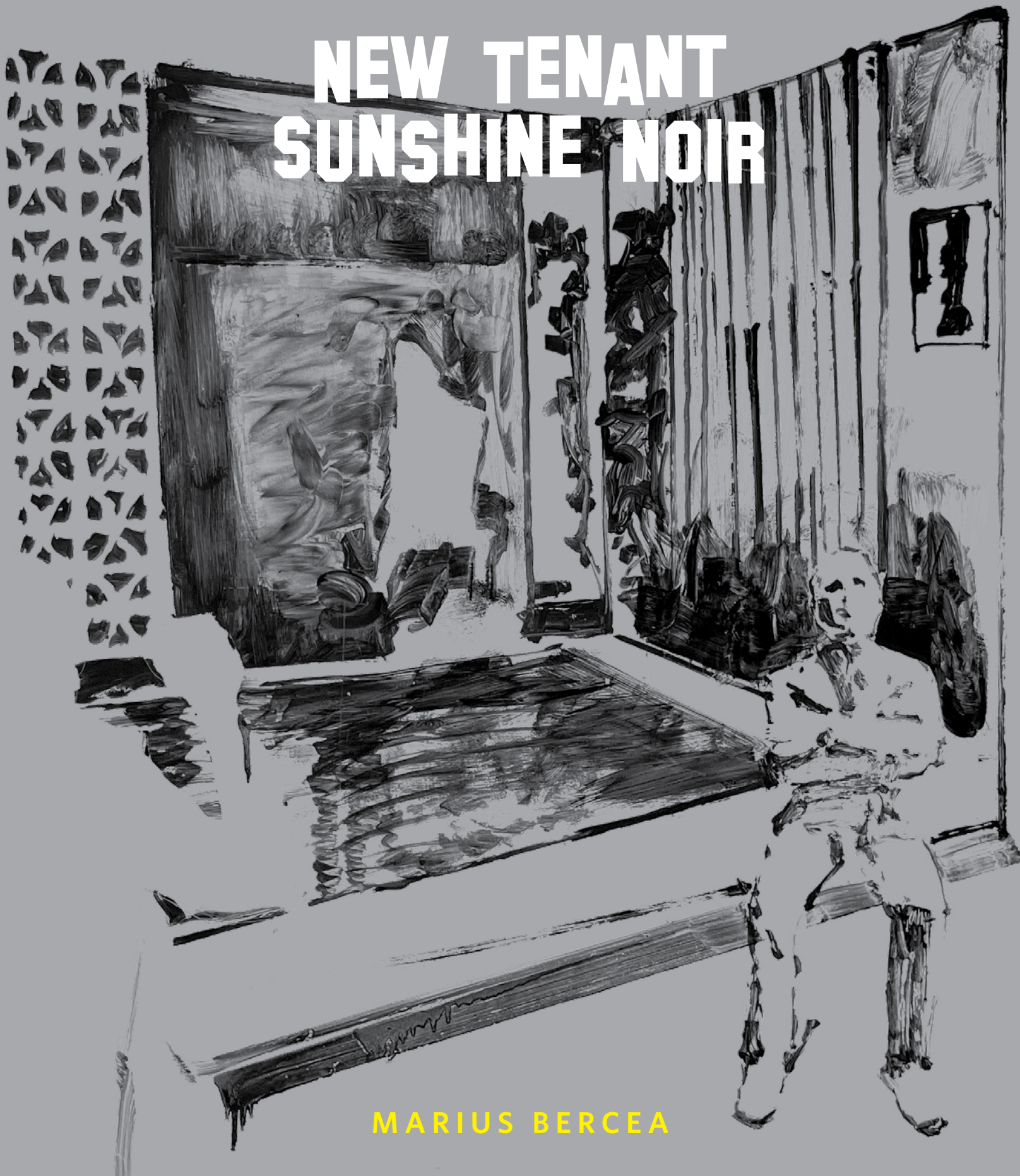


# NEW TENANT SUNSHINE NOIR

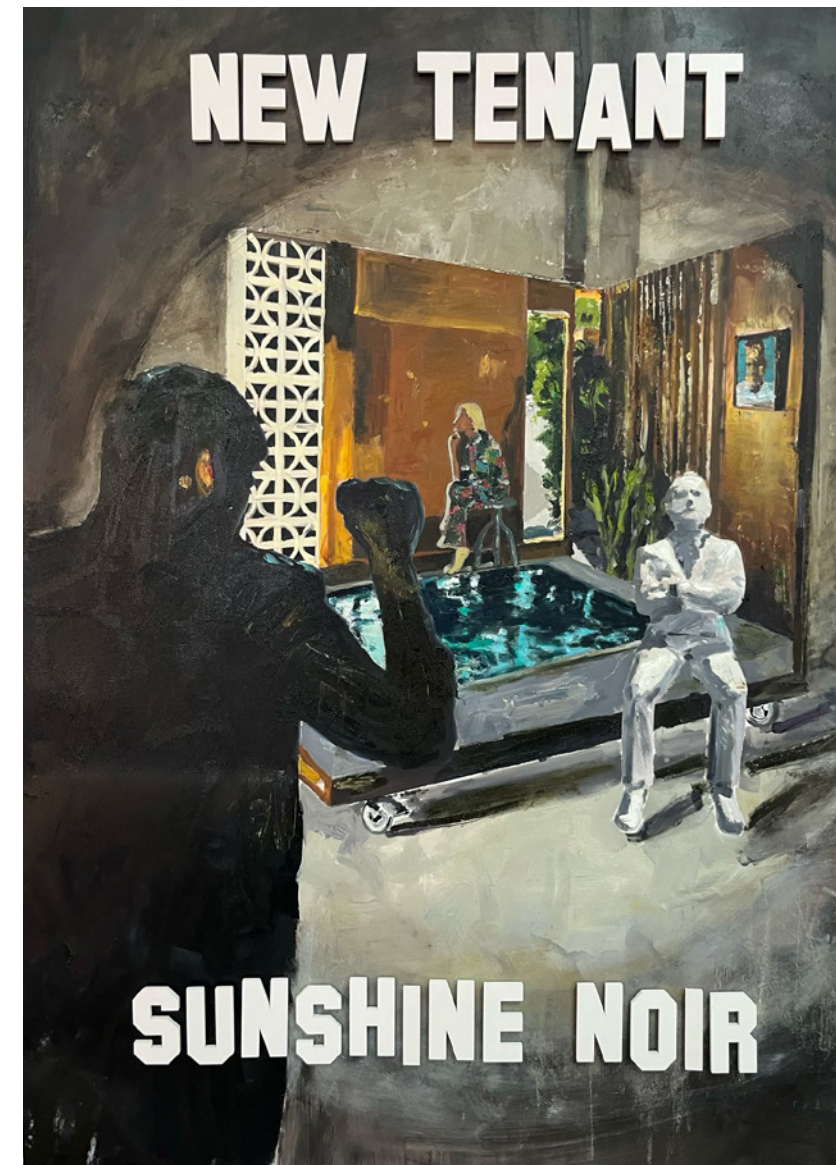
MARIUS BERCEA





**Marius Bercea**  
**New Tenant | Sunshine Noir**  
curated by Tevz Logar

Bucharest, May 2026





# NEW TENANT SUNSHINE NOIR

Curatorial Text by Tevz Logar

In the play *The New Tenant*, Eugène Ionesco explores alienation, materialism and existential entrapment through an absurdist approach. The story follows a man who moves into a new apartment that gradually fills up with too much furniture, which suffocates him physically and metaphorically. The act of accumulation transforms the space into an oppressive, almost surreal environment, echoing Ionesco's themes of the absurd, the weight of existence and the loss of individual power in relation to external forces. A situation that can in a way be linked to the current exhibition, which also uses space as a kind of theatrical construct to interrogate the viewer's existential condition. If Ionesco's protagonist is trapped in a room that itself becomes part of a theatrical spectacle of accumulation, it is similar with the exhibition, which is conceived as a staged environment, with the paintings acting as "stage flats" and the props contributing to the mise-en-scene. Just as Ionesco's tenant transforms a living space into a striking, inescapable composition, Bercea's exhibition immerses the viewer in a multi-layered world where they become part of the narrative.

At the heart of Marius Bercea's artistic practice is a deep engagement with the changing urban and natural environment. His paintings often depict imaginary urban landscapes, unusual interiors and exteriors, and lush overgrown scenes of nature - places where time seems to have stopped or gone backwards. These scenes evoke a sense of nostalgia but also point to an uncertain future and reflect the complexity of transforming societies in transition. The architectural elements in his works - at times grand and imposing, at others fragile and crumbling - serve as metaphors for the broader social and historical changes that have characterized the spaces in which he has worked from his beginnings. Reflection in the context of the exhibition *New Tenant Sunshine Noir* thus brings a new dimension to Bercea's artistic research, as it incorporates props and objects into the gallery space, sculptural elements that provide insight into the artist's creative process and reveal layers of construction - both literal and symbolic. If the history of painting is in a sense the history of the removal of material reality, inherent in the artist's alienation from the outside world, Bercea's current gesture is marked by the return of material traces. By transferring physical elements from his studio into the exhibition, he offers an experience that allows visitors to enter more concretely into his painterly world. The props, from miniature architectural models to hand-painted elements that form the basis for his canvases, act as bridges between the tangible and the painted, reinforcing the idea that reality is constantly reconstructed through memory, history and intimate perspectives. On the other hand, these same objects invite viewers to reflect on how objects and spaces can accumulate meaning over time, and this can also be understood as an echo of the processes of transformation and transience, elements that always appear in Bercea paintings.

