

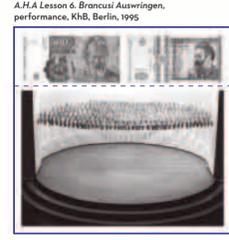
**REAL**  
sub  
(Călin Dan, Iosif Király)  
- Dataflow

**Art History Archive (A.H.A.) Lesson 1. How to Change Your Wall Paper Daily (Dataroom).**  
The art magazine "Arta" had no archive, but accumulated in almost 50 years of activity (1953-1999) a large mass of photographs – produced internally, donated by contributors, received through international exchange. Dataroom made public this information chaos, leaving the classification criteria to develop spontaneously through chance display and through active reading by the visitors.



The Archive, material, Künstlerhaus Bethanien (KHB), Berlin, March 1995

**A.H.A Lesson 6. Brancusi Auswringen.**  
The first Romanian bank note printed after the fall of Ceausescu was carrying the portrait of Brancusi – a politically charged decision considering that the artist has been rejected by the Stalinist regime in the 40s-50s, only to be transformed into a kitschy icon during the nationalist dictatorship of the 70s-80s. The action of washing and drying the bills was hinting at the complex relationship between capital and art.



Bauhaus Paradise, installation, Bauhaus Dessau, 1995

**Bauhaus Paradise.** Site specific installation realized in the garage of the Bauhaus building in Dessau, with the help of our collection of photographs, of material found in location, and with art works produced in the 1970s by the students of the Art School of Timisoara, an institution influenced by the educational principles of Bauhaus.



A.H.A Lesson 3. Deconstruction, installation, KHB, Berlin, 1995



Datorcorridor, installation, Manifesta 1, Kunsthal Rotterdam, 1996

**A.H.A Lesson 4. S. Bucuresti - Berlin Impex.**  
Slide show recording an intervention made in the streets of Kreuzberg, at that time a neighborhood saturated with leftist political posters and graffiti, matching unexpectedly the realist socialist images published by "Arta" forty years earlier. The slides were part of a performance where our studio became a replica of what we thought would be a typical room from an immigrants' camp.



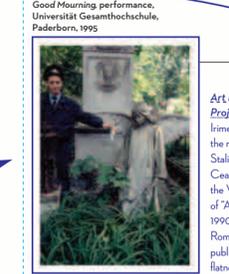
A.H.A Lesson 4. Bucuresti - Berlin Impex., public space intervention, Berlin-Kreuzberg, 1995

**A.H.A Lesson 5. Bucuresti - Berlin Impex.**  
performance, KHB, Berlin, 1995



A.H.A Lesson 5. Bucuresti - Berlin Impex., performance, KHB, Berlin, 1995

**Good Mourning.** Slide show realized at a historical cemetery from Bucharest with the unaware participation of a Civil Guard officer, who was ordered to clean up on by the management nervous about the potential uncovering of their illegal activities. The occurrence gave us the idea to include the uniformed man in the images by claiming that we needed someone to hold a color scale in front of each monument.



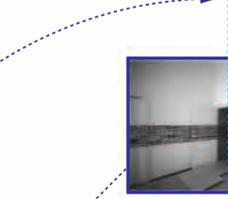
Good Mourning performance, Universität Gesamthochschule, Paderborn, 1995

**Art History Archive (A.H.A.) Lesson 2. What Does a Project Mean?** is a subREAL-curated solo show of Ion Limescu, a Romanian official artist with a career spanning from the monarchy (1930s), through military dictatorship (1940s), Stalinism (1940s-1950s), and post-Stalinism (1960s). During Ceausescu's dictatorship (1971-1989), he became President of the Visual Artists Union, and was present in almost every issue of "Arta" with sculptures and with ideological editorials. In the 1990s, L. received further honors and became a member of the Romanian Academy. The installation returns the reproductions published in the magazine to the status of originals, pushing the flatness of sculpture into the illusion of volume.



A.H.A Lesson 2. What Does a Project Mean, installation, KHB, Berlin, 1995

**Serving Art 1, 2, 3** brings to new life a collection of negatives realized by the "Arta" magazine staff in the 1950s-1970s. The photographers relayed completely on the final cropping for adjusting the frame around the art reproduction. One of the strategies applied for de-constructing this material was to print the negatives in full as a collection of ready made objects. Another was to progressively blow up the areas surrounding the art object, and free their status from accidental documentary details into autonomous poetic images.



