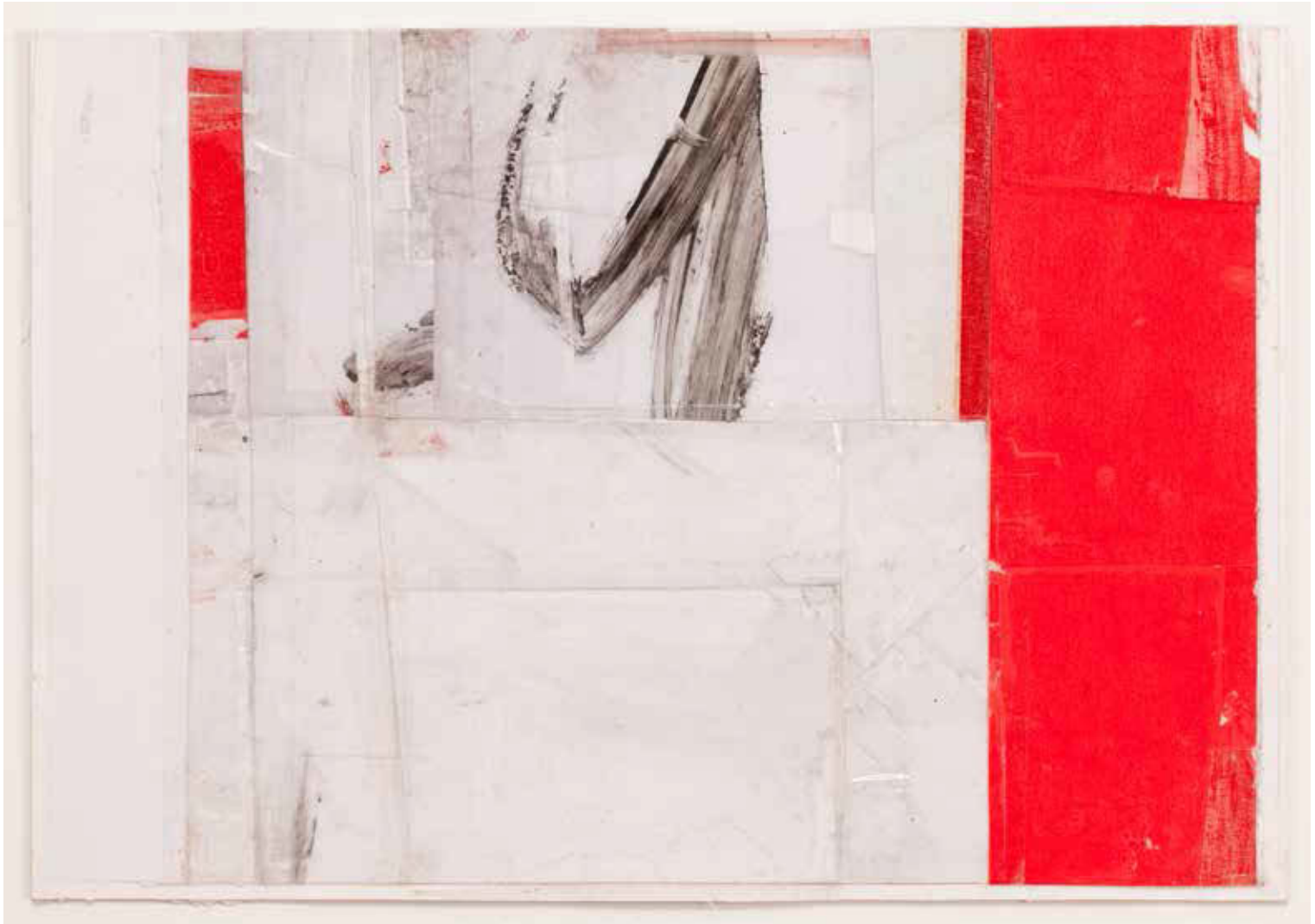
Emma Biggs
Mouse-Ear
Hawkweed
(verso)



Julian Brown
Kallops
Watercolour on
paper
36x27 cm
2019



Julian Brown
Plasma Park
Watercolour,
gouache and pencil
on paper
30 cm diameter
2016



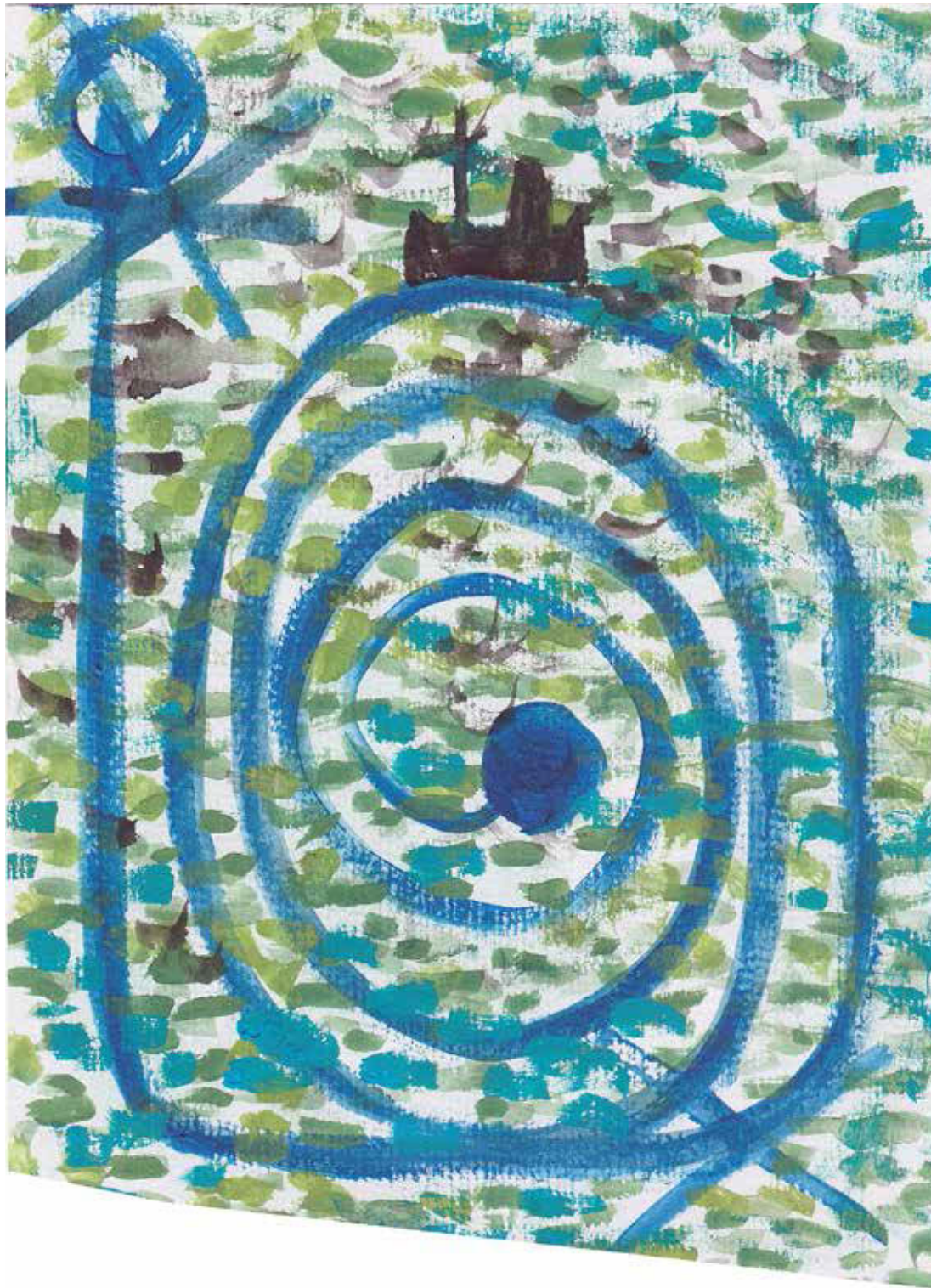
Deb Covell

Plastic Collage No 3

Graphite, card and
cellotape on paper

22X31 cm

2009



Phil King
The Fishing Boat
Watercolour on
paper
27x20 cm
2018



Phil King
The Tree
Acrylic
and watercolour
on paper
50x50 cm
2014-19



David Mabb
Construct 69
Morris, Daisy/
Stepanova, Optical
Paint on paper
70x50 cm
2019



David Mabb

Construct 70,
Morris & Co.
(Dearle), Iris/
Stepanova, Optical

Paint on paper

70x50 cm

2019



Sarah Needham
Cold Harbour
Hand mixed
gouache (with
bohemian earth
green) and Chinese
ink on Japanese
paper
35x30 cm
2019



Sarah Needham

Weir

Chinese ink and
hand mixed
gouache on
Japanese paper
(bone black)

79x53 cm

2019



Tom Palin

Score

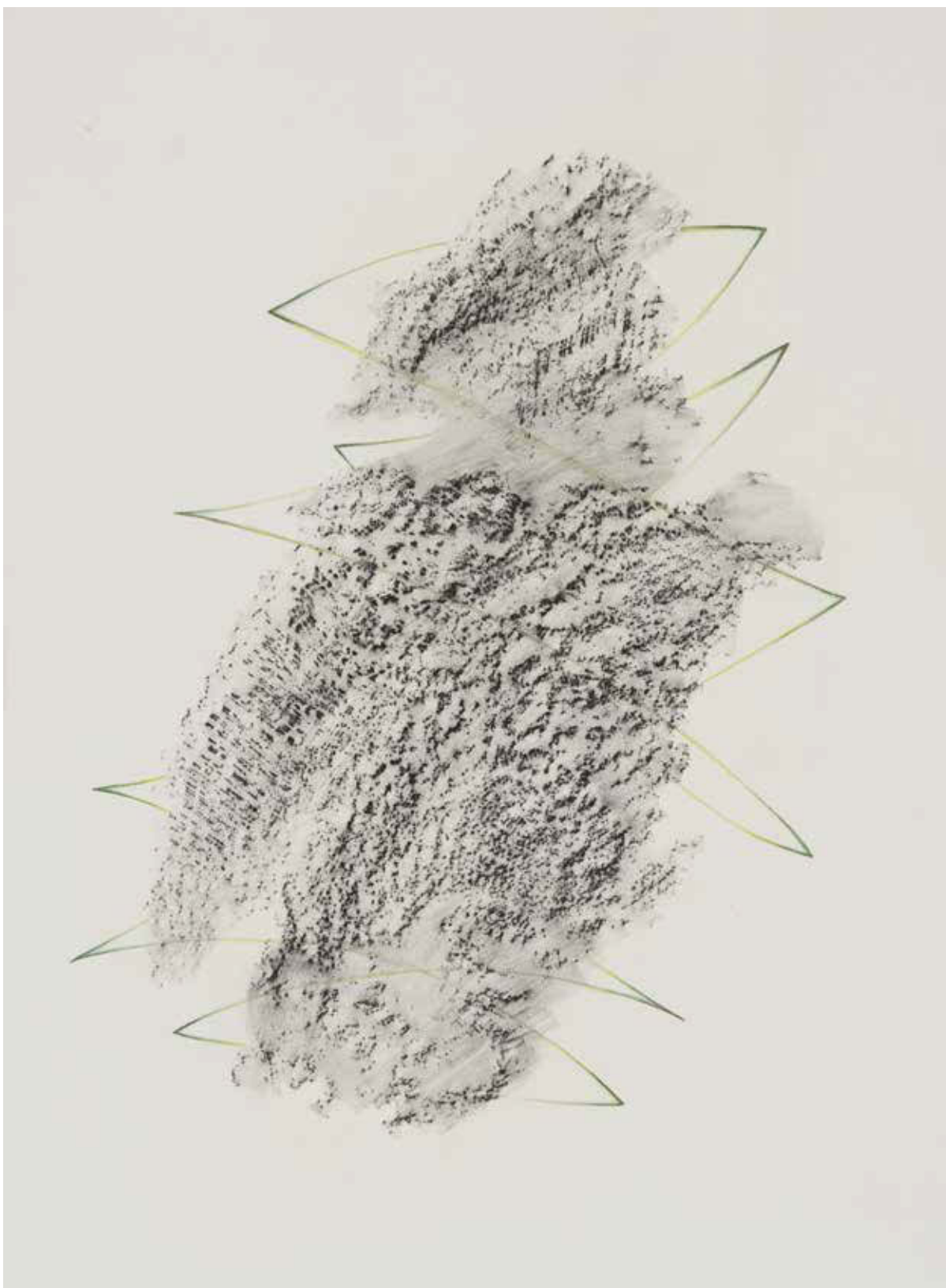
Mixed media on
paper

45x39 cm

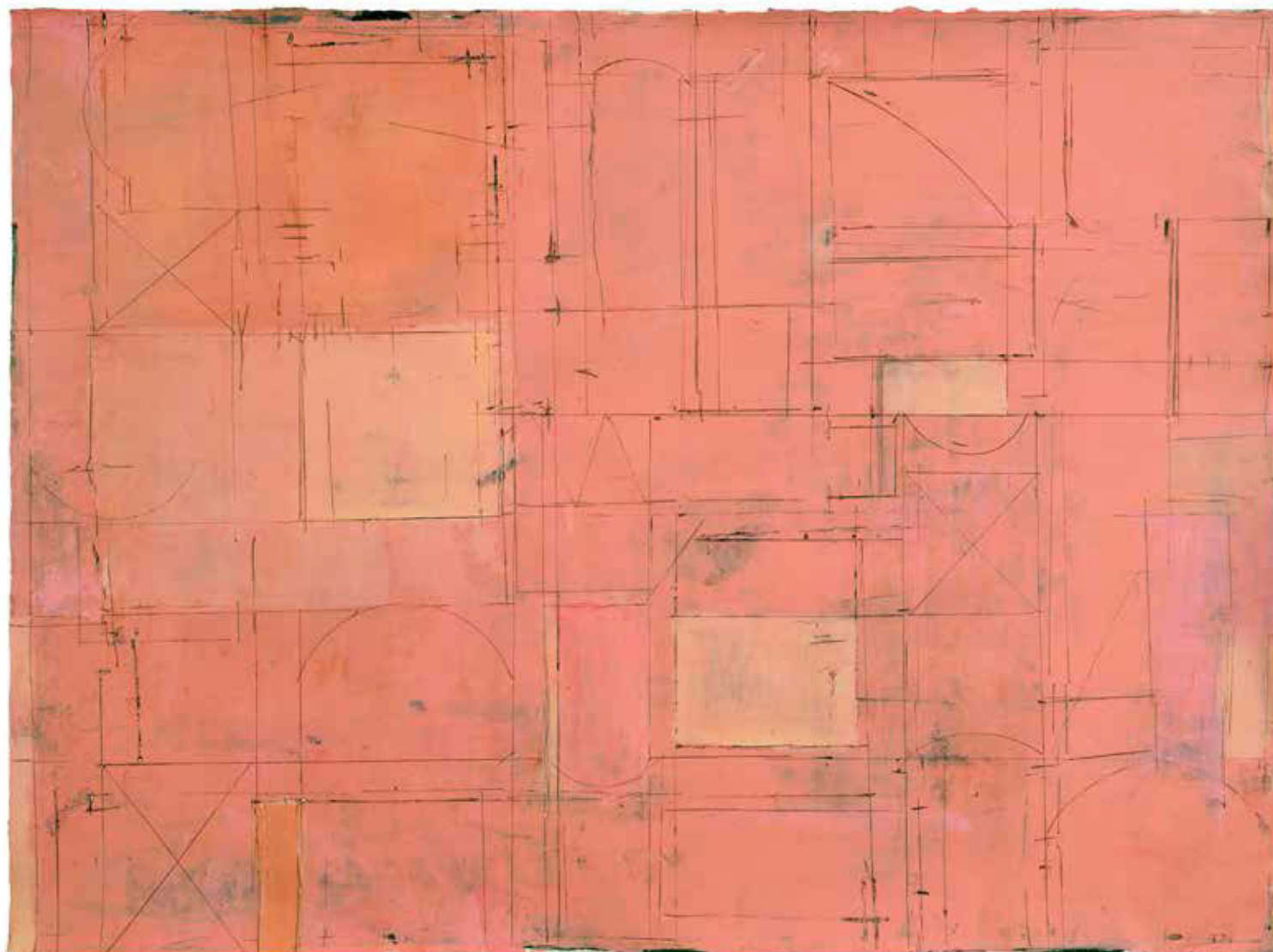
2020



Tom Palin
Map
Mixed media on
paper
45x38.5 cm
2020



Andrew Palmer
Dimension
Intrusion 013
Graphite and
coloured pencil on
paper
56x39 cm
2020



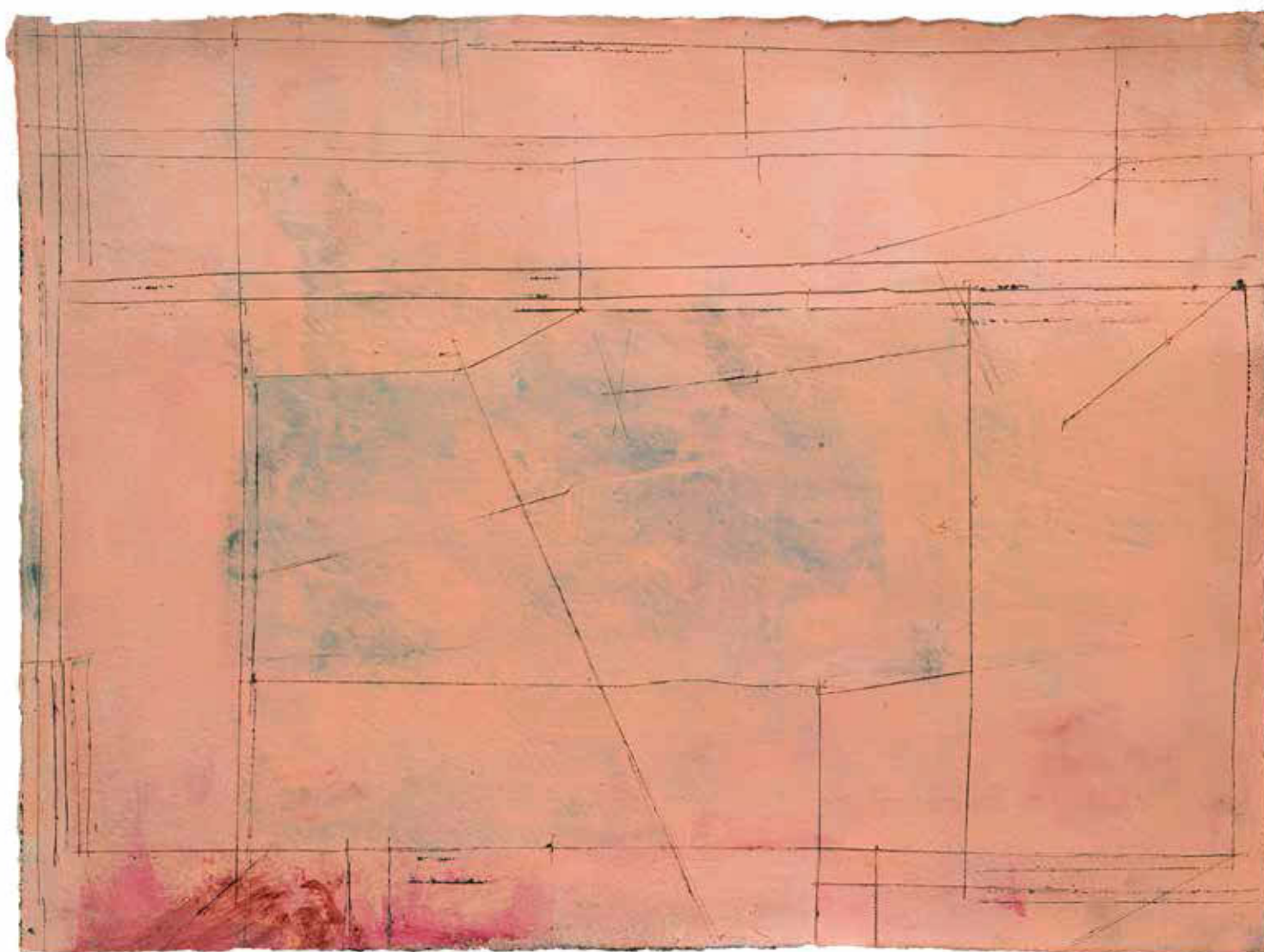
Ruth Philo

Belonging

Acrylic, wax and
graphite on paper

57x77 cm

2018



Ruth Philo
Love and Other
Forms of Pain
Acrylic, wax and
graphite on paper
28x38 cm
2018



Freya Purdue
Lament 1 (Series)
Monoprint on
paper
50x40 cm
2019



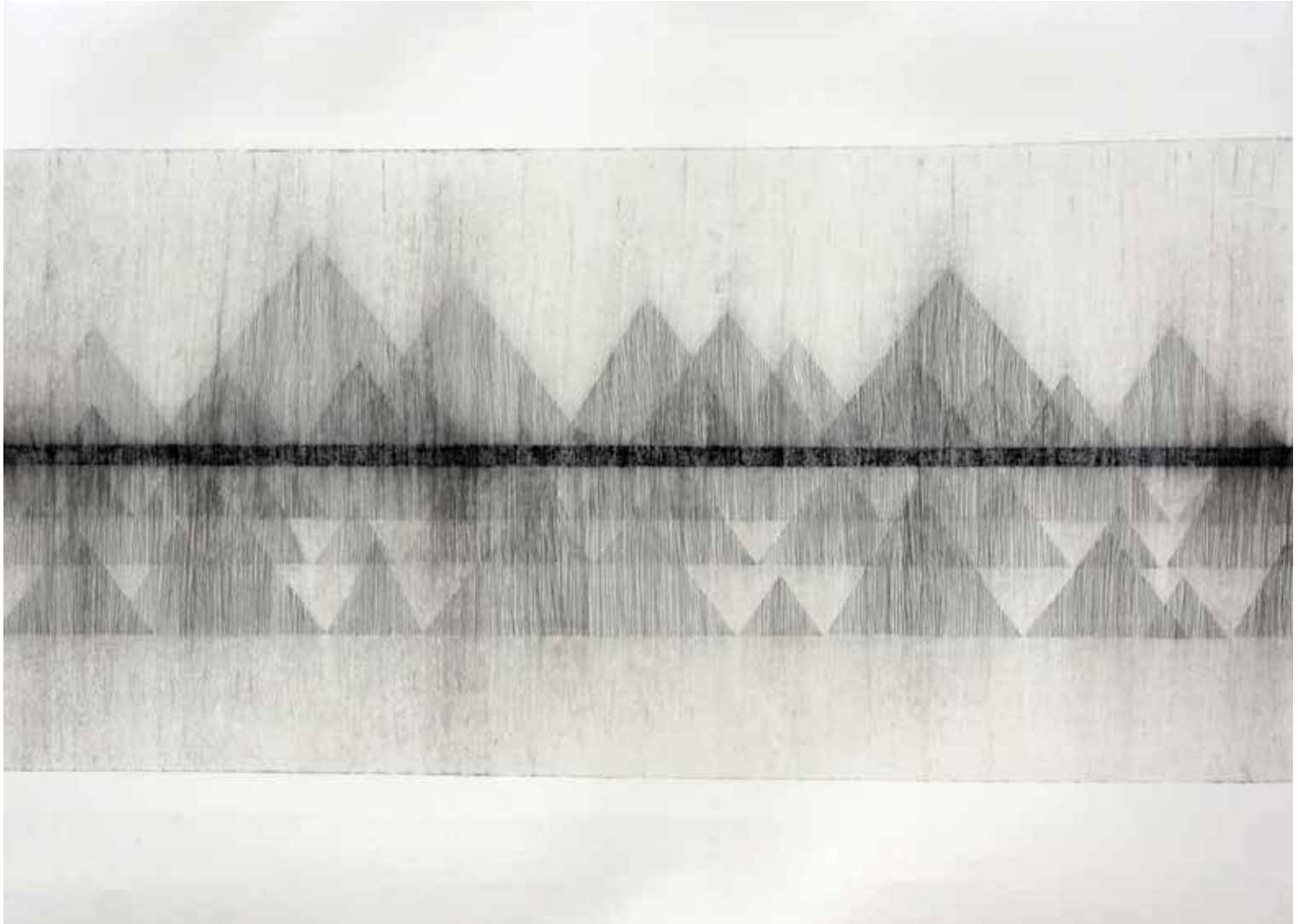
Freya Purdue
Lament 2 (Series)
Monoprint on
paper
50x40 cm
2019