That is why *New Tenant Sunshine Noir* is more than an exhibition; it is an invitation to move through liminal spaces that stretch between memory

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and place, between the past and the present. Bercea's work encourages a rethinking of history as a constant process of change rather than a fixed narrative, and in doing so he highlights the ways in which cultural identity is shaped by personal experience and collective history. His intricate layering of colors, textures and materials captures the essence of a world in motion, inviting viewers to consider their own relationship to possibility of 'landscapes', both physical and psychological. The relationships between objects, images and space go further, questioning both the authenticity of their primary role and the authenticity of the viewer's experience, which is inextricably linked to their rational, emotional and aesthetic experience.

Painting and theatre share a fundamental connection in that they are able to create a space for a specific situation, thereby shaping the way the audience engages with narrative, emotion and meaning. Both are based on composition, light and perspective in order to create an illusion of depth and atmosphere, both on canvas and on stage. In painting, spatial arrangements use color, shape and layering to guide the viewer's eye and suggest a world outside the frame, much as a stage set creates a context for a specific action. In both, space is not just a backdrop, but an active element that dictates movement, perception and interpretation. This relationality is also the reason why the tension between Ionesco's play and Bercea's exhibition is equally sensitive: while Ionesco's play uses spatial distortion and accumulation to express existential unease, the exhibition creates a dynamic, immersive environment that blurs the boundaries between art, theatre and audience participation. In this way, Bercea's approach is situated within the absurdist tradition, creating an environment in which perception and reality become unstable, much like the experience of a new tenant. The interaction between painting and the stage ultimately lies in their shared ability to construct immersive, situational spaces in which reality is re-presented and re-imagined.

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# PARADOXAL, ACUM ESTE CHIAR MOMENTUL PICTURII

interviu de Raisa Beicu

Pictura a fost „declarată moartă” de mai multe ori în istorie. Prima dată, în secolul al XIX-lea, odată cu apariția fotografiei.

