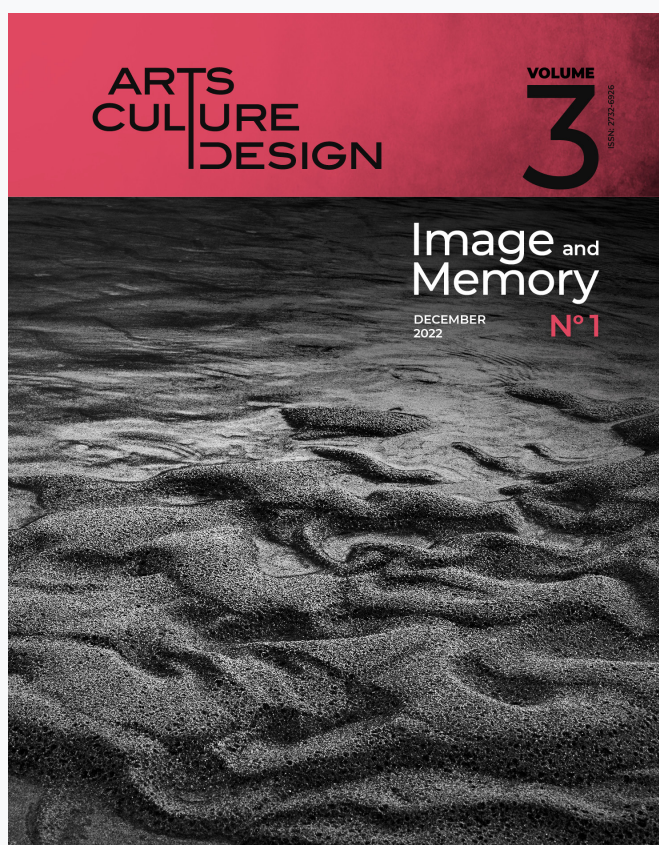


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THE MEMORY OF THE BODY AS TRANSPERSONAL ARCHETYPE

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THE MEMORY OF BODY AS TRANSPERSONAL ARCHETYPE

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Adriana Lucaciu is a visual artist who lives and works in Timișoara, Romania where she carries out her research and practice. Since 1993 she has been a member of the Romanian Association of Visual Artists.

Studies

2005 Doctoral Studies at West University of Timișoara, Romania;

1992 Graduated from the National Academy of Arts, Bucharest, Romania.

Management activities: since 2020 - Director of the Doctoral Art Studies School at the West University of Timișoara; 2012-2020 - Vice-dean of the Faculty of Arts and Design; 2008-2012 - Dean of the Faculty of Arts and Design; 2012-2016 - Head of the Graphic Department at the Faculty of Arts and Design.

Artistic activities: One-man shows in Romania, USA, Hungary and Germany.

Over 400 participations at international exhibitions and contests.

Prizes (selection)

2022 Prize of the Graphic Arts Section granted by the Romanian Association of Visual Artists;

Prize for Excellence in Artistic Field, West University of Timișoara, Romania;

2019 Special Prize of Modern and Contemporary Museum of Art „Pavel Șușară”, Bucharest, Romania;

2018 Drawing Biennial - The Drawing after Brancuși, Târgu Jiu, Romania;

2016 Prize of the Biennial-Miniprint International, Paraña, Brazil;

2015 Prize for Graphic Arts, Contemporary Biennial Art Museum Tulcea, Romania;

2014 2nd Prize of Intercontinental Small Graphic Competition, Aiud, Romania; Prize of Excellence for Graphic Arts, Contemporary National Graphic Arts Biennial, Art Museum Tulcea, Romania;

Prize of Excellence for Artistic Creation, Local Council Timișoara, Romania;

2013 The Prize of the Romanian Association of Visual Artists - 10th “Iosif Iser” International Contemporary Print Biennial, Ploiești, Romania;

2012 Mention 1 - Exlibris Competition-Hacettepe University, Ankara, Turkey;

2011 Prize for graphic arts, “Meeting Point Arad Biennial”, Arad, Romania;

1995 Prize for the Youngest Artist, Bancorex Bank, Romania; Prize for Graphic Arts, Romanian Association of Visual Artists, Bucharest, Romania;

1992 Collective Prize for Illustration, Kriterion Publishing House, Bucharest, Romania.

Grants

2015 Artist in Residence at Kunsthaus Salzburg, Austria;

1994 The Grant for Young Artists, Italian Government, Rome, Italy;

1992 Grant of the Heinrich Böll Foundation, Bonn, Germany.

THE MEMORY OF BODY AS TRANSPERSONAL ARCHETYPE

Abstract

The paper proposes a perspective based on a research through art at the crossroads between personal memory, corporeality, transpersonal archetypes and drawing. If art can be admitted as a way of ‘writing’ through images, self-reflexive art can be considered a self-description, as well as an ‘autograph’, which is not reduced to affectivity.