Freya Purdue
Lament 3 (Series)
Monoprint on
paper
50x40 cm
2019



Shereen Rahwangi
To-ing and Fro-ing
Pencil, watercolour
and gouache on
paper
6x6 cm (works on
70x100 cm)
2019



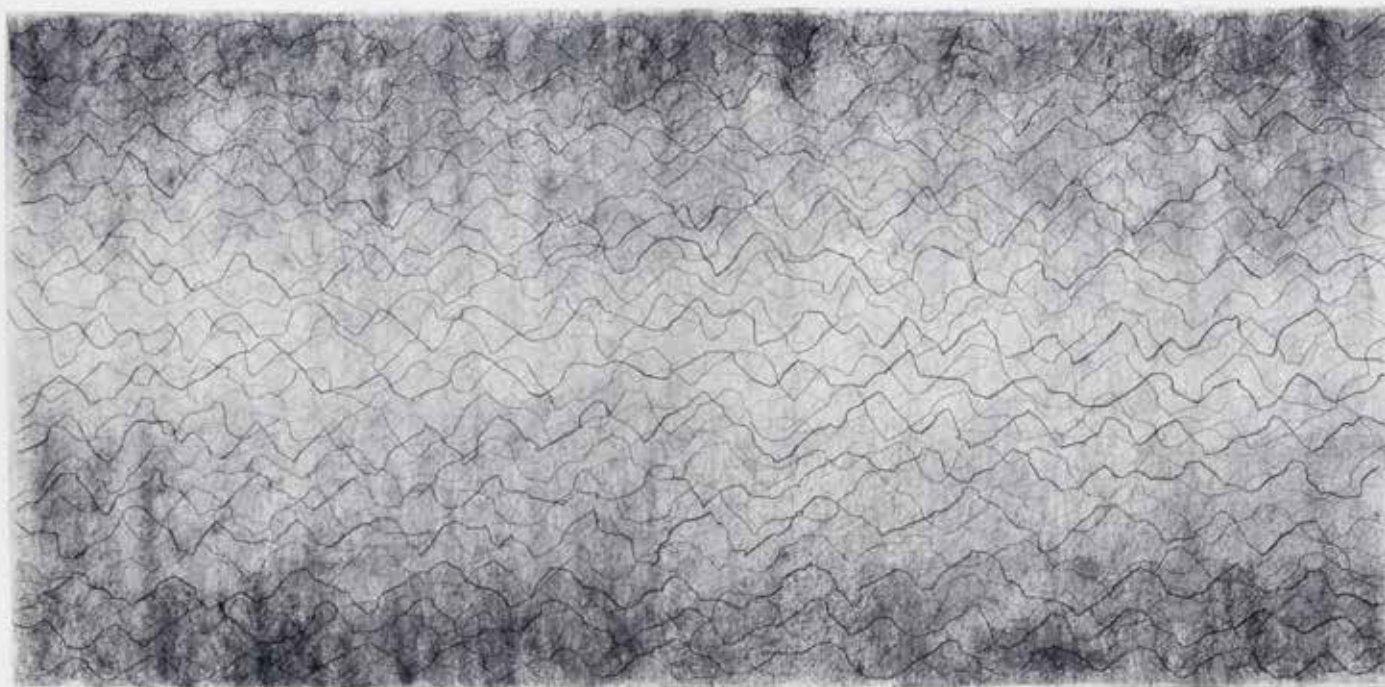
Fiona Robinson

Debussy,
La Cathédrale
Engloutie - Sunken
Cathedral #1

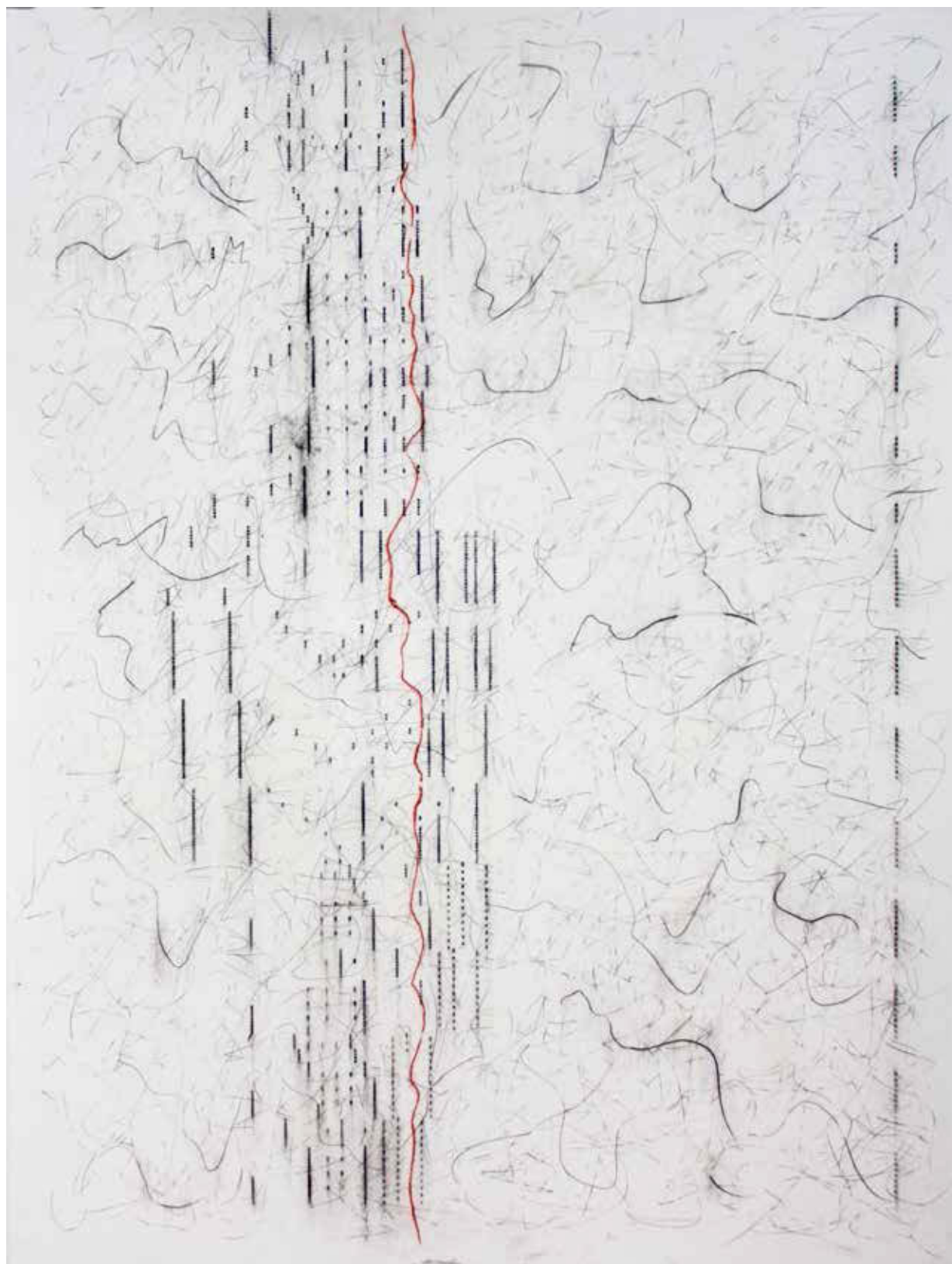
Graphite charcoal
and mixed media

56x76 cm

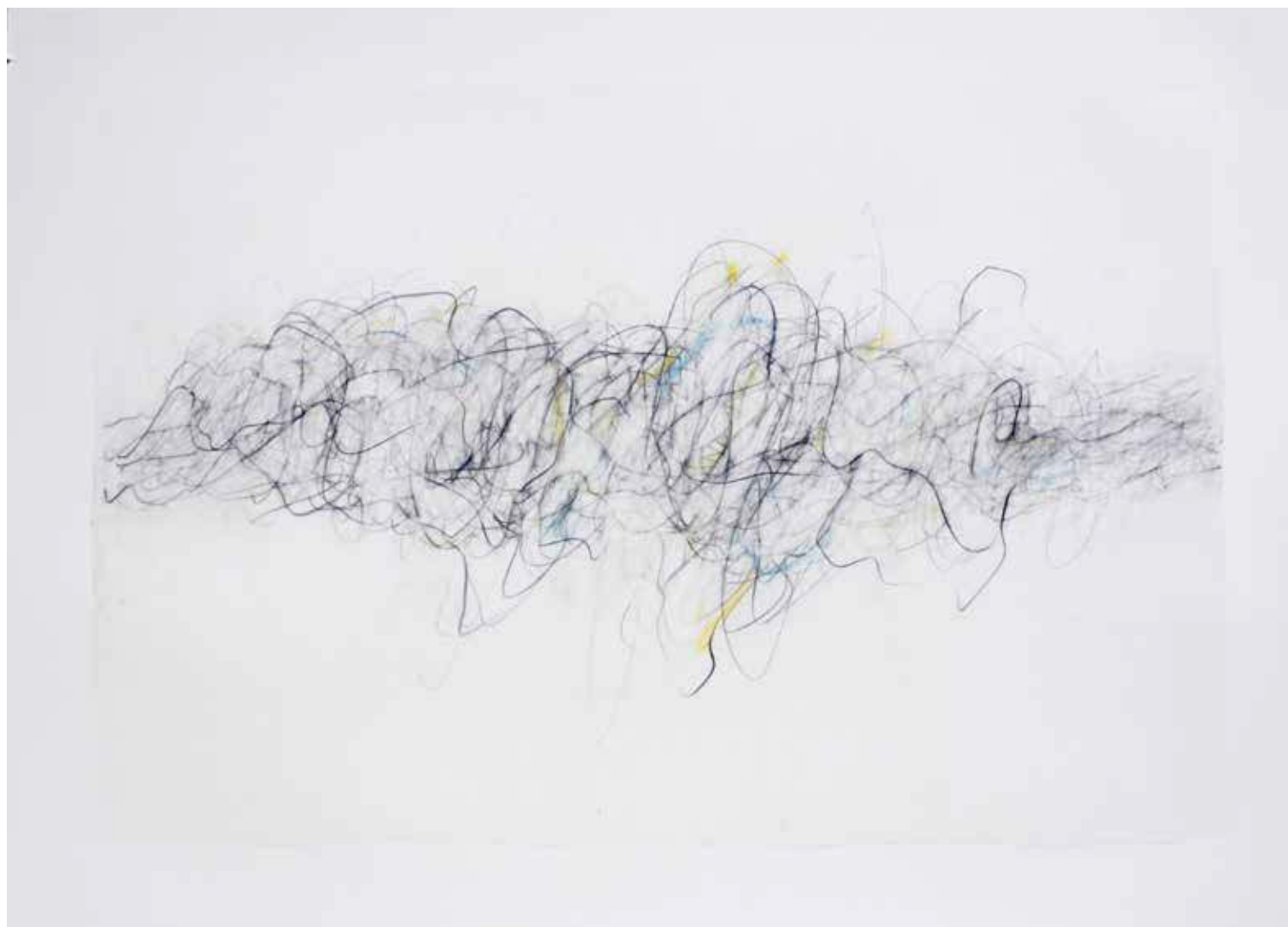
2018



Fiona Robison
John Cage In a
Landscape 1948 #5.
Graphite
and charcoal
56x76 cm
2016



Fiona Robison
Chopin Nocturne
Opus 9 #1
Graphite, charcoal
and mixed media
76x56 cm
2019



Fiona Robinson

L'Après-midi d'un
Faune

Graphite charcoal
chalk and mixed
media

56x76 cm

2016

Fen Bridge

Here bees farm hives: chew, store, seal, comb, clean, seem safe in still garden space behind great shuttered warehouse at Austen Fen Poulton Tunnel & pumping stations east and west keep draining, syphoning - here's honey and water, water and honey. Suddenly certainly on far side of bronze water, a horse rides along Treasure Lane, precarious in power pole & cable frame before bucolic backdrop of hay-rolled gold on green. Hunt value here: white honey, yellow wagtail on Bridge Farm roof, finches feeding by Fen Farm Cottages. King Lane to Fen cuts fast through it all on a blind lateral over the water past Anka, Amaryllis, Bienvenue.

Harriet Tarlo (&
Judith Tucker)

Excerpt from
Outfalls

Inkjet on Arches
paper

38x28 cm

2018



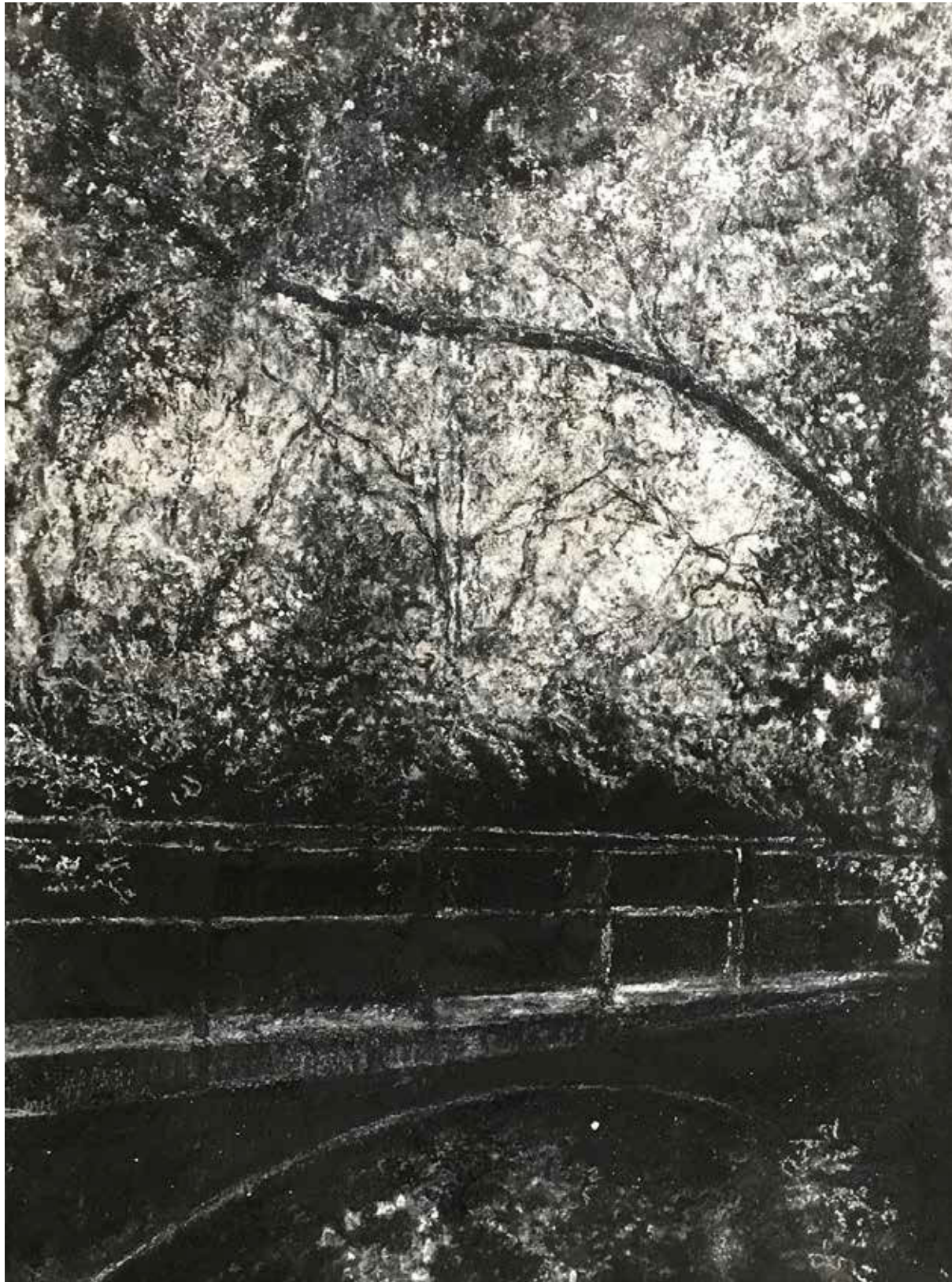
Judith Tucker(&
Harriet Tarlo)

Excerpt from
Outfalls

Charcoal, varnish
and white pigment
on Arches paper

38x28 cm

2018



Judith Tucker(&
Harriet Tarlo)

Excerpt from
Outfalls (Outfall
Series 2)

Charcoal, varnish
and white pigment
on Arches paper

38x28 cm

2018

Keddington Church Foot Bridge (Eastfield)

What's behind fences, gates creaking open into other sides, properties chosen privacy over view. Just off the towpath, the Raven beerhouse and bit of land out back, long since private: cabin and chair look onto canal's past thirsty workspace, diminutive drink left out. Blackbird goes blithe between gardens gathering, flies over roof to drink at rainwater-filled *Deep Excavations* - diggers on Eastfield Road *WHERE TOWN MEETS COUNTRY* - takes low flight back over frost-laid grass swathes and off down canal kink. Even in December you could never write the ground or the growing growings in it.

Harriet Tarlo (&
Judith Tucker)

Excerpt from
Outfalls

Inkjet on Arches
paper

38x28 cm

2018



Mike Stoakes
Shit 001
Digital Print
39x39 cm
2019



Mike Stoakes
Shit 007
Digital print
39x39 cm
2019



Mike Stoakes

Part 015

Acrylic on board

39x39 cm

2019



Mike Stoakes
Part 016
Acrylic on board
39x39 cm
2019



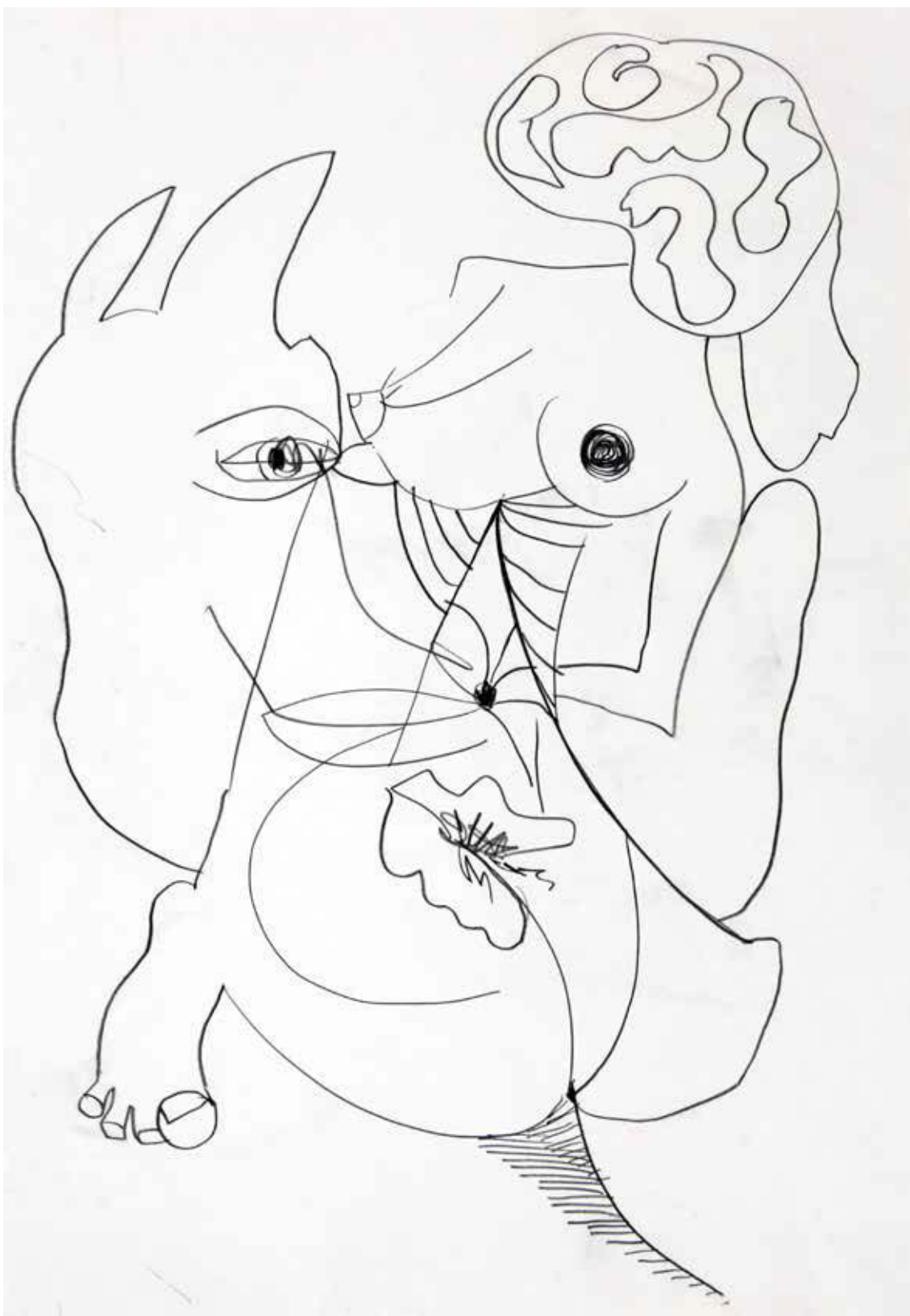
Marius von Brasch
Conversation
part 3
Mixed media on
paper
76x58 cm
2019



