



## Carmen Acsinte

"Hard times are waiting for us..." Demostene Botez, Parrot tickets, 1928

One of the most powerful and durable protest forms is expressed by the instrumentalization of art, art as a manifest, socio-political engagement and an intrusive element in the public conscience (and here we can think of the implications of the graffiti art, in the case of an artist like Banksy). Art assumes its prerogative to approach, amend and challenge issues, by applying the aesthetic and conceptual best cards in the way which nothing related to the productive field of humanity could possibly do. However art represents a consequence of the political context, a "hand" of the political body which moves expressively under its productive influence (...). The installation of this artist, Carmen Acsinte, highlights the same problem in the context of contemporary reality by cleverly using a kind of visual oxymoron – a bear fur associated with 600 ping pong balls – and two text fragments signed both by Demostene Botez and I.L.Caragiale. Carmen Acsinte approaches a global topic yet she preserves the limits of the native space, which is so specific in its configuration characterized by contrasts, a "deafening silence," an absurd political area and a seducing credulity.

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