

LBRIS

We know
books

FLORIN PETRACHI

AT THE GATES OF EDEN
LA PORȚILE EDENULUI

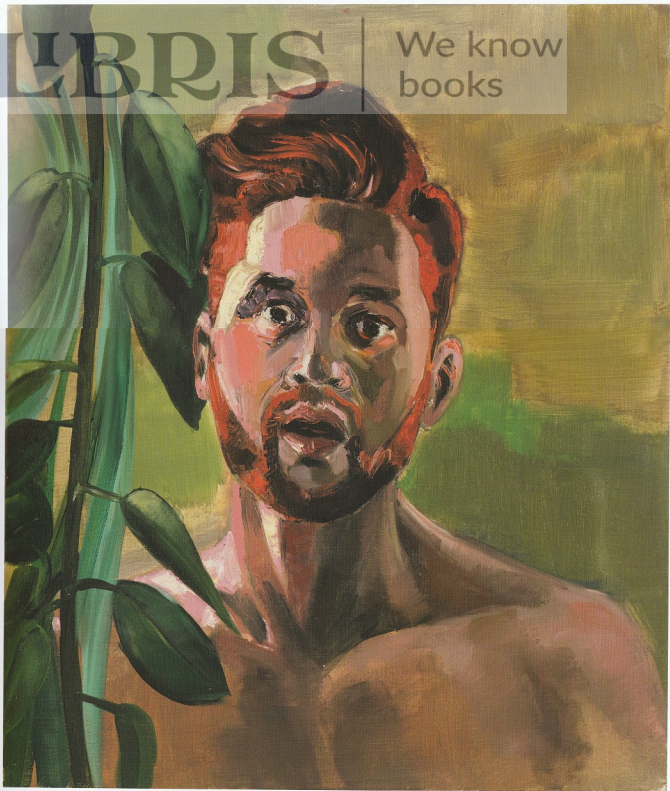


MONITORUL OFICIAL
Editură și Tipografie
București, 2022

| | | | |
|----|--------------------------|--|-------|
| EN | <i>GEORGE BANU</i> | AT THIS TIME OF HELL LET US TAKE ADVANTAGE OF PARADISE | [9] |
| RO | <i>GEORGE BANU</i> | LA CEASUL INFERNULUI SĂ PROFITĂM DE PARADIS | [31] |
| EN | <i>ADINA RENȚEA</i> | DIALOGUE WITH PARADISE | [56] |
| RO | <i>ADINA RENȚEA</i> | DIALOG CU PARADISUL | [66] |
| EN | <i>VLADIMIR BULAT</i> | ALL THE GREENERY OF THE FIELD | [89] |
| RO | <i>VLADIMIR BULAT</i> | TOATĂ VERDEAȚA CÂMPULUI | [113] |
| EN | <i>MARIA BILASEVSCHI</i> | AT THE GATES OF EDEN | [129] |
| RO | <i>MARIA BILASEVSCHI</i> | LA PORȚILE EDENULUI | [143] |
| EN | <i>HORAȚIU LIPOT</i> | SOMEWHERE NOT HERE | [160] |
| RO | <i>HORAȚIU LIPOT</i> | UNDEVA NU AICI | [176] |
| EN | <i>PAVEL ȘUȘARĂ</i> | FROM PARADISE TO HISTORY AND RETURN | [193] |
| RO | <i>PAVEL ȘUȘARĂ</i> | DIN PARADIS ÎN ISTORIE ȘI RETUR | [211] |

LIBRIS

We know
books



The Moment When He Is Tempted (self-portrait)
Momentul ispitei (autoportret)

2018

LIBRIS

We know
books

| | | |
|----|--|------|
| EN | <i>GEORGE BANU</i> | |
| | AT THIS TIME OF HELL LET US TAKE ADVANTAGE OF PARADISE | [9] |
| RO | <i>GEORGE BANU</i> | |
| | LA CEASUL INFERNULUI SĂ PROFITĂM DE PARADIS | [31] |

LIBRIS | We know books

AT THIS TIME OF HELL LET US TAKE ADVANTAGE OF PARADISE

text by George Banu

Gauguin left Europe in the name of this need of primordial origin, unaffected by history or other consequences of civilization.

