

GALERIA**PLAN** **B**

Art Basel 2026

Booth: S12

16 - 21 June 2026

With works by:

Adrian Ghenie

Ciprian Muresan

Serban Savu

Achraf Touloub

Cornel Brudascu*

Marieta Chirulescu

Diana Cepleanu

Mihai Olos

Gheorghe Ilea

Tincuta Marin

Israel Hershberg

Navid Nuur

Ran Zhang

* The works will be revealed as part of the new initiative Basel Exclusive with the opening of the fair



Adrian Ghenie

Weeping Woman, 2026

oil on canvas

60 x 49 cm

Price: 400.000 EUR (excl. taxes)

AG/P 63



Adrian Ghenie, *Weeping Woman*, 2026, installation view



Adrian Ghenie has returned periodically throughout his career to Picasso as a source – not for homage, but as a way of testing what figuration can still do. For Ghenie, “the twentieth century started with Picasso dismantling the human body,” a revolution whose consequences painting has never fully exhausted. *Weeping Woman* (2026) takes as its point of departure Picasso’s *The Weeping Woman* of 1937 – one of the most concentrated images of anguish in modern painting, the face shattered by grief into competing planes – and runs it through Ghenie’s own preoccupations. The large red and black form looming above the figure retains something of Picasso’s original broad-brimmed hat, now transformed into something winged and insectile, simultaneously theatrical and threatening. Below it, the body dissolves into a swirling mass, torso undone, flesh rendered unstable. Where Picasso locked emotion into an almost geometric intensity, Ghenie releases it into entropy – the figure caught, as curator Mihnea Mircan has written of his work, in an appearance that is “laboriously discomposed” into “expansions and contractions,” marionetted by forces it cannot contain.



Adrian Ghenie

Figure with Fan, 2026

oil on canvas

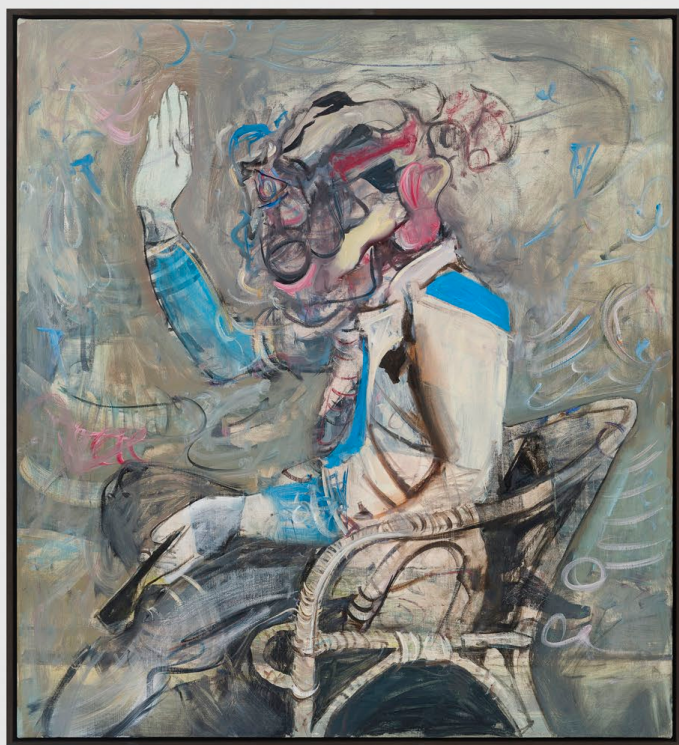
110 x 100 cm

Price: 700.000 EUR (excl. taxes)

AG/P 64



Figure with Fan, (2026) takes as its point of departure Picasso's *Woman with a Fan* of 1905 – a pivotal painting in which, although still associated with the Blue and Rose Period, Picasso breaks decisively with the pure emotional melancholy of his earlier work. The forms grow more geometric, the lines more austere, and the woman's face takes on the rigid, mask-like stillness of an Egyptian relief – a clear harbinger of his later engagement with primitive art and the path that would lead toward Cubism. Ghenie subjects that composed severity to radical pressure: the raised arm survives the translation, but little else does – the figure's head becomes a baroque enclosure of scrambled features, its seated body drifting into the churning grey atmosphere around it, the fan dissolved into the tangle of limbs and chair. Ghenie cited Picasso among his forbears in "the breaking down and reconstruction of the human form," and here that inheritance is both acknowledged and overturned – Picasso's stillness dismantled into something provisional, brittle, and unresolved.



Adrian Ghenie, *Figure with Fan*, 2026, installation view

Adrian Ghenie, born 1977 in Baia Mare, Romania, lives and works in Berlin, Germany.

