

CRISTIAN SERGIU IANZA

He is born in Lupeni, on January the 5th 1958. Is a graduate of the National Academy of Art Nicolae Grigorescu, Bucharest, ceramics department, class 1985.

He studied, among others, by prof. Lazăr Florian Alexie, prof. Lucia Ioan and, prof. Lucia Neagu.

He is a member of Artists Union of Romania, member of IAA-AIAP UNESCO, member of BBK in Germania.

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Personal exhibitions:

- 1984 Oradea – The Plastic Fund Gallery
1985 Bucharest – ARTIND Gallery
1986 Bucharest - Atelier 35 Gallery
1987 Pitești – Metopa Gallery, Mamaia - The Plastic Fund Gallery
1988 Bucharest – Galateea Gallery
1989 Deva - U.A.P. Gallery, Pitești – Metopa Gallery
1990 Karlsruhe - Brennofen 13 Gallery
1991 Pitești – Metopa Gallery
1992 Kronach -Town Hall Gallery – Prefecture Gallery,
Coburg – Portikusbau Gallery, Lichtenfels – The Castle of
the city
1993 Nürnberg – CAMPE Gallery, Kronach - Town Hall Gallery,
Kulmbach – City Gallery, Erlangen - Moderne Kunst Gallery
1995 Bucharest - „The House of Art”, Bucharest – Latine
American House, Kiskunhalas - Bibo Gymnasium,
Kronach – Fashion House König
1996 Petroșani - I.D. Sârbu Theatre, Bucharest - G.A.M.B.
Rotterdam – Serruys Gallery, Kronach - Town Hall Gallery
1997 Bucharest - Simeza, Bucharest - G.A.M.B., Coburg –Town
Hall, Nürnberg - Daniel Prapone’s Studio Gallery
1998 Kronach - Town Hall Gallery
1999 Bucharest – Orizont Gallery, Bamberg - Leimershof,
Bucharest – The Romanian Literature Museum
2000 Kulmbach - Gust & Wieberneit Office, Kronach – Sparkasse
Bad Laasphe – Guests’ House
2001 Bucharest – Simeza Gallery, Nurenberg – CAMPE Gallery,
Petroșani - I.D. Sârbu Theatre
2002 Oradea – Crișurilor Land Museum “Tarii Crisurilor”
2003 Bucharest – Orizont Gallery, Petroșani - I.D. Sârbu Theatre,
Deva – FORMA Art Gallery
2004 Tg. Jiu - The Plastic Fund Gallery
2005 București – Simeza Gallery
2006 Petroșani – The Town Hall, Deva – FORMA 2007 Gallery
Bucharest – GALATEEA Gallery, Hunedoara -
Municipal Gallery
2008 Cluj-Napoca – The Art Museum, Petrosani – House of
Students, Kronach – District Council, Alba Iulia – Munic-
ipal Art Gallery
2009 Deva – FORMA Gallery, Hunedoara - Municipal Art Gallery
Sebeș –Town Hall Park –International Festival Lucian Blaga, Aiud
– Cultural Center “ Liviu Rebreanu”
2010 București– ANA Gallery, Sibiu – U.A.P. Gallery, Curtea de
Argeș – Culrural Center, Petrița - Children Club, Brasov -
U.A.P. Gallery, Alba Iulia – National Museum.



Group exhibitions:

- 1986 – Winter District Show Room Pitești; 1986 – Argeș local exhibition "Sala Dalles" Bucharest; 1984 Curtea de Argeș Museum; 1986 - "Decorative Art" exhibition Pitești; 1987 -"Sala Dalles" Republican exhibition Bucharest; 1988 – group exhibition Pitești; 1988 - Atelier 35 exhibition "Hanul cu tei" Bucharest; 1985 - 1989 "Sala Dalles" Art’s markets - Bucharest; 1988 - Glass and ceramics show room- The Art Museum of Romania; 1989 – Decorative arts Sala Dalles - Bucharest; 1989 – Republican Youth Bucharest; 1987 –

