

The Complexity of Hybridity Expression in the Art, from the Medial Aesthetic Intelligence Perspective

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ABSTRACT: This paper proposes a comprehensive model of hybridity and mediality in contemporary art, grounded in the quintessence of Dan Perjovschi's aesthetic practice, which is essentially summarized by the motto "Drawing ideas on unstable surfaces", signaling both the mobility of his artwork across media and the deliberate instability of his supports as an artistic reflexive strategy. Framed within Bhabha's theory of cultural hybridity, Rajewsky's paradigm of formal intermediality, Jenkins' thematic transmediality, Krauss' postmediality positioning, and Groy's & Bishop's reflexive institutional analysis, the study examines how Perjovschi's drawings, texts, installations, and performative actions blur the boundaries between art, journalism, and politics, marking a shift from easel-based practice to civic initiative materialized in artistic forms. The analysis conceptualizes Perjovschi's method as medial aesthetic intelligence (the ability to translate meaning through text, image, space, print, and digital circulation with semantic intensification), thus activating multiple cognitive registers (linguistic, spatial, logical, interpersonal, and reflexive/intrapersonal) viewed from a Gradnerian perspective, both in his artistic production and in the reception of his works. The abstract visuality of the drawings, the economy of line, and the conciseness of the aphorism operate as forms of conceptual compression, producing schematic visual equations that distill complex systems into minimal signs while drawing on context, temporality, and social commentary through a logic of intermediality. Perjovschi's practice functions as a transmediality participatory intervention in public discourse; his work is no longer defined by its support but by the experience, concept, or interaction it generates. Also, his works implement a postmediality strategy that foregrounds moving away from the medium toward a paradigm that emphasizes message, process, and context rather than the medium itself. From the perspectives of intermediality, transmediality, and postmediality, his artistic project exemplifies an aesthetic paradigm reconfigurable and perishable, documented and archived.

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Introduction

Dan Perjovschi's artistic practice constitutes an eloquent example of visual and discursive engagement in contemporary art (Gheorghe, & Pancu, 2010). Through a conceptual, cultural, and institutional hybridity, the artist proposes an art form that reflects sociopolitical reality and critically and participatively interrogates it, offering a relevant model of intermediality, transmediality, and postmediality artistic expression.

Dan Perjovschi (born October 29, 1961, Sibiu) graduated from the Art High School in Sibiu in 1980 and the Art Academy in Iași in 1984. After 1990, he chose the Bucharest artistic environment, joining the anti-communist movement initiated by the Social Dialogue Group (Alb, 2023). His forms of manifestation in the field of visual arts are maintained in a coherence configured by a refined, strongly affirmed artistic ideal (Marjanović, 2023). In the film *Drumul [The Road]* (2016), directed by Liviu Varlaam (Varlaam, 2016), Dan Perjovschi explicitly presents his vision of a *manifestum artisticum*, consisting of the aesthetic and ethical foundations of his creation, built on an unmistakable imagery and a dense message, articulated through poetic, satirical and deeply civically and politically engaged ideation, the only declared limit of which is the "responsibility of expression" (Centrul de Proiecte Timișoara, 2025). The last exhibition event, Dan Perjovschi, Romania, A Retrospective 1985–2025, hosted by the Corneliu Miklosi Museum in Timișoara, brought together drawings, performances, civic actions, protests, publications, and ephemeral installations (Marinescu, 2025), all articulated in a variety of artistic languages that converge in a coherent and recognizable Perjovschian idiom, a form of visual Esperanto.

The artistic commitment of the visual creator Dan Perjovschi is highlighted by the succession of the two drawings in Image 1, which mark the transition from easel art to art as a civic action, deeply engaged with contemporary socio-political issues, as well as the conversion of a conventional practice into a conceptual one.



Image 1 The artistic commitment of visual creator Perjovschi (Bercea, 2011)

Note. Image from <https://www.dor.ro/artist-dan-perjovschi/>, licensed under CC0

If we define a subsequence of the visual intelligence by the term medial aesthetic

intelligence as the ability to think, communicate and create through multiple media (text, image, sound, video, space, digital interaction) and to translate meaning from one medium to another without losing the message and even enriching it, we could say that the way Dan Perjovschi practices visual art simultaneously provokes and embodies many of the intelligences theorized by Gardner (1983), from a dual perspective: that of the creator and that of the viewer.

The creator Perjovschi, as a multimodal activator of medial aesthetic intelligence, promotes a hybrid cognitive experience (language, image, logic, emotion), invites viewers to engage in combinatorial thinking, and embodies aptitudes that combine semiotics, humour, spatial design, and socio-political reasoning.

His visual thinking is clearly related to linguistic intelligence (Gardner, 1983). Perjovschi's iconic style is notable for his drawings, which are often word-image hybrids. Thus, Perjovschi extends linguistic intelligence into a form of intermedial literacy, where language and image merge into a single cognitive act. His art constitutes an assertive excursion and becomes a test of linguistic and symbolic knowledge, the necessity of understanding metaphorical processes, and discursive meaning intelligence.