Unul dintre cei mai cunoscuți artiști români la nivel internațional a deschis recent primul său solo show în Capitală. New Tenant | Sunshine Noir, curatoriat de Tevz Logar la Scînteia+, marchează și debutul oficial al galeriei timișorene Jecza în București. În peisajul efervescent al artei contemporane, Marius Bercea este una dintre vocile distincte ale noii picturi figurative. Format la Cluj, cu o carieră articulată în orașe precum Tokyo, New York, Los Angeles, Seul, Copenhaga, Londra sau Berlin, Bercea revine în România cu cel mai amplu proiect expozițional al său din ultimele două decenii. New Tenant | Sunshine Noir propune un spațiu regizat la intersecția dintre pictură, scenografie și instalație. Pentru prima oară, artistul aduce în galerie obiecte fizice – 3D sau „2D și jumătate”, cum le definește – care ies din planul pictural și creează un dialog imersiv cu privitorul. Lucrările funcționează ca „panouri de scenă” într-o dramaturgie a memoriei, în care granițele dintre identitate, peisaj și timp se diluează. Titlul expoziției face un contrapunct subtil între lumina californiană și umbrele alienării, inspirat de universul absurd al piesei Noul locatar de Eugen Ionescu, în care acumularea devine metaforă a sufocării interioare. L-am întâlnit pe Marius Bercea cu doar câteva zile înainte de deschiderea expoziției, în mijlocul panourilor încă învelite, al cutiilor de depozitare și al unor scurte reprize cu sunete de bormașină. Discuția noastră a fost întreruptă, din când în când, de schimburi rapide de replici cu membrii echipei despre ordinea lucrărilor sau felul în care cădea lumina pe pânză. O forfotă intensă, un amestec de gălăgie și precizie care anunța una dintre cele mai importante expoziții pe care Bucureștiul le-a găzduit în ultimii ani. Am vorbit cu artistul despre atașamentul față de California – un loc unde o parte din familia sa emigrează în urmă cu un secol. Despre colaborarea cu Galeria Jecza și despre cum pictura devine un teritoriu arheologic: o memorie vizuală în care fragmente personale, culturale și geografice se sedimentează în straturi afective. Expoziția poate fi vizitată la Scînteia+ pînă pe 13 iulie.

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## Ai expus în orașe precum Tokyo, New York sau Seul. Cu toate acestea, este prima expoziție în capitala României. Ce te-a convins să vii aici, acum?

Am vrut să vin în București cu temele făcute. Am mizat mult pe testul timpului ca să-mi articulez stilistic o serie de lucrări noi – lucrări care vin direct din colțul mai ascuns al atelierului, din preocupări pe care le dezvolt în paralel cu pictura. Mă refer la apropierea de medii diferite, care pînă acum funcționau ca o acțiune secundară. Realizam singur aceste diorame, la o scară mică, și le foloseam împreună cu fotografii, lightbox-uri sau alte materiale cu care lucrez. La un moment dat, am simțit că a venit timpul să „separ uleiul de apă”. Discutam deja de doi-trei ani cu Andrei Jecza despre posibilitatea unui proiect, iar cînd a intrat în discuție și Tevz Logar – un curator foarte respectat, familiar cu practica mea – am simțit că e momentul potrivit să încep o călătorie în necunoscut. E, de fapt, un mixaj de idei și materiale cu care nu operasem pînă acum la o asemenea scară. Cînd Andrei mi-a propus spațiul de la Scînteia+ și mi-a lansat invitația împreună cu echipa, am început să pun lucrurile cap la cap. Sînt bucuros că practica mea de pictor e dublată aici de un mod de a vedea tridimensional sau „2D și jumătate”. Și mai ales să operez într-un dialog atît de generos cu o clădire care are deja o identitate și o notorietate puternice în București.

## Ce a însemnat pentru tine această colaborare cu Galeria Jecza, mai ales că expoziția marchează și debutul lor în București? E o coincidență simbolică sau o declarație?

A fost un mix de decizii și de situații pe care le-am agreeat împreună. Debutul Galeriei Jecza în București și acest proiect al meu, atipic ca structură și scară, s-au influențat reciproc – ca un bulgăre de zăpadă care a crescut natural. Din exterior, probabil că se va lectura în sensul ăsta – o ancoră aruncată într-un port nou: din Banat spre București.

## Cum a fost gîndit spațiul expoziției ca un „teatru al acumulării”, în linia piesei lui Eugen Ionescu?

Lucrurile au început să convergă spre ideea de acumulare într-o perioadă post-pandemică în care eram complet ancorat în atelier, fără perspective de călătorie. Mă aflu în Cluj, într-un soi de solitudine, în mijlocul lucrărilor și al recuzitei. A fost o perioadă de chestionare și de investigație. Întîmplător, reciteam memoriile lui Baba – unde, într-un pasaj despre teatrul TV de la finalul anilor '60, povestea cu încîntare despre montarea piesei Noul locatar, de Eugen Ionescu. A fost ca un buton apăsător. Mi-a trezit curiozitatea, mai ales că ascult frecvent teatru radiofonic în atelier. Am descoperit apoi punerea în scenă semnată de Tompa Gábor pentru Noul locatar, o

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întîlnire accidentală, dar care a lucrat în subconștientul meu o vreme. La început nu știam exact ce fel de umbrelă conceptuală s-ar potrivi acestei serii de lucrări absolut noi. Dar, într-un spirit al prezentului – un soi de optimism nihilist –, am decis să pun alături Noul locatar – care poate fi interpretabil absolut oricum, mai ales că așteptăm un „nou locatar” (referință la perioada alegerilor prezidențiale prin care trecem în momentul interviului) – și Sunshine Noir, care vine să adauge o valență optimist nihilistă.

**Se simte și aici foarte puternic influența californiană. Să o luăm cu începutul: ce ai căutat, de fapt, în California?**

A fost o călătorie personală. Atracția pentru Coasta de Vest a pornit din poveștile din familia mea. Am copilărit în zona Apusenilor, iar câteva rude ale bunicilor mei au emigrat în California în timpul celui de-al doilea sau al treilea val al goanei după aur („California gold rush”). Bunicii aveau un cuțăr cu scrisori și vederi trimise de acolo – peisaje deșertice, mențiuni despre minele unde lucrau, despre locuri cu nume stranii care rămăseseră doar în memoria obiectelor. În 1947, odată cu începerea cenzurii, toate legăturile s-au întrerupt. Așa că, pentru mine, a fost o călătorie simbolică – o încercare de a cartografia urmele lor.