Marius von Brasch
Conversation
part 2
Mixed media on
paper
76x58 cm
2019



Marius von Brasch
Conversation
part 5
Mixed media on
paper
76x58 cm
2019



Vicky Wright
Portrait
Pencil on paper
50x36 cm
2020



Cristian Alexii

Mirror

White pencil, chalk
and ink on black
paper

70x50 cm

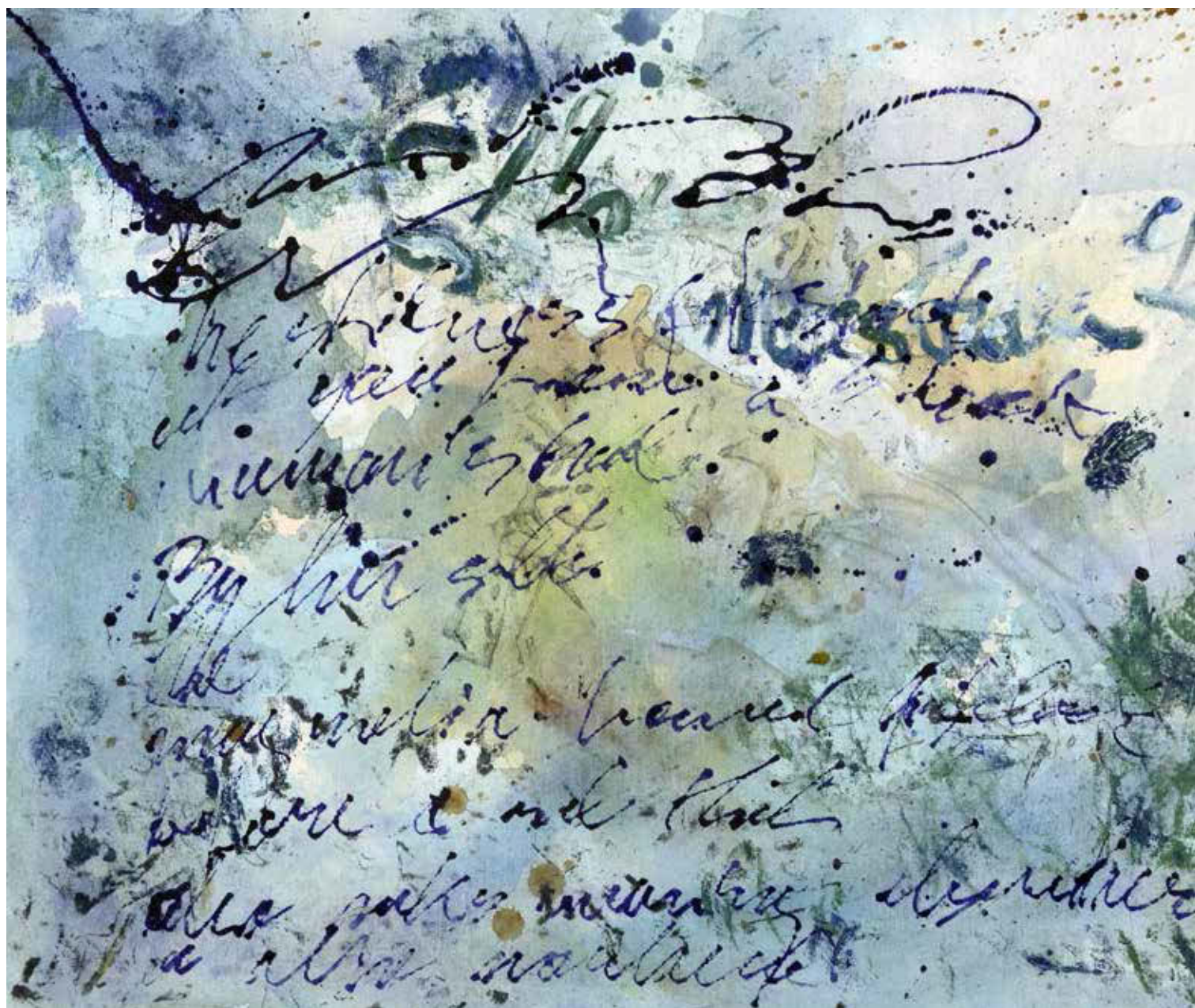
2020



Marius Barb
Adam
Acrylic on paper
50x70 cm
2018



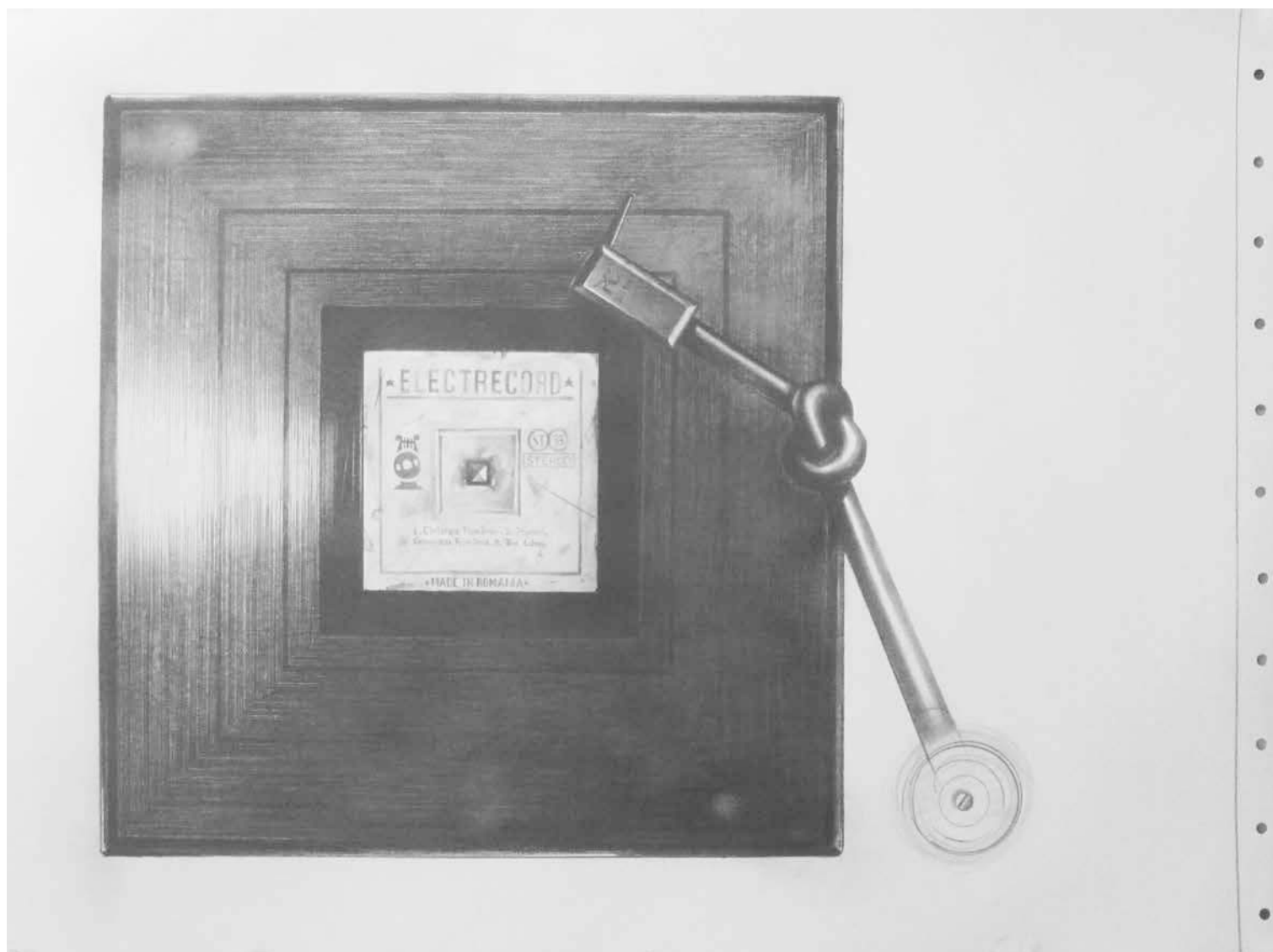
Bianca Boros
Mapesbury Road
Diptych
Mixed media on
canvas
50x60 cm
2020



Bianca Boros
 Mapesbury Road
 Diptych
 Mixed media on
 canvas
 50x60 cm
 2020



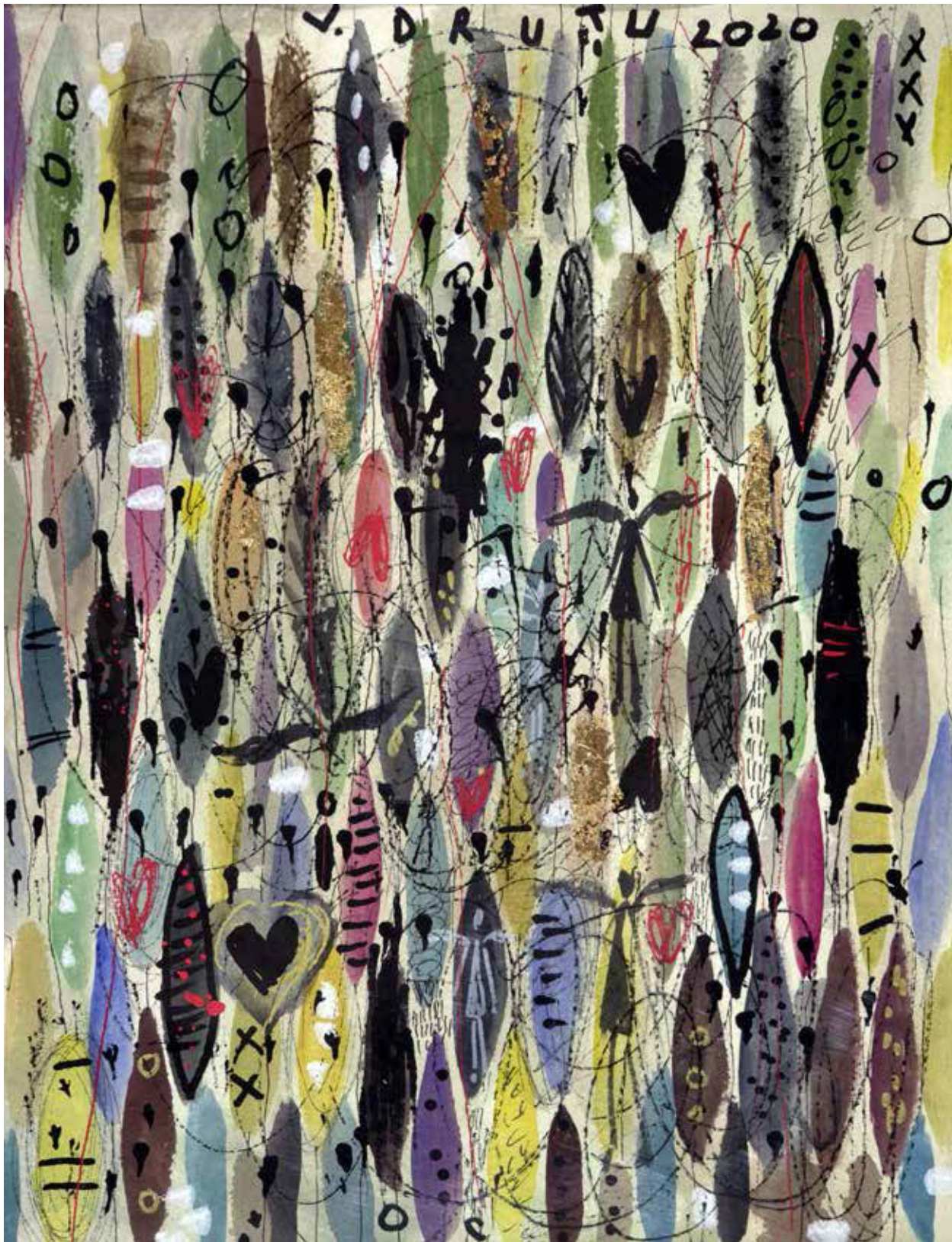
Radu Carnariu
Mute History
Pencil on paper
62x47 cm
2020