Walking through the paintings of the Morozov collection at the end of the year, the sensual silence of these canvases comforted me more than usual, and suddenly, unexpectedly, Gauguin's exoticism appeared to me as an effective therapy in times of pervasive pandemic. Paradise, a solution against gray and helplessness – this is what Gauguin awoke in the depressed state in which I found myself.

Then I went back to Florin Petrachi's paintings. And they appeared to me as a welcome reverberation, as an echo of Gauguin's "happiness", needed today more than ever. Extraordinary chromatic exuberance, tropical landscapes, rebellious nature, resistant to order and coercion offer a sense of freedom. And, on top of that, here and there, over these polychrome landscapes seem to fall the drops of a warm rain, from the beginning of the world, primordial rain. They seem to me to be the unpredictable equivalent of Gauguin today – painted not *in situ* but constructed as mental figures to give us the seduction of "exotic" travels. Journeys designed for the sedentary melancholics that we often are ... despite the transportation facilities. Maybe as a sign of skepticism: paradises are not seen, but dreamed!

Discovering hidden tigers, strange water lilies among vines and cliffs, I suddenly wonder: isn't Florin Petrachi a descendant of this naive man who was Le Douanier Rousseau, immobile in his studio in Montmartre, where he painted lions and snake tamers? Petrachi's canvases bear the insignia of these motionless voyages of which Picasso was an admirer, for which Le Douanier Rousseau restored primordial dreams, fantastic projections. Picasso adored them and gave them the power to overcome reality in order to train us in foreign, unreal and nostalgic worlds. The worlds of a human childhood!

Florin Petrachi's paintings communicate a dreamlike state, a primordial state, where anxiety and wandering are chained together. The vivid colours and the

When I first saw Florin Petrachi's paintings, I immediately thought of Gauguin and those distant paradises that he tirelessly sought. Existing paradises, which cut out young girls and white flowers, teenagers with statuesque bodies and modest ornaments. A beginning of a world ...

LBRIS

We know
books

dynamics of the lines testify to a stir of the spirit against the background of a primordial world where, as Hemingway said in *The Old Man and the Sea*, we can "dream lions". The canvases reveal a festive subjectivity and a free world, with no other landmarks than those of the primordial polychrome dream. A dream with eyes open that constitutes, through the calligraphic, dancing movement of the impulses that excite, a primordial world where we seek and find refuge. Such a welcome solution in times of pandemic and war. A shelter ...

I enter here into a "prime" universe, full of energy and diverse, but constantly marked by the appetite of personal paradises that arise before our eyes, whose temptation we feel. They are constituted in the universe of an artist who, without artificial optimism, invites to a journey of consolation, of paradisiacal substitution in gloomy times. These paintings have an antidepressant function, both through the virtues of art and through the creation of alternative spaces of reality.

A constant topic surprises: Florin Petrachi's initial world is a world of beginnings, resistant to order, conducive to poetry and oblivion ... a world of fantastic appearances, ambassadors of distant spaces, isolated women, noticed by the rapid movement of a discreet outline. They are perfectly integrated in their solitude, in the intimacy of nature with tigers and lilies! This wet and sensual universe is feminine, a universe resistant to masculinity ... or, a hypothesis, it is an imaginary paradise of the man who dreams of it without belonging to it. A protective paradise in which we can take refuge in the name of a need to get out of time and the world, but also of chromatic joy, of a palette that attests to the full satisfaction of inviting us into "paradise". It is feminine.

At this time of hell let us take advantage of paradise. And let us take refuge in the beauty of paradise, the setting of these works that invite and allow us not to give up, it is their cathartic and indispensable function!

Let us feel its effects and believe in the power of art.

LBRIS

We know
books

next spread | următoarele pagini [14 - 15]

Ethereal Flight
Zbor eteric
2020

Private collection
Colecție particulară

Ann and the Dilemma
Ana și dilema
2019

Self-portrait as Adam
Autoportret ca Adam
2018



EBRIS

We know
books

LIBRIS

We know
books



EBRIS

We know
books