Am ajuns la granița cu Mexicul, am vizitat mine abandonate, am mers pînă în nordul Californiei, în zonele Fresno și San Francisco, unde știam că au staționat la un moment dat. Pe parcursul întregii experiențe, am avut senzația că pășesc printr-un timp stratificat. Mai tîrziu, am traversat Coasta de Vest spre Las Vegas și Nevada – locuri care, între timp, au fost ocupate de comunități marginale. Era o energie stranie acolo, oameni duri, intimidanți, spații încărcate.

**Cînd te-ai oprit din această explorare californiană?**

A fost o poveste intensă. Momentul în care m-am oprit – sau, mai degrabă, în care m-a oprit ceva – a fost acum vreo 10 ani, cînd am ajuns, aproape accidental, în Death Valley. Am dat peste o localitate cu un singur locuitor, un om care trăia acolo, izolat, încă din anii ’70. Era ceva straniu, hipnotic – poți sa-ți imaginezi profilul psihologic al unui om care se autoizolează în Death Valley de peste 50 ani. Lîngă mica lui rulotă era parcat un Dodge din ’69, perfect conservat. Iar înăuntrul căsuței lui exista o serie de imagini cu Beach Boys cîntînd la chitară împreună cu Charles Manson. Mi-am dat seama atunci că e timpul să plec. Mai tîrziu, am aflat că pick-up-ul fusese, într-adevăr, al lui Manson. În interior era desenată o constelație, conservată perfect. În acel moment am devenit vulnerabil. Am simțit, poate pentru prima dată, că port cu mine o naivitate est-europeană.

**A apărut, la un moment dat, conceptul de „Transylfornia”, venit din suprapunerea simbolică a Transilvaniei cu California. Cum se întîlnesc Transilvania și California în același peisaj mental și afectiv?**

Termenul a apărut spontan, într-o discuție cu un critic din Los Angeles. L-am rostit pentru prima dată atunci – era scris cu Y la final. Între timp, s-a „românizat”. Pentru mine, ca artist, era important să-mi clarific câteva lucruri. De exemplu, pictura din zona San Francisco Bay, care nu era foarte prezentă în Europa, dar care, odată văzută pe viu, mi s-a părut extrem de

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apropiată de practica picturii est-europene. Apoi am aflat că, în anii ’50, în nordul Californiei trăiau comunități rusești și ucrainene care au influențat direct curricula artistică locală – apropiind-o de sistemul tradițional de învățămînt din estul Europei. Același lucru l-am observat mai tîrziu în Miami, unde mulți dintre profesori proveneau din blocul sovietic și predau după modele venite din Moscova, Kiev sau chiar Havana. Există o apropiere tehnică, conceptuală și stilistică orbitoare.

În același timp, pentru mine, Transilvania și California erau două feluri de a înțelege peisajul. În copilărie, în Apuseni, după fiecare deal apărea o realitate nouă – era un peisaj în continuă transformare, aproape cinematografic. În California, lucrurile sînt mai raționale: ai o linie clară a orizontului, fie spre ocean, fie spre deșert. Textura, lumina, nuanțele, intensitatea care apăreau în vaporii de apă – toate funcționează altfel. A trebuit să învăț să citesc aceste noi formule și să le transfer în pictură. Și, nu în ultimul rînd, am ajuns la Transylfornia și prin literatură. Devoram America fără etaje de Ilf și Petrov și mă recunoșteam în postura lor: cu bocancii estici, pășind printr-un teritoriu străin, dar fascinant. Descrierile lor mi se par extrem de fidele.

**Cînd ochiul s-a întors din California înapoi în România a mai găsit ceva care să-l fascineze sau s-a plictisit?**

Nu, nu s-a plictisit. Pentru că a venit un rollercoaster emoțional odată cu 2020 și tot ce a urmat după – invadarea Ucrainei, criza politică, neliiniștile cotidiene. De atunci, atenția mea a fost absorbită de o altă zonă. În plus, am copii, iar asta schimbă tot. A trebuit să încep să explic lucruri pe care nici eu nu mi le pot explica pe deplin: de ce am plecat, de ce alți copii dintr-o țară vecină, speriați, vin brusc la grădinița lor. A fost un proces de aclimatizare pentru toți. Și, inevitabil, m-am trezit chestionat de un copil de cinci-șase ani care a început, fără voia lui, să trăiască într-un soi de normalitate brutalizată. Acolo s-a mutat, de fapt, privirea mea.

**Faci parte din generația care a dus pictura românească pe scena mondială, alături de nume ca Victor Man, Mircea Cantor, Dan Perjovschi, Adrian Ghenie, Ciprian Mureșan sau Mircea Suciu. Ce îi lipsește României ca să producă mai mulți artiști ca voi? A rămas discrepanța dintre noi și internațional la fel de mare?**

Nu mai cred că există o discrepanță majoră între scena artistică din România și cea internațională. Se conturează o dinamică reală – toate rotațiile motorului încep să funcționeze bine și în România. Avem instituții, muzee, tîrguri, galerii care se mișcă în ritm internațional. Mă întîlnesc tot mai des cu galeriști români la tîrguri importante din New York, Hong Kong sau din marile centre europene. Sînt respectați, au un program solid, bine articulat – și nu doar cu artiști români, ci din întreaga zonă central și est-europeană. Fac atît cercetare istorică, cît și căutare de talente. Există un bazin de artiști extrem de talentați. Eu, unul, văd lucrurile într-o cheie pozitivă. Ce e diferit – și important de înțeles – e raportul cu educația artistică. În sistemul american, spre exemplu, diploma vine cu o responsabilizare foarte devreme, pentru că taxele de școlarizare sînt extrem de mari comparativ cu taxele din Europa. Cînd au de plătit zeci de mii de dolari pentru o școală bună, tinerii (chiar de la 18-19 ani) sînt forțați să-și

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asume un parcurs profesionist. În Europa, învățămîntul e mai permisiv, mai puțin centrat pe performanță imediată. Asta schimbă ritmul și gradul de implicare. În plus, centrele artei se tot redesenează. Nici nu mai știu unde e „centrul artei” astăzi. Totul depinde de fluctuațiile sociale, politice și economice. După pandemie, după Brexit, au apărut zone noi de interes: Parisul, care își consolidează poziția, Los Angeles-ul, unde s-a produs un domino de galerii pe coasta de vest, sau Asia – cu Hong Kong, Seul sau To-kyo. Arta urmează aceste mutații, are o dinamică interconectată cu crizele care apar.