Radu Carnariu
Impossible
Anthem
Pencil on paper
47x62 cm
2020



Radu Carnariu
Roll
Pencil on paper
62x47 cm
2020



Valentina Druțu

Signs

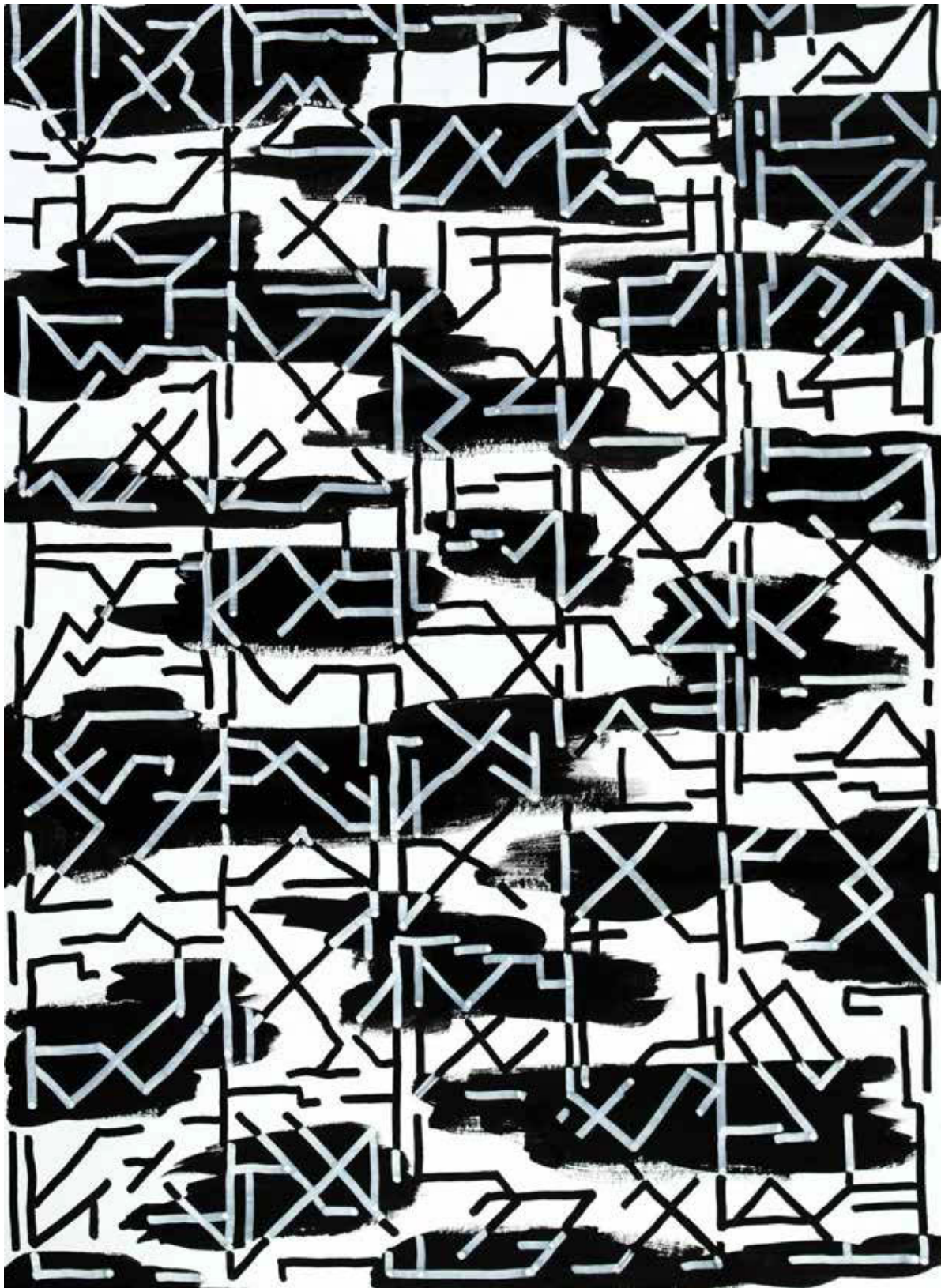
Mixed media on
paper

35.5x28 cm

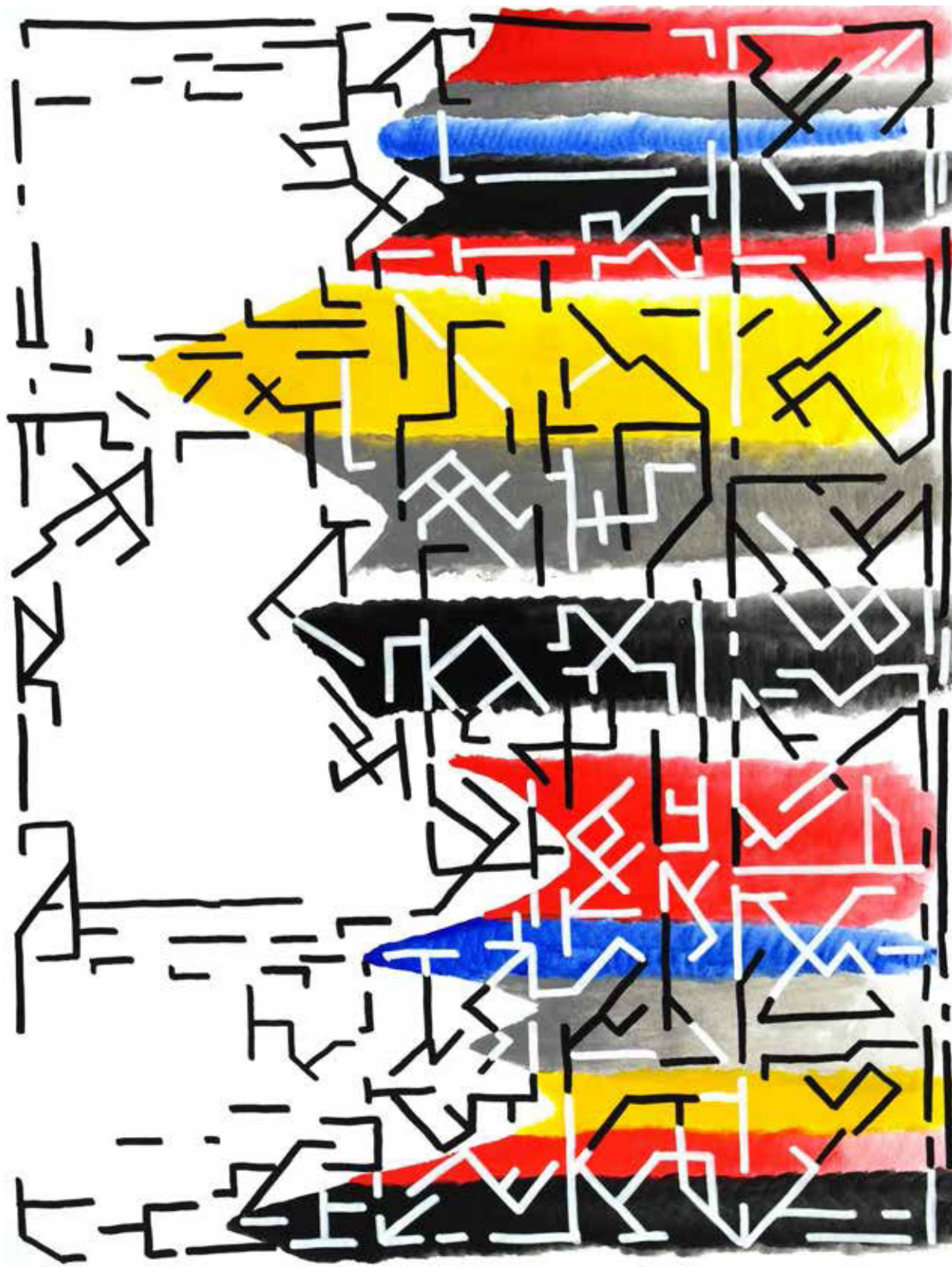
2020



Valentina Druțu
The Garden
Mixed media on
paper
29x21 cm
2020



Robert Koteles
7A
Acrylic and chalk
on paper
40x30 cm
2018



Robert Koteles

9A

Acrylic and chalk
on paper

40x30 cm

2018



Manuell
Mănăstireanu
Vincent
Oil on cardboard
61x46 cm
2020



Cosmin Paulescu

The New
Migrations

Mixed media
on paper

64x84 cm

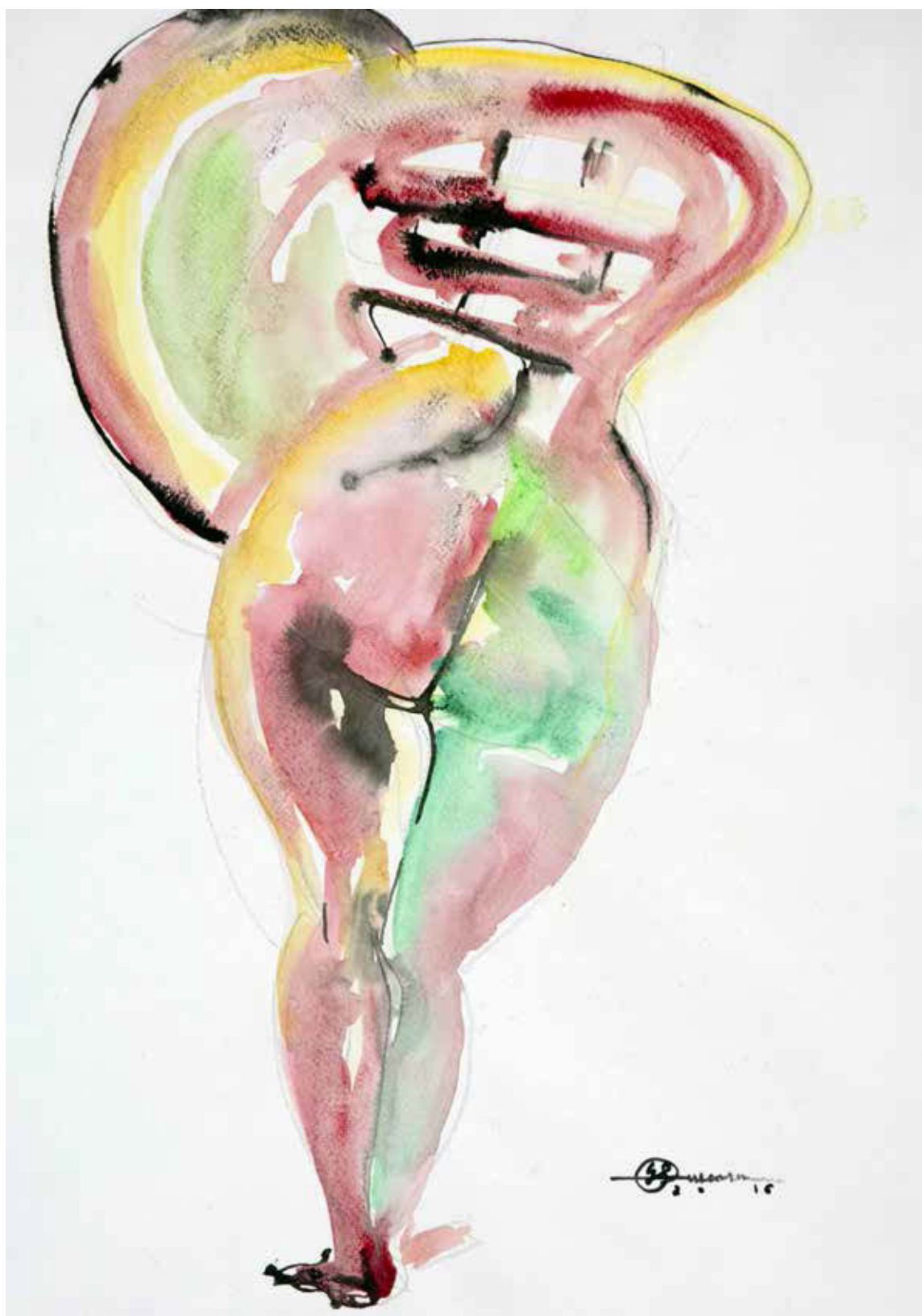
2018



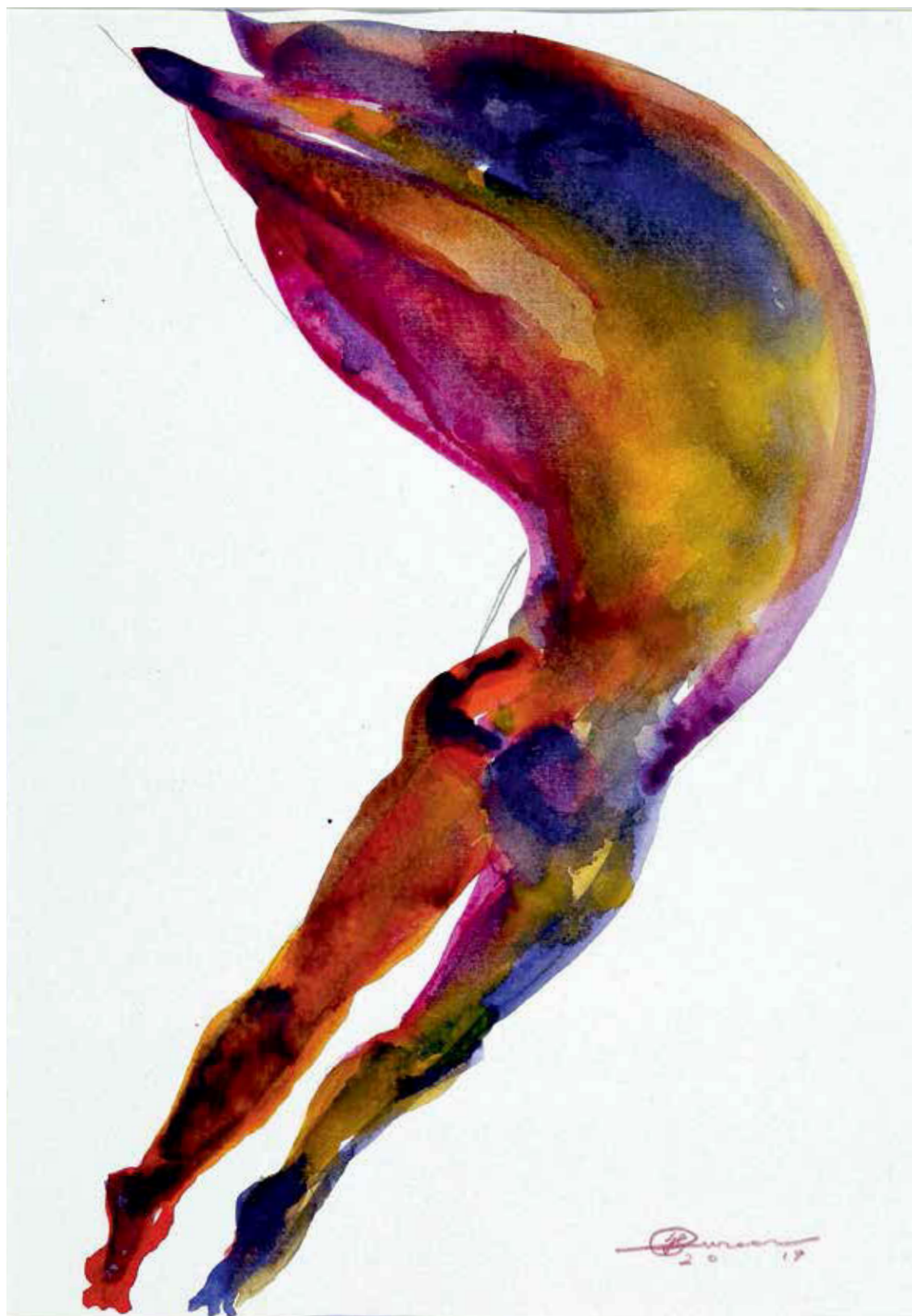
Flavia Pitis
Anima 3
Watercolour
on paper
40x50 cm
2020



Flavia Pitis
Anima 4
Watercolour
on paper
40x50 cm
2020



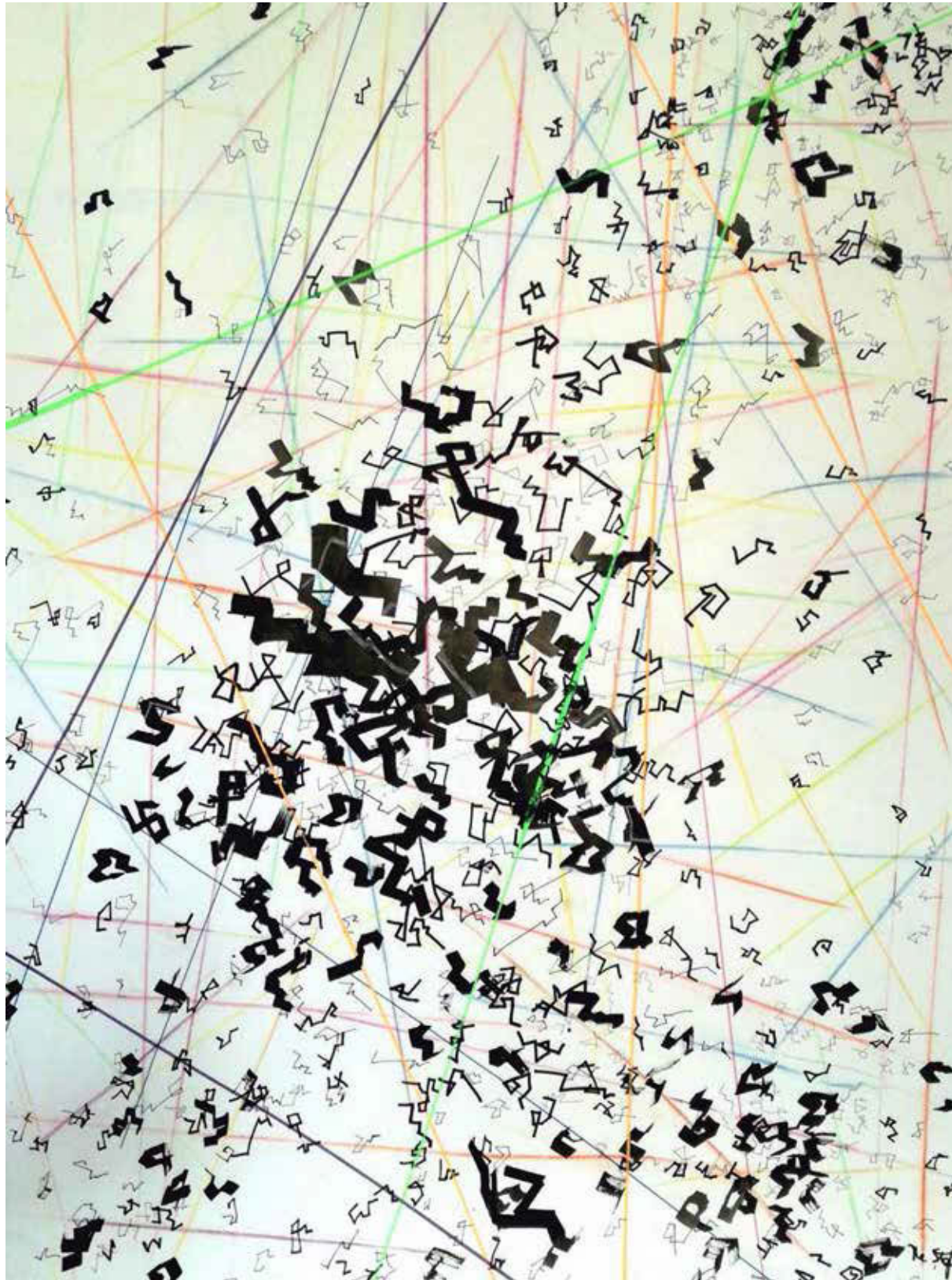
Sorin Purcaru
Music Instrument
Watercolour
on paper
67.5x54 cm
2019



Sorin Purcaru
Flyer
Watercolour
on paper
40x30 cm
2019



Ile Ştefi
Marked Territories
13
Ink, paper
on mirror sticker
93x64 cm
2018



Ile Ștefi
Marked Territories
21
Ink, pastel,
on paper
100x70 cm
2018



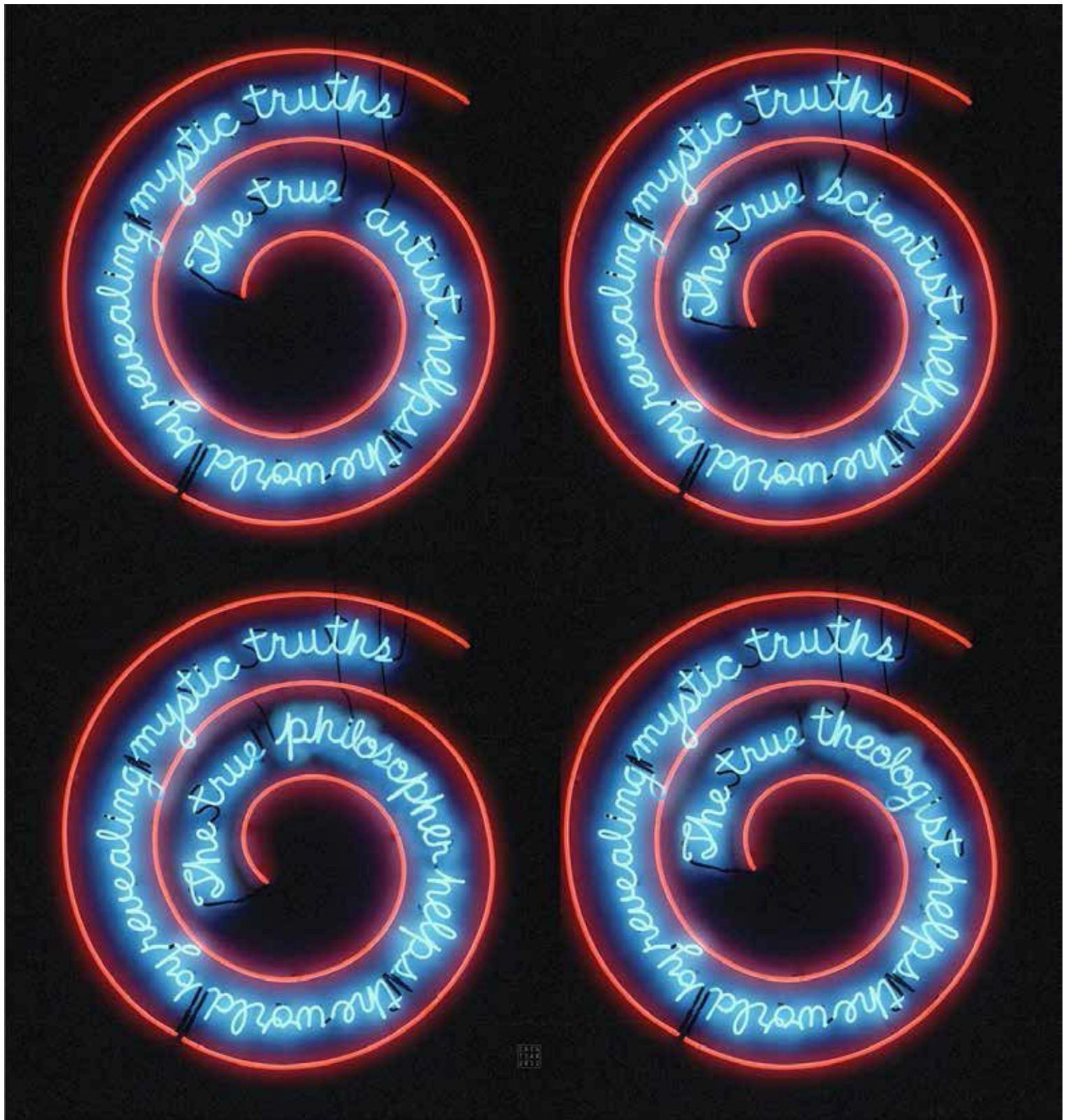
Liviu Suhar
Cellist
Pastel on paper
70x50 cm
2020