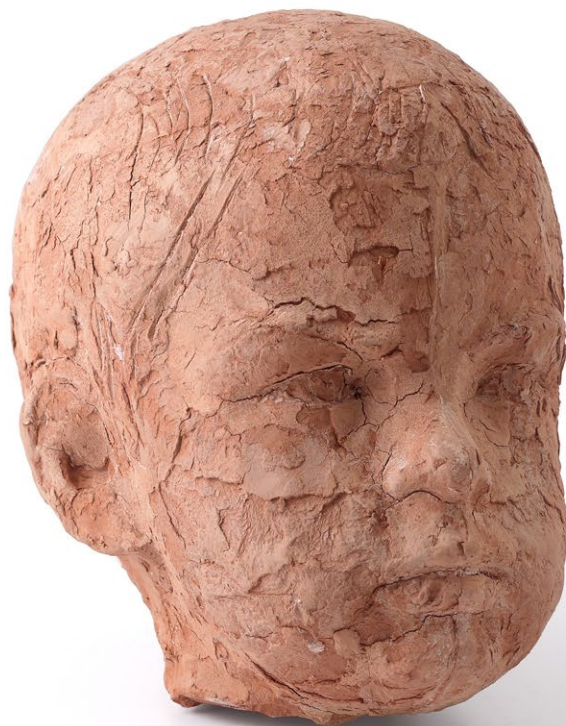
Solo exhibitions include: *Shadow Paintings*, Albertina Museum, Vienna (2024); *Battleground Studio: Adrian Ghenie – Works on paper*, Staatliche Kunstsammlungen, Dresden (2024); *Adrian Ghenie*, Galeria Plan B, Berlin (2023); *Adrian Ghenie: The Impossible Body*, Art Encounters Foundation, Timisoara, (2023); *The Fear of NOW*, Thaddaeus Ropac, London (2022); *We Had Everything Before Us*, Galerie Judin, Berlin (2021); *The Hooligans*, Pace Gallery, New York (2020); *'I have turned my only face.'*, The State Hermitage Museum, St. Petersburg (2019); *The Battle between Carnival and Feast*, Fondazione Giorgio Cini, Venice (2019); *Jungles in Paris*, Thaddaeus Ropac, Paris (2018); *Nightscape*, Plan B, Berlin (2017); *Recent Paintings*, Pace Gallery, New York (2017); *Darwin's Room*, the Romanian Pavilion at the 56th Venice Biennale (2015); *New Paintings*, Thaddaeus Ropac, Paris (2015); Contemporary Art Center (CAC), Malaga (2014); *On the Road to ... Tarascon*, Plan B, Berlin (2013, with Navid Nuur); *Pie-Fights and Pathos*, Museum for Contemporary Art, Denver (2012); S.M.A.K. Museum, Ghent (2010); The National Museum of Contemporary Art, Bucharest (2009).

Previous group exhibitions include: *IT'S NO CRIME TO TICKLE TIME 20 Years of Plan B*, Plan B, Berlin (2025); *The Seven Celestial Senses*, Hôtel de la Marine, Paris (2025); *One Eye Laughing, the Other Crying. Art From Romania. Ovidiu Șandor Collection*, The International Cultural Centre, Krakow (2025); *Hocus Focus, Conector / OFF-space*, Cluj Napoca (2025); *XXH – Exposition anniversaire*, Fondation Francès, Paris (2024); *DIX AND THE PRESENT*, Deichtorhallen Hamburg, Hamburg (2023); *Looking Anew and Beyond*, Taubman Museum of Art, Roanoke (2023); *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Praha, Prague (2023); *Beating Around the Bush #7: False Flat*, Bonnefanten Museum, Maastricht (2022); *Diversity United. Contemporary European Art*, Moscow. Berlin. Paris., Tretyakov Gallery, Moscow; Tempelhof Airport, Berlin; Palais de Tokyo, Paris (2021); *Geta Bratescu, Adrian Ghenie, Ciprian Muresan, Serban Savu*, Fondazione Nicola Del Roscio, Rome (2019); *Niko Pirosmeni*, Fondation Vincent Van Gogh, Arles (2019); *Une saison roumaine*, Centre Pompidou, Paris (2018); *Painting the Night*, Centre Pompidou-Metz, Metz (2018); *Très Traits*, Fondation Vincent van Gogh, Arles (2016); *Mapping Bucharest: Art, Memory and Revolution 1916 – 2016*, MAK, Vienna (2015); *I will go there, take me home*, The Metropolitan Art Center, Belfast (2015); *Six Lines of Flight*, Museum of Modern Art (MOMA), San Francisco (2012); *Painting Forever*, Kunst-Werke Institute for Contemporary Art (KW), Berlin (2013); *Francis Bacon and the Existential Condition in Contemporary Art*, Palazzo Strozzi, Florence (2012).