**Trăim un moment tensionat, atît în S.U.A., cît și în Europa – polarizări, crize de reprezentare, ideologii în coliziune. În ce măsură simți că toate fricțiunile acestea influențează sau se intersectează cu spiritul artistic?**

Cred că sînt mai multe straturi care merită investigate. Ultimii cinci-șase ani au fost ca un secol XX comprimat pe repede înainte: pandemie, război, o întoarcere la un soi de „cortină” ideologică. Deși au trecut doar 30 de ani de la Revoluție, ai adesea senzația că ne întoarcem la kilometrul zero. Lucrurile astea au fost, într-un fel, anticipate în multe discursuri și stu-dii. Svetlana Alexievici, spre exemplu, vorbește în Vremuri second-hand despre două direcții contradictorii: nostalgia față de trecutul recent și fascinația pentru neoliberalism. Aceeași tensiune am regăsit-o într-o piesă de Matei Vișniec, pe care o citeam fiului meu cînd avea cinci ani – un text scris pentru copii, în care un extraterestru își dorește drept cadou o pijama „de pe Pămînt”. O metaforă delicată pentru felul în care noile generații trăi-esc între două paradigme: bunicii nostalgici, care regretă „cum era înainte de ’90”, și părinții plecați să muncească în Vest.

În 2019 am început să lucrez o serie de portrete – tineri în jur de 30 de ani –, ca o formă de poziționare față de această primă generație născută după Revoluție. Oameni care n-au trăit sistemul anterior, dar îl moștenesc indirect prin povești, prin atmosfera socială. Ei trăiesc între două lumi: una a părinților, modelată de experiența migrației, și una a bunicilor, marcată de o melancolie colectivă. Asta e realitatea afectivă în care se formează privirea lor – și probabil și privirea noastră.

Pictura e un proces lent, laborios – într-o lume care valorizează viteza și instantaneul. Cum se mai susține pictura azi, în fața presiunii de a pro-duce rapid, vizual, digital? Crezi că își poate păstra forța, într-un astfel de context?

Pictura a fost „declarată moartă” de mai multe ori în istorie. Prima dată, în secolul al XIX-lea, odată cu apariția fotografiei. Dar, paradoxal, cred că acum este chiar momentul picturii. Toate marile expoziții de muzeu, ma-joritatea târgurilor de artă – vorbim de 90% din conținut – sînt dominate de pictură. Sigur, există o evoluție firească: 3D, AI, medii hibride. Dar tocmai în acest context pictura a redevenit un punct de sprijin. Este un mediu care are o infinitate de posibilități – deschide o paletă de expresie „ca o coadă de păun”. Pentru generația mea, cei de 40+, care am prins o bună parte din formarea noastră în afara Internetului și apoi ne-am adaptat la tehnol-ogie, pictura a fost mereu o constantă. E și un mediu pragmatic, cerut de piața de artă, dar și ușor de gestionat ca infrastructură: nu are nevoie de echipe mari, de ateliere industriale. E un teritoriu care permite răspunsuri rapide, personale, fără să renunțe la profunzime. Nu-mi pot imagina, de

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*At the heart of Marius Bercea's artistic practice is a deep engagement with the changing urban and natural environment. His paintings often depict imaginary urban landscapes, unusual interiors and exteriors, and lush overgrown scenes of nature - places where time seems to have stopped or gone backwards. These scenes evoke a sense of nostalgia but also point to an uncertain future and reflect the complexity of transforming societies in transition. The architectural elements in his works - at times grand and imposing, at others fragile and crum-bling - serve as metaphors for the broader social and historical changes that have characterized the spaces in which he has worked from his beginnings. Reflection in the context of the exhibition New Tenant Sunshine Noir thus brings a new dimension to Bercea's artistic research, as it incorporates props and objects into the gallery space, sculptural elements that provide insight into the artist's creative process and reveal layers of construction - both literal and symbolic. If the history of painting is in a sense the history of the removal of material reality, inherent in the artist's alienation from the outside world, Bercea's current gesture is marked by the return of material traces. By transferring physical elements from his studio into the exhibition, he offers an experience that allows visitors to enter more concrete-ly into his painterly world. The props, from miniature architectural models to hand-painted elements that form the basis for his canvases, act as bridges between the tangible and the painted, reinforcing the idea that reality is constantly reconstructed through memory, history and intimate perspectives. On the other hand, these same objects invite viewers to reflect on how objects and spac-es can accumulate meaning over time, and this can also be understood as an echo of the processes of transfor-mation and transience, elements that always appear in Bercea paintings.*

exemplu, un gravor sau un sculptor reacționînd zilnic la o stare socială sau emoțională. Pictura are acest avantaj: o flexibilitate totală – și un viitor încă nesfîrșit.

