

In the Dream Garden of the Age of Innocence

At "Căminul Artei" Gallery (ground floor) an exhibition-event could be visited, entitled "Talking to the green, green grass" and signed by Lila Passima. Among so many dramatic-pessimistic installations, meant as though to foresee the terrible cataclysms of the future, which abounded these last years in our showrooms, as an expression of release (from whom?), of opposition, of nonconformism and non-alignment to the traditional fine arts techniques, here it is, at last, an installation full of candor, purity, confidence and hope.

Last year graduate of the Section "Tapestry" of the Academy of Arts, Lila Passima (DOB 1967) proposes us a journey through childhood universe, with the inherent seriousness of such a game. The exhibition room practically does not exist - it was turned into a green, flavored lawn and into a sky where bluish felt, padded little clouds are floating. The pavement disappeared under the fragrant lawn inviting you to go in and "go through" the work on narrow alleys, kept among the beds. This is the only place in town where, the signs invite you the step confidently on the green carpet. "Please, step on the grass". Other signs, just as unconventional as this, written in uncertain capital letters - as in the first school year's calligraphy when one barely falls into the habit of drawing the letters - invites to meditation in the infant sense of raising philosophical issues: "Maybe the clouds talk to each other, who knows?!" By the side of the cotton rollers closed in their shapeless cover featuring some cumulus, such question gives a meaning to their evolution on the walls of the room, towards a window frame recalling the surrealist compositions of René Magritte. Under them the "Time Machine" is drawn - a perfect profiled motor vehicle, clearly outlined, like in the children's drawings, which was added child's scooter or pram wheels for a more accurate concreteness. Dolls, teddy bears and plaster little horses recovered from the toy chest of the first years of life are placed in order on a shelf. A big doll with black curls in all its innocent nudity - as the dolls of our socialist trade didn't have the round shapes of their Barbie sisters on the western market - is perched on a haystack, in the shape of a ball and located in the middle of the lawn as if to remind of the Little Prince of Saint Exupéry's solitude and of his planet traveling through the universe.

As a perspective head there is a panel centered by the blow up portrait of the exhibitor's photo at an early age, surrounded by the names of her play friends, written in capital letters, forming a vivid, vibrated background. The former children's faces, either known or unknown, are deliberately clumsily drawn on bits of cloth, with the push-button pencil or a hard pencil, in a rough frontality - as only the children know how to draw imaginary portraits of their contemporaries, grown-ups or children - and then sewed on pin cushions, in merry shades. These small effigies are paneled into a real gallery of old times friendships. A mixture of textile collage and small tapestry is the notebook inspired by a golden string which includes the "Story of Joe, the little fish, or the diary of a decent little girl" and looking it through makes you discover a sentimental collection of threads, stamps, labels, embroideries and haberdashery which child imagination exacerbates as priceless treasures worth saving up. The genuine pelargonium pots, located on a step of the room, find their counterpart in the frieze with decorative flowers at the bottom of one of the panels, precisely at the level of stepping, in the grass.

Lila Passima, in search for childhood - left somewhere behind, far away- found it again and shared this with us in abundance by means of the serenity of this installation which cumulates private with collective memories, the usual toys of that age, the specific spelling and drawing in a pleading for purity and soul wealth of the age of innocence.

Silvan Ionescu , "Cotidianul" magazine , oct. 1997

“TALKING TO THE GREEN, GREEN GRASS”

- An Exhibition - Manifesto -

“Căminul Artei” Gallery (ground floor). There is a paper strip stuck on the window stating in big, black letters: “Dear passers-by, this is not an exhibition”. “Talking to the green, green grass” is a place for those who are still dreaming, for those who still know what the game is, for the silent souls who cannot scream; for those who know each other but have never met; for those who are still wandering and for those who know what joy is...”.

Having read the “poster” it is hard for one to pass by without stopping to have a look inside. And if you go in ...

Fresh grass. Clouds. Blooming pelargonium. An open window and a sun. The pet little horse. A heart of angel. The doll. The portrait and the friends from childhood. The time machine ... A world where you go in shyly, advancing slowly along the path, sniffing the fresh, clean smell. A story about the adults- children and the birds- children, about joy and simplicity, about the gesture purity, about soul and the like, about ourselves and our self ...

A conventional framework, that of outside reality, turned into an inside framework which keeps the “golden proportions”; everything is still, every detail helps to the ensemble to be born, to breathe. And to sing. The place is imbuing and imbues you, surprising you with a kind of emotional aggressiveness. A world and its creator. Lila Passima and a story “told” with irony and humor. With freshness. And with gravity. “I want to howl from the top of my lungs at the surrounding indifference, I want to be like the rebel child, I want to spoil myself pointing about and to the soul, I want ...”

“A protest against insensibility as a form of existence, against self-oblivion, against seclusion, which comes from isolation, against standardization, against horizontal joining”, against “dialogue”...

At the “Căminul Artei” gallery an artist “tells” her story placing “the dream on time’s vertical”...

