

## GORZO GOES WILD

...dazzling and definite, Gorzo is charismatic and rebellious, and all these in perfect legality, because his personality of 'create and / or discover' is a formula that shouldn't create uneasiness, considering that experiment equals achievement and rightfulness comes from within.

Gorzo is a political artist, but not only as a result of the well-known casual statement: all art is political; Gorzo is a precise political artist in his intention of changing the world. And I'm not talking about a superficial politization. Gorzo pushes us deliberately in a subtle game. A game in which we have to take decisions, not for or against a given alternative, but for testing our position as a conspicuous evidence.

All political conflicts / the pink and chemical cocoons that take hold of space, of affectivity and of confusion, the People's Cathedral made out of bacon, so that the dogs may eat it, Ceaușescu with wings that comes back in 5 minutes, Mister President as sexual object / are all mentioned by their real name.

Gorzo is the supporter of a special kind of humanism, that he tries to register in the Romanian art. And all through a frontal attack – Gorzo goes wild because there is no black strap, no rascal that might complicate his identity. Gorzo is concerned with the story behind his works, because there he becomes responsible.

Gorzo doesn't give up the fact that the artist must have a social function. Bewilderment occurs with the idea that history is lost and social practice doesn't necessarily need a context or a location. And then, the answer is much more radical and much more difficult. The economy of some re-applied models, or just half-re-applied brings up painting / because no matter how one would classify Gorzo's interventions, they all lead to painting / from radical positions. Recent painting may be political and political painting may be cynical. And Gorzo's figurative painting involves real politics.

Gorzo doesn't provoke, Gorzo is responsible.

Usually, art imagines itself to be lonely and confident, but every time, one is left on the outside, one that contests it and binds it down to produce itself. Out of habit, he is known as Gorzo. He repels, he annoys, he hurts. But, particularly this unpleasant tendency makes Gorzo imperative.

Gorzo doesn't accept the vacuity of the content, vulgarity and fullness and especially the conceptual machine that pretends to justify their presence.

Excentric but utopic, Gorzo visualizes the ferocious conflicts in painting.

Gorzo uses violence as a social practice.

This method is old and new in the same time. Gorzo selectively filters the classical connections; an interplay between painting and sculpture. And due to this interplay, Gorzo manages to deliver painting within painting. The resilience to the classical involvement of painting allows Gorzo to develop a quasi-sculptural process. A process that has no beginning and no end.

But in fact, what does Gorzo paint? Gorzo paints the sexual solitude of clouds. Gorzo paints the victims of violence. Gorzo paints the primitivism of contemporary man.

In the same time, Gorzo practices a sophisticated political satire and a major form of discourse...the visual discourse...ubiquitous ...I'm being seen and I'm seeing myself. Omnipresent. Meanwhile, allurements / there are frequent bonds between Gorzo's works and the erotic brain / and journalistic instrumentality, the visible as evidence ravages the power of conventions. Gorzo mixes visual and verbal / he paints in stories and talks in images / mass media and high art, an extreme artistic practice at the margins of aesthetic theory. With direct access to reality, it offers the actual political message.

Artists such as Gorzo talk about radical freedom in an art world that asserts conservative loyalty. The drama of painting is played at two levels – narrative and formal. The sexual politics transforms itself into real politics. Humanism becomes critical, sensual, extreme. Gorzo plays with the marginal tensions of theory, politics and art...

Representation based on physical connections provokes a kind of art of complicity, even in the most radical shapes of political polemic, of sex, of hazard...Gorzo traumatizes the system's limits.

Concerned with the subject / he always discovers the subject that suits him / and with a concentration uncommon for configuration, Gorzo radicalizes in fact in beauty and not in aggressiveness...

Even if an aesthetics is ad-hoc, there still is a Gorzo-effect. An emotional color, sexually tired, an icy world, the ecstasy grasped in mathematical pins, the frigid investigation carried out in pleasure and in difference.

The Gorzo-effect, that makes art more reflexive than ever...

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