

Ana Maria Micu

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By Maria

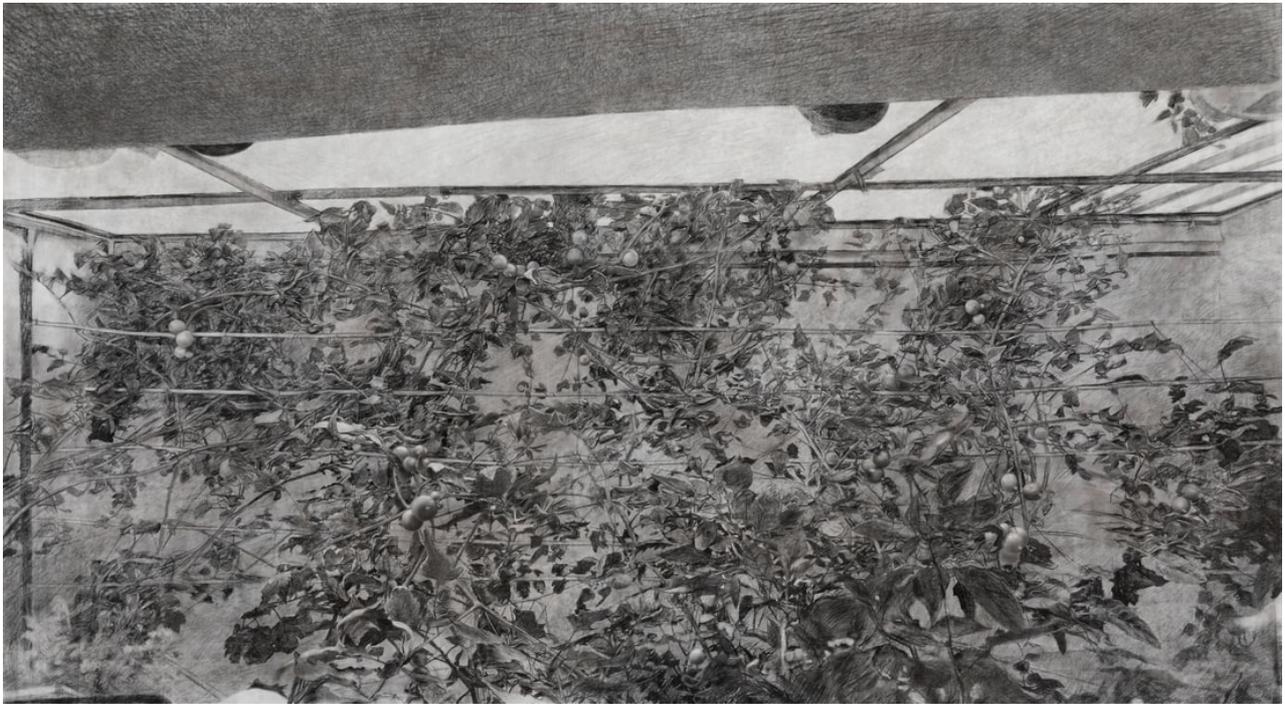


We are aware of the fortunate days of our lives we call revelatory. We chase them, because they bring a whole new outlook, remaining ingrained in our core. For me, the change of perspective has always come through knowledge, and learning about art has been a countinuous enriching experience which I wish upon everybody. One particular day which is embedded in my memory is the day I discovered Ana Maria Micu’s art through an artist talk hosted by Hassium.ro. Ana Maria Micu’s artworks depicting her personal surroundings were not just the epitome of meticulous figurative painting, ethereal light and sublime composition – the feeling of intimacy, how objects interact with each other and with the artist herself brought a shift of mindset in how I define my personal space and the impact it has on me.



attention to others. ... Proximity also, 2018, oil on canvas. Courtesy of the artist.