Serving Art 1, photo installation, Akademie Schloss Solitude, Stuttgart, 1997



Serving Art 1, photo installation, Akademie Schloss Solitude, Stuttgart, 1997



Serving Art 1, photo installation, Akademie Schloss Solitude, Stuttgart, 1997



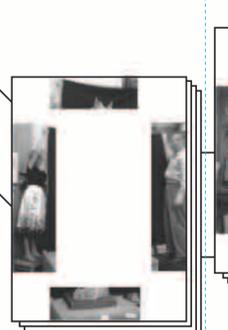
Serving Art 1, photo installation, Akademie Schloss Solitude, Stuttgart, 1997



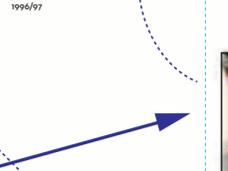
Treffpunkt Kreuzberg performance, KHB, Berlin, 1995



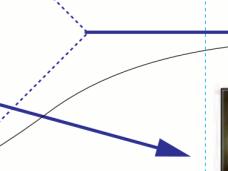
5 Suitcases, installation, Museum of Art, Arad, 1996



5 Suitcases, photo installation, 1996/97



Serving Art 1, photo installation, Berlin Biennale 1998



Serving Art 2, photo installation, Akademie Schloss Solitude, Stuttgart, 1998



Serving Art 3, site specific installation, Schloss Plueschow, 1999



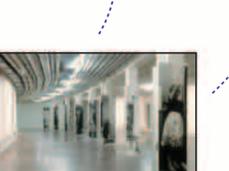
Serving Art 4, photo installation, acryl on canvas, Jeu de Paume, Paris, 2000



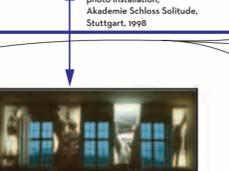
Serving Art 4, hand painted wall paper, Jeu de Paume, Paris, 2000



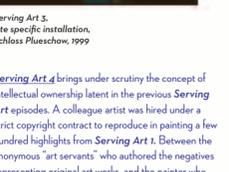
Serving Art 1, photo installation, 1996/97



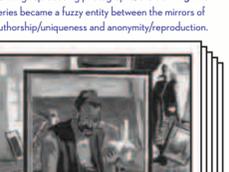
Serving Art 2, photo installation, Akademie Schloss Solitude, Stuttgart, 1998



Serving Art 3, site specific installation, Schloss Plueschow, 1999



Serving Art 4, photo installation, acryl on canvas, Jeu de Paume, Paris, 2000



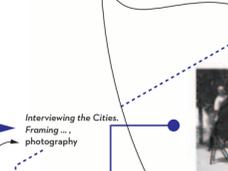
Serving Art 4, hand painted wall paper, Jeu de Paume, Paris, 2000



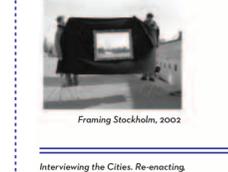
Serving Art 4, hand painted wall paper, Jeu de Paume, Paris, 2000



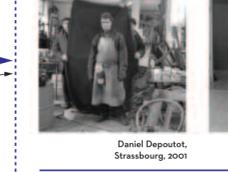
Campaign, public space intervention, Arad, 1995



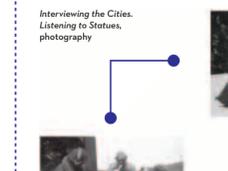
Framing Helsinki, 2000



Framing Bucharest, Circul Foame, 2002



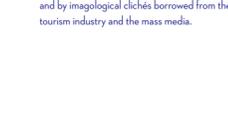
Framing Stockholm, 2002



Framing Vienna, 1999



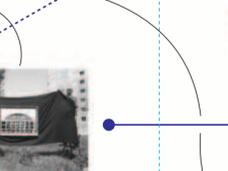
Framing Amsterdam, 2000



Framing Amsterdam, 2000



Framing Helsinki, 2000



Framing Bucharest, Circul Foame, 2002



Framing Stockholm, 2002



Framing Vienna, 1999



Framing Amsterdam, 2000



Framing Amsterdam, 2000



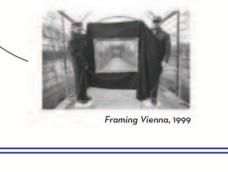
Framing Amsterdam, 2000



Framing Helsinki, 2000



Framing Bucharest, Circul Foame, 2002



Framing Stockholm, 2002



Framing Vienna, 1999



Framing Amsterdam, 2000



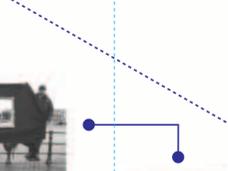
Framing Amsterdam, 2000



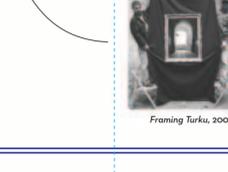
Framing Amsterdam, 2000



Framing Helsinki, 2000



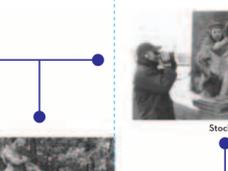
Framing Bucharest, Circul Foame, 2002



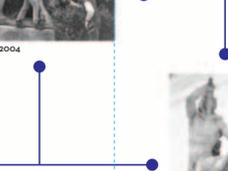
Framing Stockholm, 2002



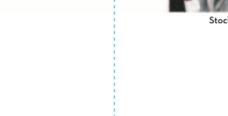
Framing Vienna, 1999



Framing Amsterdam, 2000



Framing Amsterdam, 2000



Framing Amsterdam, 2000



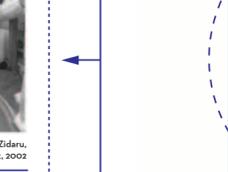
Framing Helsinki, 2000



Framing Bucharest, Circul Foame, 2002



Framing Stockholm, 2002



Framing Vienna, 1999



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Macromicron, The Visit, photography, 2000 Stockholm, 2004 Lisbon