Perjovschi's work is essentially a spatial symbolization of complex phenomena, using line, space, and negative space. His murals reorganize space into narrative maps of contemporary life, and his drawings often function as conceptual diagrams. Thus, he activates the viewer's spatial intelligence (Gardner, 1983) to decode the visual structure of his ideas; his entire practice can be understood as spatial thinking through social commentary.

What impresses most in his work is the conceptual compression synonymous with logical-mathematical intelligence (Gardner, 1983). He compresses the systemic analysis of concepts into a few lines, in a Brancusi paradigm, many works function as visual equations. Thus, his minimalist style encourages viewers to think in a logical manner by interpreting the designed conceptual algorithms in terms of social phenomena.

Perjovschi's art is deeply interpersonal because it excels in communicating with the general public in museums, on the streets, through interviews, in newspapers, magazines, podcasts. His works function as social mirrors, activating empathy, criticism or civic awareness. His style invites viewers to reflection and common dialogue. Thus, Gardner's interpersonal intelligence (Gardner, 1983) becomes visible in the way Perjovschi maps collective emotions, tensions and shared cultural knowledge.

Perjovschi's drawings often address philosophical questions, such as human rights, democracy, global inequality, existential anxiety (war, climate, technology), and the fragility of contemporary life, inviting the viewer to adhere to the principles of a profound cultural and existential intelligence (Gardner, 1983).

Many of Perjovschi's works involve self-irony, self-reflection and introspective criticism of society. By understanding felt states and ethical positioning, the artist's works

visualize with Gardner's intrapersonal intelligence (Gardner, 1983). In addition, Perjovschi's minimalist satire prompts viewers to examine their own attitudes, prejudices and biases.

Hybridity, a Matrix of Contamination between Forms

In the sense of Bhabha (1994), hybridity in a cultural context, and later applied in artistic environments, implies the coexistence and contamination between different registers, such as the aesthetic, political, discursive, or technological. In Dan Perjovschi's practice, hybridity manifests through the combination of drawing, text, installation, and interventions in public spaces, as well as by blurring the boundaries between art and journalism and between artistic and civic gestures.

In Dan Perjovschi's art, the concept of the Picasso (Havârneanu, 2026) effect can constitute a starting point for understanding the hybridity in his practice, in which the plurality of perspectives extends from visual language towards a regime of hybridity that becomes a principle of discursive structuring that generates thematic intermediality, processual transmediality, and a reflexive-conceptual postmediality. Thus, the artist becomes an anentropic vector of ideas and messages, and his works serve as a platform for intersemiotic translation across environments, contexts, and cultures.

In the two drawings (Image 2 and Image 3), hybridity, in the sense of Bhabha (1994), functions as an intermediate space in which aesthetic, discursive, and political registers contaminate one another. In the first drawing, the juxtaposition of the medical mask and the globe, framed by the formula "SINGLE USE", transposes the technical/commercial language of consumption over the planet, suggesting the ambivalence between the need for immediate protection and the logic of long-term waste. In the second, the anthropomorphized globe that says "I'M EXHAUSTED" introduces an affective voice in a format close to the comic strip and editorial, transforming an abstract crisis into a civic interpellation that is easy to circulate in the public space.



Image 2 Civism and conceptual art in the practice of Dan Perjovschi (Urban, 2020)

Note. Image from <https://www.urban.ro/expozitie-dan-perjovschi-muzeul-de-arta-moderna-din-new-york/>, licensed under CC0



Image 3 Dan Perjovschi and civic aesthetics in conceptual art (*Agenda LiterNet*, 2020)

Note. Image from <https://agenda.liternet.ro/articol/24922/Comunicat-de-presa/Arta-in-actiune-cu-Dan-Perjovschi-la-Platforma-Internationala-de-Teatru-Bucuresti-2020.html>, licensed under CC0

Media Hybridity: between Drawing, Installation, and Ephemeral Performance

Although it may appear minimalist or low-tech, Perjovschi's artworks involve sophisticated forms of mediality, conceptual, cultural, and discursive hybridity (Nae, 2026).

Media hybridity is expressed in Dan Perjovschi's art as a complex interplay between installation art and performativity. Although his works are often simple drawings in a caricature style or use a memetic vocabulary (Nae, 2026) (a set of memes, a visual convention used to communicate and remix meaning online), they are frequently integrated into the exhibition space, becoming site-specific installations or works in progress. The drawing thus becomes part of a spatial context, exceeding the limits of a classical artistic medium. The artist creates drawings on the walls of galleries, intervening directly in the exhibition space, so that his works are not only exhibited but also integrated and merged with the architecture of the galleries, playing an active role in shaping the public's interaction with the exhibition.

According to Bishop (2005), in contemporary art, an aesthetic of participation and contextualization has begun to predominate, in which the work is determined by the spatial and temporal context in which it is activated. This approach transforms the drawing into an installation medium, no longer just two-dimensional but an integral part of the exhibition's physical and social space (Bourriaud, 2002).