**Ai creat expoziții inspirate de Fitzgerald, Bukowski, acum Ionescu. E liter-atura a doua formă de artă de care ești cel mai apropiat?**

Da, literatura e, poate involuntar, cea mai apropiată formă de artă de uni-versul meu vizual. Am petrecut mult timp între România și California, iar în acele călătorii lungi – cu ore în aeroporturi, zboruri interminabile – lectura a devenit un fel de reflex. Am început să recitesc autori pe care îi cunoșteam, dar pe care acum îi percepeam altfel, prin filtrul maturității. Expoziția de la Timișoara de anul trecut a fost, într-un fel, impregnată de Fitzgerald și de acel moment post-romantic, post-criză. Cît despre Bukowski, el plutea în continuare prin mediile intelectuale din Los Angeles – și se simțea aproape firesc să mă las influențat de acel spirit. Toate aceste referințe apar în lu-crările mele, dar nu într-un mod literal. Nu îmi asumam un rol de ilustrator al unei nuvele sau povești, ci mai degrabă las indicii, ecouri, fragmente care trimit discret la acele lumi literare. Lucrările din expoziția actuală au, de alt-fel, o relație subtilă cu romanul Repetiție pentru o lume mai bună, de Mihai Radu – o carte pe care am citit-o pe nerăsuflăte. Scenografiile stratificate din expoziție funcționează, la rîndul lor, ca o repetiție. Pentru o altă lume, poate mai bună.

**Cerul e, destul de des, personaj în lucrările tale: tensionat, electric, aproape suprareal. Cum arată cerul tău în 2025?**

Momentan, sînt trase draperiile la cameră. (râde)

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# EINE INSZENIERUNG, ZU DER MAN DAS DREHBUCH NICHT KENNT

Stefan Kobel, Monopol Magazin

**Der Künstler Marius Bercea baut surreale Räume und führt sein Publikum durch Übergangszonen zwischen Vergangenheit und Gegenwart. Nun sind seine vielschichtigen Kompositionen in der Jecza Galerie in Bukarest zu entdecken**

Für Marius Berceas erste Einzelausstellung in Bukarest - und seine bisher größte überhaupt - ließe sich kein passenderer Rahmen denken. Schon der Weg dorthin ist leicht surreal. Im rückwärtigen Teil des (nach Ceaușescus irrem Parlamentspalast) zweitgrößten Gebäudes Rumäniens, das ehemals die Zentrale des kommunistischen Presse- und Propagandaapparats war, ist mit Scânteia+ Ende letzten Jahres ein Komplex für Galerien, Ausstellungen und Ateliers entstanden.

Ortsunkundige müssen sich zunächst ihren Weg suchen: von der majestätischen Front über etwas heruntergekommene Flure, durch schier endlose, verlassen wirkende Gänge im Untergeschoss mit gespenstischer Neonbeleuchtung zu einem großen Innenhof, der einer Industriebrache mehr ähnelt als einer Grünfläche. Von dort geht es durch einen unscheinbaren Eingang in eine 1000 Quadratmeter große Halle, die aktuell die Galerie Jecza aus Temeschwar bespielt. Berceas Ausstellung “New Tenant Sunshine Noir”, kuratiert von Tevž Logar, zieht seine Inspiration aus Eugène Ionescos absurdem Theaterstück “Der neue Mieter”.

Ähnlich wie dessen Protagonist, der sich von einer sich ständig füllen- den Wohnung überwältigt fühlt, baut Bercea bühnenartige Räume. Diese ziehen die Betrachterin oder den Betrachter in surreale, emotional aufgeladene und gleichzeitig befremdlich kühle Kompositionen, die zwischen Realität und Fiktion schwanken: angefüllt mit einzelnen Designobjekten, Alltagsgegenständen, Zimmerpflanzen und Figuren, die selbst zu zweit vereinzelt wirken.

## Imaginäre Städte, überwucherte Landschaften

Die schlaglichtartige Beleuchtung der einzelnen Werke, die wie Inseln in der abgedunkelten Halle erscheinen, vermitteln der Betrachterin oder dem Betrachter das Gefühl, selbst Teil einer Inszenierung zu sein. Allerdings einer, zu der er das Drehbuch nicht kennt.

Die zentralen Themen Entfremdung, materielle Anhäufung und existenzielle Gefangenschaft, die Ionescos Erzählung prägen, durchziehen auch die großformatigen Gemälde von Marius Bercea, die den Szenografien noch eine surreale Dimension hinzufügen. Sie zeigen imaginäre Städte, überwucherte Landschaften oder ineinander verwobene Innen- und Außenräume. Dort scheint die Zeit ein Eigenleben zu entwickeln.

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Die Malereien sind hyperbolische Cappriccios, in denen sich US-amerikanische Westküsten-Szenarien mit Motiven aus Berceas transsylvanischer Heimat mischen. Dystopische Ruinenarchitektur und dräuende Berglandschaften verdichten sich zu traumartigen Sequenzen, die eine nicht genau benennbare Unbehaustheit ausstrahlen.

## Fließende Übergänge

Berceas vielschichtige Kompositionen sind visuelle Metaphern für kulturelle Identität, geprägt von persönlichen Erfahrungen und gemeinsamer Geschichte. Letztere begreift er dabei nicht als abgeschlossene Erzählung, sondern als fließenden, fortlaufenden und vor allem individuellen Prozess. Realität wird durch Erinnerung, Geschichte und persönliche Erfahrung ständig neu konstruiert. Sein Fokus auf Grenzräume - zwischen Vergangenheit und Gegenwart, Ruine und Wiederaufbau - passt nicht nur zu den gesellschaftspolitischen Veränderungen in Osteuropa.

Einen Schlüssel zum Verständnis seines Werks bietet ein Zusammenschnitt von Eindrücken seiner Reise mit dem Auto quer durch die USA nach Kalifornien. Er begab sich damit auf die Suche nach entfernten Familienmitgliedern, deren Vorfahren nach Amerika ausgewandert waren. Zwischen Filmaufnahmen der endlosen Straßen durch menschenleere Gegenden sind immer wieder Fotos von Werbetafelfriedhöfen geschnitten, die eine besondere Faszination auf Bercea ausüben. Was von den Versprechen der Neonreklamen in der realen Welt übrigbleibt, unterscheidet sich im Land der unbegrenzten Möglichkeiten kaum von den Ruinen des Sozialismus, der auch nie real existiert hat.

