

## Roman Cotoșman & Molnar Zoltan *Decentralized Games*

Dates | October 18 - December 6

Opening | October 18, 6 PM

Location | Jecza Gallery, Timișoara

The exhibition *Decentralized Games* brings into dialogue two emblematic artists who defined the visual modernity of 1960s Timișoara: Roman Cotoșman and Molnár Zoltán. Though distinct in medium and expression, their practices converge within a shared territory of systemic thinking and formal order, where geometric discipline becomes a means of exploring visual freedom. These themes shaped not only their individual trajectories but also the entire Timișoara artistic community of the 1960s - 70s, one of the most coherent and representative movements in postwar Romania.

Both artists participated in May 1968 at the Kalinderu Gallery in Bucharest in the exhibition that would alter the course of Romanian art. Entitled “5 Young Artists from Timișoara”, it was the first manifestation in Romania dedicated to abstract-constructivist art, featuring works by Roman Cotoșman, Molnár Zoltán, Ștefan Bertalan, Constantin Flondor, and Diet Sayler. Set against the backdrop of the Prague Spring and Romania’s brief moment of liberalization, the exhibition introduced a radically new artistic language - one that rejected the constraints of socialist realism and asserted the autonomy of form and visual thought.

### Roman Cotoșman (1935–2006)



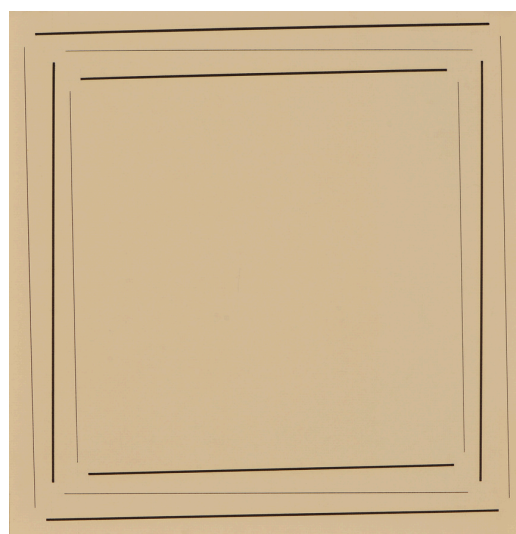
A founding member of Group 1+1+1 (1966–1969), alongside Ștefan Bertalan and Constantin Flondor, Roman Cotoșman is one of the defining figures of Romanian constructivist art. After a brief period of figurative and informal explorations, he turned toward a rigorous, geometric language in which composition became an autonomous, rational, and precisely articulated system. In 1969, together with Bertalan and Flondor, he represented Romania at the Constructivist Art Biennale in Nuremberg.

*“Art is an infinite sensory and spiritual experience. A cognitive and free activity, a form of knowledge reached through the specific dimension of thought, applied to the artwork; something that brings together experience as a whole, intuition and conception, neither of which is yet total or complete.”*

After 1970, Cotoșman emigrated, first to Germany, then to the United States, settling in Philadelphia, where he continued to work in a minimalist spirit through drawings, collages, and objects that reflect a lucid meditation on pure form. After 1989, his works were consistently included in major exhibitions in Romania. Internationally, he represented the country at the 1995 Venice Biennale, and his works are held in important museum and private collections, such as the Kontakt Collection of the ERSTE Foundation in Vienna. Recently, one of his works was acquired by the Another Space collection in New York.



Untitled, 56 x 75 cm, ink on paper, 1987



Decentralized games, 48 x 48 cm, india ink on strathmore paper, 1982

In 2024, Jecza Gallery presented works by Roman Cotoșman at Untitled Art Fair, Miami Beach, in a curatorial dialogue with Molnár Zoltán, Nana Mandl, and Norbert Ștefan, reaffirming the contemporary relevance of his constructivist vision.

### **Molnár Zoltán (1937–1999)**

A graduate of the “Ioan Andreescu” Institute of Fine Arts in Cluj-Napoca, Molnár Zoltán was closely connected to the artists of Group 111, sharing with them an interest in the intersection of art and science. After a period of teaching at the Faculty of Arts in Timișoara (1963–1972), he dedicated himself to painting and scenography, collaborating with the Hungarian State Theatre and the National Opera of Timișoara.