Ciprian Muresan
Untitled, 2025
glazed ceramic
26.5 x 18 x 24 cm
Price: 8.000 EUR (excl. taxes)

CM/O 205



Ciprian Muresan

Untitled, 2025

ceramic

19.5 x 16 x 20.5 cm

Price: 7.000 EUR (excl. taxes)

CM/O 210



Ciprian Muresan
Untitled, 2025
glazed ceramic
26.5 x 13 x 21 cm
Price: 9.000 EUR (excl. taxes)

CM/O 211



Ciprian Muresan
Untitled, 2026
glazed ceramic
various dimensions
Price upon request

The conceptual practice of **Ciprian Muresan** explores the relation between art and social history in drawings and sculptures that act as a plural questioning of the notions of value and authorship. Over the last years Ciprian Muresan's work has been revolving around the idea of reconstructing and deconstructing, erasing and rewriting iconic symbols of the Western visual culture. This visual reservoir acts as an enormous accumulation of historical layers and images that the artist takes as raw material for his personal reading.

Muresan employs a rich iconographic repertoire that blends contemporary allusions with historical echoes, particularly those resonating from his native country, Romania. He transcends these local narratives to explore universal themes, delving into the myths, utopias, and contradictions of the modern and post-modern world. This artistic approach unfolds through a series of bronze casts derived from sculptures housed in the Museum of Art Cluj. Originally emblematic of social realism, portraying figures like workers, peasants, and the poet Mihai Eminescu, these sculptures undergo a transformation under the artist's hand. They lose their material solidity, dematerializing into "air sculptures," retaining only their bronze shells but manifesting as prints in negative form. This process, as described by Muresan, renders them hollow, evocative forms.

In a recent series of small sculptures, he reworked earlier casts and models of his own works—some now held in collections such as Centre Pompidou and Tate—recasting them in a more fragile material. These reduced, altered versions function as afterimages of personal recollection and context. Installed in his studio, the molds and models surround the artist as quiet witnesses to time, forming a self-generated archive that reflects an intimate, evolving canon rather than an institutional one. Through this recursive gesture, Muresan underscores how artworks remain contingent objects, open to reinterpretation and accompanying him across time.