Internațional contest Perugia, Italy; 1989 Thumbnail exhibition Toronto, Canada; 1989 - Romanian young artists - Berlin; 1993 - "The Stranger" exhibition B.B.K. - Bamberg; 1993 - Lukas' nr.1 Kronach symposium; 1994 - Lukas' nr.1 Kronach group exhibition; 1995 - group exhibition Fischbach; 1995 - Internațional ceramics contest Aveiro - Portugal; 1995 - Contemporary Art group exhibition - The Romanian Literature Museum; 1995 - Național Shoe room of decorative arts - Cotroceni Museum; 1995 - group exhibition - Business Center Rocura; 1995 - Art exhibition - Kronach; 1996 - Apollo Gallery; 1997 - House of Art Ggallery; 1997 - Lukas' nr. 2 - Kronach symposium; 1997 - Art Kronach; 1998 - Town hall Gallery of Hennebont; 1993-2000 - annual exhibition K.V. Coburg; -Bad Kissingen - Visions 2000; 2000 - BBK Bamberg exhibition; 2000 - Summer Academy's exhibition Kronach; 2000 - Stadtsteinach exhibition; 2000 - ART Kronach, 2001- group exhibition BBK Bamberg, 2001 - ART Kronach, 2002 - ART Kronach, 2003 - National ceramics show room Bucharest, 2005 - International ceramics competition Manises - Spain. 2006, 2007, 2008, 2009 - National and international sculpture camps (Inter-Art and Holzart). Zeicani, Kronach, Aiud.2006 - group exhibitions in Bucharest at SIMEZA and ORIZONT 2006 Monument project Deva . -2006 -2008 - local exhibition of UAP Deva - Forma Gallery Deva. 2008 The days of Alba Iulia town exhibition, local exhibition of Alba, 2009 Inter-Art exhibitions - Aiud, Alba-Iulia, Wien, Expoziția - Art Kronach, Medieval hypostasis -The days of Bucharest -2010 group exhibitions Bucharest, Tg, jiu, Lupeni.

Appearances publishing and publications in Romania and Germany, and exhibited works in various institutions and public places in Germany - Kronach and Nurnberg-Furth. It also has many works in private collections: Romania, Germany, Holland, France, Italy and U.S.

ART CRITICISM

At the edge of the spiral, Cristian Ianza regards the Great Encounter with himself, regarded as an entity in continuous shaping of the inside. In fact, everything in his art objectifies as steps towards the annulment of the greatest crisis of the modern world: the crisis of identity. Cristian Ianza has surpassed his fear of not being able to find a place and a purpose for himself, his creation defining perfectly the luxurious state of the imaginary, when nothing of what belongs to the inward structures of the creator accepts the proximity of Kitzsche, or the vulgar playfulness or the overbid of twisted shapes anymore. The plastic artist Cristian Ianza has educated both his chiseling gestures, creative thoughts and grinding feelings, recovering only those suggestions that give his work discretion and mildness and confer it slenderness and perspective. The artist's taste points on the internal architecture of the work, on which he stakes when choosing for classical joinings of planes or for a tranquil reversal of standardized geometries, in order to obtain metaphorical surprises.

Diana Câmpan, Gândul românesc no 5 (II) - 2009

One of Ianza's peculiarities is his maximal availability for a diverse plastic discourse. For instance, he exhibits small feminine sculptures that radiate an overwhelming sensuality, but also a certain type of vulnerability... It is not lust that these sculptures awaken, but the need for love... These works find their symmetrical match in other works, representing the crucified body of Jesus, or in ceramics structures containing the symbols of transcendence, from the perfect sphere or the cross to the eye-triangle of God or the yin-yang symbol.

Claudiu Groza - Clujeanul - March 2008

A few years ago, critics have written, about Cristian Sergiu Ianza's works' oscillation between lascivious and angelic, between sacred and profane. The artist will tell us himself that the woman, eternally young, eternally beautiful - the way he represents her - is Eve, from the biblical reality. And it is again her, the one who originates the connection between Man and God. She is, metaphorically speaking, man's angel and God's providential angel. From this point and even from the porcelain self-portrait, in which the artist humbly recognizes himself as a work of God, to the projects visibly charged with sacrality, there is just one step. With obvious meanings, the ceramist has entitled his last year's series of works **between sacred and sensual**.

Roxana Păculescu, Radio România Cultural, November 2007

-The "Prayer" by Brâncuși is a funeral monument, while Cristian Ianza's „Prayer” implicitly transfers sacrality to a fertility myth: the wings that grow on the woman's shoulders while praying elevate her in the splendor of love and life, they don't make her glide down into the void of occasional resignation... the thought behind the fairy-woman „project” denotes a maximal degree of spiritualization, by its Sacred suggestions. If such a work were realized at a larger scale, it could be placed inside a Universal Museum of Woman. It seems to me it is about the same thought that had inspired C. Ianza's exhibition at „Simeza”.

