



THE REAL SHOW @SNDW

Liliana Basarab (RO), Virgile Fraise (FR), Teodor Graur (RO), Erick Meyenberg (MX), Nicoleta Mureş (RO)

Opening: Thurs., 24 Nov. 2022, 6 - 9 pm

Sandwich Offspace

Exhibition open: 24.11.2022 - 28.01.2023



Image: video still from Erick Meyenberg - I AM THE FUTURE, 2015

Nationalistic symbols, conspiracy theories, charismatic leaders, unrealistic promises of welfare, Manichean oppositions between the real people and the evil elites, mystification, zeal, and recklessness. As a big picture, we seem able to define populism and recognize it as such. We've seen it on television, on political billboards, and in Facebook-sponsored posts, we've read about it in articles, and we've talked about it in day-to-day conversations. Chances are we've also heard about – or even experienced – its dangerous effects: repressive public policies towards ethnic or sexual minorities, anti-intellectualism, distrust in science, and, more generally, hate speech. Precisely because of its self-explanatory allure, however, the topic might in fact be quite a tricky one.

After all, populism is both a real phenomenon and a convenient label used by the politicians in power to discredit the opposition. It is a product of ignorance and fake news, just as it is a product of verifiable shortcomings in governance. It is an illiberal, yet democratic response, to a liberal, yet insufficiently democratic status quo (Muller 2016:8). The puzzle is indeed complex, and its solution will never be reducible to a common-sense choice between "authentic leaders" and demagogues, as the mainstream discourse would often have it.

(text by Vlad Marina)



The Real Show @SNDW presents a series of artistic standpoints which, obviously or indirectly, touch on these subjects. The exhibition itself is accompanied by a critical incursion into populism, at the intersection of art, culture and society, presented on the public Telegram channel <https://t.me/therealshowsndw>, containing examples coming from a variety of sources and media. Explicit or metaphorical, symptomatic or analytical, trivial or substantial, the politicians' speeches, the campaign spots, the memes, the songs, the articles and the fragments of literature, sculpture, visual and video art included in the selection will provide a rich panorama that combines the documentary approach with the theoretical exercise.

CAC Brétigny

The exhibition represents one of the episodes of the larger The Real Show project initiated by CAC Brétigny (FR) through the curators Agnès Violeau and Celine Poulin in 2021, and whose partners are,

along Sandwich Bucharest, Cité Internationale des Arts, Paris; FRAC Lorraine, Metz; The Latvian Centre for Contemporary Art in Riga and PLATO Ostrava, Czech Republic, each with their own reiteration.

<https://www.cacbretigny.com/en/exhibitions/649-the-real-show>

PROIECT CO-FINANȚAT DE:



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sandwich*

SANDWICH OFFSPACE

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ARTISTS WEBSITES

<http://lilianabasarab.com/>

<https://www.virgilefraissee.com/>

<http://dograur.blogspot.com/>

<http://erickmeyenberg.com/>

<https://nicomures.com/>



ARTISTS BIOS

LILIANA BASARAB (b. 1979, Romania) is a visual artist working in Bucharest.

Her art practice is socially engaged and often functions as a reflection on representation. She is interested in gender issues and works within various mediums like ceramics, sculpture, textiles, drawings, performance, workshops, video. She is part of the collective who organize the Sofia Nadejde - prize for literature written by women. Her works were shown in solo and group exhibitions like - My heart sits on my tongue (solo) at Sandwich Bucharest, RO, Exeast – The past and present stories of the Romanian avantgarde, Oscar Niemeyer building, Paris, FR, Garage sale, Sandwich, RO and Beijing Konditorei, C5CNM Beijing, CN in 2019; Life a User's Manual, ArtEncounters Biennial, Timișoara, RO in 2017; Talent is not democratic, art is not luxury, Borderline Art Space (solo), Iasi, RO in 2016; In times of hope and unrest. Critical art from Iasi, Museum of Contemporary Art Bucharest, RO in 2015. <http://lilianabasarab.com/>

