





Malmaison, originally built as a cavalry barracks in 1844, was aptly known as Riders' Barracks. When Napoleon III later sent troops to train the Romanian army it was renamed in gratitude. Malmaison was the name of the castle which Josephine, the wife of Napoleon I, had bought as a love nest for the two of them. Napoleon wrote her countless love letters to that address. In one of them, he addresses her as "Mio dolce amor".



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“L’Année dernière à Malmaison” is a subjective foray into Malmaison’s timeframes, connecting its juxtaposing histories not only with the history of culture, but also with our own sensibilities (including those of the visitors) and overlapping (art&hi-)stories. With an assumed subjectivity of the choices, of the way we look through the themes, of the feeling of reopening the stories of place(s) where we choose to live/produce/expose, their intersections with what we’ve lived through and with the multiple temporalities (re)opened in the present. The title makes a reference to the movie “L’Année dernière à Marienbad” (Alain Resnais, 1961), to its long-continuous-fluid film takes (similar also to the long corridors at Malmaison), to its ambiguous/ labyrinthine narrative structure in which time and space can’t help but flow, to its multiple intersections of narratives (similar to our curatorial exploration/ approach). On the other hand, the title also refers to the transitional moment of the year 2021, when the Malmaison building became host to the new artistic community – Malmaison Studios.



main action. Strings stretched based on a series of successive "on times." The stitching of disparate objects, prepared on time for being ephemerally stitched together. Points mounted on time in order to be able to generate space. Space built on time so that the manufacturer may strain strings.

Points are placed on time so that the strings may be pulled during a present action, lacking any personal purpose. Points placed on time, through which strings are pulled in space, joining nails driven in successively, in time. Each string is pulling on two points fixed in space, two points fixed on time. Each added string is pulling on space and pulling on time. Instrument for pulling on time between two verticals and a horizontal. Symmetrically...

The instrument placed at the visitor's disposal becomes a mechanism for activating the distortion of adjacent space. Mechanism with which one can visually pull on all the spatial vibrations of the strings, and, last but not least, pull on time.

**CONTRETEMPS : Adelina Ivan :  
Deconstructed Square**

Deconstructed square. To-be-constructed square. Stages of a process of assembly – disassembly that can be understood both ways, based on the same material.

The process of constructing an



origami-like figurine has a paper square as starting point and a relatively complex object as end point.

The process of deconstructing an origami-like figurine has a relatively complex object as starting point and a (rather crumpled) paper square as end point.

For both processes, the starting point and the result are foreseeable and predictable.

If two operators – (that can't see each other – were to begin, in parallel, to either construct or deconstruct two similar origami figurines and if they were also to work synchronized and in contretemps, at some point both of them would reach an identical result; two pieces constructed and deconstructed simultaneously. Each operator, at the end of a completely different process, would be the owner of a piece half-constructed / deconstructed over time. There is only one state in which the under-deconstruction square is similar to the under-construction figurine: that of the synchronized contretemps. The moment of intersecting contretemps that produce a result suspended between two entirely different finalities. Contretemps between identical forms, generated based on the same pattern, but coming from opposing flows.

Pattern for deconstructing contretemps. Or contraflow?