“New Tenant Sunshine Noir” ist nicht nur eine Ausstellung, sondern eine konzeptionelle Reise durch liminale Räume - jene Übergangszonen zwischen Erinnerung und Ort, Vergangenheit und Gegenwart. Für die Rückkehr in die Realität lässt man sich am besten vom Fahrdienst seiner Wahl vom Standort an der Hinterseite des Gebäudekomplexes abholen. So muss man nicht noch einmal durch die Katakomben irren.

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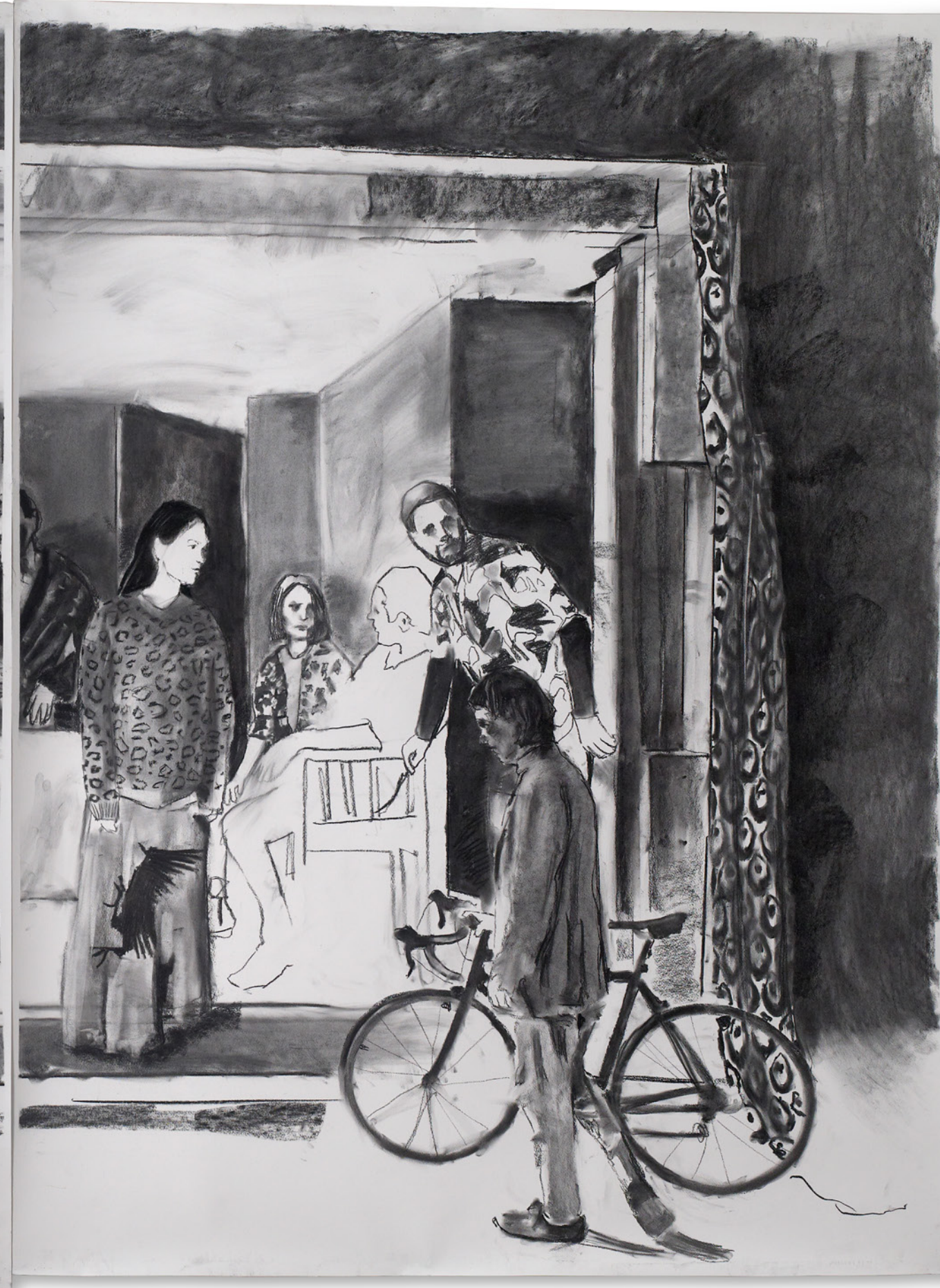
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yucca



