In this sense, Dan Perjovschi's drawings, even though they seem spontaneous, are rigorously anchored in sociopolitical current events and the architecture of the place (EMST, 2024). Although he does not declare himself a performer, the artist activates the space through a temporary intervention, sometimes during the exhibition's *pavoisement*, sometimes in front of the audience, which will be erased at the end, making his work an ephemeral art form with theatrical valences that remain deeply ingrained in the collective memory (Image 4, Image 5).



Image 4 Artist Talk with Dan Perjovschi, in Oradea (Buşu, 2024)

Note. Image from <https://www.bihon.ro/stirile-judetului-bihor/dan-perjovschi-fundamentul-artei-mele-este-momentul-in-care-se-cucereste-libertatea-de-expresie-4591724>, licensed under CC0



Image 5 Dan Perjovschi at Documenta exhibition (Universul.net, 2022)

Note. Image from <https://universul.net/dan-perjovschi-at-documenta-exhibition/> licensed under CC0

In these images, media hybridity manifests itself through the transition of the drawing from the area of the graphic object to that of an installation and performative practice, in which the work exists as a situated event and process. The projection in front of the audience transforms the image into a discourse device, as the drawing functions as a visual support, activated by the gesture of indication and commentary. In parallel, the drawing made directly on the gallery wall acquires a site-specific and work-in-progress character, as it depends on space, architecture, and the moment of execution, and the process becomes part of the work. In this logic, the drawing behaves as an installation medium (Bourriaud, 2002), organizing relationships, attention, and interaction, building an aesthetic of participation and contextualization (Bishop, 2005). Even if it is not performance art *stricto sensu*, the active, ephemeral, and corporeal component of the public performance is reminiscent of process art and the happenings of the 1960s–1970s (Goldberg, 2011), where the work is defined by temporality, situation, and the involvement of witnesses.

Conceptual Hybridity: between Visual Art, Journalism, and Political Criticism

As Groys (2008) notes, contemporary art often becomes a space for the production of knowledge, in which the artist no longer creates only objects but also critical meanings. Perjovschi creates a form of graphic journalism (Schlichting, 2016), in which image and word coexist in a way similar to press caricatures, but translated into the space of contemporary art.

This ambivalence between aesthetic and informative gives his works a character as a discursive device, in which the image becomes a vehicle for opinion and reflection. He employs an essentialized graphic language, akin to raw art or DIY ("Do It Yourself") aesthetics, which creates a productive contrast between the naive form and the profound, sometimes cynical or provocative content of his works (Petrache, 2025). Additionally, his works concretize a double temporality, the temporary drawings being often documented and archived, which creates a tension between ephemerality and permanence; thus, the emphasis falls on the idea, the conception, and the process of the work, considered more significant than the concrete, ultimate form of a particular creation (Meyer, 1972, p. 5).

In the mural intervention, titled Horizontal Newspaper (Perjovschi, 2021), the conceptual hybridity manifests through the overlap of visual art, journalism, and political criticism, where the drawing becomes a public statement with the function of an urban editorial.



Image 6 Civic message on a wall in Iași (Petrache, 2025)

Note. Image from <https://www.ziaruldeiasi.ro/stiri/artistul-dan-perjovschi-mesaj-civic-pe-un-zid-de-langa-plaja-nicolina-nu-va-fi-usor-depinde-numai-de-tine--1753614.html> licensed under CC0

The formal strategy (large, legible text, reduced in color and aligned with the aesthetics of the press title) transforms the work into a form of graphic journalism, oriented towards the rapid transmission of a position and its circulation in the civic space (Schlichting, 2016). At the same time, the visual procedure of correction/negation (the bar that intervenes on the word and produces the semantic slippage between democracy and demagoguery) functions as a critical gesture in itself, similar to an editorial intervention applied directly to political reality which produces meanings and critical knowledge in public space, in line with Groy's (2008) observation that contemporary art is an epistemic practice. The temporality is double: an immediate reaction to a political context, but also a retrospective formulation of a recurring pattern in democratic discourse.

Cultural Hybridity: between East and West, between Local and Global

Dan Perjovschi positions himself critically towards both major ideological axes - global neoliberal capitalism and the post-communist legacy of Eastern Europe. Thus, he operates in an area of cultural hybridity (Bhabha, 1994; Merritt, & Stolterman, 2012), in which artistic identity is fluid, allowing for a fringe perspective that can interrogate centers of cultural power. The themes addressed, from global warming to human rights, from political corruption to migration, are transnational issues, but filtered through a sense of humour and a visual aesthetic that retains a recognizable Romanian or post-communist

voice. This transcultural positioning is essential for understanding the international reception of Perjovschi's work: he exhibits in prestigious Western museums (MoMA, Tate Modern, Centre Pompidou) but maintains a critical tone towards the ideology of art institutions and the globalization of cultural discourses (Fraser, 2005).

In "LOCAL / GLOBAL," Perjovschi stages the tension between circumstantial belonging and transnational discourse, working in an East–West register of cultural hybridity.