Upon discovering the artist's oeuvre you will get a feeling that she is a sublime observer of her daily routines and personal space, that every object has a purpose and seems to thrive in relationship with the other elements, that nothing is overlooked or undervalued. She is extremely rigorous in her attention to detail, and this can also be appreciated in her drawings on linen. *the right to a ... This section attempt* instantly comes to mind, a representation of the artist's own garden where she harvests vegetables, on her balcony. To embark on such a difficult quest to achieve in a different environment and to actually succeed in this endeavour also serves as a testament to the virtuosity she applies to everything related to her artist practice as well.



the right to a ... This section attempts, 2020, charcoal and carbon pencil on linen. Courtesy of the artist.



the ache of longing ... This very little seen, 2010, oil on canvas. Courtesy of the artist.



between life and death that ... we blinked our eyes, 2012, oil on canvas. Courtesy of the artist.



workers, will still be ... to stay, 2020, oil on linen. Courtesy of the artist.

Ana Maria Micu's art taught me that everything happens for a reason. You will certainly feel the same way when you'll see her body of work featuring paintings within paintings. She is a firm believer in visual documentation, taking photographs of her home, which serves as both studio and living space, and video recordings of her daily activities, which later become the basis of her artworks. Take *the majority who do not I think* as your personal study. One day, the artist chose to represent tiles using the frottage technique. She later proceeded to paint herself in the middle of this action. Upon looking at the

painting on the wall of her studio, she took a photo from an angle which made a scene viewed from the side appear frontal. This resulted in a fascinating painting, which enables you to observe the artist contemplating on her next steps: she is in the middle of the creative process and you have just been allowed to virtually wander through her studio in such an intimate manner.



not only with the ... But there are also, 2015, oil on canvas. Courtesy of the artist.



the majority who do not I think, 2015, oil on canvas. Courtesy of the artist.



those who experience ... One helpful method, 2020, oil on linen. Courtesy of the artist.



night after night, ... appeared as a pervasive, 2021, acrylic on linen. Courtesy of the artist.

The collection of biographical moments wouldn't feel complete without the self-portraits of various phases of the artist's life. I find extremely powerful the times she chooses to feature two instances of herself, referencing a dichotomy we can feel within in certain situations. In *how landscape like we expect* the picture within picture approach is also present. It actually features a painting in the background which started with the artist deciding to watch several Chinese romantic movies and the lines are English subtitles from one made by the producer Jia Zhangke.



irony is the very soul, 2012, oil on canvas. Courtesy of the artist.



it will become and the greater the kick. or small pieces of sand, 2011, oil, ink and acrylic on canvas.
Courtesy of the artist.



Look, my part
of China's
That's the Hukou falls on the
Yellow River
Back then I paid 3000 yuan
she kept crying and really
wanted to go
She took our kid as well
I cared a lot for you, but you
ran off
You never came. Why has it
taken you ten years to look for
me?
I want to take her with me
Give us a chance
I think it'll be all right...if you
clear her brother's debt to me..
30,000 yuan
Give me a year to pay it
Old man, I'm going home
tomorrow
This is very sudden
I'm going home to earn
more money
Don't ever forget
me!
How could I?
I'll miss you whenever I
see Kui Men on the
banknote

No title, 2012, oil and acrylic on canvas. Courtesy of the artist.



how landscape like we expect, 2019, oil on linen. Courtesy of the artist.



and splendour, always presenting ... way, and it is the multiplicity, 2016, oil and acrylic on canvas.
Courtesy of the artist.

A key element of Ana Maria Micu's artist practice lies in the symbiosis between the domestic life and her studio – a further attestation to Ana Maria Micu's devotion to her art. Artists usually differ in this aspect, I remember reading an interview with Takashi Murakami who swore by the same practice, while some simply cannot paint at home. Having lived with an in-house studio during the pandemic, I can share my perspective, although I'm not an artist. The living room looked like *and you learn that getting ... nobody* and all I could wish for was to clean at every step of the way, but I couldn't interfere with the artistic process. There is one aspect which I have to acknowledge about this whole experience – the paintings which are the closest to my heart are actually the ones that have lived with us, it's a connection that's quite impossible to put into words. I also love that throughout her career she has been documenting the process of learning how to manage this constant metamorphosis and multi-purposing of her home/studio. Moving into new places has also served as reference for some of her artworks. We have all gone through the initial chaos this decision requires, the disarray of objects you initially have no idea where to place, yet in *intelligence ... If then there is an invincible necessity* you feel overwhelmingly calm as you watch the move-in unfold.



long-term coping ... shelter and local, 2018, oil on canvas. Courtesy of the artist.



and you learn that getting ... nobody, 2015, oil on canvas. Courtesy of the artist.



intelligence ... If then there is an invincible necessity, 2016, oil and acrylic on canvas. Courtesy of the artist.