Ciprian Muresan, born 1977 in Dej, Romania, lives and works in Cluj, Romania. Solo exhibitions include: *Doppia Ombra*, Central Institute for Graphics, Rome (2024); *None of it is real, but it's based on events that took place*, Aluvial, Cluj-Napoca (2023); *The Spectre*, National Museum of Contemporary Art (MNAC), Bucharest (2021); *Ciprian Muresan*, Galeria Plan B, Berlin (2021); *Ciprian Muresan*, S.M.A.K. Museum, Ghent (2019); *Incorrigible Believers*, Plan B, Berlin (2018); *Art Club 22: Ciprian Muresan*, Accademia di Francia a Roma – Villa Medici, Rome (2018); Museo Pietro Canonica a Villa Borghese, Rome (2016); *Your survival is guaranteed by treaty*, Ludwig Museum, Budapest (2015); *Recycled Playground*, Contemporary Art Gallery, Vancouver (2013); *Tate Modern*, London (2012, with Anna Molska); Contemporary Art Center, Geneva (2012); FRAC Champagne-Ardenne, Reims (2011); Neuer Berliner Kunstverein, Berlin (2010). Group exhibitions include: *Black Mirror. The Long Shadow of the Future*, Ludwig Museum, Budapest (2026); *Rhythmic Stress*, /SAC, Bucharest (2026); *IT'S NO CRIME TO TICKLE TIME. 20 Years of Plan B*, Plan B, Berlin (2025); *Global Fascisms*, Haus der Kulturen der Welt, Berlin (2025); *Enormement Bizarre*, La collection Chatelus donation Antoine de Galbert, Centre Pompidou, Paris (2025); *The Impermanent: Four takes on the collection*, Museum of Modern Art, Warsaw (2025); *One Eye Laughing, the Other Crying. Art From Romania. Ovidiu Șandor Collection*, The International Cultural Centre, Krakow (2025); *Acquisizioni Da Parmigianino a Kentridge*, Central Institute for Graphics, Roma (2024); *The Twist: Failing Empires, Triumphant Provinces*, National Museum of Contemporary Art, MNAC Bucharest, Bucharest (2024); *From Holbein to Trockel*, Kunstmuseum Basel, Basel (2024); *Don't Dream Dreams*, Works from the Art Collection Telekom, MG+ / Museum of Modern Art, Ljubljana (2023); *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Prague, Prague (2023); *Different Degrees of Freedom*, Kunsthalle Bega, Timisoara (2023); *My Rhino is not a Myth*, Art Encounters Biennial, Art Encounters Foundation, Timisoara (2023); *'Colliding Epistemes'*, BOZAR Centre for Fine Arts, Brussels (2022); *A Biography of Daphne*, Australian Centre for Contemporary Art, Melbourne (2021); *Beating around the bush # 6: Scenes from the Anthropocene*, Bonnefanten Museum, Maastricht (2020); *Perspectives*, BOZAR Centre for Fine Arts, Brussels (2019); *End of Future*, SAPS La Tallera Museum, Cuernavaca (2019); *Geta Bratescu, Adrian Ghenie, Ciprian Muresan, Serban Savu*, Fondazione Nicola Del Roscio, Rome (2019); *An Opera for Animals*, Para Site, Hong Kong (2019); *How We Live*, Hudson Valley MOCA, Peekskill New York (2019); *Ciprian Muresan and Serban Savu*, L'entretien infini, Centre Pompidou, Paris (2018); *The World on Paper*, Deutsche Bank Collection, Berlin (2018); *Viva Arte Viva*, 57th Venice Biennale (2017); *Freundschaftsspiel Istanbul: Freiburg*, Museum für Neue Kunst, Freiburg (2016); *Cher(e)s Ami(e)s. New presentation of works from the collection*, Centre Pompidou, Paris (2016); *Drawing Biennial 2015*, Drawing Room, London (2015); *Mapping Bucharest: Art, Memory and Revolution 1916 – 2016*, MAK, Vienna (2015); *Allegory of the Cave Painting*, Extracity Kunsthalle, Museum Middelheim, Antwerp (2014); *Analogital*, Utah Museum of Contemporary Art, Salt Lake City (2013); *Six Lines of Flight*, Museum of Modern Art (MOMA), San Francisco (2012); *Promises From the Past*, Centre Pompidou, Paris (2010); *Witte de With*, Rotterdam (2010); *The Seductiveness of the Interval*, the Romanian Pavilion at the 53rd Venice Biennale (2009).



Serban Savu

Sunday Game, 2026

oil on canvas

38 x 50 cm

Price: 20.000 EUR (excl. taxes)

SS/P 265



Serban Savu's paintings occupy a present that is never quite free of the past. His realist depictions of rural and urban life – figures performing vague tasks in open spaces, caught in what feels like Sisyphean repetition, between purpose and standstill – take a critical stance toward the historical style of propagandistic socialist realism. People appear small within their settings, their purposes ambiguous, their relationship to progress uncertain. As Savu himself describes it, his compositions are assembled from sketches, photographs, and found images – a process of reduction and recomposition that invites the viewer to see the present as though it were already the past. The tensions his work generates are never resolved. Preservation and destruction become difficult to distinguish; artifacts and artworks raise the same questions about what history chooses to remember and what it allows to disappear. As critic Shana Nys Dambrot has written, his paintings “physically look and feel very old and very new at the same time – post-impressionist, post-classical, post-Soviet – but not Post-Modern,” repositioning “both sociopolitical history and art history as feedback loops, as weavings in which the threads can no longer be unraveled.” Filtered through historical memory yet emerging from close, almost neutral observation of contemporary reality, Savu's works become simultaneously narrative and reflection – windows onto a present moment that remains, as he shows us, inseparable from the past that defines and confines it.



Serban Savu

The Dream, 2026

oil on wooden panel

18 x 26 cm

Price: 13.000 EUR (excl. taxes)

