

Echoes of Reality , Boomerang Effect & Simple Things

The simple things in life are always hard to get. See and feel simple things like blue sky, sunshine, virgin beaches, happy faces, good sleep. How can anybody wish for more? These simple things thrill everybody's senses.

And it's the same in the case of the last paintings of Mircea Suci, some kind of icons of simple, pure attraction looking like they are unstitched from reality in a world of echoes.

Suci's paintings are presenting a kind of evocative reality transformed by empty backgrounds in a place generating the atmosphere of the simple things. That's why Suci creates reality using two layers.

His compositions are unusual and totally surprising. For the first layer Suci uses recycled images from early '40 – '50 American advertisings. He paints them after black & white pictures recoloring the images in a Cartesian process. On a formal level his technique is using both realism and abstraction. Realism is for the first layer where the characters are selected on their shapes & shadows and after that simply dropped in emptiness. Suci reconsidered abstraction like attractions for oriental simplicity which is more meaningful in this context.

At a first look emptiness of the background is giving the anxiety and also fear of the edge of eternity where the echoes of reality appear. It's a strange sensation of "no one else is there" in Suci's paintings. His characters are alone and suffering because of the emptiness. Maybe only these echoes are their proof of reality.

In many ways the characters and the story are trying to get out from the composition frame. At a second look you realize why Mircea is letting the background empty. It is just because he is inviting the viewer to continue his painting with the imaginary eye the way he likes it, to see what fantasy story he wants. Suci calls this mechanism the "Boomerangs effect": sharing art that comes back with multiple senses that the creator put inside.

The constant feeling of guilt is also a favorite atmosphere that Mircea put in some of his paintings. It is something that each of his characters has to hide outside of the composition and you have to guess what it is. ...So the same is something echoing from the outside of image. Probably this is the way of reaching the simple things by knowing them only through echoes of a complicated world.

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