I admire the versatility Ana Maria Micu has for so many different mediums. Monumental paintings and drawings aside, she has taken a refreshing approach towards animation. *What Hurts the Most Is Left for Last* is based on a video footage of the artist working on a painting and looking at the reference and her canvas in the process. She then proceeded to make drawings based on the movements caught on camera. You are one more time invited into the fragile process that is creating an artwork and you can notice the level of focus it requires. I find this animation fascinating as I know this all too well – whenever I join my partner in the studio, I inexplicably find myself studying more this constant motion of searching for your reference back and forth, rather than paying attention to the actual painting process.

In the *Acqua Alta* animation, we can observe the start and the ending featuring the production of serigraphy works, originally made as digital drawings. It also features clay animation, as a hand reaches out to smooth a wrinkled fabric and it's actually a collaboration with artists Alexandra Constantinescu and Radu Constantinescu who beautifully intertwine their own take on the subject .

When I discovered Ana Maria Micu's art, I also became an instant follower of her online presence. What I love about [her website](#) is the fact that, besides showcasing her artworks organized in such beautiful fashion, you will also find insights written by the artist herself, which enhances the whole experience. [Her Facebook profile](#) is equally invigorating, as she shares her personal experiences with various techniques. It's enticing she will share a work in progress and you will see it at different stages in time, or that she will post the photos which served as references. I feel this has brought me even closer to *so would your vision. ... Drying your swollen cornea and indoor and outdoor environment. ... Images, music, narration, light, and sound effects*, I love how genuine and articulate she is when she writes down her thought process.



so would your vision. ... Drying your swollen cornea, 2022, India ink on paper. Courtesy of the artist.