Image 7 Perjovschi, Local versus global (Zachmann & Șerban, 2018)

Note. Image from <https://adevarul.ro/stil-de-viata/cultura/interviu-dan-perjovschi-artist-vizual-de-1860229.html> licensed under CC0

Drawn directly on the glass case in a minimal, DIY graphic idiom, the piece delivers sharp conceptual commentary on positioning and symbolic power. Its low-tech look versus discursive precision makes hybridity a strategy: local in form, global in address, without yielding fully to either Western centers or Eastern narratives.

Institutional Hybridity in Contemporary Art: Practices between Legitimate and Alternative Space

Institutional hybridity shapes Dan Perjovschi's practice. His interventions recontextualize objects and symbols as subtle resistance to institutional norms (Bușu, 2024) and extend into participatory art-education projects, questioning the idea of authority and structure, addressing both art institutions as authoritarian entities and the alternative of developing new forms of artistic knowledge that move away from the traditional canon (Kaufmann Repetto, 2024), such as cultural alternatives.

In the drawing that opposes CURATOR versus ARTIST, institutional hybridity is condensed into a visual allegory of the power relationship between legitimizing space and creative agent.



Image 8 Screening of the work Curator/Artist in 2009, at MNHN presentation (Armanca, 2023)

Note. Image from <https://romania.europalibera.org/a/cine-e-autorul-dan-perjovschi-artmark/32615208.html> licensed under CC0

The figure of the curator appears hypertrophied, with extended arms that cover

and frame the artist's body, suggesting how the institution (through curation, selection, discourse, and mediation) can come to dominate the work's visibility and meaning of the artist. Graphic minimalism and explicit labelling transform the image into an editorial commentary, situated between art and social analysis.

Dan Perjovschi's Art Between Hybrid Intermediality, Processual Transmediality, and Reflexive-Conceptual Postmediality

Dan Perjovschi's artistic practice reflects how his works cross media, thematic, and spatial boundaries in a critical and innovative manner, thereby multiplying the dissemination of his message across public, institutional, and media spaces. He embodies a complex artistic practice located at the intersection of hybrid intermediality, procesual transmediality, and reflexive-conceptual postmediality. This type of approach illustrates how contemporary art can constitute itself not only as an aesthetic object but also as a form of critical intervention in public discourse, using minimal means to achieve maximum impact.

We synthetically structured the mediality expression as follows (a synthesis after Elleström (2010), Jenkins (2006), Krauss (1999), Rajewsky (2005), Weibel (2012)):

Hybrid Intermediality

- Visual and discursive** (minimalist drawing complemented by texts)
- Referential** (explicit or implicit references to other media, without physically integrating them)
- Structural** (adopting the structural form of another medium, without taking over its content)
- Operational** (an operational process limited to site-specific installation, mural art, performance)
- Digital** (the work becomes an interface between art and visual journalism)

Processual Transmediality

- Performative and conceptual** (adds an ephemeral and process-based dimension)
- Narrative** (adds supplementary information or new perspectives)
- Conceptual** (a concept crosses different media without depending on a specific narrative)
- Performative** (the experience is interactive, unfolds across multiple media, involving the audience)
- Aesthetic** (visual, sonic, or stylistic forms circulate between media)
- Hybrid** (a combination of narrative, conceptual, and aesthetic)

**Reflexive-Conceptual
Postmediality**

Conceptual (*emphasis on the central idea, independent of the medium in which it appears*)
Interactive / performative (*the audience's experience becomes an essential part of the work*)
Technological (*uses technology to remove the limitations of traditional media*)
Aesthetic / hybrid (*visual, sonic, or performative forms no longer depend on strict rules of a single medium*)

Intermediality: Interferences between Mediums

Intermediality in the visual arts refers to the interaction or fusion of different artistic media (such as painting, photography, video, performance, and installation) in a single practice or work. It is not just a juxtaposition, but an integration that generates new meanings. According to Rajewsky (2005), intermediality involves structural and functional relationships among two or more media, without necessarily assuming complete integration. In the case of Dan Perjovschi, we can discuss intermediality among drawing and text, between the artistic image and media discourse (similar to political caricature), and among supports (walls, windows, paper, and documentary video), depending on the exhibition context.

At the heart of Dan Perjovschi's artistic approach is a form of visual and discursive intermediality, in which minimalist drawing (often created with a marker on walls or temporary surfaces) is complemented by short texts, characterized by a pronounced ironic, satirical, or political tone. Thus, intermediality in his works is not only manifested at the formal level (combining the media, drawing with text), but also in the relationship with the context in which the work is exhibited, proposing an intersection between plastic art, visual journalism, mural art, and public space, which generates a new type of discourse, emergent, hybrid. It is a concept close to intertextuality, but applied to the level of artistic media (text, image, performance, video).

Referential intermediality functions through the interaction between media within a work, that is, how the relationships among codes, forms, and technologies are structured and perceived. In Dan Perjovschi's work, the interaction between visual art (drawing) and literature (aphorisms, slogans) is evident, as he constantly operates through references to other media, cultural contexts, and public discourse spaces. This type of intermediality involves explicit or implicit reference to different media, without physically integrating them, but evoking them as a source of meaning.