Keywords

archetypes

depository

drawing

self-memory

transpersonal

From here it is only a step to notice that the ‘disguised’ revelation of the self as our memory archived it, by artistic works, turns out to be a symbolic narrative, expressed through metaphors with autobiographical overtones.

The artistic act placed outside of creation in relation to the evaluative factors, is exempt from gratuity because it responds to at least one existential need – that of self-expression, which becomes paramount in historical, social and private history contexts. It plays a main role in documenting actual life and preserving it for the future, like reveries of dissolution and permanence.

Based on the fact that in the creative endeavour there are stages that evade conscious direction, allowing the self to manifest freely, my artistic practice brings to the visible plane contents disguised as visual elements, the meaning of which can be decoded with the help of several analysis systems. According to psychoanalysis, the processes of repression, sublimation, displacement, substitution, condensation, overdetermination, have the work of art as a substitute product, along with dreams, reveries or neuroses.

If human nature is "interpreted by psychoanalysts in terms of conflict, the mind being understood as an expression of forces in conflict: some conscious others unconscious" (Oroveanu, 2000, pp. 7-8) and if the initiation of the conflict can be moved existentially to the encounter between the artist and the reality in which he/she lives, then, solving it can be understood, from the perspective of choosing the level of manifestation, as an option between assimilation or rejection of reality. The artistic act becomes in relation to the evaluative factors placed outside the creation, exempted from gratuity because it responds to at least one existential need - that of self-expression, which becomes primordial in a historical and social context.

The artist can be part of the socio-cultural context in which Individual lives can withdraw, through a volitional or instinctive act, opposing it, through art, a form of resistance. In my opinion, the pluralism of the factors determining creation in general cannot be reduced but can create the frame of reference in which some personal visual discourses can be placed and can offer a reading key, as a result of two main considerations: 1) the relationship between work and the existence of the

artist and 2) the forms of art as an interface between the artist and reality. Hence, it is the challenge to find a correspondence between the subjective-motivational factors and the objective-formal elements on one hand, and the links between the creative subject and the content subject of the works on the other hand. (Figures 01, 02)

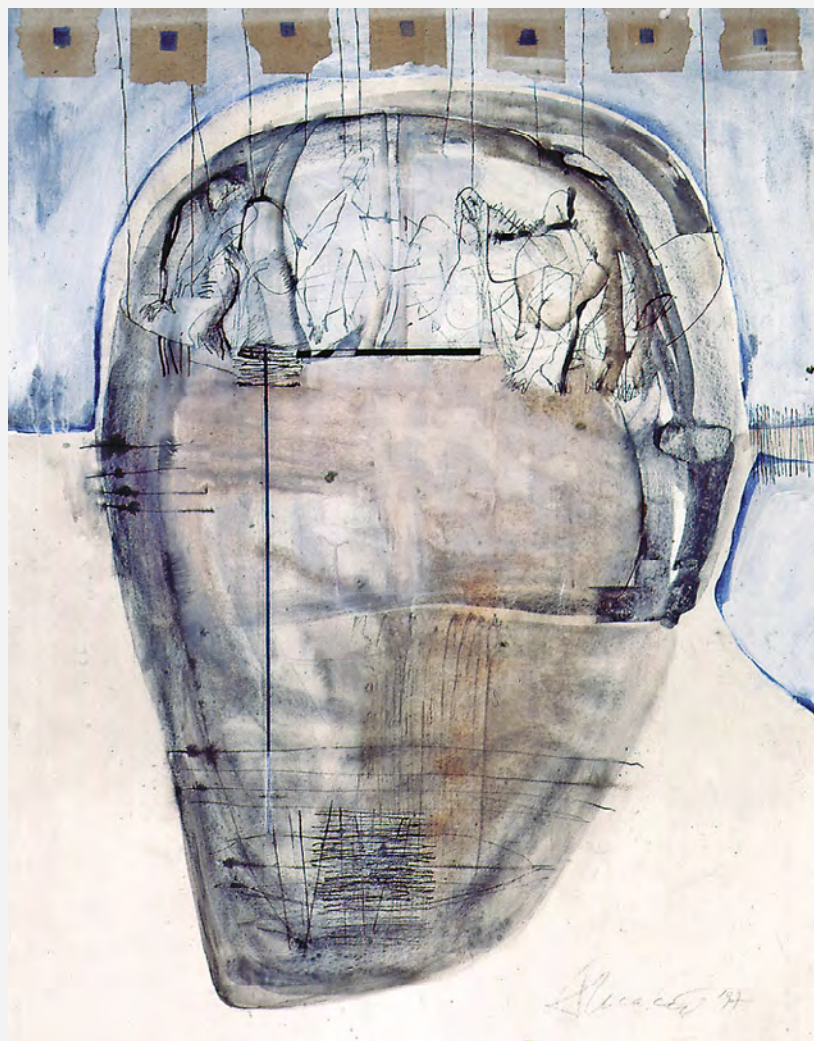
Figure 1.