SS/P 264



Serban Savu

The Beech Forest, 2026

oil on board

65 x 47.5 cm

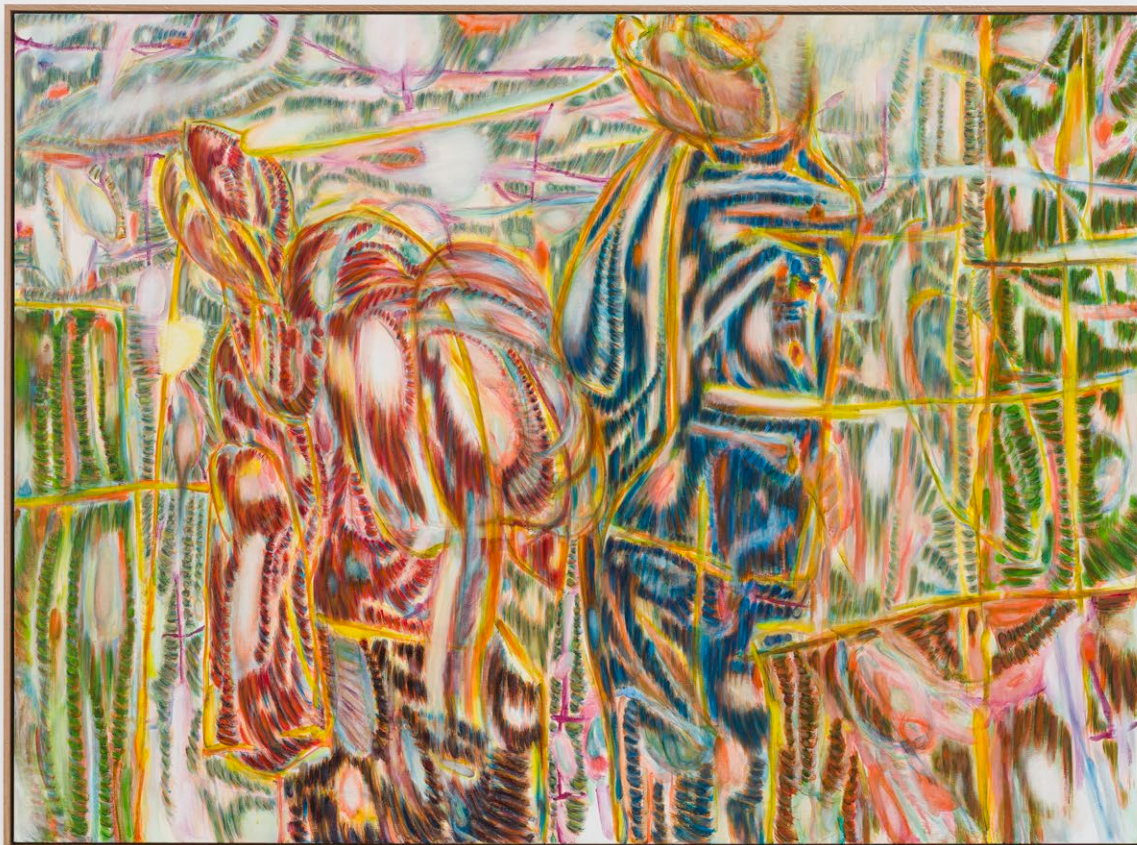
Price: 23.000 EUR (excl. taxes)

SS/P 263

Serban Savu was born 1978 in Sighisoara, Romania, and lives and works in Cluj. He graduated from the University of Art and Design, Cluj, in 2001.

Recent solo exhibitions include *Golden Ages*, Plan B, Berlin (2025); *What Work Is*, The Romanian National Pavilion at the 60th Venice Biennale, Giardini Della Biennale, Venice (2024); *Makeovers*, National Museum of Contemporary Art (MNAC), Bucharest (2021); *Serban Savu – Echinocciu*, Kunsthalle Bega, Timisoara (2020); *Serban Savu – En dérive*, Le Lait Centre D’art Contemporain, Albi (2019); *Heroes, Saints and Other Figures*, Plan B, Berlin (2018); *Serban Savu*, Museo Pietro Canonica a Villa Borghese, Rome (2018).

Selected group exhibitions include: *IT’S NO CRIME TO TICKLE TIME 20 Years of Plan B*, Galeria Plan B, Berlin (2025); *One Eye Laughing, the Other Crying. Art From Romania. Ovidiu Șandor Collection*, The International Cultural Centre, Krakow (2025); *The Twist: Failing Empires, Triumphant Provinces*, National Museum of Contemporary Art (MNAC), Bucharest (2024); *Reenactment – Recostituire il passato*, Galleria D’Arte Accademia di Romania, Rome (2024); *Remembering Peace*, Kyiv Biennial, Augarten Contemporary, Vienna (2023); *Looking Anew and Beyond*, Taubman Museum of Art, Roanoke (2023); *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Prague, Prague (2023); *The Influencing Machine*, Ujazdowski Castle Centre for Contemporary Art, Warsaw (2022); *Art and The City 1974-2021*, Museum of Recent Art (MARE), Bucharest (2021); *Geta Bratescu, Adrian Ghenie, Ciprian Muresan, Serban Savu*, Fondazione Nicola Del Roscio, Rome (2019); *Ciprian Muresan and Serban Savu, L’entretien infini*, Centre Pompidou, Paris (2018-2019); *La Brique, the Brick, Caramida*, La Kunsthalle, Mulhouse (2019); *Landscapes After Ruskin: Redefining The Sublime*, Hall Art Foundation, New York (2016); *Tracing Shadows*, PLATEAU, Samsung Museum of Art, Seoul (2015); *Defaced*, Boulder Museum of Contemporary Art, Boulder, Colorado (2014); *Romanian Scenes*, Espace Culturel Louis Vuitton, Paris (2013).