Structural intermediality is highlighted by adopting the structural form of another medium, without taking over its content. The artist's works are not only on paper or

canvas, but also ephemere, directly intervene on walls, windows, showcases, and even the walls of museums or public buildings (such as the MoMA in New York, the Leipzig Art Museum, and the MNAC in Bucharest), without creating stained glass windows or murals.

Operational intermediality (Elleström, 2010) constitutes the process by which the interaction between media in a work operates, that is, the way in which the relationship between codes, forms, and technologies is structured and perceived, materializing in an operational process that swings between site-specific installation, mural art, and spatial performance.

Digital intermediality involves fusions between media through digital technology, in which digital support enables the complete convergence of traditional media. In Dan Perjovschi's drawings, he addresses current themes, such as the climate crisis, immigration, politics, censorship, capitalism, and excerpts from the press and media. Thus, the work serves as an interface between art and visual journalism, often documented through podcasts.

Performative and conceptual intermediality brings an ephemeral, processual dimension, with the process being more important than the final product. The drawings are often made directly on the wall with a marker, without the intention of remaining permanent.

Visual and discursive intermediality

In the drawing CAPITAL ISM, the visual *discursive intermediality* emerges through the articulation of an extremely reductive image with a textual announcement that functions as a title and argument.



Image 9 Singularity and collectivity (Mariya, 2014)

Note. Image from <https://contemporaryartineastereurope.wordpress.com/2014/02/08/dan-perjovschi/> licensed under CC0

The word CAPITAL is separated by the suffix ISM, and a semiotic montage is built between them. Capital is associated with the singular individual (concentration, property, accumulation), and ism with the mass (system, ideology, multitude). The irony results from the fact that the economic logic that seems to privilege the singular (the owner of capital) is supported by a collective infrastructure (the multitude), which it repeatedly reduces to the anonymous. Through this combination, the work simultaneously becomes an image, a slogan, and a satirical analysis, demonstrating how, for Perjovschi, minimalist drawing functions as a discursive interface between art and socio-political criticism.

Referential intermediality

An eloquent example for *referential intermediality* is the poster for the exhibition Dan Perjovschi and Monotremu: (Școală-te!) Wake up! The wordplay in the title “Școală-te!” simultaneously activates two Romanian semantic registers, and it is precisely this ambiguity that produces an effect of referential intermediality (reference to other semantic media: education, discipline, civic mobilization, performance).



Image 10 Poster for the exhibition Dan Perjovschi and Monotremu:
(Școală-te!) Wake up! (Nasui, 2020)

Note. Image from <https://contemporaryartineasteurope.wordpress.com/2014/02/08/dan-perjovschi/> licensed under CC0

The meaning can be a denotative one, “School up!”, or a connotative one, “Wake up!”. Thus, the imperative functions as a performative statement: it names an event and triggers an attitude required of the viewer.

Through this double reading, the poster does more than announce a performance; it translates an invitation typical of activism and performance media (a call, a mobilization) into the language of advertising (design, title). Hence, the effect: a static support (the poster) references a living practice (performance/meeting), and the title serves as the semantic bridge between the inducement of education and civic awakening.

Structural intermediality

Structural intermediality is highlighted by the images related to the Dan Perjovschi Retrospective, Timișoara, by the fact that Perjovschi takes over the form and spatial logic of another environment (industrial architecture/infrastructure of halls, railway routes), without transforming the work into an object of that environment (it becomes neither a classic mural, nor a permanent decoration, nor an autonomous panel).



Image 11 Dan Perjovschi Retrospective, Timișoara (Beligăr, 2025)

Note. Image from <https://www.scena9.ro/article/dan-perjovschi-arta-politica-expozitie-retrospectiva-timisoara> licensed under CC0

In these images, the drawing and the text are placed on extended surfaces, such as strips that follow the space's directionality, so that the composition functions more as a scrolling device than as a frontal image. Thus, Perjovschi inscribes the surface and activates it as a message support, adopting the form of the exhibition/installation (scale, route, context) without assuming the conventions of a permanent object. In this sense, the intervention is site-responsive, using the geometry and rhythm of the space as a matrix, and the drawing remains in its rapid, temporary, DIY register.

Operational intermediality

Operational intermediality is seen less as a result (a completed work) and more as a situated process, circumscribed to a concrete spatial framework.



Image 12 Perjovschi supports the efforts of the Give Life organization (IQads, 2025)

Note. Image from <https://www.iqads.ro/articol/71885/live-din-campus-dan-perjovschi-sustine-eforturile-daruieste-viata-de-a-strange> licensed under CC0

In this image, Perjovschi acts here as an operator of space: the drawing is produced in real time, in front of the spectators, in a specific place (site-specific), and the gesture of marking a surface becomes an intervention that simultaneously activates the graphic, installational, and performative registers. In this sense, the drawing does not function autonomously but rather as an operation that mediates the experience of the place, approaching the logic of environmental performance, becoming an ephemeral, contextual act that produces meaning through direct intervention and the way it reorganizes participants' perception.