Liviu Suhar
Two Girls
Pastel on paper
38x47 cm
2019



Ondina Oana
Turturică
Hommage
to Paul Celan
Acrylic on paper
28x20 cm
2020



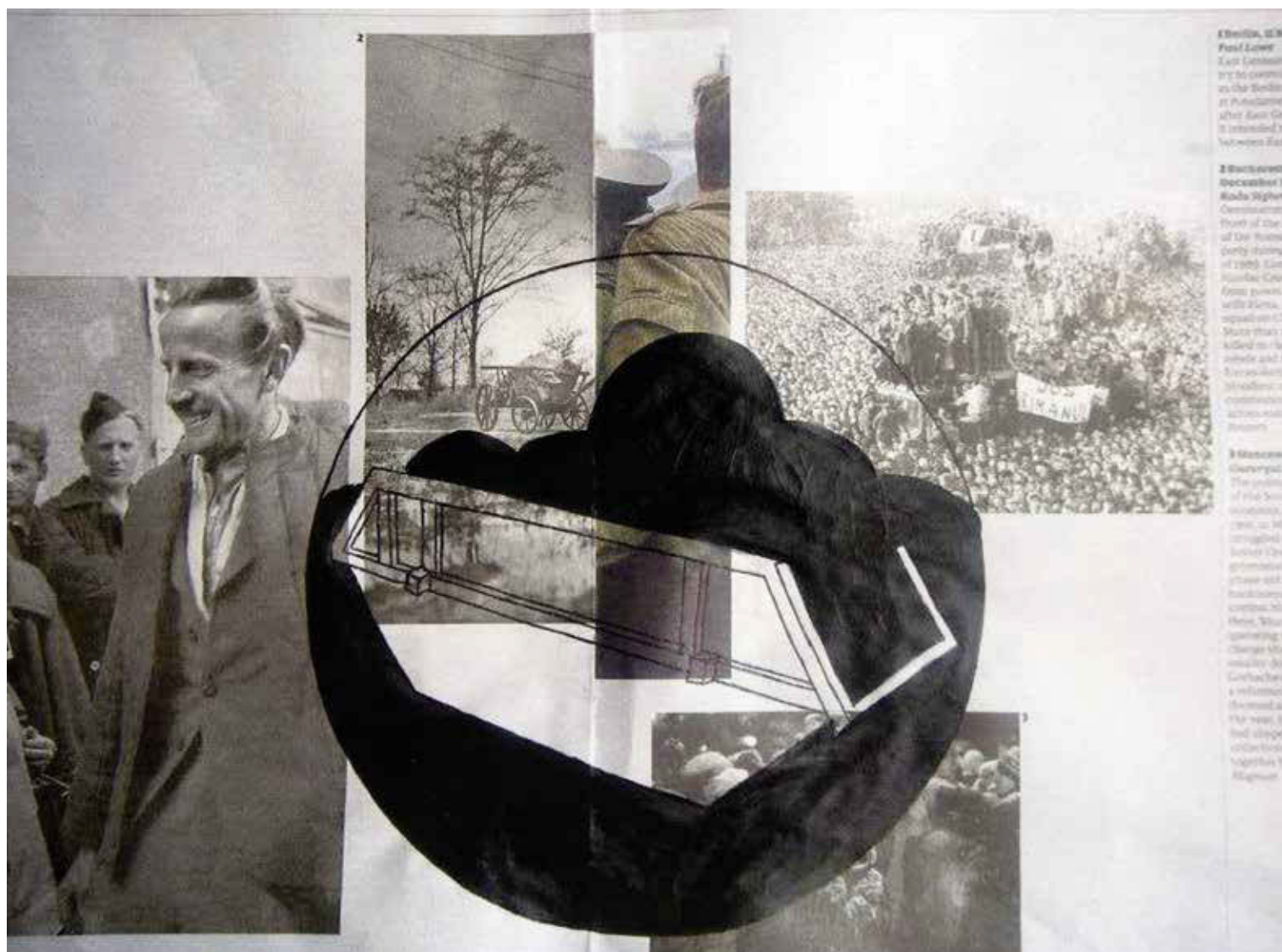
Cristian Ungureanu

Transdisciplinarity's Manifesto

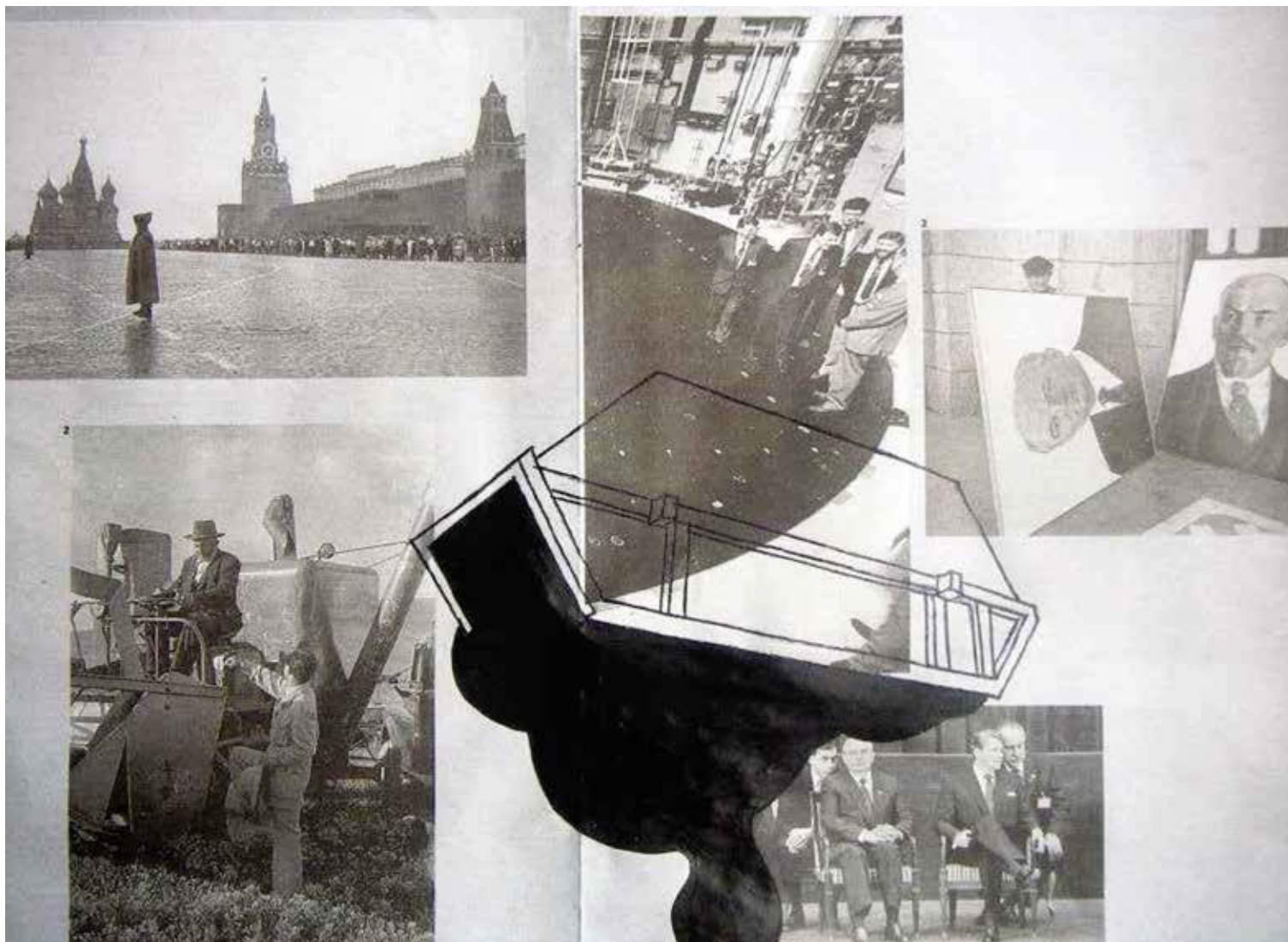
Digital manipulation/print on paper

74x70 cm

2020



Florin Ungureanu
 Brave New Words
 Acrylic on
 newspaper
 29.7x42 cm
 2011



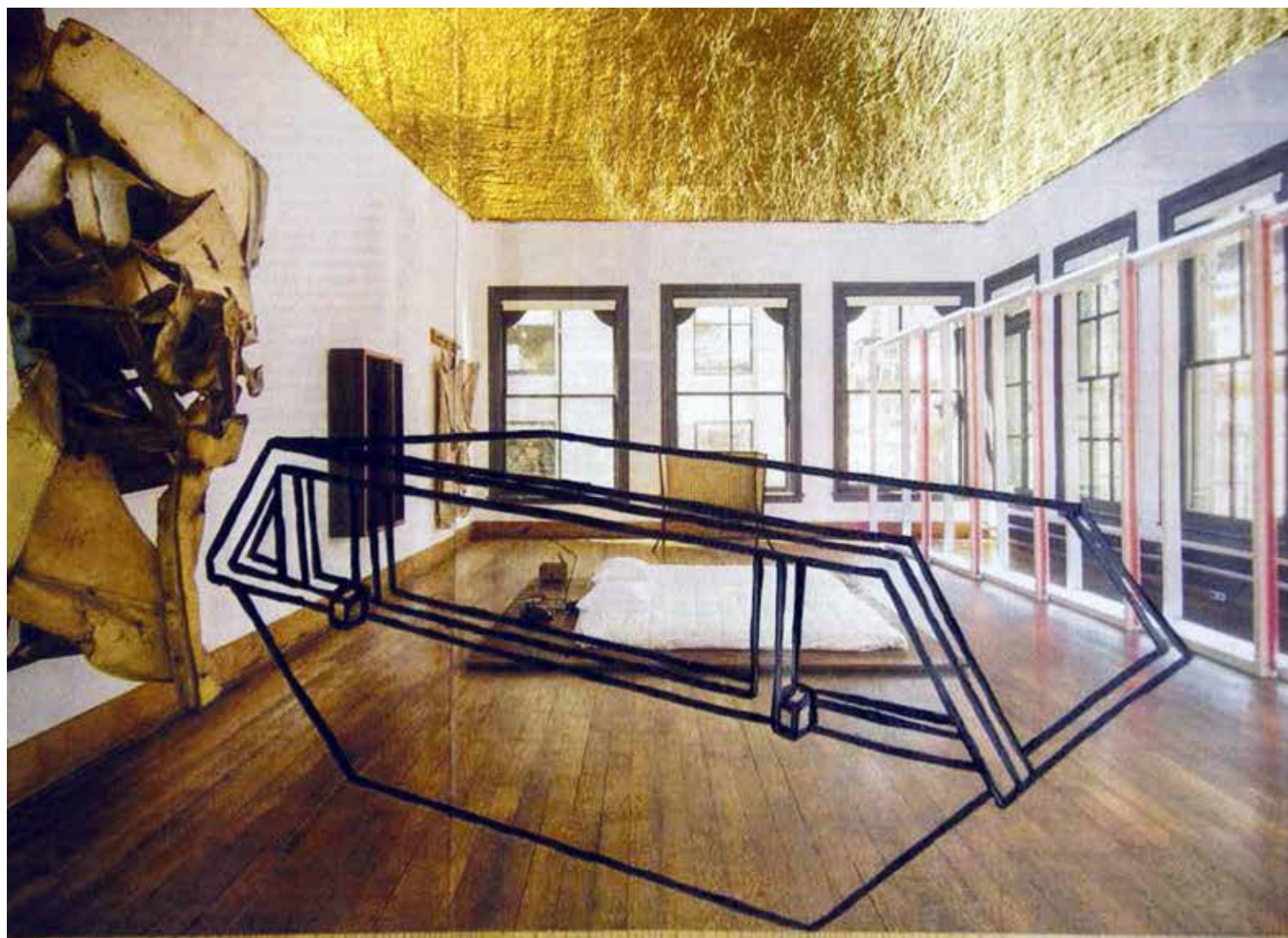
Florin Ungureanu

Ironic History

Acrylic on
newspaper

29.7x42 cm

2011



Florin Ungureanu

Homage to
Michael Craig-
Martin

Acrylic and gold-
leaf on newspaper

24x32 cm

2014



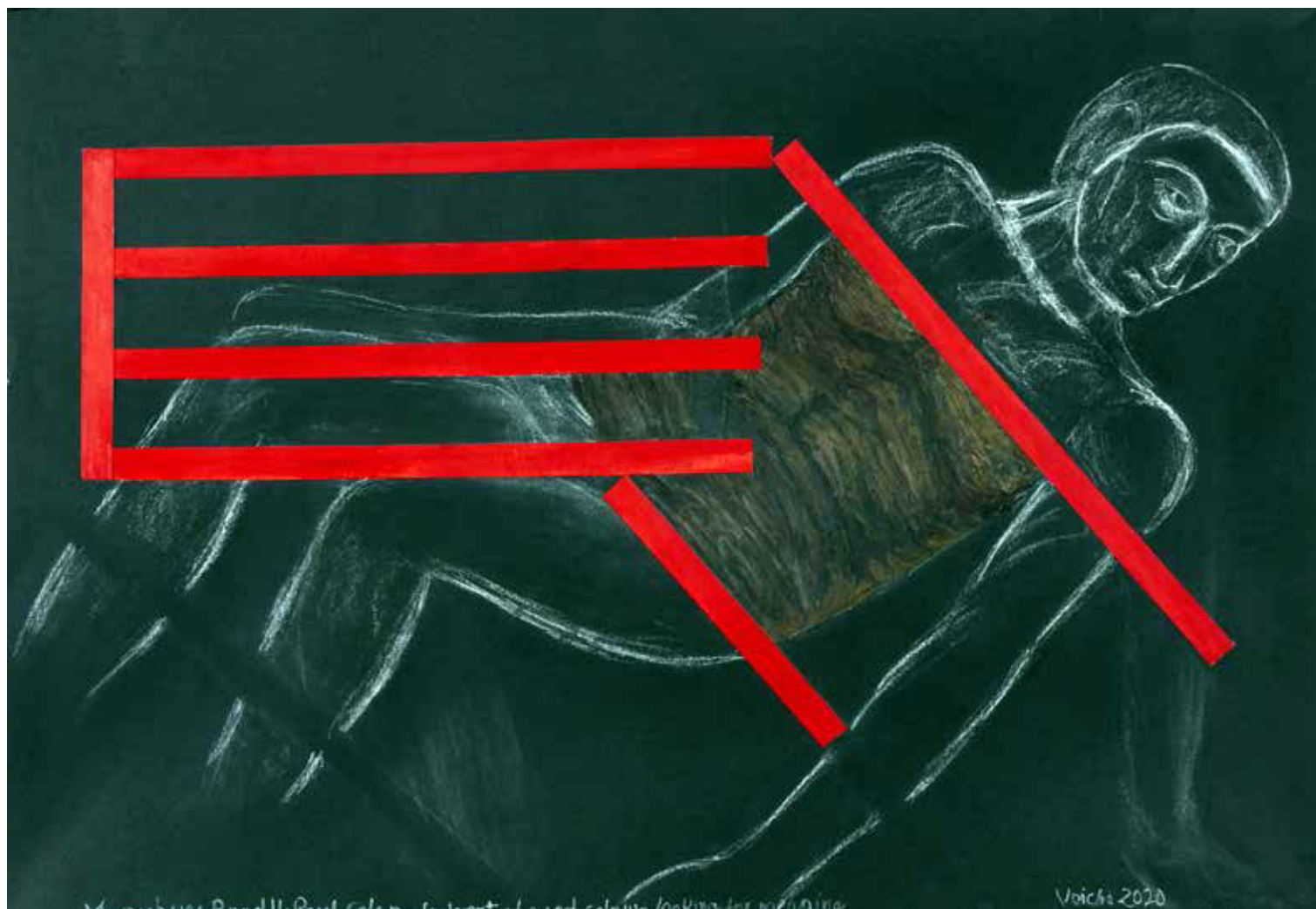
Florin Ungureanu

A New Europe

Acrylic and gold-
leaf on newspaper

24x36 cm

2014



Florentina Voichi

In Front of Red
Looking
for Meaning

Mixed media on
paper

70x100 cm

2020



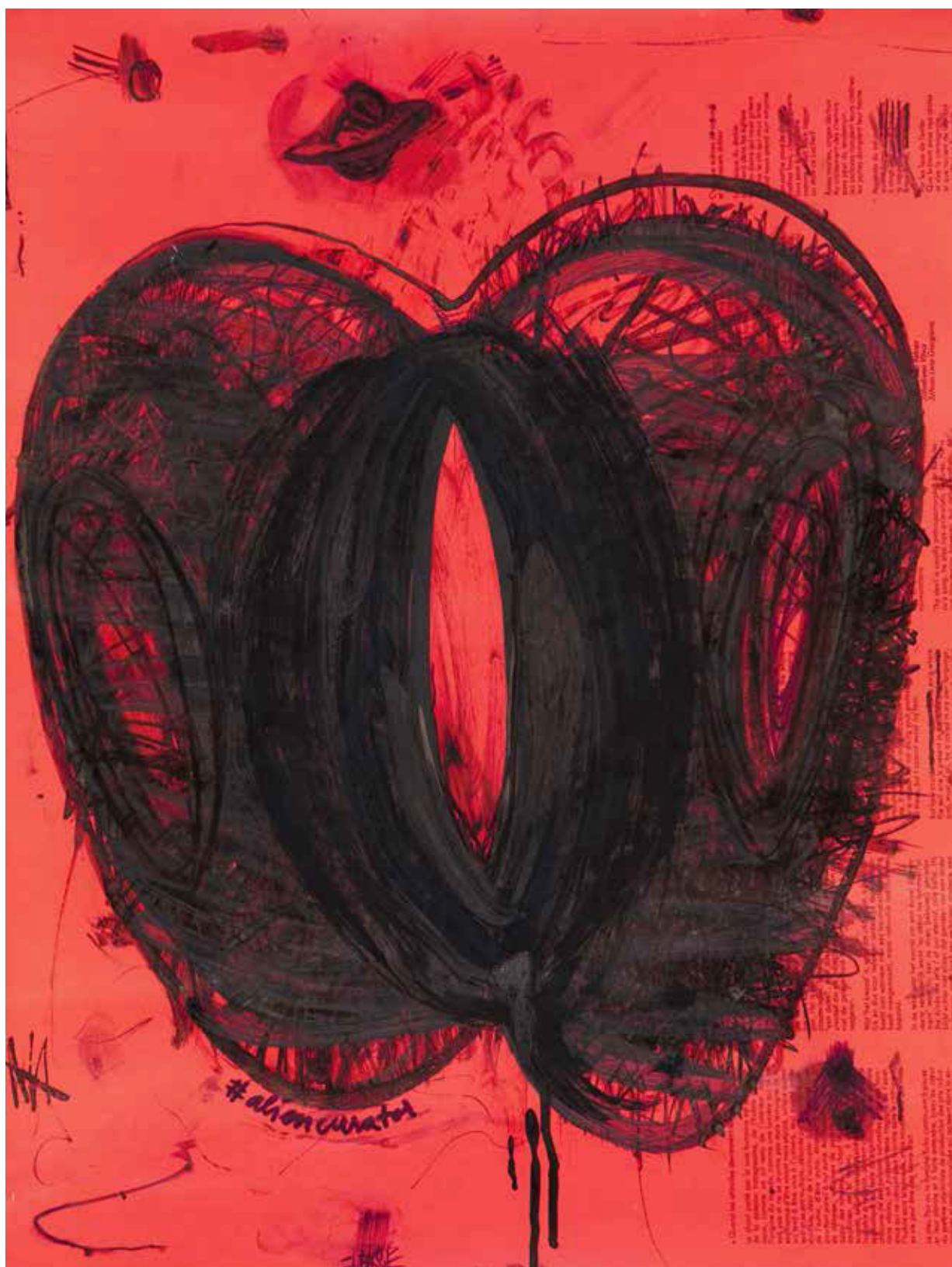
Florentina Voichi

The Angel,
Temporal Halo,
after Paul Celan

Mixed media on
paper

70x100 cm

2020



Mihai Zgondoiu
 Aliencurator
 Drawing in marker
 on printed paper
 70x50 cm
 2019

Mihai Zgondoiu
Rien
Drawing in marker
on printed paper
70x50 cm
2019





Mihai Zgondoi
 I'm a Hit
 Drawing in marker
 on printed paper
 70x50 cm
 2019

OTHERNESS/THE SURREAL

Celan was influenced by both the Romanian and French surrealists. His poems, in a way, echo the form of a surrealist painting: the words are there but their referentiality has gone. Romanian literary scholar Erika Mihálycsa notes that Celan believes poetry can appear only where art is 'liberated or murdered'. Poetry is a step towards an existence outside of art and language, the suspension of art. Stepping out of art, she suggests, carries the possibility of encountering the German Freudian concept of the Unheimlich (uncanny or surreal). More precisely, in Celan's poetry, language becomes the medium of the Unheimlich itself.

Celan's later poems, in their hermetic nature, comprise a kind of performative dialogue with an undefined addressee or 'Other', the frequently referenced 'you'. Yet the 'I' performing the dialogue does not exist and is replaced by the words themselves. Outside the constraints of syntax, they are free to dance and perform as they wish, creating a tableau much like a surreal picture, proposing a recognisable world, where impossible situations or conjunctions arise – the uncanny: known but unknown, real but impossible.

One of the central aspects of the French philosopher Jacques Derrida's concept of deconstruction is that of considering the text itself outside of any context – 'Il n'y a pas de hors-texte' (there is nothing

outside of the text) – and Celan's later works are certainly independent entities; enclosed structures, poems enclosed into themselves. They are increasingly obscure, yet still replete with allusions – private, esoteric and hermeneutic. As the *Chicago Tribune* reviewer Shoshana Olidort notes, Celan's darkness is not willed obscurity, rather, the poem comes out of lived experience and is 'born dark': in his deconstruction and destruction of language, Celan's sense of the tragic becomes the surreal.

by Anna McNay

OTHERNESS/THE SURREAL

Simon Burton

Marcelle Hanselaar

Barbara Howey

Matthew Krishanu

Katya Kvasova

Liane Lang

Enzo Marra

Kate Montgomery

Suzanne Moxhay

Greg Smart

Felix Aftene

Beatrice Anghelache

Ana-Maria Barb

Arina Bican

Mateiaş Bogdan

Sabina Drînceanu

Sabin Drînceanu

Gabriela Drînceanu

Kristian Evju

Liviu Epuraş

Daniela Grapa

Ciprian Macovei

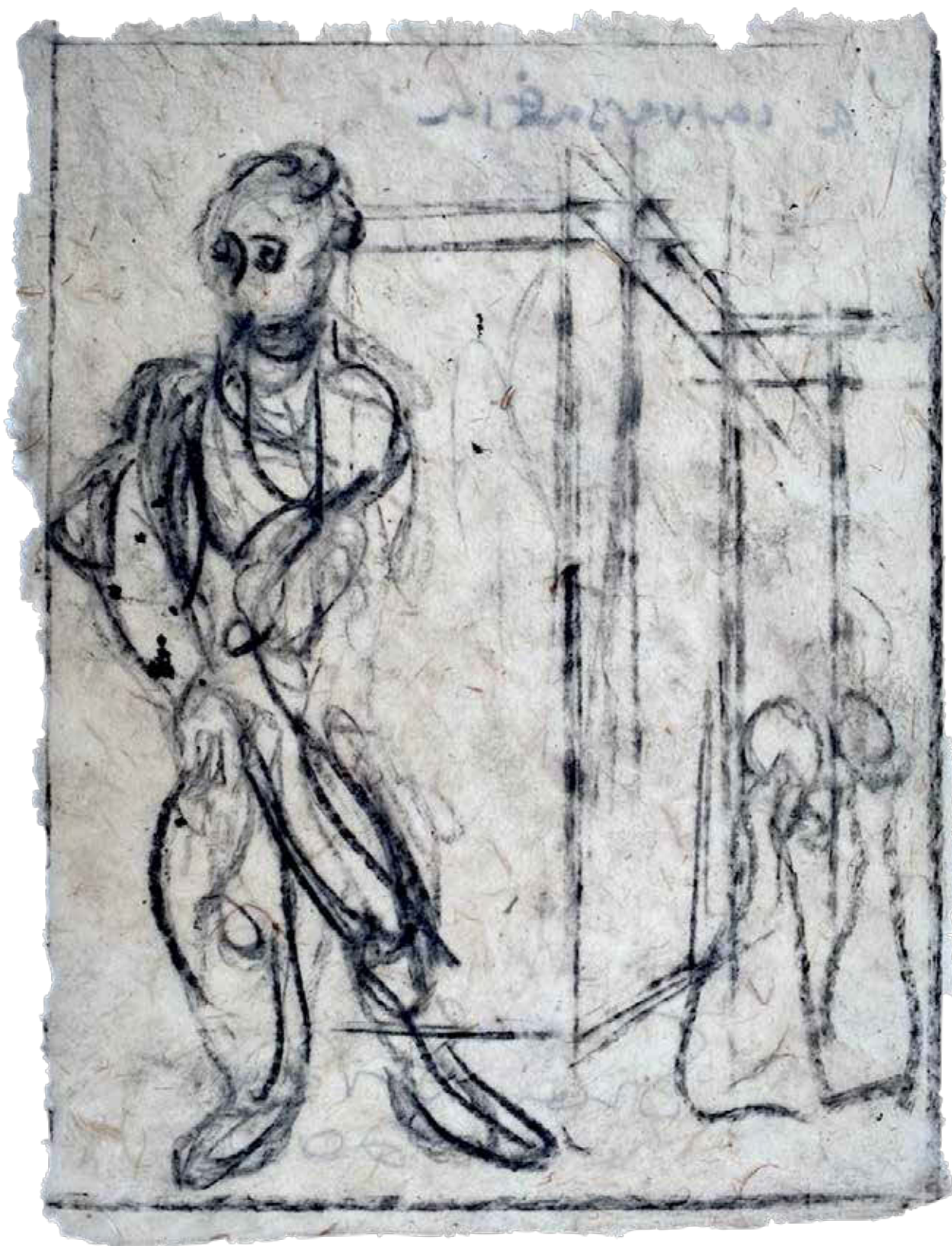
Ana Petrovici-Popescu

Laurian Popa

Mircea Roman

Cristian Sida

Atena-Elena Simionescu



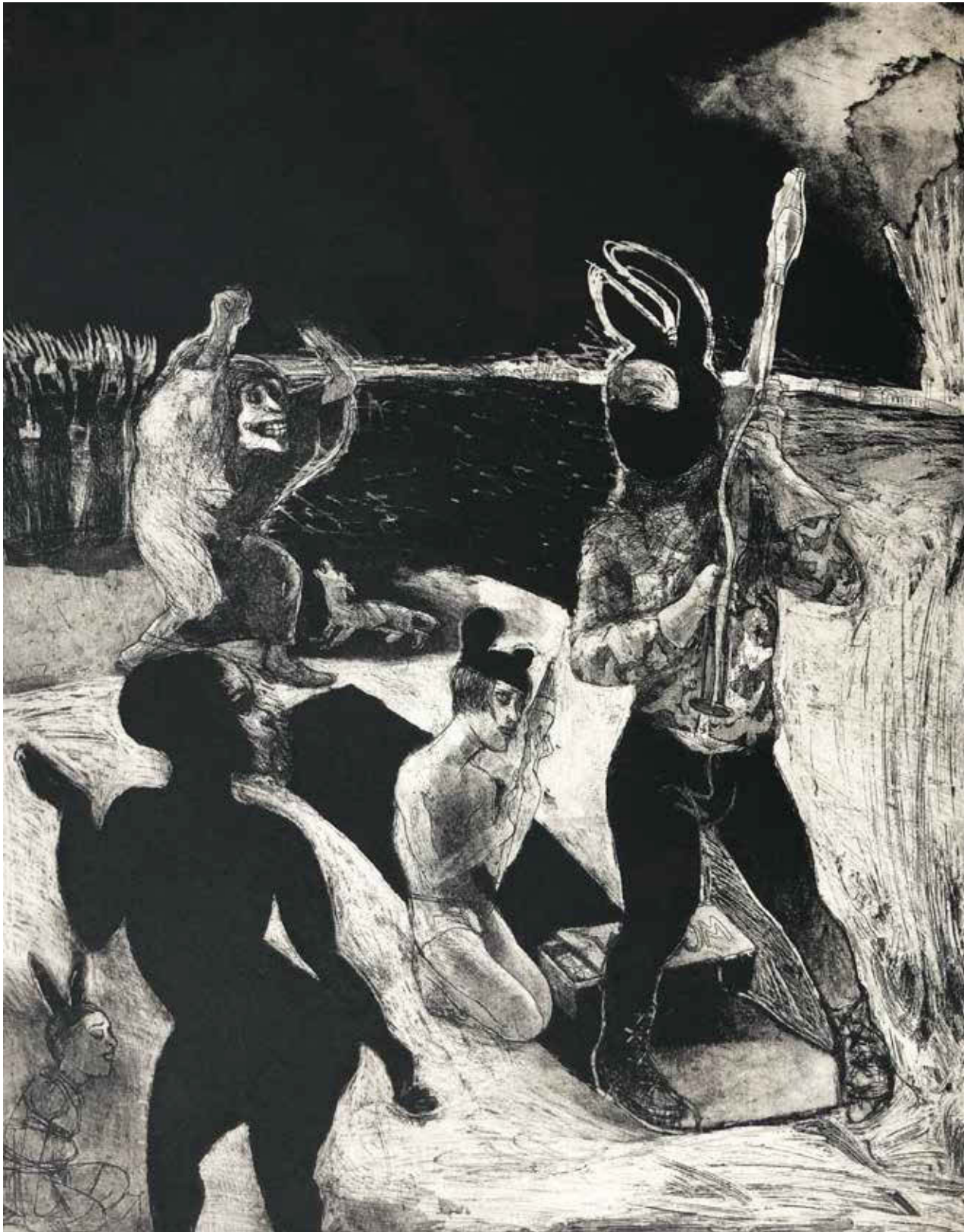
Simon Burton
Early Morning
series 17
Charcoal on
banana paper
25.5x19 cm
2016



Simon Burton
Early Morning
series 29
Charcoal on
banana paper
25.5x19 cm
2016



Marcelle Hanselaar
Loss of Innocence,
Sacrifice
Etching/aquatint
on paper
70x56 cm
2011