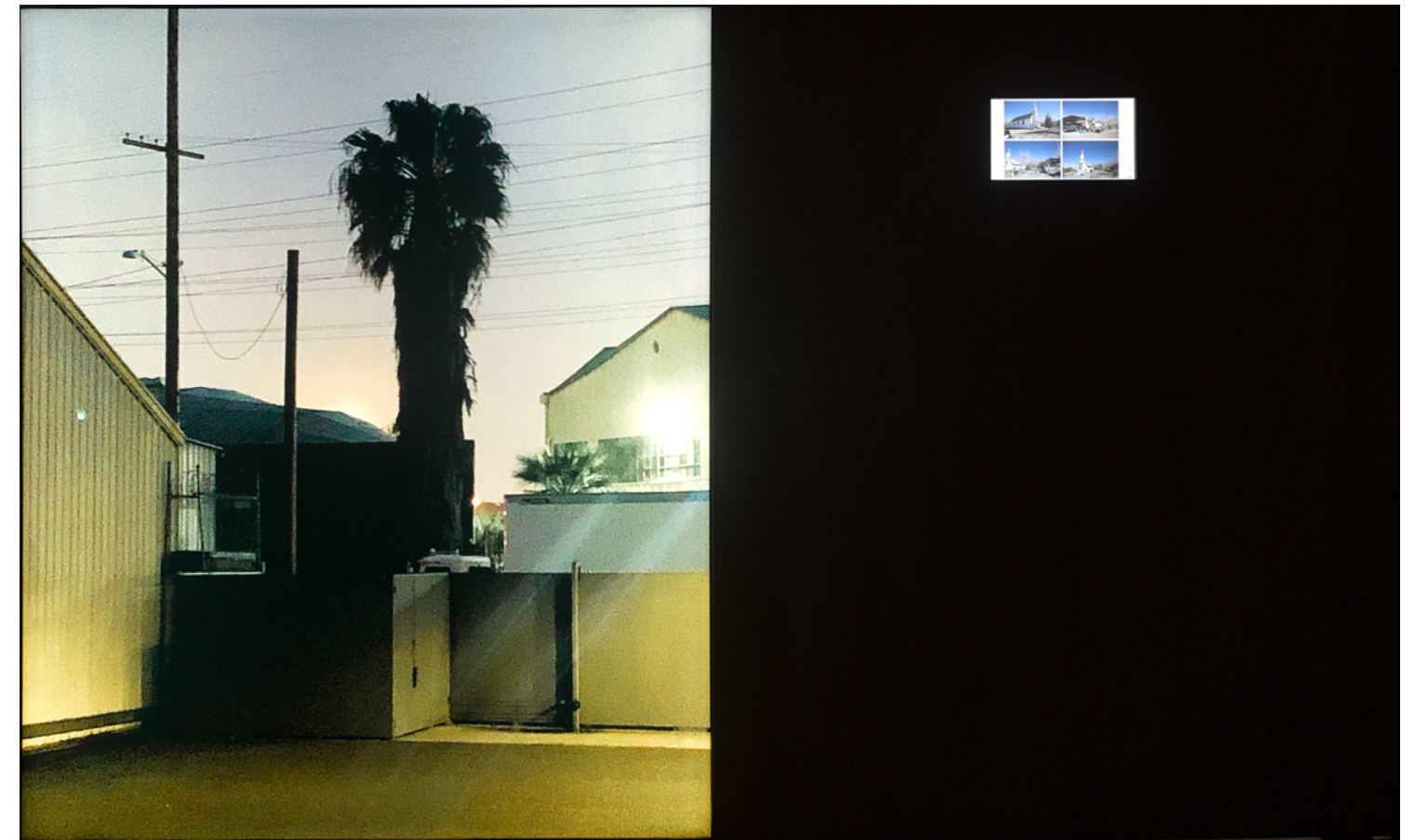












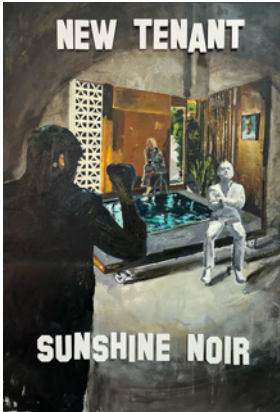












**New Tenant, Sunshine Noir**  
exhibition poster - 2025  
mixed media on canvas  
100 x 70 cm  
collection of the artist



**Personified Tonic Monday** 2025  
hand coloured polyurethane resine  
100 x 90 x 90 cm



**Study for Troubadours of Uncertain Future**  
2023  
charcoal on paper  
200 x 300 cm



**New Tenant, Sunshine Noir** 2025  
light box, oil on canvas mounted on wood,  
plywood, flower  
280 x 250 x 250 cm



**Untitled** 2024  
oil on canvas  
50 x 40 cm



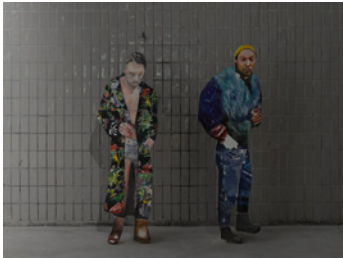
**Pack up the Modern Sun** 2019  
oil on canvas, wood crate, plastic figures, wood  
190 x 300 x 80 cm



**Yucca** - 2022-2025  
oil on canvas, neon light  
197 x 140 x 10 cm

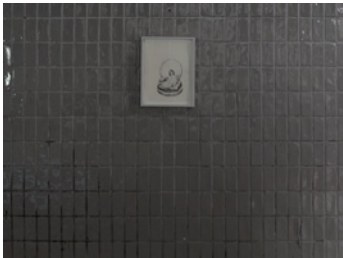


**Grand Beach Hotel** - 2024  
oil on canvas  
280 x 295 cm



**Untitled** - 2023  
oil on canvas mounted on wood  
124 x 50 x 10 cm

**Untitled** - 2023  
oil on canvas mounted on wood  
120 x 40 x 10 cm



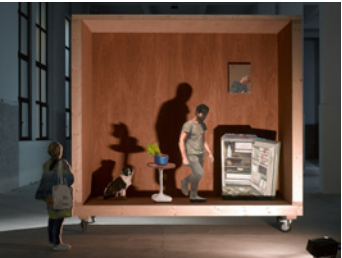
**Study "Personified Tonic Monday"** - 2024  
pencil on paper  
30 x 21 cm



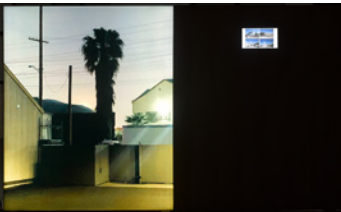
**Untitled** - 2017  
oil on canvas  
18 x 15 cm



**Aleea Azuga** - 2019-2022  
mixed media  
30,5 x 26,5 x 11 cm  
*Ovidiu Sandor Collection*



**"As I walked out one Evening"**  
after a poem of W. H. Auden - 2025  
oil on canvas mounted on wood  
280 x 295 x 103,5 cm



**Untitled (Shining Spotlight Stories;  
Sun Tan Mustang, Riviera of Restless Shininh)**  
- 2023  
lightbox, video, oil on canvas, metal frame  
191 x 322 x 10 cm



**Sills from Sun Tan Mustang video** - 2018  
runtime 1'56"



**Untitled (Bertoia and Poussin)** - 2024  
oil on canvas  
160 x 190 cm



**Untitled (Shining Spotlight Stories;  
Sun Tan Mustang, Riviera of Restless Shininh)**  
- 2023  
lightbox, video, oil on canvas, metal frame  
191 x 322 x 10 cm



**Marius Bercea**  
**New Tenant | Sunshine Noir**  
curated by Tevz Logar

Bucharest, May 2026