Digital intermediality

In the interview/podcast, digital intermediality becomes evident in that the artistic practice no longer circulates only as a drawing or an intervention in public space, but is re-mediated in an audiovisual format that functions as an interface between art and visual journalism.



Image 13 *Podcast with Dan Perjovschi* (TVR Cultural, 2025)

Note. Image from <https://www.youtube.com/watch?v=804jd6TpXKc> licensed under CC0

Through such mediatizations, the drawing and the socio-political critique of the Perjovschi are translated into a narrative accessible to the general public: the artist simultaneously becomes the subject of an interview, commentator, and witness to current events, and his discourse acquires a double temporality: immediate (reaction to the context) and archival (revision, recirculation, sharing). In this way, digital becomes a medium that reconfigures the work as a hybrid practice between art, civic commentary, and visual journalism, amplifying its impact through reproduction, accessibility, and transnational circulation.

Transmediality: Content Migration

Transmediality, as defined by Jenkins (2006), involves the extension of a narrative or idea across multiple media, each contributing a distinct part to the general understanding. Although he does not produce narratives in the classical sense, Perjovschi operates with recurring visual archives, themes such as freedom, migration, the climate crisis, or war return in different contexts, from the walls of a biennial to the pages of *Revista 22*, then in catalogues or online posts. Thus, we can speak of a transmediality of ideas, in which the artistic message circulates through diverse media, maintaining critical coherence.

The transmediality dimension of the artist's works is manifested in the multiple circulation of his visual messages across different media, while maintaining stylistic and thematic coherence. In addition to physical interventions in museums and urban spaces, the artist extends his discourse into the written press (such as his long-term collaboration with *Revista 22*), in the digital space (social networks, online archives, collaborative projects), in independent publications, fanzines, and catalogues, as well as in educational or activist contexts (conferences, public dialogues, workshops).

This capacity to adapt content to multiple platforms and to communicate with diverse audiences makes the artist a relevant exponent of transmediality in contemporary art, where the artistic message migrates, reconfigures, and multiplies without losing its ideological coherence. Perjovschi's drawings and messages circulate not only in museums, but also in the written press (he collaborated with *Revista 22*), on social networks, in catalogues, fanzines, posters, and even in performances and conferences. His transmediality consists in the fact that his ideas and visual language reconfigure and

migrate from one medium to another, maintaining stylistic and ideological coherence.

Transmediality performative and conceptual

Performative and conceptual transmediality is configured in Perjovschi's artwork as an ephemeral device in which the idea, produced by παρονομασία (pun), circulates across media, and the work is defined mainly by action and context rather than by a stable object.



Image 14 Perjovschi, Appeal for the Safeguarding of the Magazine 22 (Tănăsescu, 2021)

Note. Image from <https://culturaladuba.ro/artistul-dan-perjovschi-face-apel-pentru-salvarea-revistei-22-ofera-un-desen-original-celor-care-se-aboneaza/> licensed under CC0

In this intervention, the gesture of writing/drawing on the window activates a performative register (the artist's body, the time of execution, exposure to the spectators on the street), approaching the logic of processual art and performance as an event (Goldberg, 2011). Simultaneously, the window functions as an interface between the institutional and urban space, and meaning is produced relationally, through the encounter between text, reflections, exhibited documents, and the gaze, a way of working compatible with relational aesthetics, where the social framework becomes artistic material (Bourriaud, 2002). The conceptual dimension stems from the fact that the message is transferable and recontextualizable; it is rewritten through the situation and can be reactivated through documentation and recirculation, which shifts the emphasis from the final product to the process and the conditions of reception, in line with participatory and contextualizing practices (Bishop, 2005).

Narrative transmediality

Narrative transmediality works by distributing a discursive universe across multiple media and situations, in which each medium adds pieces of meaning rather than reproducing the same formula.



Image 15 Dan Perjovschi's retrospective (Marinescu, 2025)

Note. Image from <https://curatorial.ro/arta/dan-perjovschi-romania-o-retrospectiva-1985-2025/> licensed under CC0



Image 16 Exploring Romania through the art of Dan Perjovschi (Asociația Culturală Contrasens, 2025)

Note. Image from <https://acontrasens.ro/dan-perjovschi-romania/> licensed under CC0



Image 17 Lia and Dan Perjovschi, laureates of the European Cultural Foundation's "Princess Margriet" award (Văsii, 2013)

Note. Image from <https://curatorial.ro/arta/dan-perjovschi-romania-o-retrospectiva-1985-2025/> licensed under CC0

The minimalist Perjovschi's drawing serves as an allegorical core; the situated text/intervention ("ROMANIA") provides the contextual and political anchor; and the body inscription (the tattoo) translates the narrative into a biographical-affective register. The performative/installational (the globe, the artist's action, and the emphasis in space) extends the interactional theme to a global processual scale. In transmedia terms, the story is constructed through complementary contributions of the media, each offering new information or perspectives and requesting a different position from the audience (Jenkins, 2006). The result is a narrative in which meaning is negotiated among document, gesture, public space, and corporeality, and artistic practice becomes, simultaneously, a critical narrative and a mechanism for producing social knowledge (Groys, 2008).