Marcelle Hanselaar
Loss of Innocence 3
Etching/aquatint
on paper
70x56 cm
2012

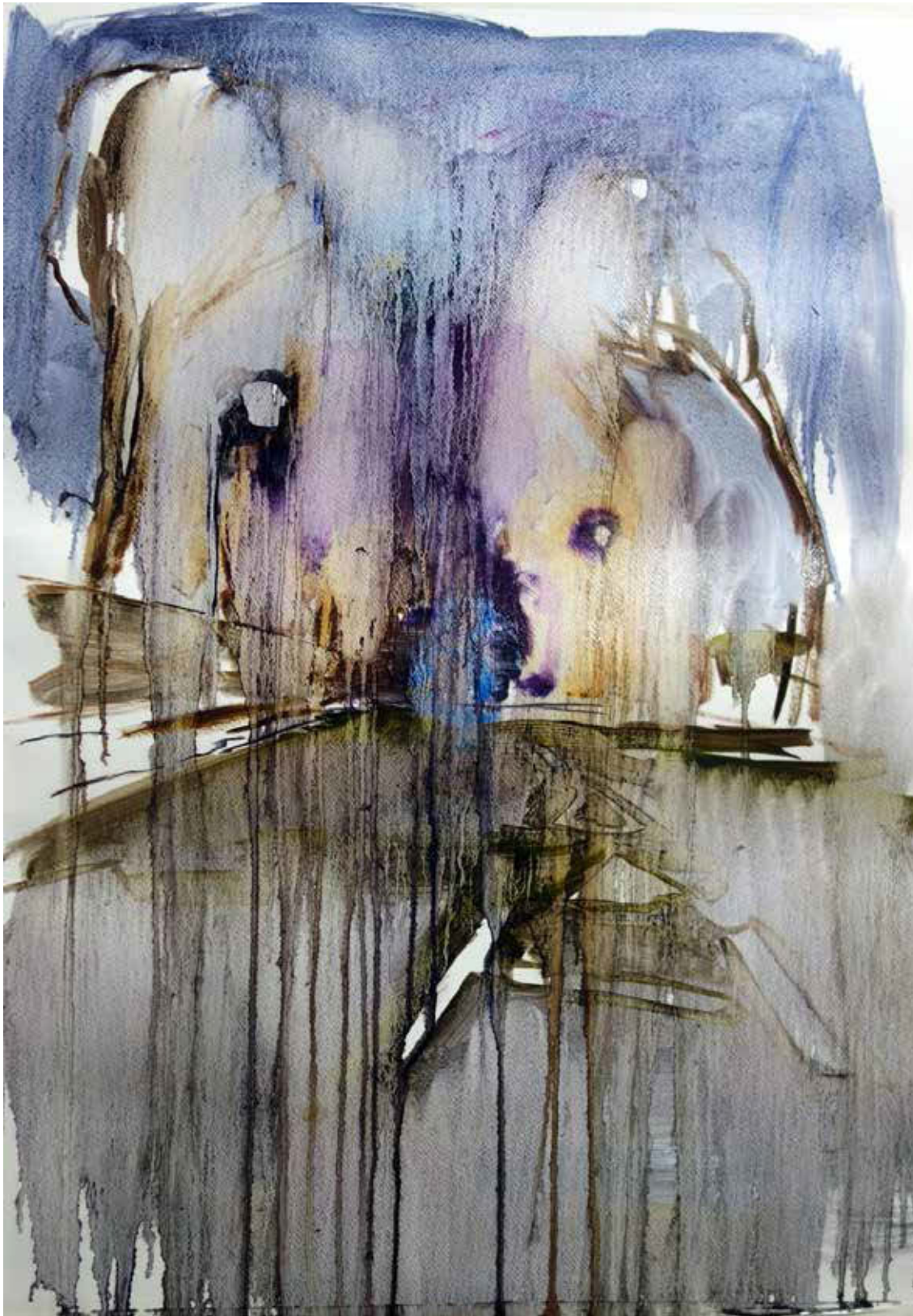


Marcelle Hanselaar
Nobody is innocent
anymore 2

Etching, collage
and mixed media
on paper

70x56 cm

2013



Barbara Howey
Mapesbury Road 3
Oil on paper
80x60 cm
2019



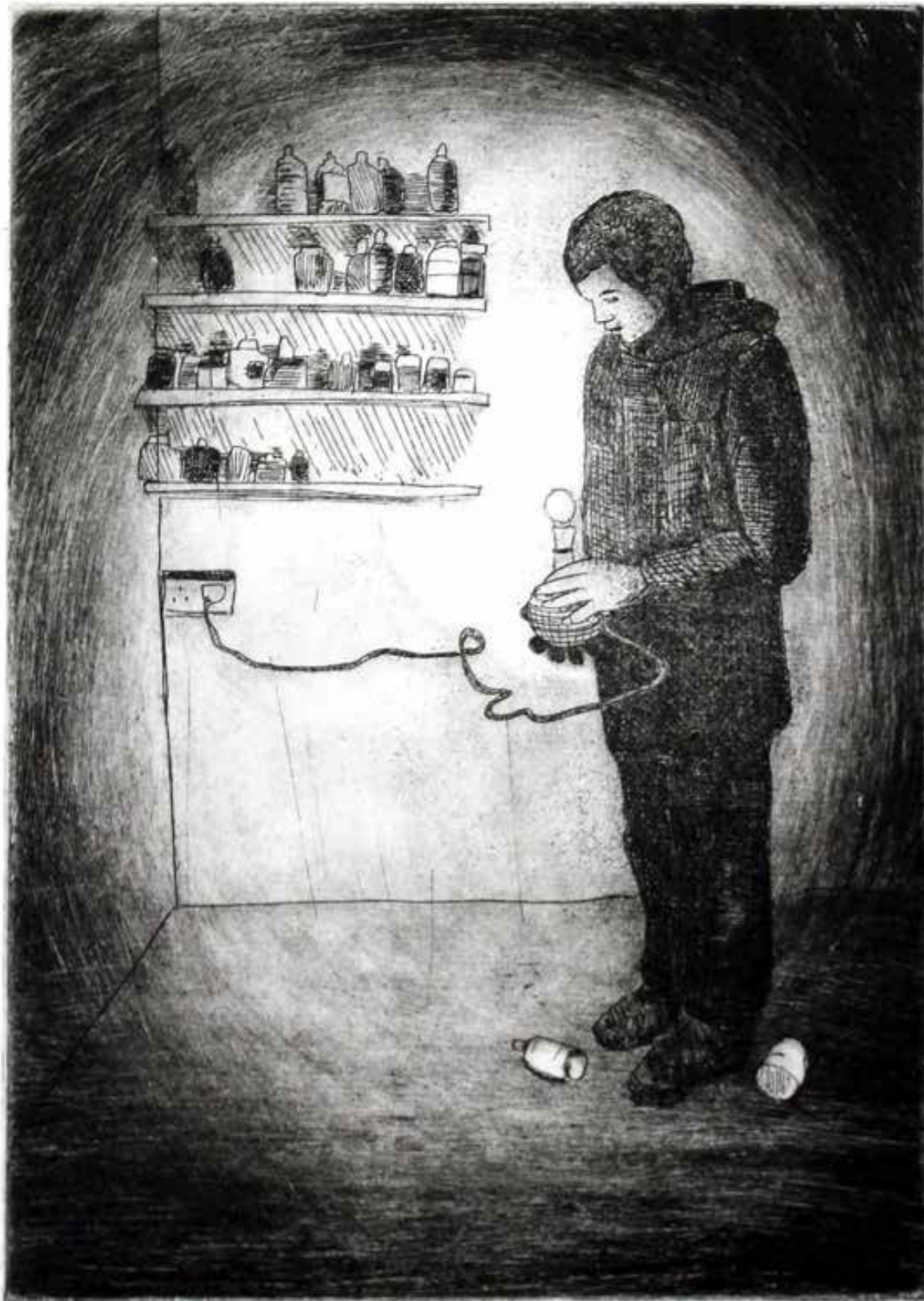
Barbara Howey
Mapesbury Road 2
Oil on paper
80x60 cm
2019



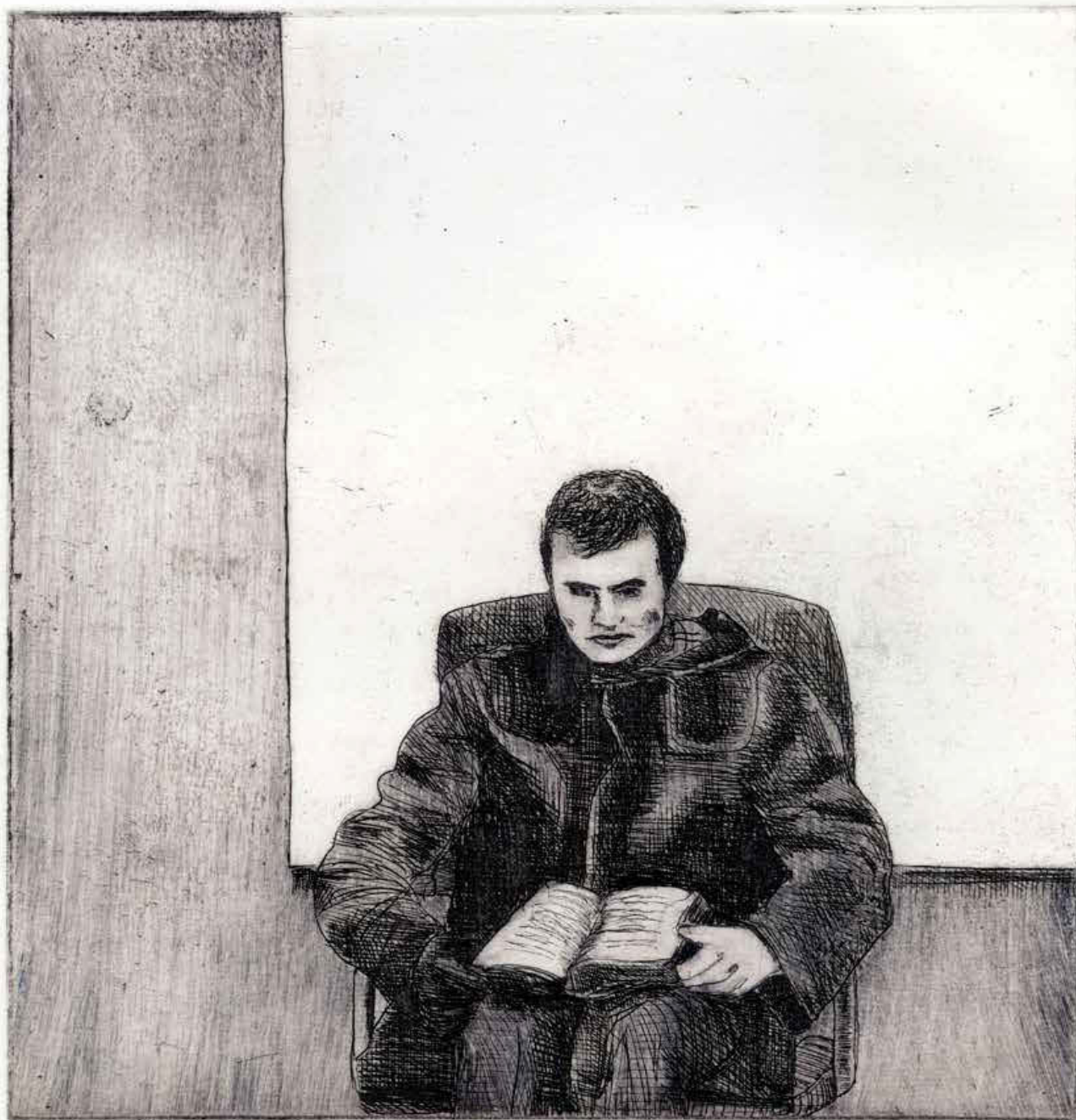
Katya Kvasova
Rooted
Mixed media on
paper
60x80 cm
2019



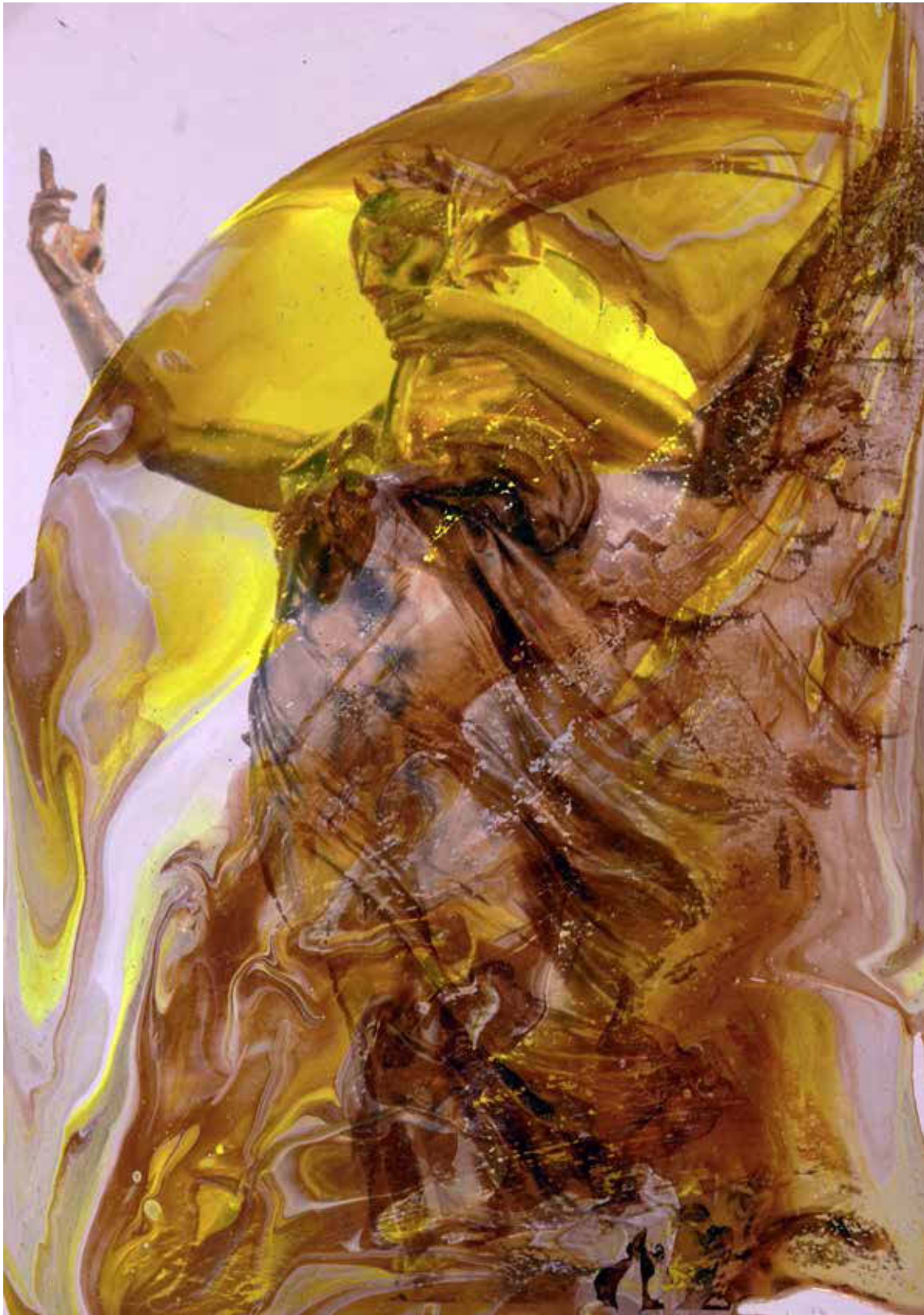
Katya Kvasova
Waiting
Mixed media on
paper
55x77 cm
2019



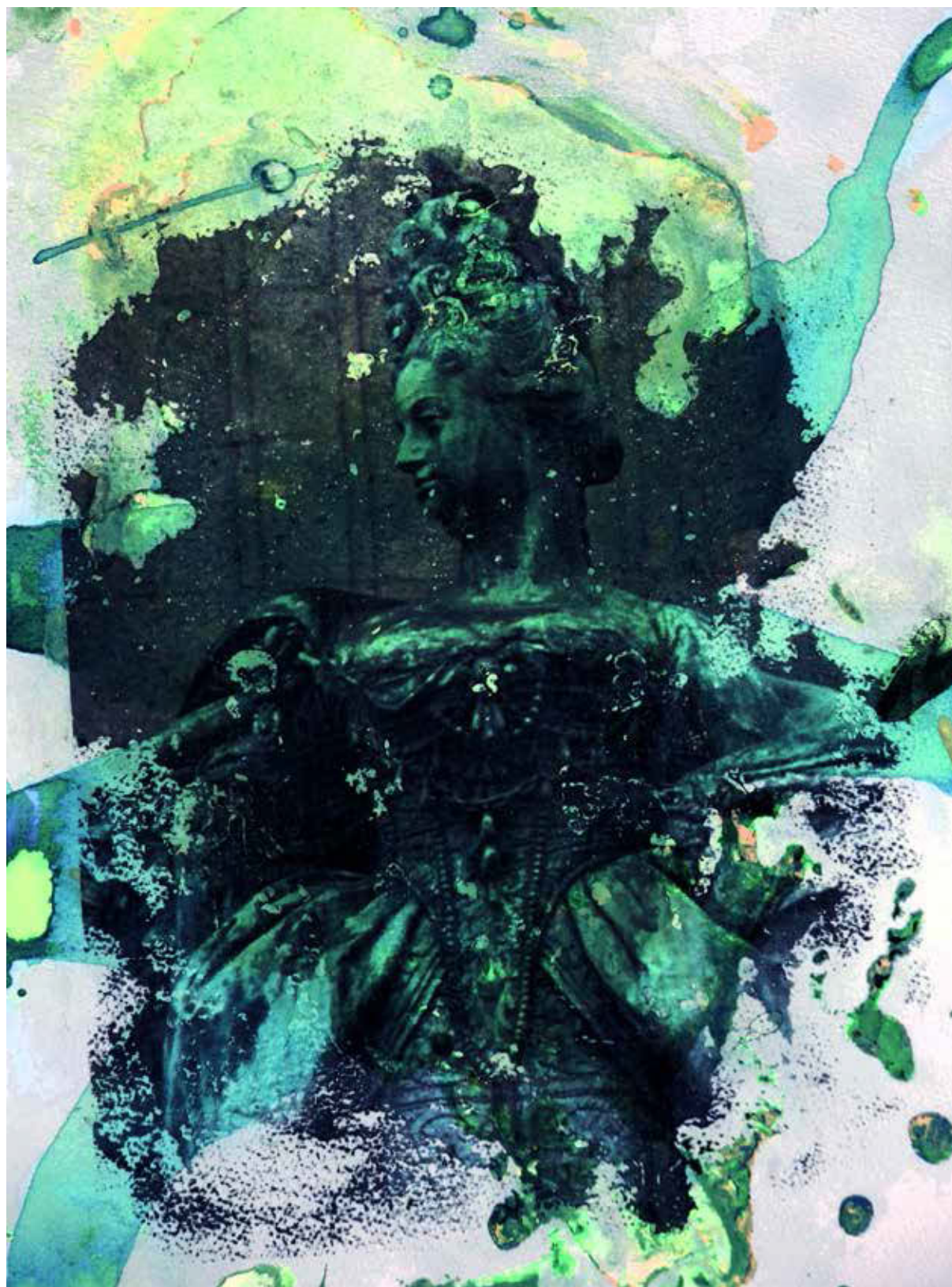
Matthew Krishanu
Man with Lamp
Etching on paper
33x28.5 cm
2010



Matthew Krishanu
Paul with Book
Etching on paper
33X33 cm
2010



Liane Lang
Gilding The Lily
Mixed media on
paper
34x25.5 cm
2020



Liane Lang
Verdant Sophie
Mixed media on
paper
34x25.5 cm
2020



Enzo Marra
Deluge (fancy
tombstone)
Watercolour on
paper
32x24 cm
2019



Enzo Marra

Deluge
(tombstone)