Ion Murgeanu - Romanian Meridian (USA) - July 2007

Almost all of Ianza's structural shapes assume this symbol, end up with a recipient opened to the sky: as a patera for libations, as a human half sphere, open to meet the other half sphere, the celestial one, turned towards it. They are waiting in supplication, in a dialogue of prayer: with the **Tree of Knowledge** work, it is with a recipient that man ends up or, better said, starts being in the real sense of the word; **Adam and Eve** have, above the divine triangle between them, a recipient; the **Churches** and **Winged Temples** are sliding under the dome of the sky to the direction towards which the recipient above lets itself be attracted. Finally, through the light descending to that recipient, shapes become imponderable, matter becomes transhumanized and infra-divinified. Critics have spoken abstractly, without localizing, with Ianza, the presence of a dialogue between man and Divinity. In fact, this dialogue starts existing by the very presence of the recipient and is built on its unfulfilled condition... It is with these recipients of mercy that Cristian Sergiu Ianza's Churches, thought to be winged, anthropomorphic, crucified, wander through the cosmic spaces.

Dumitru Velea - Rostirea Românească 7-12, Timișoara 2002

Expressive to the point of imposing himself as a charismatic figure in the conscience of those who cultivate him, dynamical in his gestures and, at the same time, cautious with his statements referring to his formation as an artist, living frantically the plastic experience, Cristian Sergiu Ianza is the ceramist who, beginning from 1985, has organized with extreme consistency, here and abroad, exhibitions meant to transmit to the public his mental world, objectified by his virtuosity in molding the clay.

Tatiana Rădulescu - The Contemporary, October 2003

An extremely skilled artist in the ceramics field, Cristian Ianza cannot be regarded only as a ceramist. The diversity of his techniques and materials, the variety of his works bring the artist closer rather to the sculptural field.

Great connoisseur of human body, poet of woman's shapes, Ianza dedicates the latter a love hymn, in small scale, yet extremely valuable works. His "Temples" and "Altars" prove a perpetual urge towards the divine and universal.

Veronica Gherasim - The Daily - August 2003

The exhibition signed Cristian Sergiu Ianza having in view the ceramics and sculpture fields represents a certain new confirmation of the artist's deep and ascendant tendency towards essentializing the shapes and, after all, towards attaining the absolute symbol.

The artist proposes, in three dimensional, absolutely unusual planes, a combination of both liturgical motifs, in which the Cross sign - a Christian symbol - appears with a great degree of repeatability, and pagan ideas, related to deities deeply integrated within the pre-Christian eros.

Dragoș Ciobanu - Națiunea - August 2003

Contrary, but not contradictory. In fact, this is the way he deals with the material. Transformed into sensual feminine bodies with aesthetically vivid curves and lustful shapes or into abstract compositions such as "Tree of Knowledge" or "Genesis". These are dominated by clear, geometrical, faceted shapes. So, on the one hand, the Baroque fountain, and on the other, even within the religious themes, clear structures, although this opposition is not contradictory with Ianza. More than that, they look very well one next to the other, as also the objects chosen for the foyer of the Guest House in Bad Laasphe do.

Gabrielle Pahrbach - Siegener Zeitung - December 2000

He approaches the relationship between man and the Universe always by means of new variants. His objects full of strength, but poetical at the same time, are vowing to each other, it is about the harmony of the creation of a completely personal form of expression, consciously performed with a clear symbolism behind. Also when shaping his feminine figures, the artist moves between sky and earth, between man and the Universe, between shadow and light. His objects, despite them having been made of traditional ceramic materials such as clay, sandstone, porcelain and despite their relatively small dimensions, produce monumental effects and compete successfully with large scale exterior sculptures.

Wolfgang Thiel - Die Wittgensteiner Zeitung - December 2000

Worked in clay, sandstone, glazed ceramics or porcelain, Cristian Sergiu Ianza's works oscillate between lascivious and angelic, between sacred and profane. The woman and Jesus, life and immortality, these are the artist's favorite themes, surprised within a series of compositions or independent works of small and middle dimensions. His "Women" are nothing but a homage brought to woman, hinting at Rodin's "Cathedral". The hands in his works offer abundant proofs of this fact.

We incline to believe that both the compositions that concentrate on the woman and the sacral ones are nothing but projects for a series of monumental ensembles, which could, some day, find their place in Bucharest's squares and parks.

Daniel Popescu – ROMPRESS – April 1999