Conceptual transmediality

Conceptual transmediality is seen in how the same idea circulates across different media, changing form without depending on a unitary narrative.



Image 18 Dan Perjovschi – The Long Wall Project (EMST, 2023)

Note. Image from <https://www.emst.gr/en/exhibitions-en/dan-perjovschi-the-long-wall-report> licensed under CC0



Image 19 Dan Perjovschi: Masa lui Putin (Zgondoiu, 2022)

Note. Image from <https://propagarta.ro/interviuri-acasa-la-in-atelier-la/dan-perjovschi-daca-l-as-intalni-pe-putin-ca-si-la-ceausescu-as-trage-fara-somatie/> licensed under CC0

The mural drawing *The Long Wall Project* combines text, schematic image, political slogan, and graphic symbol, exceeding the traditional boundaries of drawing as an autonomous medium. Messages such as "WAR RY?", "NO TANKS", "ALL MONEY FOR ARTS WILL GO TO TANKS NOW" simultaneously activate the visual and linguistic registers, transforming the wall into a hybrid space between art, press, manifesto, and protest graphics.

In *Putin's table*, the drawing activates an allusion to Brâncuși's *Table of Silence* by reducing it to an archetypal form: the table as a symbol of community and recollection is hijacked by the label *Putin* and becomes the table of authoritarian decision, where silence acquires the meaning of complicity and control exercised from a distance.

The concept remains stable (power–violence–responsibility), but manifests differently depending on the environment: sometimes as a cultural metaphor (the politically re-semantized Brâncuși), sometimes as a civic intervention (the collage superimposed on the mural).

Performative transmediality

From the *performative transmediality* point of view, the experience expands and multiplies through the passage between spaces and through the audience's involvement, which corresponds to the transmedia logic of distributing/expanding actions across distinct channels and contexts (Jenkins, 2006), as well as to production and perception within the event and the encounter (Fischer-Lichte, 2008).



Figure 20 Dan Perjovschi. *Romania – A Retrospective 1985–2025* (Art Collection Telekom, 2025)

Note. Image from <https://www.art-collection-telekom.com/en/news/dan-perjovschi-romania-a-retrospective-1985-2025> licensed under CC0



Figure 21 Live retrospective in Timișoara (Armanca, 2025)

Note. Image from <https://revista22.ro/cultura/dan-perjovschi-redeseneaza-romania-anilor-1985-2025-o-retrospectiva-live-la-timisoara> licensed under CC0

Performative transmediality is representative for these images because the event is simultaneously constructed in several active environments: the urban space in front of the museum (the crowd, the entrance as a threshold) and the interior space (live speech, the presence of the artist, the audience as a “collective body”, the environmental design). The environments are not simple supports, but parts of the performance, because participation begins through co-presence and circulation (outside) and continues through interaction, shared attention, and institutional situation (inside).

Aesthetic transmediality



Image 22 Dan Perjovschi redraws Romania in 1985–2025 (Armanca, 2025)

Note. Image from <https://revista22.ro/cultura/dan-perjovschi-redeseneaza-romania-anilor-1985-2025-o-retrospectiva-live-la-timisoara> licensed under CC0

In this triptych, the *aesthetic transmediality* is evident in the way the same stylistic signature circulates across different media: an archive-type exhibition on the wall, an installation device with tables/prints, and a mural intervention, maintaining visual coherence even as the specific themes may change. In the first image, the multitude of small drawings arranged in a modular pattern produces an atlas-or storyboard effect, where unity is achieved through the repetition of the same rapid graphics and the text-image combination. The second image continues this aesthetic in the installation register: the materials are organized as in a consultation/archive space, and the drawing becomes a manipulable object, procedurally exhibited, but retains the same economy of line and short statement. In the third image, the wall intervention (“Patriotism”) resumes the same features: white outline, minimalism, visual irony, and the association of word and symbol is transposed into the public space, on a large scale.

Hybrid transmediality



Image 23 40 years of drawing and civic activism, one man: Dan Perjovschi (Ghițescu, 2025)

Note. Image from <https://www.rfi.fr/ro/rom%C3%A2nia/20250904-rom%C3%A2nia-paradoxal%C4%83-%C3%Aentre-marker-%C8%99i-z%C3%A2mbet-amar-dan-perjovschi-40-de-ani-de-crea%C8%9Bie> licensed under CC0

Here, *hybrid transmediality* results from the combination of three levels: the aesthetic register (installation, table with materials), the conceptual register (their idea/arrangement as a device of meaning), and the performative register and digital mediation (activation through the artist's presence and phone filming). The work thus circulates between exhibition, action, and online documentation, becoming a small transmedia *ecosystem*.