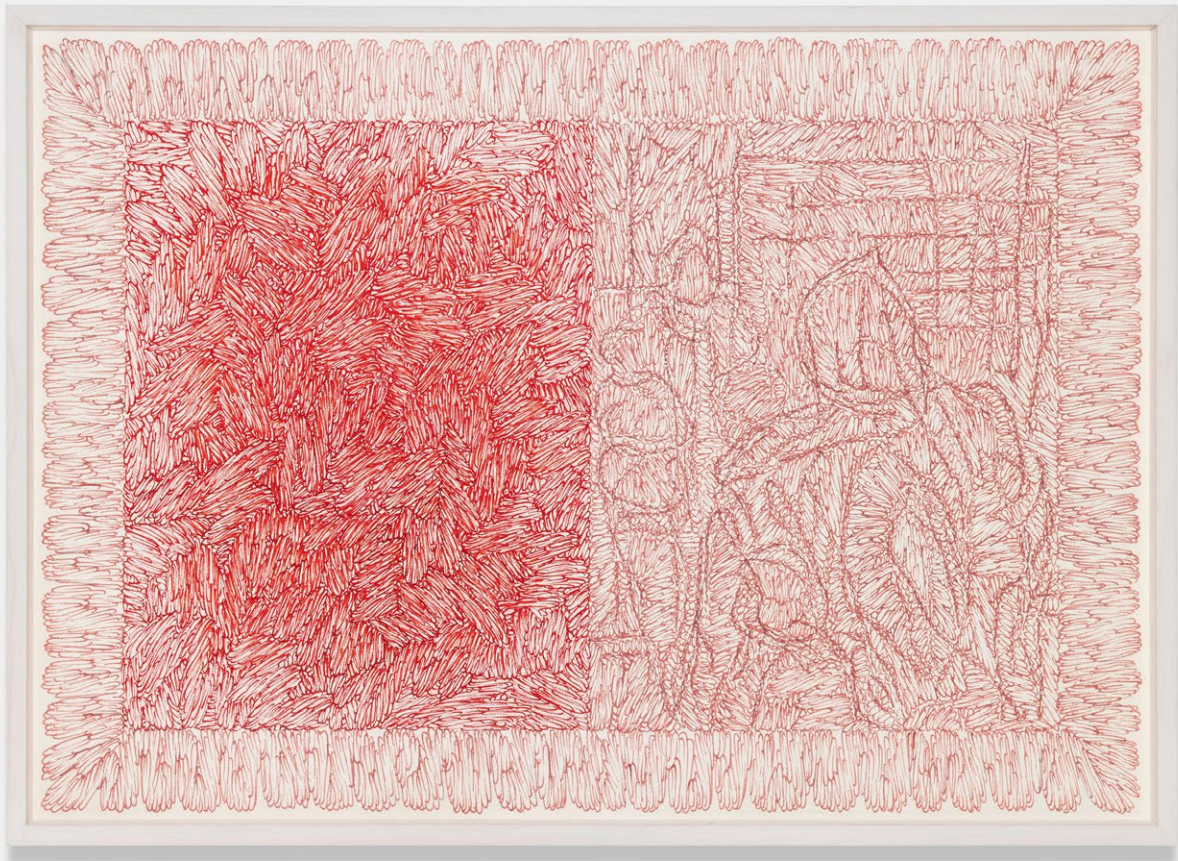


Achraf Touloub
Pléiades, 2026
oil on canvas
140 x 190 x 3.5 cm
Price: 25.000 EUR (excl. taxes)

AT/P 186



Pléiades takes its title and structure from the star cluster that ancient sailors used to navigate – and Achraf Touloub intends the analogy literally: “the painting is composed like a constellation, it traces the invisible lines that connect things to one another.” The canvas becomes a space where vital points light up across shifting planes, figures and landscapes dissolving into one another through Touloub’s characteristic painting style – a texture of presences, as he puts it, “all of them crossed by flux.” The work sits within his broader ambition to go “beyond the purely retinal, to approach images as a form of potential real – a presence,” the surface less a picture to be read than a field of forces to be navigated. Figures oscillate between the scale of information flux, history, myth, and cosmos, asking the viewer to move among them the way one moves by starlight – locating oneself within a space where the visible and invisible are in constant negotiation. At the heart of the work is Merope, the most elusive of the seven Pleiades, whose presence is “precarious, oscillatory – it hides, fades, almost vanishes, and then it returns.” That flickering fragility is, for Touloub, not a failure of visibility but its very condition: what flickers is also what guides.