Adriana Lucaciu
Autography No. 10
China Ink,
Acryl on canvas



Figure 2.

Adriana Lucaciu
Autography No. 6
China Ink,
Acryl on canvas



As a concrete way of reflecting the world through a particular complex of signs that belongs both to the author and to the represented object, the drawing is for me the most familiar medium of expression, in a style between linearity and pictoriality.

This option is due to an intrinsic quality that belongs to the direct gesture exercised by handling the tools and materials specific to the drawing, a gesture that can record our existence, like an ultimate interiority, objectified in visible traces in a sublimated way – spontaneous, firm or diaphanous, crossing the path from the invisible to the image. The exercise is to establish a unifying vision between the concept and the artistic realization. The works follow an area of suggestion and the transformations of reality, in the spirit of the humanist vein of the 20th century, which made it possible to decode the self-referential approach, despite the fact that the postmodern scene sometimes uses and abuses the amalgamation of the areas of knowledge, information, technologies, interdisciplinary transgressions. (Figures 03, 04)

Figure 3.

Adriana Lucaciu, 2021
Embodiments No. 24
mixed technique on
canvas, 280 x 90 cm



The mutations that occurred in the production and reception of the artistic phenomenon led to a redefinition of the artist who becomes both object and subject.

At the ideological center of the approach could be placed the concepts of corporeality and sublimation related to drawing, with their polysemantic meanings, starting from the questions projected on the roles that these concepts, in their broad sense, play in the content of the professional achievements, topical concepts in contemporary art.

Figure 4.

Adriana Lucaciu, 2021
Embodiments No. 23
(detail)
mixed technique
on canvas,
280 x 90 cm

In order to transform into a process of signification, the image – what is visible – loses its material substance, so that between corporeality and sublimation an ‘alchemical’ connection is established. (Figures 05, 06, 07, 08)



Figure 5.
Adriana Lucaciu, 2012
Embodiments No. 06
mixed technique on
canvas, 280 x 90 cm



Figure 6.
Adriana Lucaciu, 2021
Embodiments No. 34
mixed technique on
canvas, 280 x 90 cm



Figure 7.
Adriana Lucaciu, 2012
Embodiments No. 04
mixed technique on
canvas, 280 x 90 cm



Figure 8.
Adriana Lucaciu, 2021
Embodiments No. 19
mixed technique on
canvas, 280 x 90 cm

Corporeality reflects the forms of art as an interface between me-artist and reality, and reveals both the material support of the objectifications of the inner substrate (the physical product) and the figural content of personal creations (the human figure/ the body as a topographical plastic element).

The balance between “the need to visualize the abstract and the need to transcend the visible” brought back to my attention the data of the sensorially perceptible world, which can be redirected towards the search for the essences of that invisible world, which belong to the inner background of things, imperceptible by their very proximity, banal and familiar. This determined me not to abandon, for a while, the objectivity of forms, which I kept as visual, anthropomorphic containers, necessary for the objectification of inner states and mental representations, containers with a quasi-narrative content.

The points of support in the genesis of the creative process are the moments when the balance between conscious-unconscious, rational-emotional, lucidity-sensitivity involves changes.