Postmediality beyond the Technical Specificity of the Medium

According to Krauss (1999) and, more recently, Weibel (2012), postmediality defines a stage of contemporary art in which the identity of the artistic medium becomes irrelevant, and the artist works with structures of meaning and discourse, regardless of the supporting medium. Perjovschi perfectly illustrates this idea; although he works with a marker on the wall, his approach is deeply postmedial, because what matters is not the medium itself, but the critical and discursive intervention produced through it. His means are minimal (marker, walls, windows, display cases), but conceptually charged. The drawings are ephemeral, not objectual; they are sometimes erased after the exhibition (Fondation Vincent van Gogh Arles, 2018). The content is both ideological and processual, rather than purely aesthetic. Postmediality in his art consists of abandoning the classical medium-form paradigm and approaching the construction of the concept of art as an ideological instrument, process, and context. He does not work to produce a traditional art object, but to convey a socio-political message.

Conceptual postmediality



Image 24 I'm not a political artist, but I have a political agenda (Bligăr, 2025)

Note. Image from <https://www.scena9.ro/article/dan-perjovschi-arta-politica-expozitie-retrospectiva-timisoara> licensed under CC0



Image 25 Dan Perjovschi on his art practice, documenta 15, and support for Ukraine (Libet, 2023)

Note. Image from <https://artslooker.com/en/dan-perjovschi-on-his-art-practice-documenta-15-and-support-for-ukraine-2/> licensed under CC0

Conceptual postmediality is evident in these three images, where the message (STOP PUTIN) remains recognizable and coherent regardless of the support: a museum facade, a wall or vehicle in public space, or an industrial hall with a large-scale installation. The work's identity is defined not by the medium (mural, banner, installation) but by the central idea, which can be reactivated anywhere, anytime, with the same economy of means (line and text). The medium thus serves only as a tool for amplification and contextualization: the museum offers legitimacy and institutional visibility, public space produces direct contact and urgency, and the site-specific installation transforms the message into a spatial experience. Because these media can be replaced, recombined, or even disappear without the work losing its essence, this artistic practice functions postmedially, as the concept circulates autonomously and the medium remains contingent, adapted to the situation.

Interactive/performative postmediality



Image 26 The figurative versus metaphorical iconic in symbolic postmediality

Note. Image from <https://www.alamy.com/stockphoto/perjovschi.html?sortBy=relevant> licensed under CC0

The doubling of the American flag, as a drawing on the wall and as a sign carried by the spectator, produces a post-media effect: the work no longer functions as an autonomous object, but as a relational situation in which the spectator enters the field of the work. The flag becomes a representation and a presence simultaneously, and meaning is generated through this mirroring: the American spectator does not simply visualize an image but confronts his own identity through a symbol he also finds in the work. Thus, the environment (the wall/drawing) remains contextualized, and the stakes

shift to the performative experience of the encounter between signs, the body, and the institutional context, that is, to the process of reception as a constitutive part of the work.

Technological postmediality



Image 27 40 years of art with Perjovschi

Note. Image from <https://www.youtube.com/watch?v=OoMZqWq2lQo> licensed under CC0

Technological postmediality is reflected in the way Perjovschi's practice is doubled and extended by digital infrastructure: the work (mural drawing, spatial intervention) no longer remains bound to its material support, but is reformatted as an image-video, interview, and online archive (YouTube). Technology eliminates the classical limitations of traditional media (uniqueness, location, duration), allowing the work to coexist simultaneously in physical space (the drawn wall) and in digital space (filming, distribution, commentary, recirculation). In this way, the work takes on a parallel life: it can be seen from a distance, recontextualized through montage and discourse, preserved as a document, and reactivated over time, without depending on the direct presence in the museum. The result is not just promotion but a regime change: the medium becomes flexible and recombable, and the work's identity is maintained through idea and gesture, while technology ensures its multiplicity and public persistence.

Conclusions

A complex analysis of the visual practice of the artist Dan Perjovschi, through the concepts of hybridity, intermediality, transmediality, and postmediality, highlights the fact that hybridity in his art is not an extensive formal effect, but a structural and discursive principle that allows for interference between aesthetic, political, social, and institutional registers.

The artist navigates between opposing cultural and ideological spaces (the post-communist East and the capitalist West), developing a critical, transcultural voice specific to cultural hybridity. His global themes (war, ecology, civil rights) are treated through an aesthetics specific to the Romanian and Eastern European space, generating a form of critical interculturality and an active dialogue between the local and the global.

The artist's works access a type of visual mediation that brings his practice closer

to relational aesthetics and processual or performative art, even if he does not explicitly claim to belong to these currents.

Dan Perjovschi's creations occupy a liminal position between visual artist, graphic journalist, and political critic, which gives them a true character of conceptual hybridity. His essentialized and ironic visual language transforms the artwork into a discursive device, in which image and text generate critical knowledge, and the message gains relevance in the public space. The drawings, although ephemeral, are often archived, emphasizing the conceptual and processual dimension of the work.

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