Achraf Touloub

Sentier pour un soi négatif (Figures et ombres sur l'Atlas), 2024

acrylic on paper

34 x 53 cm

Price: 7.500 EUR (excl. taxes)

AT/D 170

Achraf Touloub creates paintings and drawings that blend reality and fantasy through a symbolic flow. From this imaginative space, a distinctive pattern emerges, allowing him to generate textures using juxtaposed lines and repeated comma-like strokes, as if punctuating the surface of the page. His practice explores the pitfalls of representation, questioning the gaze and the information that underpins images and their meanings. Touloub's works on paper act like screens, where information swarms and eludes, encouraging viewers to feel rather than simply contemplate. Landscapes and bodies arise from the enigmas of his graphic vocabulary, offering immersive and symbolic experiences. His work reflects a belief that the times we live in stretch reality through multiplied parallel dimensions, redefining perception. For Touloub, these textures and compositions connect to primordial moments, when reality, dreams, and emotions were unified. His paintings are not just visual; they evoke deeper, pre-rational responses, designed to immerse the viewer in alternative realities. Achraf Touloub sees his works as autonomous entities, created with the chaos and precision of natural phenomena, more to be breathed in than read.

"The artworks [...] reflect the paradoxical and political practice of erasure, both individual and collective. Embracing this condition of perpetual motion, each work adopts the flows while generating their own survival tools. Doubling and the merging of forms are approached as an evasion of all predictability of global surveillance. A multiplication of complex interweavings, an encryption to better anonymize ourselves. Its ethereal compositions, appearing and disappearing at will, retain the ironic virtues of a form of escape. In Achraf Touloub's works, no defined pictorial territory exists without an opposing double. Between blood and copper, each composition embodies the force of a flow that passes from one work to another, from one body to another. The grid continually shifts; the motif is ornamenting itself, and no external gaze can fully capture its contours." (Extract from exhibition text, *Traité de Métamorphose*)

Achraf Touloub, born 1986 in Casablanca, Morocco, lives and works in Paris. Solo exhibitions and projects include: *By a ciphered fall*, Public Gallery, London (2025); *Traité de Métamorphose*, Parliament, Paris (2024); *'Assabiya*, Plan B, Berlin (2022); *Les Arrivées*, Centre d'art contemporain PASSERELLE, Brest (2021); *Art Club #30 Achraf Touloub*, Villa Medici, Rome (2019); *European Night*, Plan B, Berlin (2019); *CONT'D*, Plan B, Berlin (2016); *standard condition*, Galerie Albert Baronian, Brussels (2015); *Latent*, Plan B, Berlin (2014).

Group exhibitions include: *IT'S NO CRIME TO TICKLE TIME 20 Years of Plan B*, Galeria Plan B, Berlin (2025); *00:00:01*, Public Gallery, London (2025); *Liquid life*, Musée Départemental D'Art Contemporain Château De Rochechouart, Rochechouart (2024); *Le retour*, Musée régional d'art contemporain Occitanie (Mrac), Sérignan (2023); *Es-senze*, Museo di Palazzo Mocenigo, Venice (2022); *Landscape in a Convex Mirror*, Art Encounters Biennial, Timisoara (2021); *Anticorps*, Palais de Tokyo, Paris (2020); *Iulia Nistor and Achraf Touloub. Space (Continuation and End)*, Rezydent BRD Scena9, Bucharest (2019); *Baltic Triennial 13: Give Up the Ghost*, Tallinn (2018); *The World on Paper*, Deutsche Bank Collection, Berlin (2018); *Night was paper and we were ink*, Barjeel Art Foundation, Sharjah (2018); *Auguries*, Art space Geumcheon, Seoul (2017); *Viva Arte Viva*, 57th Venice Biennale (2017); *100 chefs-d'oeuvre de l'art moderne et contemporain arabe. La collection Barjeel*, Institut du Monde Arabe, Paris (2017); *Mutations-Creations / Imprimer le monde*, Centre Pompidou, Paris (2017); *Dissolve into a red dwarf*, Island, Brussels (2017); *Art Club #12/ Folies d'hiver*, Villa Medici, Rome (2016); *Cher(e)s Ami(e)s. New presentation of works from the collection*, Centre Pompidou, Paris (2016); *Kochi-Muziris Biennale*, Kochi (2016); *Club of Matinee Idolz*, CO2, Turin (2015); *Des hommes, des mondes*, Collège des Bernardins, Paris (2014).