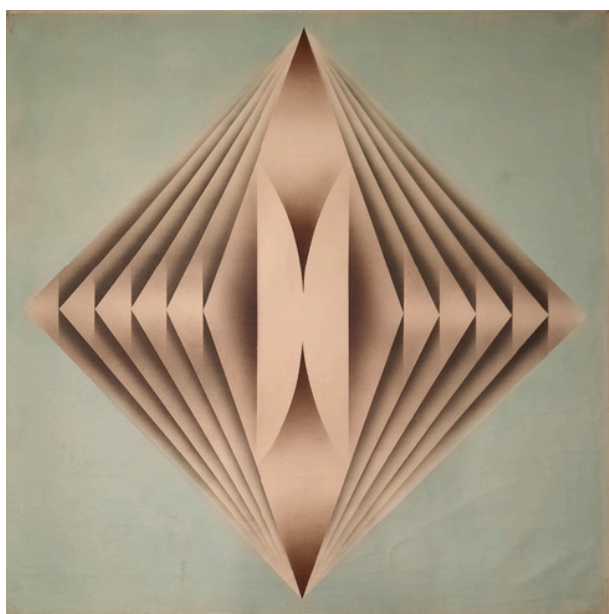
Molnár is recognized for his explorations in visual art, where he organically combined kinetic art and Op Art with profound spiritual themes. His practice transcends the traditional visual experience, using vibrant colors and geometric forms to create compositions that resonate with musical harmony and structural precision.



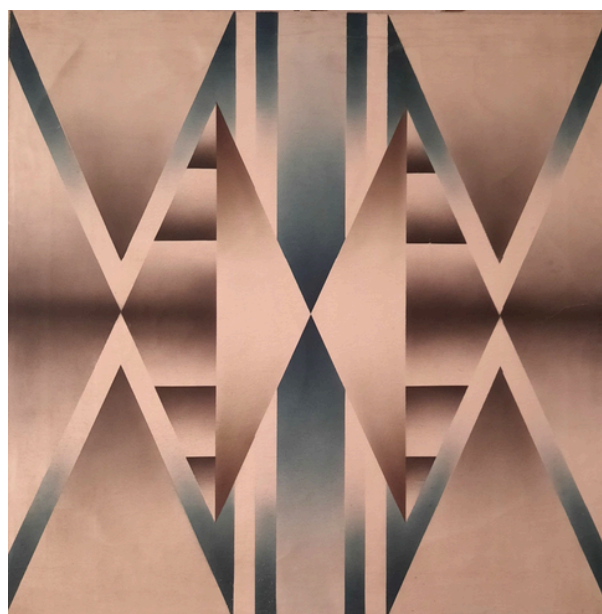
*“Through the formal media of signs, I hear the pulse of the universe, the eternal beginning of life.”*

Molnár’s art is one of abstraction as an end in itself — an exploration of form, rhythm, and chromatic harmony in a balance that borders on the musical. In his works, geometry meets harmony, and structure becomes a form of visual meditation.

In 2024, Jecza Gallery participated in Vienna Contemporary, presenting Molnár’s works in a visual dialogue with Anita Schmid. Later that year, at Untitled Art Fair, Miami Beach, the gallery exhibited his works alongside those of Roman Cotoşman, Norbert Ştefan, and Nana Mandl, with one of Molnár’s emblematic works joining a distinguished Los Angeles private collection.



*Crystal I*, 80 x 80 cm, synthetic paint on canvas, 1972-73



*Crystal II*, 80 x 80 cm, synthetic paint on canvas, 1972-73

## Visiting Hours

The exhibition will be open to the public from October 18 to December 6, Thursday - Saturday, 11:00 AM–7:00 PM, with guided tours every Saturday at 4:00 PM. Visits and guided tours require prior booking at <https://calendly.com/jeczagallery>.

**The exhibition is supported by Banca Transilvania and Saint-Gobain România.**

## About Jecza Gallery



Founded in 2011 in Timișoara by Sorina Ianovici-Jecza and Andrei Petru Jecza, the gallery has become a key reference for contemporary art from the 1960s to today, with a particular focus on the local avant-garde scene of the 1960s–70s (including the Sigma Group) as well as on emerging generations. From its inception, Jecza Gallery has maintained a strong orientation toward the local historical scene, representing both established and emerging artists and collectives. Through curatorial juxtapositions across generations, the gallery fosters deep research projects and new interpretations of artistic practices.

Since 2018, under the leadership of Andrei Jecza, the gallery has expanded its program and artist roster, maintaining a focus on Eastern European art while extending its presence nationally and internationally. Starting in 2025, the gallery will also operate in Bucharest, in partnership with Scântea+, at the Casa Presei Libere, marking the opening of its second space in the capital.