Macromicron, The Visit, photography, 2000 Stockholm, 2004 Lisbon



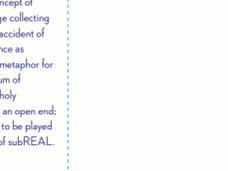
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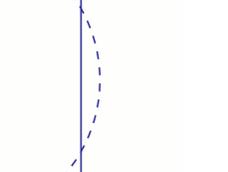
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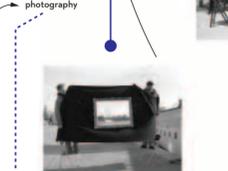


Macromicron, The Visit, photography, 2000 Stockholm, 2004 Lisbon

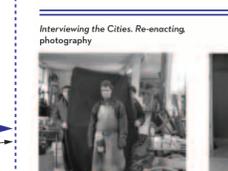


Macromicron, The Visit, photography, 2000 Stockholm, 2004 Lisbon

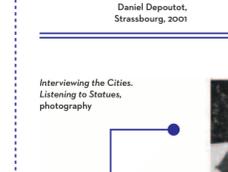
**Interviewing the Cities. Framing ... photography**



Interviewing the Cities. Framing ... photography, Stockholm, 2002



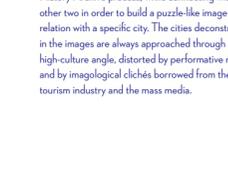
Interviewing the Cities. Re-enacting photography, Strassbourg, 2001



Interviewing the Cities. Re-enacting photography, Helsinki, 2000

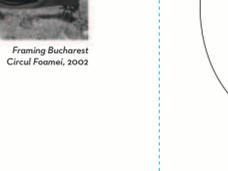


Interviewing the Cities. Re-enacting photography, Ticino, 2004



Interviewing the Cities. Re-enacting photography, Zurich, 2004

**Interviewing the Cities. Re-enacting photography**



Interviewing the Cities. Re-enacting photography, Zurich, 2004



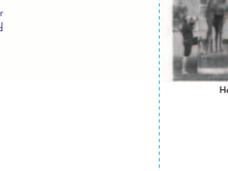
Interviewing the Cities. Re-enacting photography, Zurich, 2004



Interviewing the Cities. Re-enacting photography, Zurich, 2004

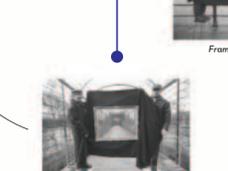


Interviewing the Cities. Re-enacting photography, Zurich, 2004



Interviewing the Cities. Re-enacting photography, Zurich, 2004

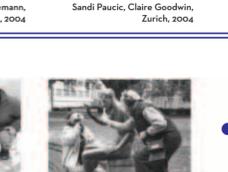
**Interviewing the Cities. Listening to Statues, photography**



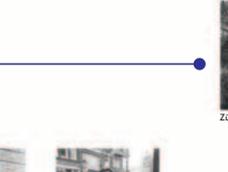
Interviewing the Cities. Listening to Statues, photography, Bucharest, 2002



Interviewing the Cities. Listening to Statues, photography, Stockholm, 2002



Interviewing the Cities. Listening to Statues, photography, Stockholm, 2002

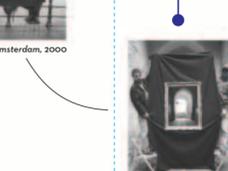


Interviewing the Cities. Listening to Statues, photography, Stockholm, 2002



Interviewing the Cities. Listening to Statues, photography, Stockholm, 2002

**Interviewing the Cities. Listening to Statues, photography**



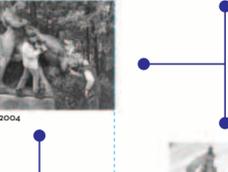
Interviewing the Cities. Listening to Statues, photography, Stockholm, 2002



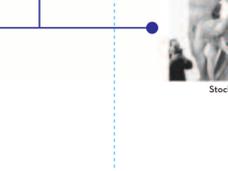
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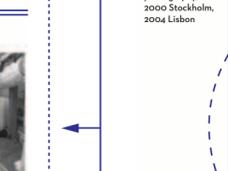


Interviewing the Cities. Listening to Statues, photography, Stockholm, 2002

**Macromicron** is condensing some of the previous themes touched upon along our journey through the concept of Archive: art history as image collecting bulimia; architecture as an accident of the urban tissue; performance as absence; trompe l'oeil as a metaphor for the always deceptive medium of photography. It is a melancholy retrospective look, but also an open end: from here on what remains to be played with is the double identity of subREAL.



Macromicron, The Visit, photography, 2000 Stockholm, 2004 Lisbon



Macromicron, The Visit, photography, 2000 Stockholm, 2004 Lisbon