My visual speech becomes, therefore, a speech with ontological support, an autograph, in graphic-pictorial expressions. (Figure 09)

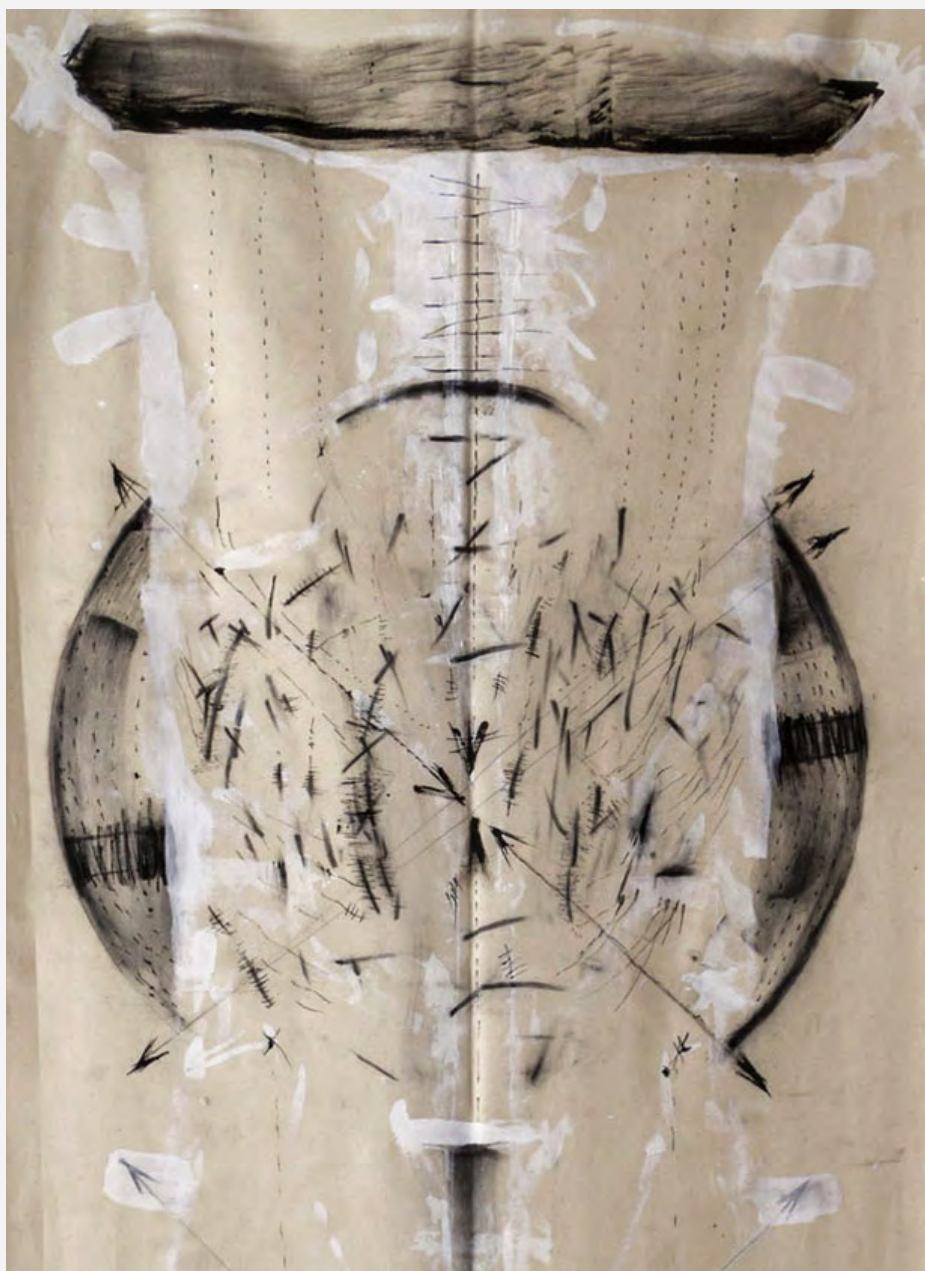


Figure 9.
Adriana Lucaciu, 2012
Embodiments No. 15
mixed technique on canvas
280 x 80 cm
detail

In the circumstances of the contemporary art, the body maintains its status as an art subject and object as well, which reflects metaphorically the private and social histories, the entire creation being an attempt to recover the symbolic dimension of the corporeality by transforming it into transpersonal archetypes as an ultimately human depository of our memory.

Reference

Oroveanu, A. (2000) *European Art Theory and Psychoanalysis*. Bucharest: Meridiane.