

Vitamin D: New Perspectives in Drawing
Hans Ulrich Obrist on Dan Perjovschi

"I feel my work is endless, as if I am making one single piece," Dan Perjovschi is likely to reply when asked to reveal what his latest project is.

"All the projects are linked," he says about his *modus operandi*. "I have a repertoire of drawings, and in each project I reuse some. This means that drawings on a wall of a museum may appear sometimes later in a magazine, and then again in a gallery or in a biennial, and years later in an artist-run space in Romania."

In many senses, his drawings are transitory: They're often wall or floor drawings, which give him the freedom to repeat imagery, and which he believes resist time and corrosion. "I think there is already too much stuff around anyway, and I'm not capable of singling out one of my drawings. These are the reasons I do masses of drawings," he explains. A partial database and archive of Perjovschi's drawings has been released recently with the publication of two pocket-size books that are facsimiles of the notebooks that he uses daily when preparing sketches and notes for his exhibitions.

His drawings are also circulated widely, as he has been on staff of *22*, the Bucharest-based weekly opposition newspaper, since 1991 as the publication's political illustrator and art director. In this role, he has distilled through this medium his singular sharp and ironic observations and commentaries on social and political as well as everyday life issues. Perjovschi has sometimes conducted his drawings activity outside exhibition halls and gallery spaces, as for instance in the 2003 work *White Chalk, Dark Issues*, in which he produced political graffiti on the walls of buildings in Essen, Germany. He explains that he does so in reaction to exhibition parameters rather than out of a longing to take a street-activist approach. "I do not see myself as a graffiti artist. I did not like the idea of jumping into people's public space. I work for newspapers, and that is enough public space for me. I wonder if I will ever work in the streets again," he says.

Perjovschi's attitude toward what drawings he will create for an exhibition is never carefully planned; in fact, he draws spontaneously. This allows the artist to organically become inspired by events, especially those of a political nature, that surround the setting of the exhibition at the precise moment that he encounters a venue for the first time. "I like the challenge. I like to not know what the wall will be before I arrive. I never prepare anything in advance. There is always a *mélange* between private and international issues, and I never know from the beginning who and what will dominate." Through the practice of such performative drawing, Perjovschi thus questions the traditional relationship between viewers and artists as he invites viewers to follow the daily progress of his activity—and to relate to the shared issues and situations that the artist captures and communicates in a few strokes.