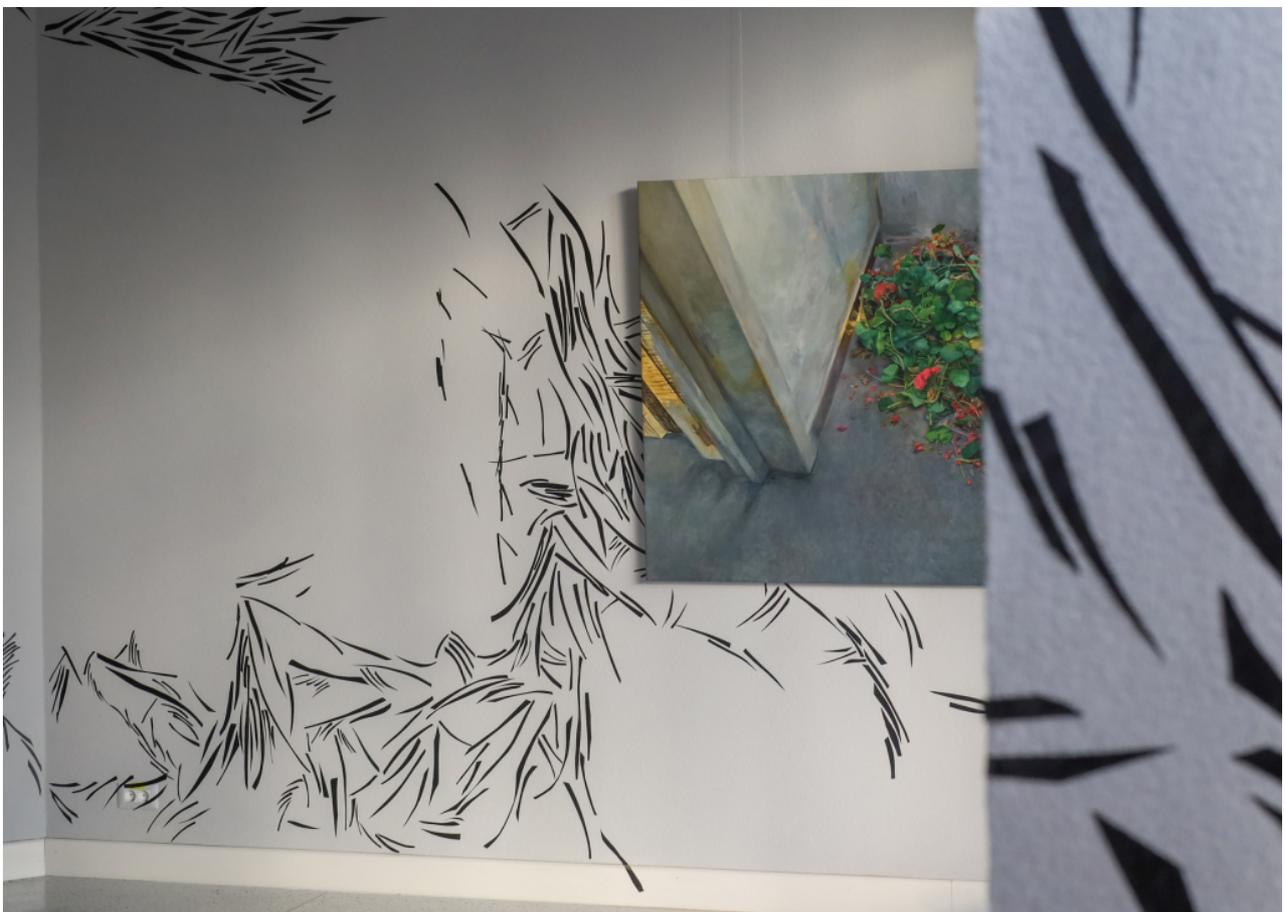


indoor and outdoor environment. ... Images, music, narration, light, and sound effects, 2021, acrylic on linen. Courtesy of the artist.

You may have noticed by now that plants are a recurring motif in Ana Maria Micu's body of work. Her ability to portray light between leaves in such intricate manner is enthralling, especially when you put into perspective that plants living in an apartment require an enhanced study of lights and shadows. I also admire that fact that she is a nurturer, you can see as time progresses how her indoor garden flourishes, just as her art is simultaneously thriving. When I found out she will be part of *The Aftermath of a*

Losing Battle at Romanian Creative Week I was so happy I would finally be able to see her work up close. The exhibition, featuring works by Anca Bodea, Anca Brânzaș, Tiziana Cellino, Ana Maria Micu, Oana Năstăsache, Ioana Olăhuț, UAU / Vanessa Sîngenzia and Iulia Toacaci is a sublime experience, and if you find yourself in Iasi while it's still on view, I sincerely recommend you pay a visit (or multiple, like I did).

I feel so lucky that the first time I got to see the work of an artist I admire, I got the complete experience – she exhibited a painting, a large-scale wall drawing completed on-site a few days prior to the opening, and an animation featuring a character taking a circular walk, having the painting as a starting point and following the course of the drawing on the wall. When I first saw the floral debris laying on the floor of her apartment, besides being completely entranced with her manner of working with acrylics and ink, I instantly thought of nature. Somehow, the fact they were just laying there, and not placed in a pot, gave me the idea they come from the outside, or more of a feeling I should go out and search for equally alluring plants. As you watch the animation, the artist imagined the experience as a virtual walk through nature, with the figure leaving from the side of the painting and returning in the same spot. I was so mesmerized that the instant feeling I had when I watched the canvas was in fact visually represented in the animation. I also loved observing the drawing up close, it's actually made of black vinyl cuttings, and it's not the first time the artist opted for this technique. Having time to spend in front of the painting was invaluable, I just wish I'll be able to see many more drawings made by Ana Maria Micu in the years to come.



Installation view of Ana Maria Micu's for campers to share. ... House Area



Installation view of Ana Maria Micu's for campers to share. ... House Area



Detail of for campers to share. ... House Area



Installation view of Ana Maria Micu's for campers to share. ... House Area



Installation view of Ana Maria Micu's for campers to share. ... House Area

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I'll leave you with some words that shook me to the core, just as many of poetic titles of her artworks do:

“I try to find a way to go through life, by mimicking my plants,
that seem to be able to simply live,
more easily and more elegantly, than I can”

– Ana Maria Micu



daylight apertures, ... system consists of systems, 2021, acrylic on linen. Courtesy of the artist.

References:

<https://www.anamariamicu.com>

<https://web.facebook.com/a.m.micu>

<https://instagram.com/micu.studio>

<https://www.art-msac.com/en/artists/69-ana-maria-micu/overview/>