Silvia Cazacu

“Cotidianul” magazine , oct. 1997

“Talking to the Green, Green Grass” or Close to Our Souls

“Talking to the green, green grass” - installation, performance, experiment - in Liliana Passima's outlook - brings about within the premises of “Căminul Artei” (Art's Home) Gallery, the purity and freshness of childhood. Apparently a child's game, using the specific language of the age, decanting and coagulating the typical emotional constant values - the amazement, the joy and last but not least, the restless question, Liliana Passima's experiment is “listening to” one's own state of mind in a world which “drains itself”, which gradually loses its joy, suffocated by the imperative of the biological (the artist confesses); it is an attempt, by art's specific means, to restore communication between souls, it is a signal and a challenge addressed to “those who are still dreaming, to those who still know what the game means, to those who know each other but have never met, to those who still imagine how a dream places itself on time's vertical”.

The invitation “please, step on the grass” is not only the reverse of a subconsciously acknowledged interdiction, but it refers to the idea of cognition, of remaking a code imperceptibly ruined by the modern civilization background. And not only that! It is the preparation for an “expectancy” (to be understood “a status”) to which we are vibrating, whom we are rejecting or by which we are passing indifferent as though it didn't exist.

The toys' shelf, the gallery of pencil portraits - under the rule of the same game - representing the faces of those abusing or liking it - a manner of release through the image the (in)compatibility complex, the dialogue of the clouds completes the world of the first memories. A place where we can come back recalling the scenario of “entering life”.

Liliana Passima “plays” as seriously as possible with the conscience of saving our own identity through living purity again. Because “whoever can be filled with joy becoming for one moment a child again is saved!”

Veronica Marinescu

“Curierul National” magazine, oct. 1997

Invazia verdelui

La Galeria "Căminul Artei" - parter, Lili Passima a deschis o expoziție-spectacol, o expoziție scenografică având drept temă recursul la copilărie sau reimprietenirea cu natura, ca dat fundamental al condiției umane. Ea ne incită la un dialog cu verdele-verde, cu iarba, copacii, și dincolo de verde (a montat atâtea iarbă-iarbă pe pardoselile sălii, încât poate stârni invidia muncitorilor de la spații verzi), cerul, norii, animalele. Lili Passima vrea să reeduce adulții în grădinița plină de umor a artelor vizuale. În manieră naivă, infantilă, creatoarea are o remarcabilă plasticitate (scrisul de mână tip Horia Bernea sau Chira a devenit un bun cultural comun), nu și obiecte artistice propriu-zise. Manifestarea rezidă în mesajul ei ecologic-moral: trezirea la autenticitate. E ca lirică și suavă adiere a bunului simț travestit în joc, cu ipotetic impact în lumea noastră încruntată, avidă de dolari, speriată de viață. (C.R.C.)



"THE INVASION OF GREEN" ✓
House of art Gallery, 1997
"TALKING WITH THE GREEN GREEN GRASS"

Căminul Artei

"De vorbă cu iarba verde" sau în preajma sufletelor noastre

"De vorbă cu iarba verde" - instalație, performance, experiment - în concepția Liliane Passima aduce, în spațiul galeriei Căminul Artei, puritatea și prospețimea copilăriei. Aparent un joc de copil, folosind limbajul propriu vârstei, decantând și coagulând constantele afective specifice - uimirea, bucuria și, nu în ultimul rând, neliniștitoarea interogație, experimentul Liliane Passima este "ascultarea" propriei stări într-o lume care "se secătuieste", care își pierde treptat bucuria, sufocată de imperativul biologicului (mărturisește artista); este o încercare, prin mijloacele artei, de a restabili comunicarea între suflete, este un semnal și o provocare adresată "celor care mai visează, încă, celor care mai știu ce este

jocul, celor care se cunosc dar nu s-au întâlnit niciodată, celor care își mai închipuie cum se așează un vis pe verticala timpului".

Un covor de iarba verde adusă din mediul ei natural în spațiul intim al galeriei prin care șerpuiesc alei îmbietoare te trimite în nemărginirea poienilor umbroase. Pentru a visa, pentru a iubi. Invitația "vă rog, călcați pe iarba" nu este doar reversul unei interdicții intrate în subconștient, ci trimite la ideea de cunoaștere, de refacere a unui cod distrus insesizabil de contextul civilizației moderne. Și nu numai atât. Este pregătirea unei "așteptări" (a se înțelege stare) la care vibrăm, pe care o respingem sau pe lângă care trecem nepăsători, ca și când n-ar exista. Ca și când drumurile noastre sunt sortite "curgerii" în

cenșul cotidian, topirii ireversibile în magma iluziei, a fostului convențional.

Etajera cu jucării, galeria de portrete în creion - sub regula aceluiasi joc - reprezentând chipurile celor care o agrează sau o agreează - o modalitate de eliberare prin imagine a complexului (in)compatibilității, dialogul norilor completează universul primelor amintiri. Unde este posibil să revenim oricum rememorând scenariul "intrării în viață".

Liliana Parssima "se joacă" în modul cel mai serios cu conștiința salvării propriei identități prin retrăirea purității. Pentru că "cine se mai poate bucura, redevenind, pentru o clipă, copil, este salvat!"

VERONICA MARINESCU

1997