VIRGILE FRAISSE (1990, Paris, France) studied at Otis College (USA), at Beaux-Arts de Paris (MFA, France) and at Fresnoy (Post-graduate, France). He was part of group shows including: Rennes Biennial (France); "A Barbarian in Paris", Fondation Pernod Ricard (France); Hors Pistes Festival "Traversées", Centre Pompidou (France); 1st Karachi Biennale (Pakistan); "Panorama 20, Le Fresnoy (France); "Grande section!", CAC Halle des Bouchers (France); "Instatata", Kunsthall Aarhus (Danemark); "Hotel Europa", Art Vilnius (Lituania); "Wicked Problem", Triangle France (France); 61e Salon de Montrouge (France); LOOP Festival Discovery Award (Spain); "Les Voyageurs", Palais des Beaux-arts Paris (France). His first solo show took place at Clark House Initiative (England), then at Parc Saint-Léger (France). His films were screened at many venues including: FID Marseille (France), ICA Singapore (Singapour), Impakt Festival (Nederland), Survival Kit (Latvia), Palais de Tokyo (France), KHOJ (India), Caro Sposo (France), Centre Pompidou (France), Labor Zero Labor (France), Festival Séries Mania (France), Athens Digital Arts Festival (Greece), CAC Malaga (Spain), Biennale de l'Image Possible (Belgium), Contemporary Istanbul (Turkey), Joburg Art Fair (South Africa). Virgile Fraisse's works are part of CNAP (France) and FRAC Champagne— Ardenne (France) collections. <https://www.virgilefraissee.com/>

TEODOR GRAUR (b. 1953) is well-known for the way in which he uses found objects – either from flea markets or simply on the street – in complex installations and critical reconfigurations, "ecologic monuments" or "interior monuments". His practice includes performance, photography, sculpture and installation, mediums that he easily transits, according to different stages. During the 90s he co-founded the group Euroartist Bucharest and has participated, among others, in the Art Biennials in Venice, Istanbul and Sao Paolo. Among his recent solo shows are Ars Longa, Vita Brevis (The Age of the Artist is Youth) at Sandwich (2021), SAMPLE of European Contemporary Art by Teodor Graur, Nicodim Gallery Los Angeles (2018), Nature-Culture. Star & Grey (Made in Romania), Nicodim Gallery Bucharest (2016), M, Plan B Cluj-Napoca (2016, duo with Cristian Rusu), Nostalgia, tranzit.ro/ Bucharest (2014). He recently took place in the group shows The Meaning of Sculpture at Sector 1 Gallery in Bucharest and Kunsthalle Bega in Timișoara. (2020 – 2021). <http://dograur.blogspot.com/>

ERICK MEYENBERG (1980, Mexico City) is a multimedia artist whose work delves into the methodologies of natural and social sciences to uncover underlying layers of cultural and historical preconceptions. Piercing customary realities through his acute and vigilant observations, Meyenberg's artistic practice seeks to counterpoise quantifiable data within an aesthetic experience resulting in surprising spatial arrangements and audiovisual patterns. Meyenberg did a BA in Visual Arts at National School of Fine Arts at the UNAM (Mexico City) and an MFA at the University der Künste, in Berlin, Germany. Erick Meyenberg's public collections include: Amparo



Museum, Puebla, Mexico; Museum of Contemporary Art-UNAM (MUAC), Mexico City; The Benetton Foundation, Milan & Rome, Italy; and Telefónica Foundation, Mexico; his work has been exhibited in Mexico, Germany, Austria, Spain, Canada, USA, UK, Japan and India. He has presented a solo show Casa Estudio Luis Barragán, Mexico (2022) and was commissioned a new work to commemorate the 40th anniversary of Tamayo Contemporary Art Museum, Mexico City (2021). <http://erickmeyenberg.com/>

NICOLETA MUREȘ (b.1996) is a graduate of the University of Art and Design in Cluj-Napoca. By using photography and 3D human bodies, she creates digital collages representing individuals trapped in virtual realms. Her artworks predict a dystopian future, where people have to deal with unreal emotions, isolation, disembodiment while being influenced by the way in which technology fuels humanity's desire to consume. Her project reflects on how the Internet distorts reality and the profound changes that affect humanity. The lack of reactions from reality is what made her think that we are heading towards a "numbness" of senses and personality. As we spend more time searching for content on the Internet, we increase the possibility that we become like the objects around us: still, fixed in appliances, immovable. Nicoleta Mures' digital collages' protagonists reveal the way in which we are controlled and domesticated by technology, leading an existence of numb, unconscious beings having a hard time adapting to the ever-changing environment. Veiled by the fascinating duties of everyday life, individuals may appear lost and bewildered, finding themselves in an in-between, the place of disorientation where one sheds their former status or identity but has not yet become what they will be. <https://nicomures.com/>