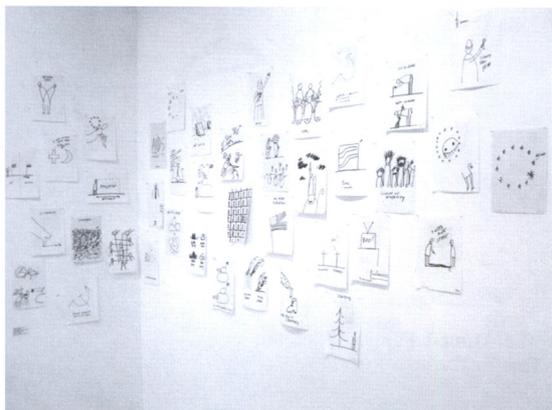


R E V I E W S



DAN PERJOVSCHI, Ljubljana, 2006/07. 40 drawings. Courtesy Galerie Michel Rein, Paris.

DAN PERJOVSCHI

GALERIE MICHEL REIN

The starting point of Dan Perjovschi's work is a reflection on the identity of the Balkans in a post-Soviet scenario in which, since the fall of Ceausescu in 1989, Romania has become a 'Western democracy.' A Romanian Bucharest-based artist, Perjovschi narrates the paradoxes and contradictions of his surroundings through quick sketches that resemble satirical vignettes. If politics and current affairs are his main sources of inspiration,

the artist's narrative is also fueled by his own private struggles, such as the anxieties of constant production and performance, as manifested in this show.

Here on display is an ensemble of drawings created as the foundation for the works shown in 1998 at Manifesta 2 and in 2000 at the Musée d'Art moderne de la Ville de Paris, as well as more recent drawings dated from 2004 to 2007. Besides them, there's also a small site-specific work consisting of the reception and attachment, throughout the exhibition, of drawings Perjovschi sends to the gallery via a fax machine situated in the next room.

The assemblage of these slapdash drawings resembles a wall-mounted ship's log. Page after page, what transpires is Perjovschi's incisive and ironic take on the West's presumed arrogance towards the East, the alleged dialogue between them that however cancels the identity of the 'other,' the forcedness of wanting to create a common identity. In one instance, the claim "I have a happy marriage" is written beneath a drawing of a body with two heads. In another drawing, the right side of the European Union's twelve-star symbol is amputated, a gap suggesting an uninfluential East.

The drawings, which act as a matrix for his larger-scale works, in this show exemplify the visual lexicon used by Perjovschi in the last few years. Drawing, for him, is a practice situated on the boundary between writing and performance. Rather than graffiti, what comes to mind is the act of placarding or bill posting, where the manifestoes' subjects comment on the world and express the artist's own outlook.

Federica Rossi

(Translated from Italian by Rachele Dini)