Watercolour on
paper

32x24 cm

2019



Kate Montgomery
Finishing Up
Archival ink on
paper
21x15 cm
2019



Kate Montgomery

Willow Trees

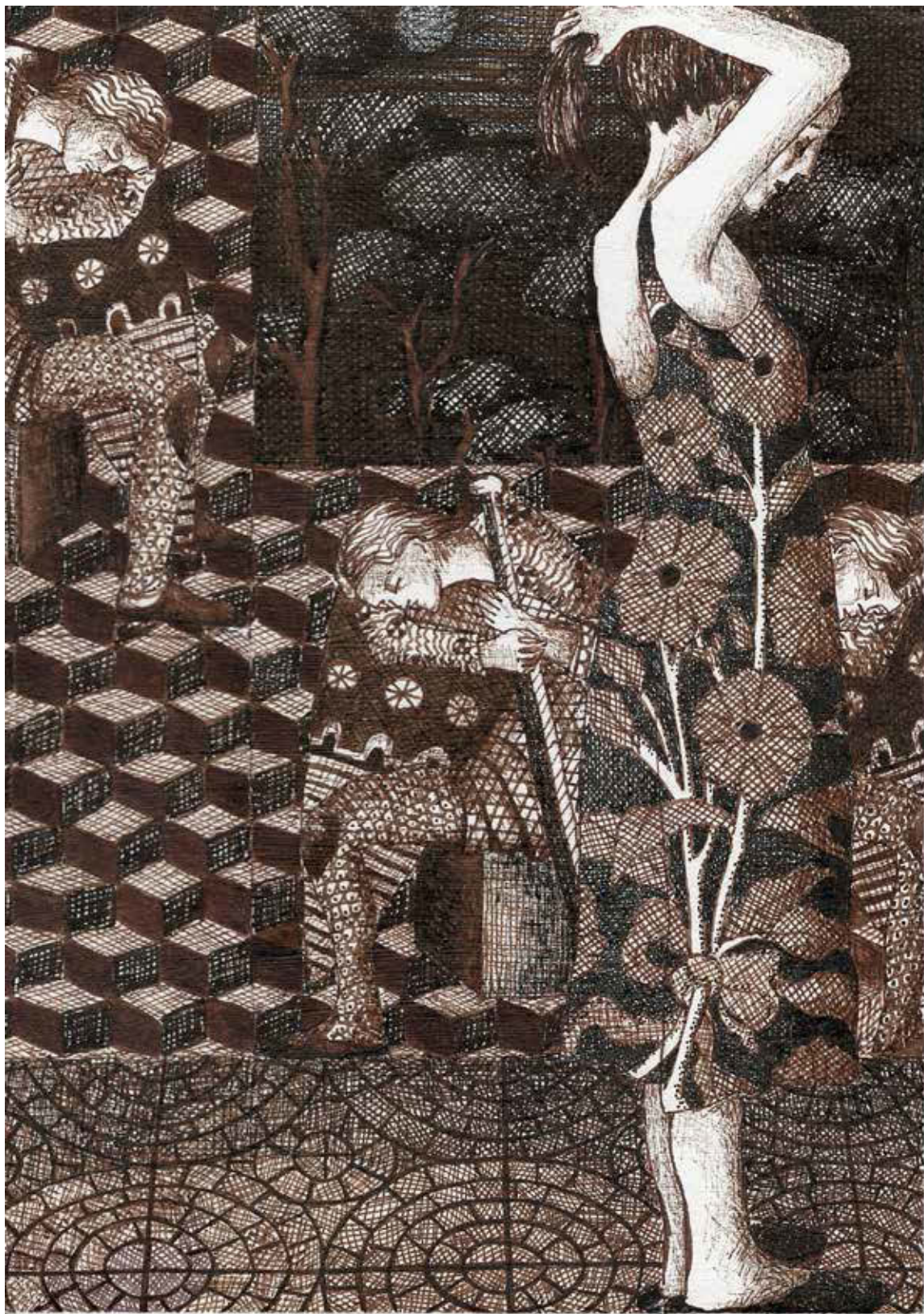
Archival ink on
paper

21x15 cm

2019



Kate Montgomery
Visitors
By Moonlight
Archival ink on
paper
21x15 cm
2019



Kate Montgomery
Sleeping Knight
Archival ink
21x15 cm
2019



Suzanne Moxhay

Blue Door

Archival pigment
on paper

86x59 cm

2019



Suzanne Moxhay

Palms

Archival pigment
on paper

60x88 cm

2019



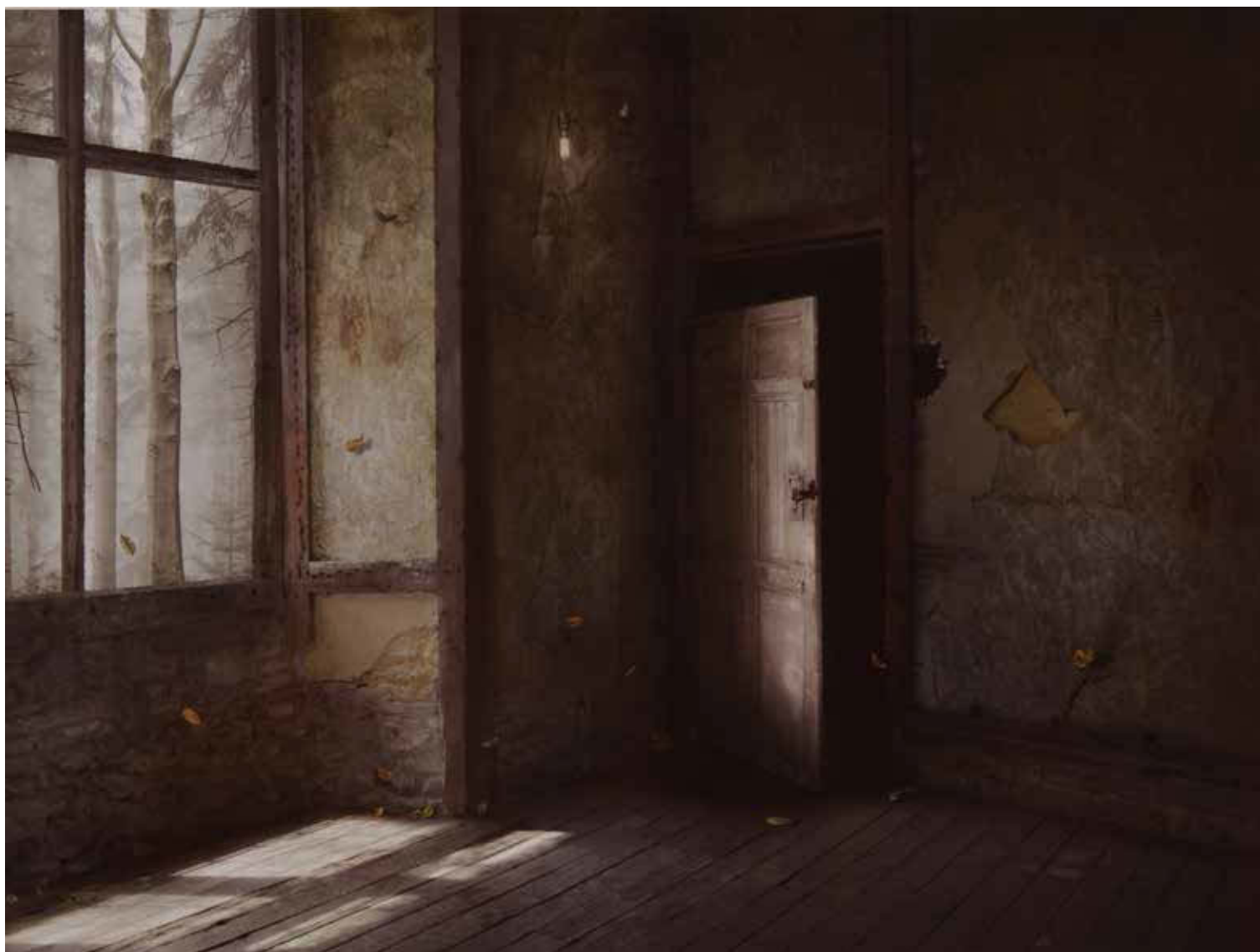
Suzanne Moxhay

Habitation

Archival pigment
on paper

54x53 cm

2019



Suzanne Moxhay
Window
Archival pigment
on paper
60x79.5 cm
2017



Greg Smart
Mein Wunder-
schöner Zirkus
Charcoal on paper
70x50 cm
2019



Greg Smart
Magnolia Clock
Charcoal on paper
70x50 cm
2019



Greg Smart
Young Romanians
Gouache on paper
50x70 cm
2019



Greg Smart
Sweetwater
Watercolour on
paper
30x42 cm
2019



Felix Aftene
Meditation
Mixed media on
paper
50x66.5 cm
2020



Beatrice
Anghelache
Remains
Mixed media on
paper
40x50 cm
2018



Beatrice
Anghelache
Omupomu
Mixed media on
paper
40x50 cm
2018



Beatrice
Anghelache
The Fates
Mixed media on
paper
50x40 cm
2018



Ana-Maria Barb

Portrait

Mixed media on
paper

47.5x61 cm

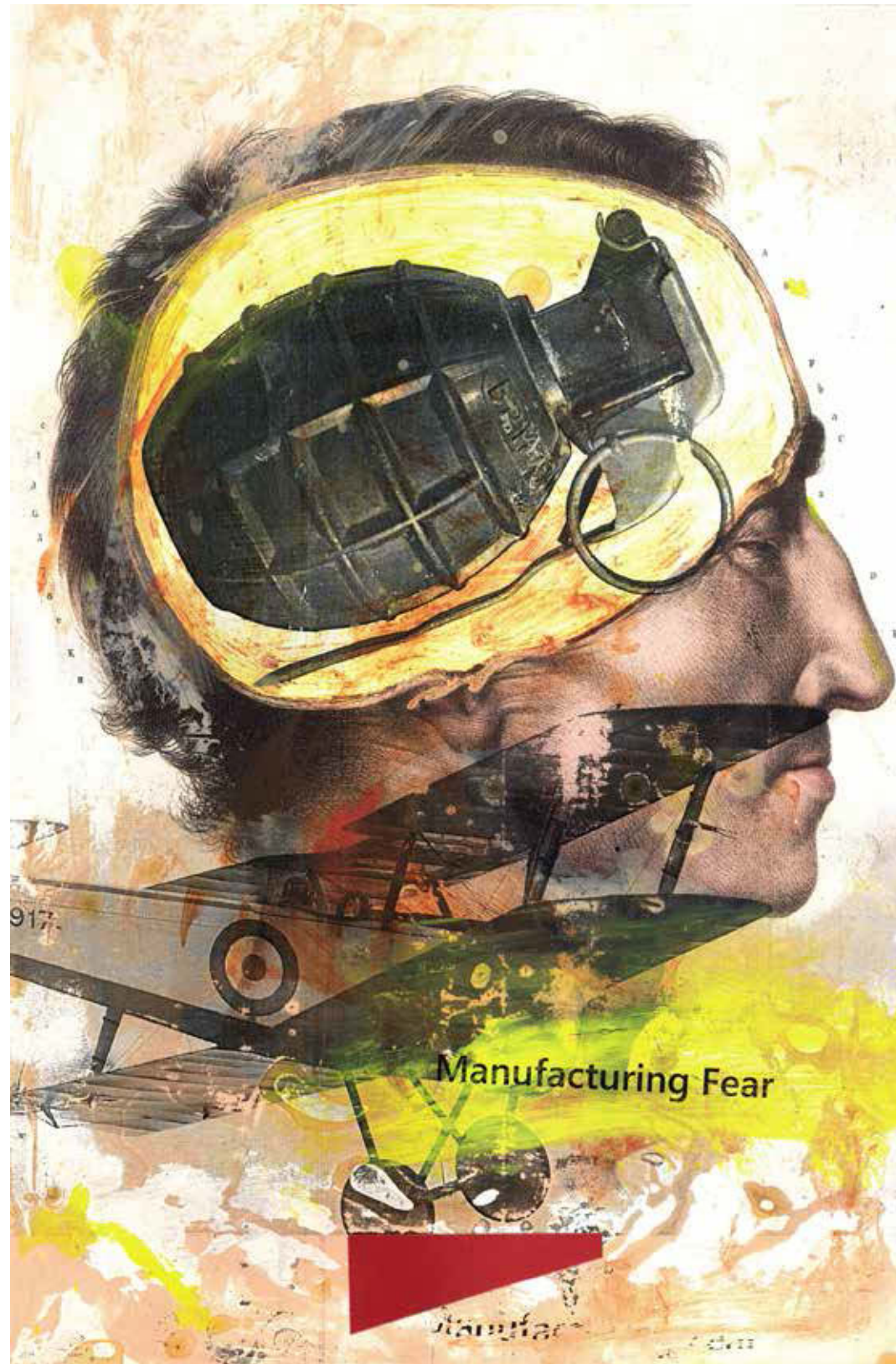
2020



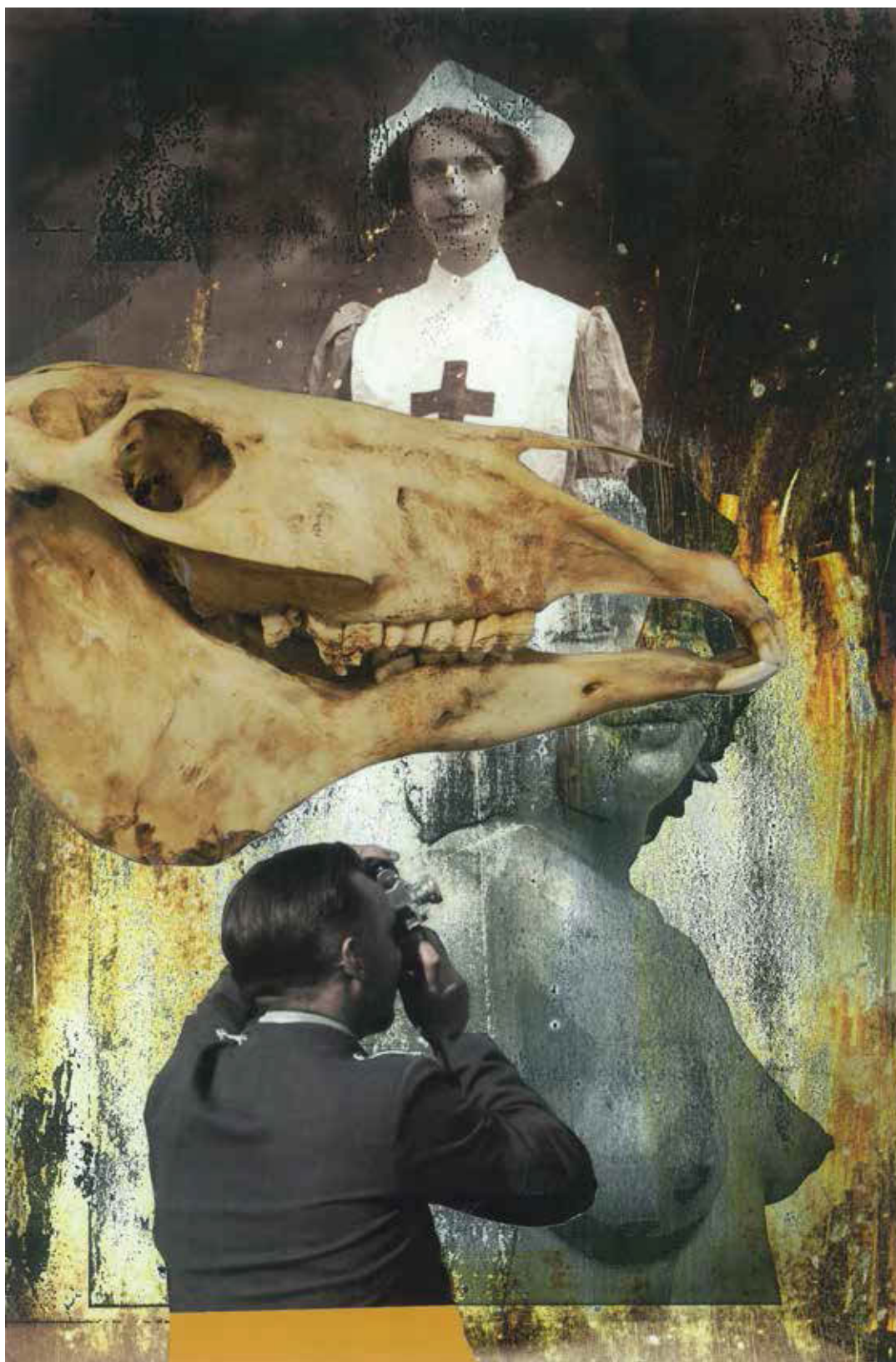
Arina Bican
Brain Defrost
Acrylic on paper
70x50 cm
2020



Arina Bican
No Panic
Acrylic on paper
70x50 cm
2020



Mateiaș Bogdan
Mein Jahrhundert
Collage on paper
30x20 cm
2015



Mateiaș Bogdan
Inventing a New
Past
Collage on paper
30x20 cm
2018

Macovei Ciprian
Plant cell system
acrylic on card-
board
100x25 cm
2020





Gabriela Drînceanu

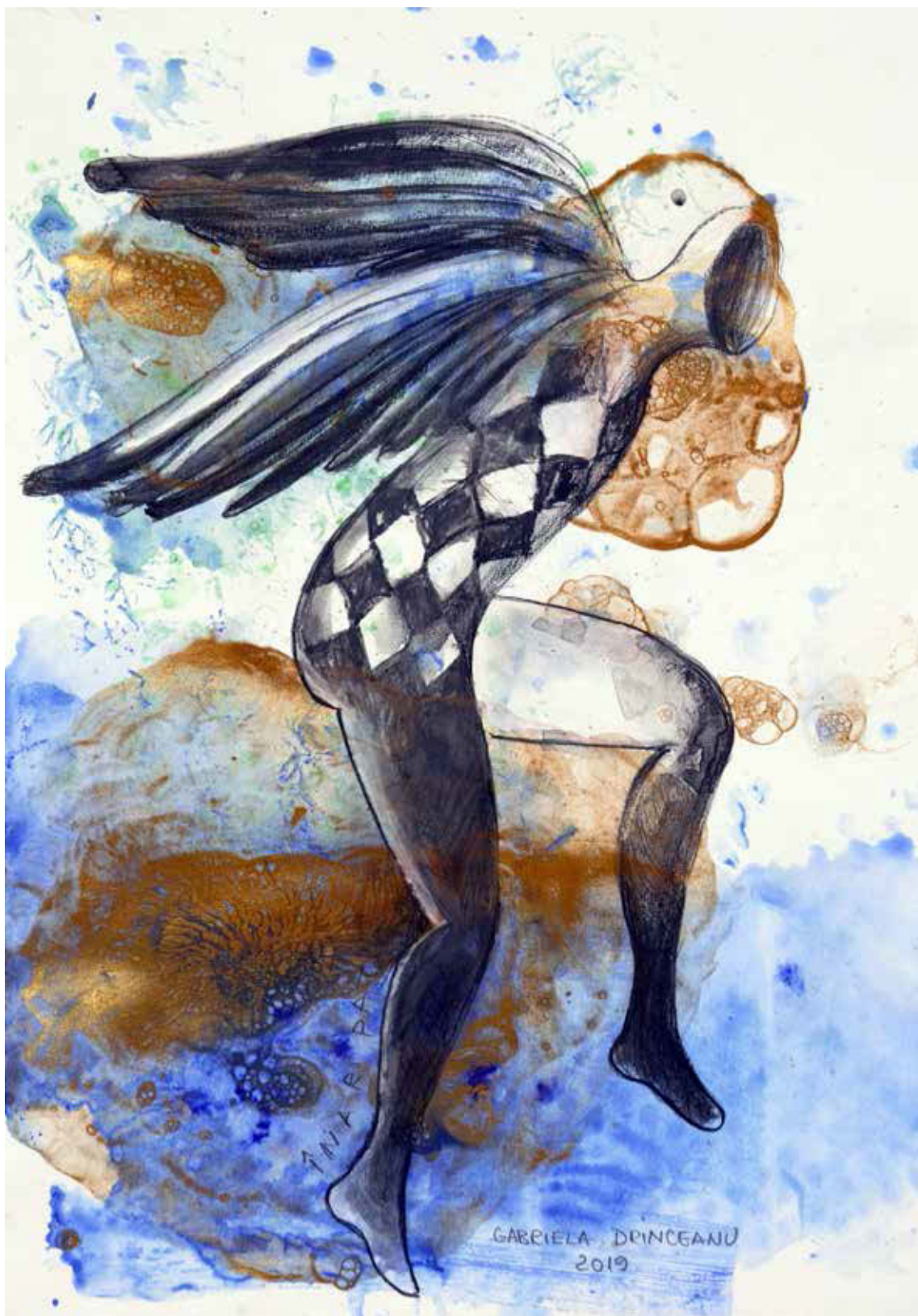
Series: Winged

Winged

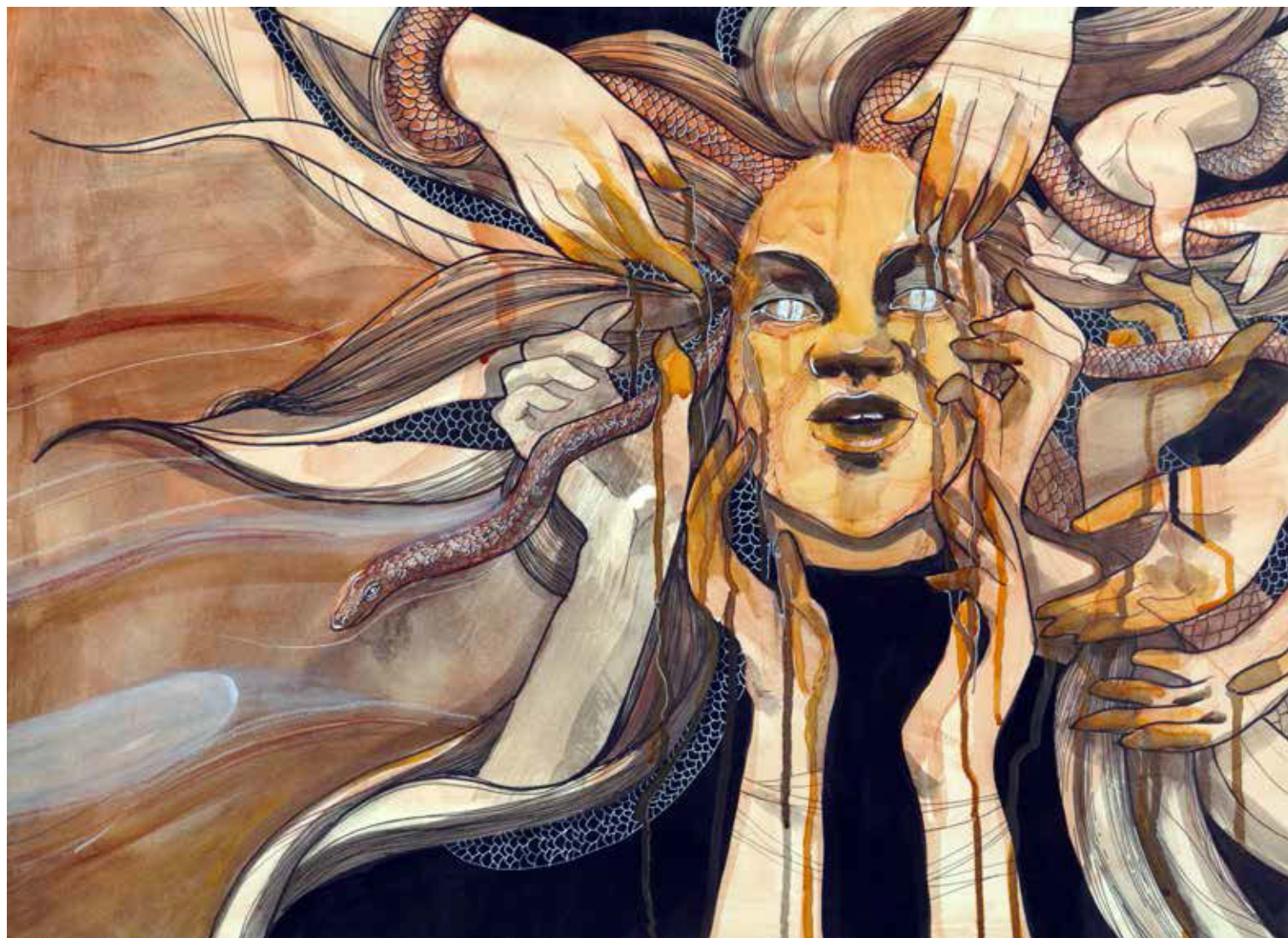
Acrylic paint on
paper

50x40 cm

2019



Gabriela Drinceanu
Winged
Acrylic paint on
paper
50x40 cm
2019



Sabina Drînceanu
Medusa
Watercolour and
ink on Fabriano
paper
50x70 cm
2020



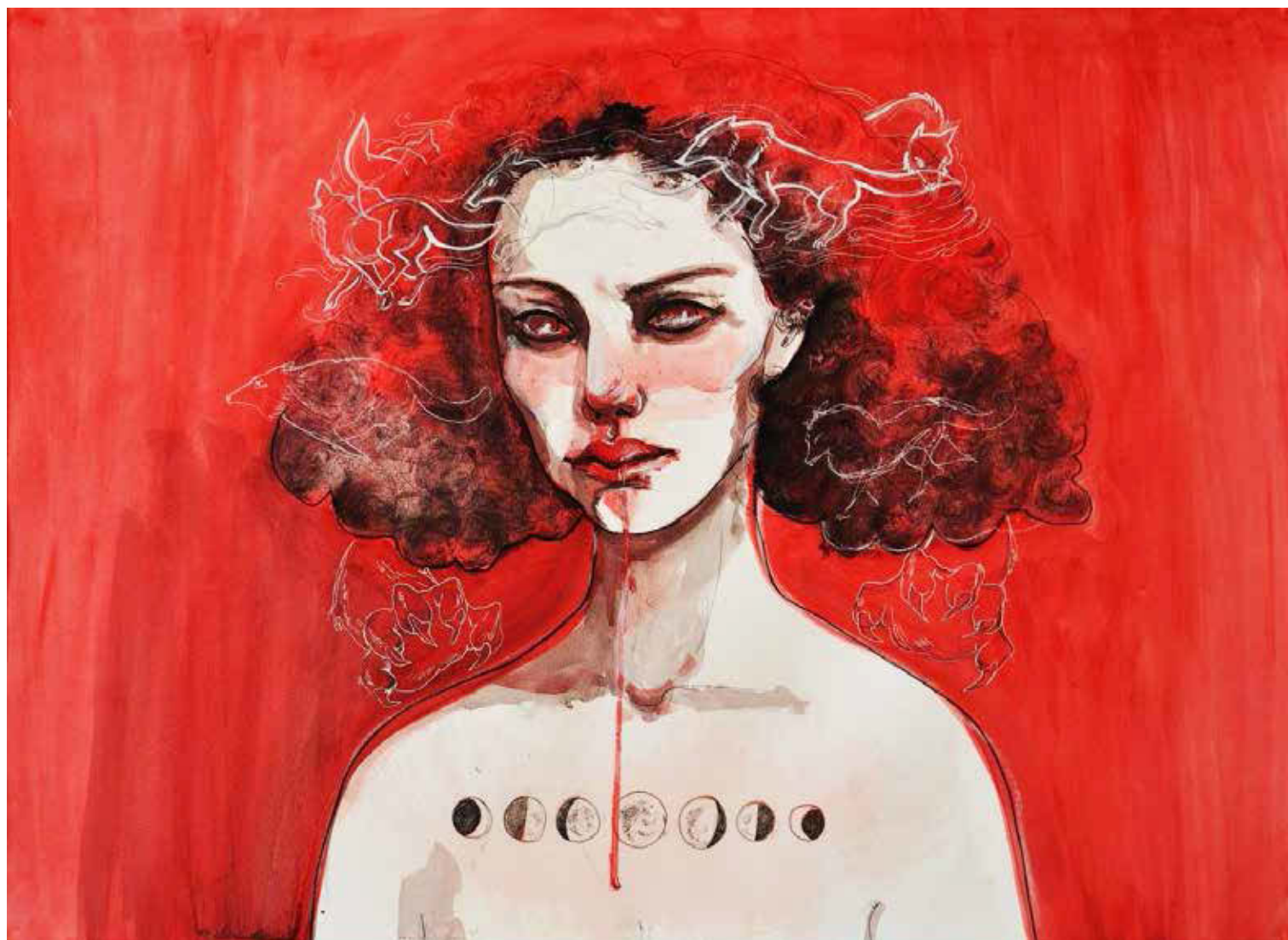
Sabina Drînceanu

Midsummer
night's dream I

Watercolour and
ink on Fabriano
paper

50x70 cm

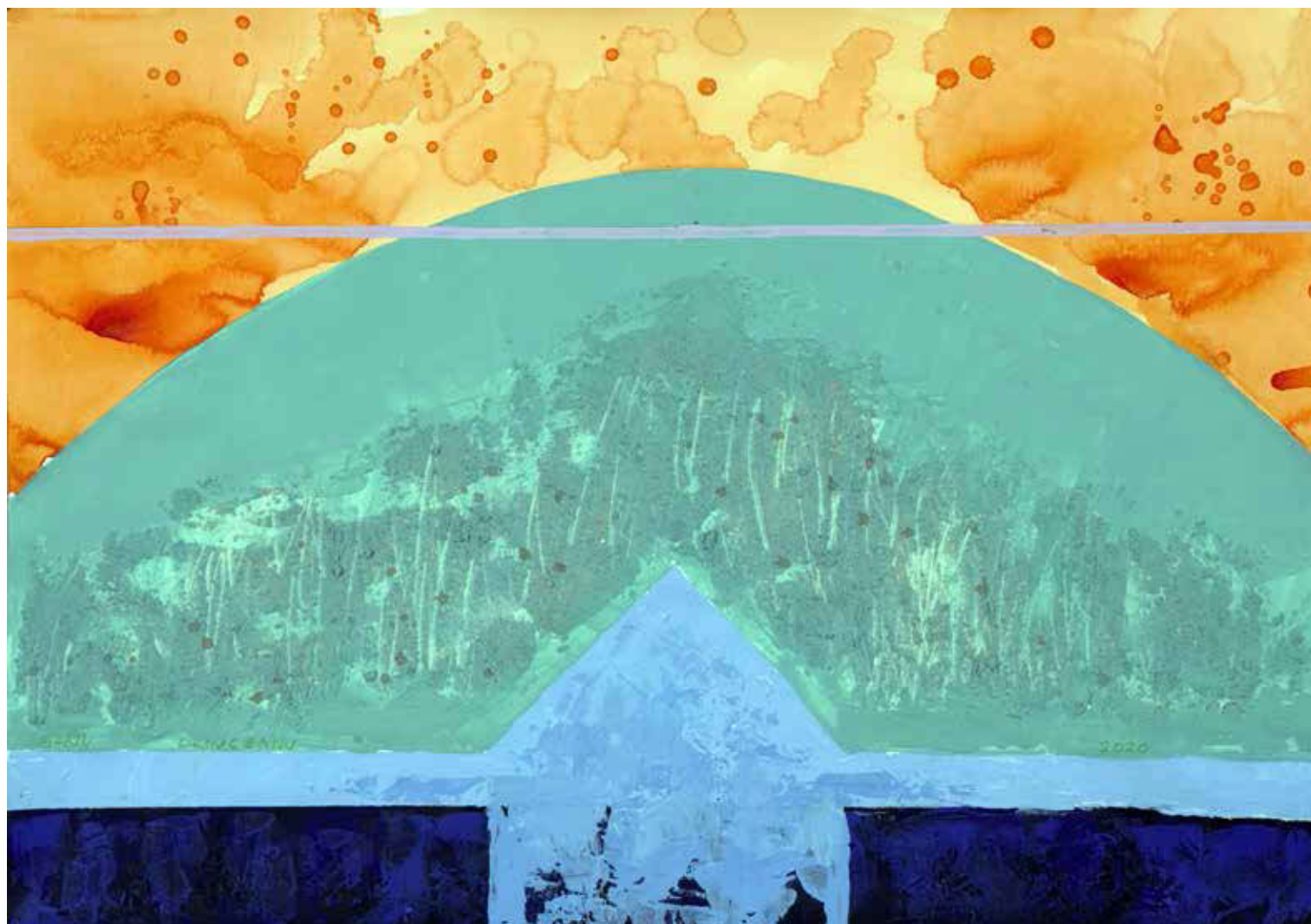
2020



Sabina Drînceanu
Immortals II
Watercolour and
ink on Fabriano
paper
50x70 cm
2020



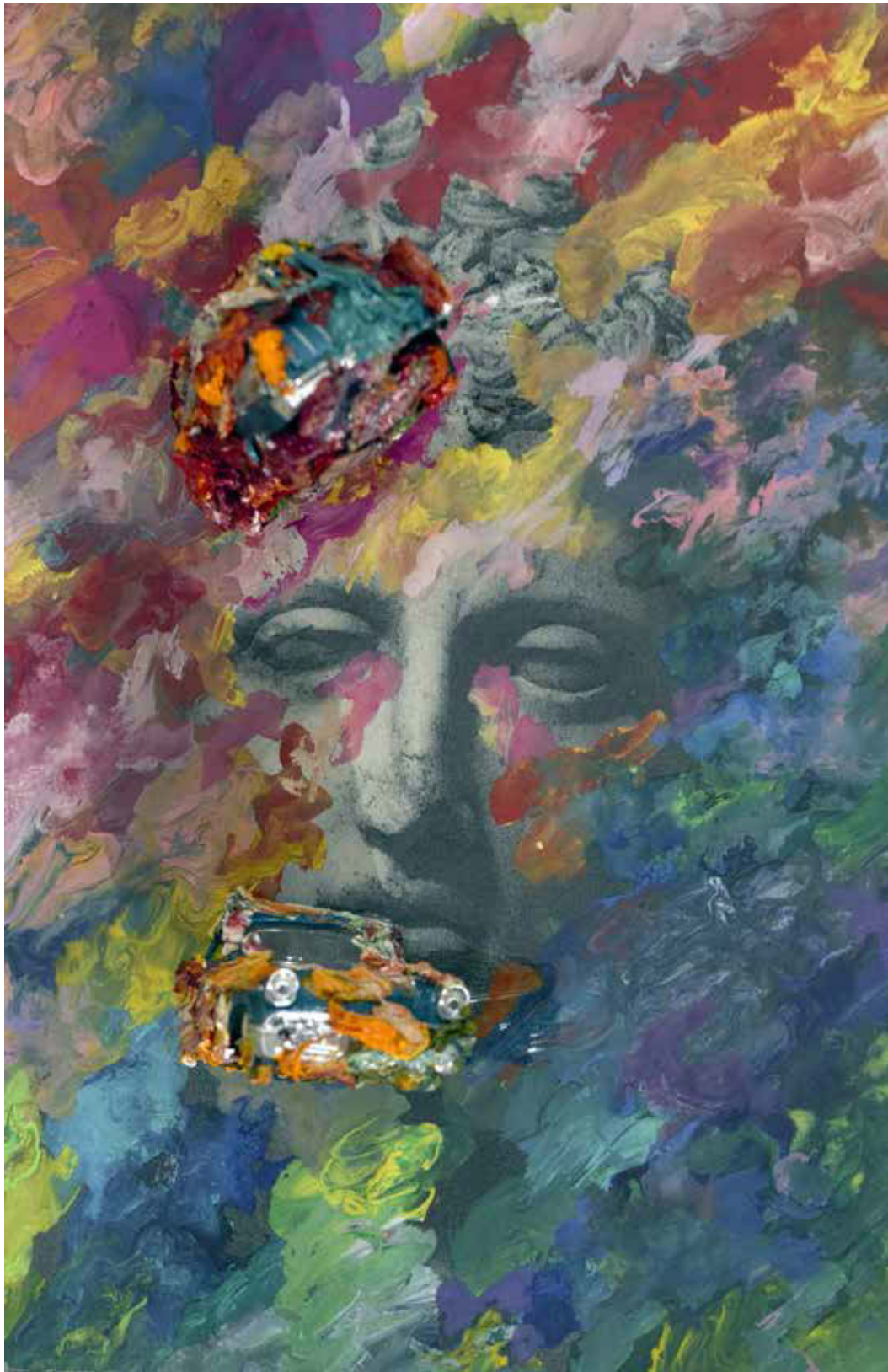
Sabin Drînceanu
White Hill
Acrylic on paper
50x70 cm
2020



Sabin Drînceanu
Hill
Acrylic on paper
50x70 cm
2020



Liviu Epuraș
Archaeology:
Looking for
Daphnis: Oedip
and the Sphinx
Mixed media
55x36 cm
2015



Liviu Epuraș
Portrait-Palette 4
Mixed media
55x36 cm
2019



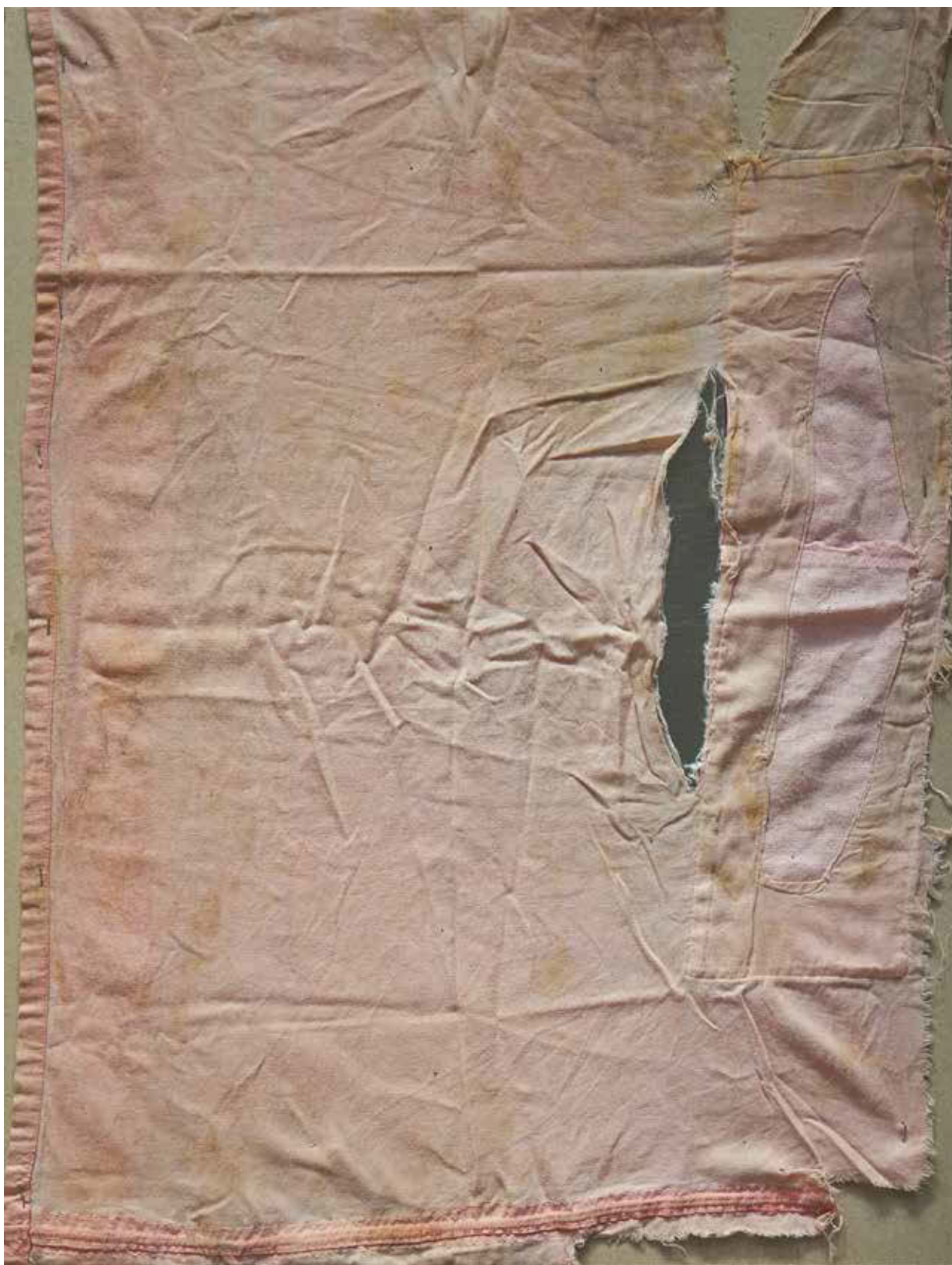
Kristian Evju
Bindings III
Pencil on paper
40x45 cm
2019



Kristian Evju
Bindings V
Pencil on paper
40x45 cm
2019



Daniela Grapa
Self portrait
Mixed media on
paper
50x40 cm
2019



Ana
Petrovici-Popescu
Body
Old Lingerie
and metal sheet
on cardboard
70x54.5 cm
2019



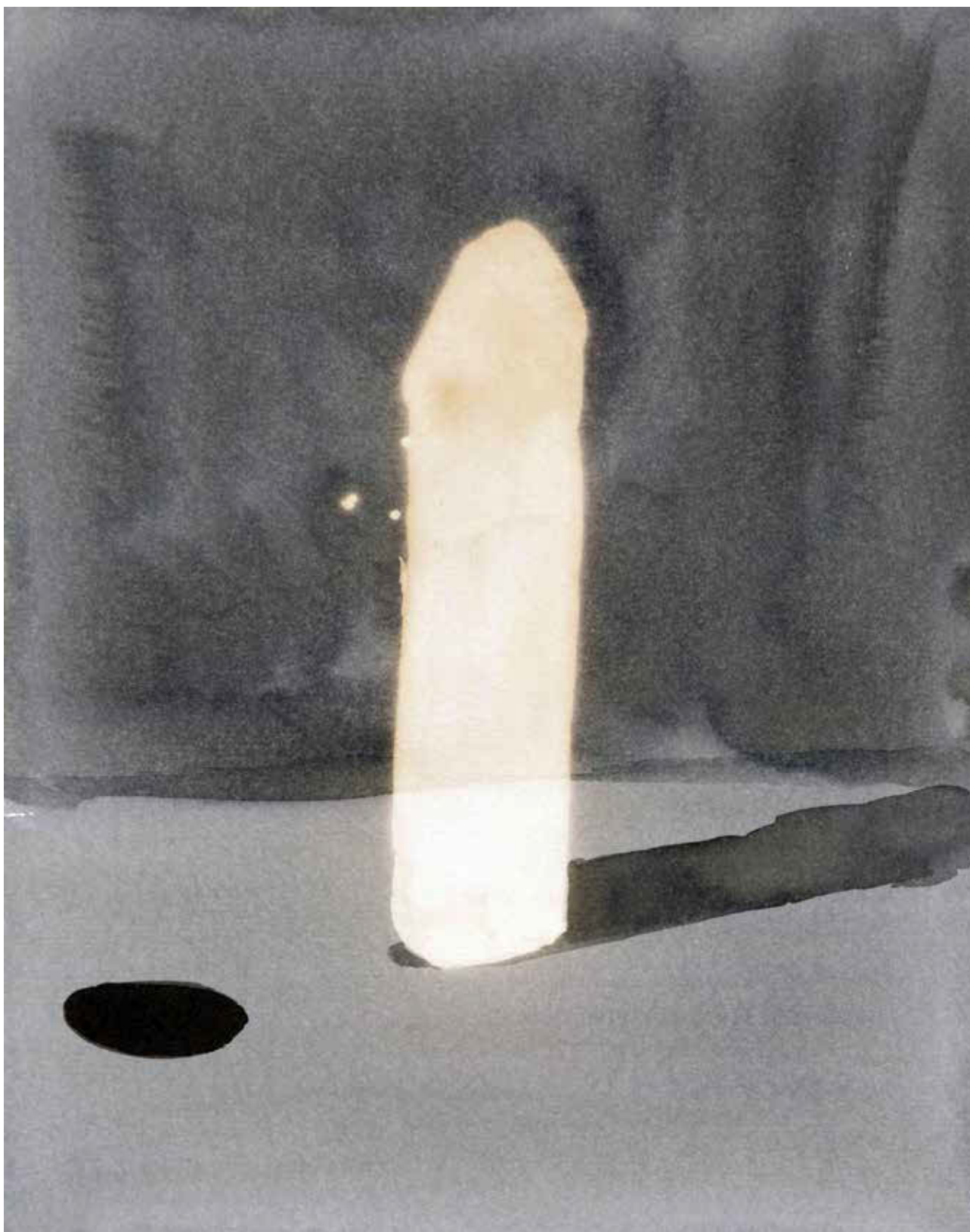
Ana
Petrovici-Popescu
Face fat
Tissue and face fat
39.5x30 cm
2019



Laurian Popa
Untitled
Acrylic on paper
42x30 cm
2018



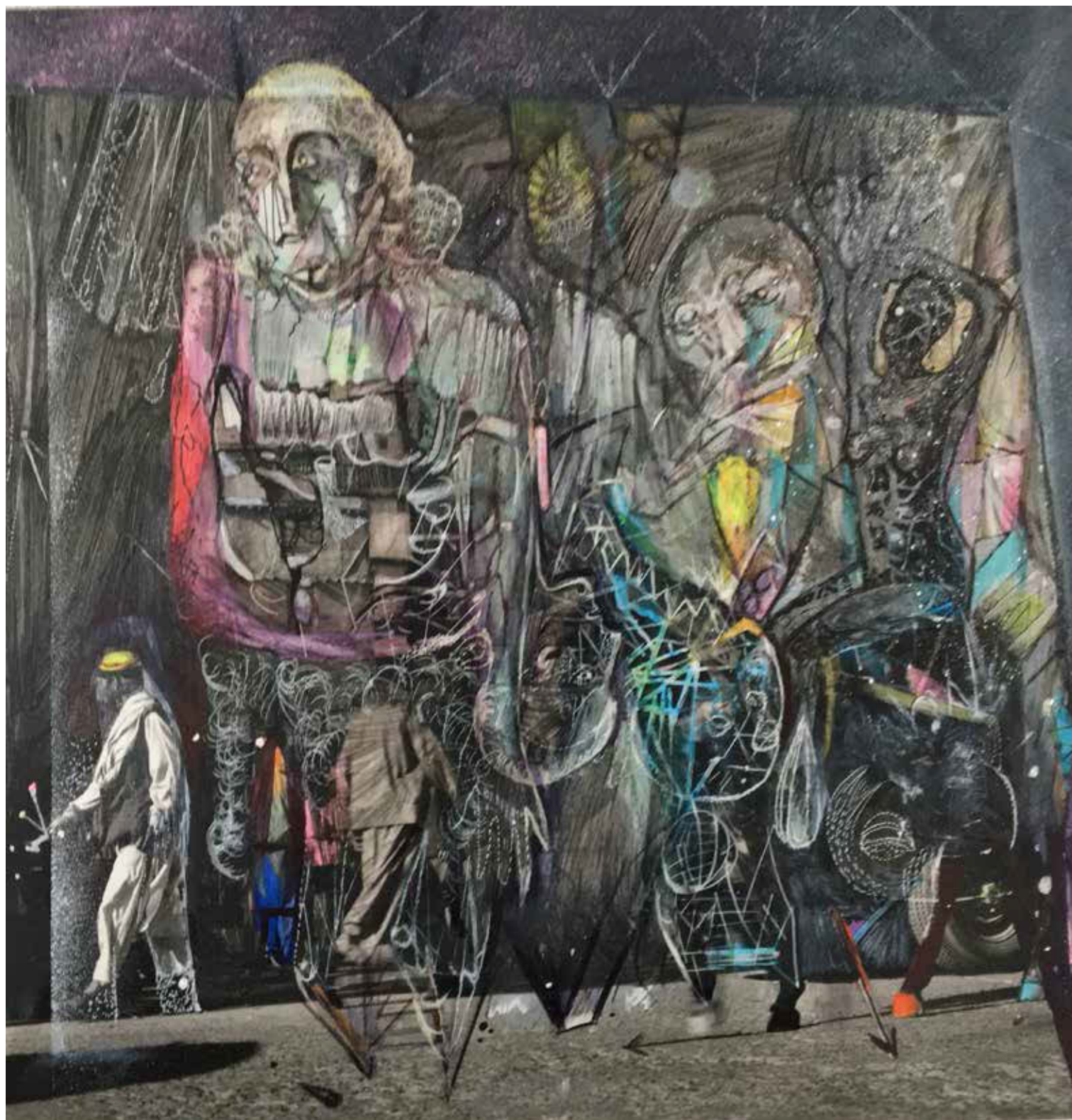
Laurian Popa
Untitled
Marker on paper
50x35.5 cm
2018



Laurian Popa
Hole
Acrylic and chlorine on paper
50x35.5 cm
2018



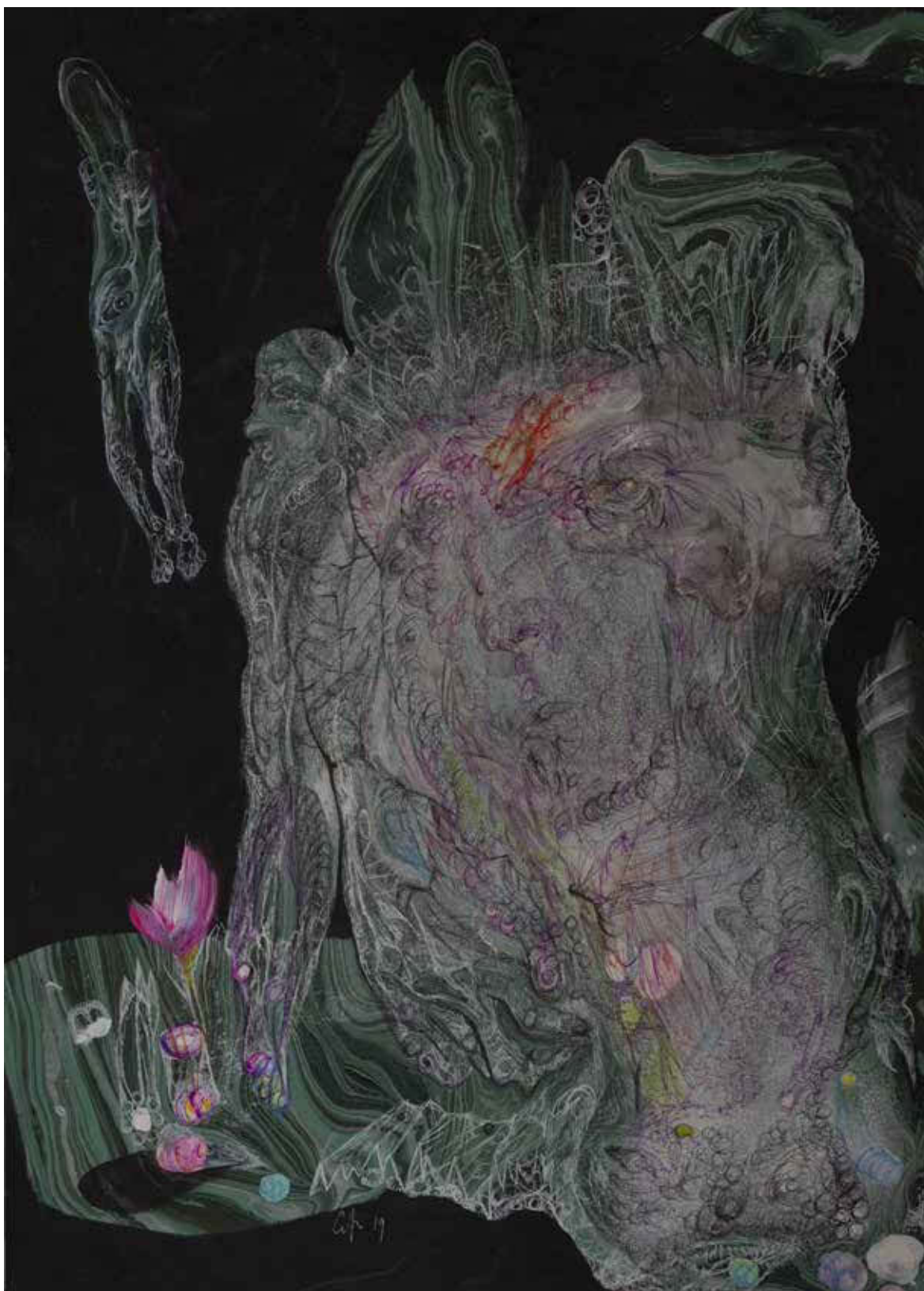
Mircea Roman
The Edge
Mixed media on
paper
76x52 cm
2020



Cristian Sida
Untitled
Acrylic, marker, on
paper on alumi-
num support
35x35 cm
2019



Cristian Sida
For Paolo Fresu
Acrylic on paper
70x50 cm
2019



Cristian Sida
Untitled
Acrylic on paper
70x50 cm
2019



Atena-Elena
Simionescu

Titania/
A Midsummer
Night's Dream

Mixed media on
paper

100x70 cm

2019

PAUL CELAN



© Wolfgang Oschatz resp. © Suhrkamp Verlag

'Beyond Other Horizons' marks the centenary of the birth of the Romanian poet Paul Celan. Focusing on his London poem 'Mapesbury Road' this lavishly illustrated book contains the responses of more than 80 British and Romanian artists to the existential themes of walking, language and Otherness, centred on the poem's meditation on the assassination of Martin Luther King. Celan's radical poems, which get to the roots of language and reinvent it anew, remain an inspiration for artists and writers today.

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