Marieta Chirulescu

Untitled, 2026

UV print and gesso on canvas

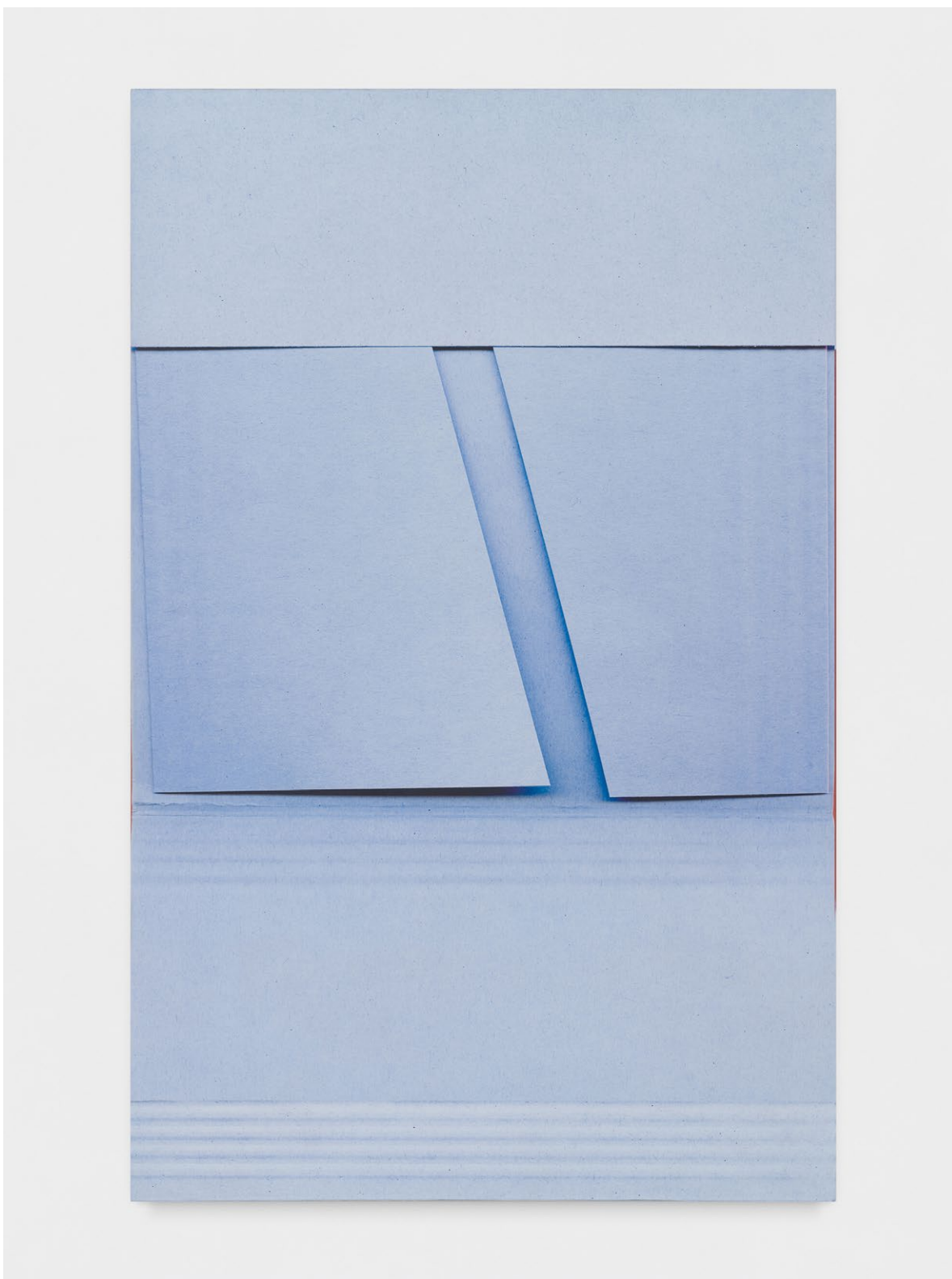
260 x 170 cm

Price: 25.000 EUR (excl. taxes)

MC/P 95



Exhibition view, *Marieta Chirulescu, Plan B*, Berlin, 2026



Marieta Chirulescu

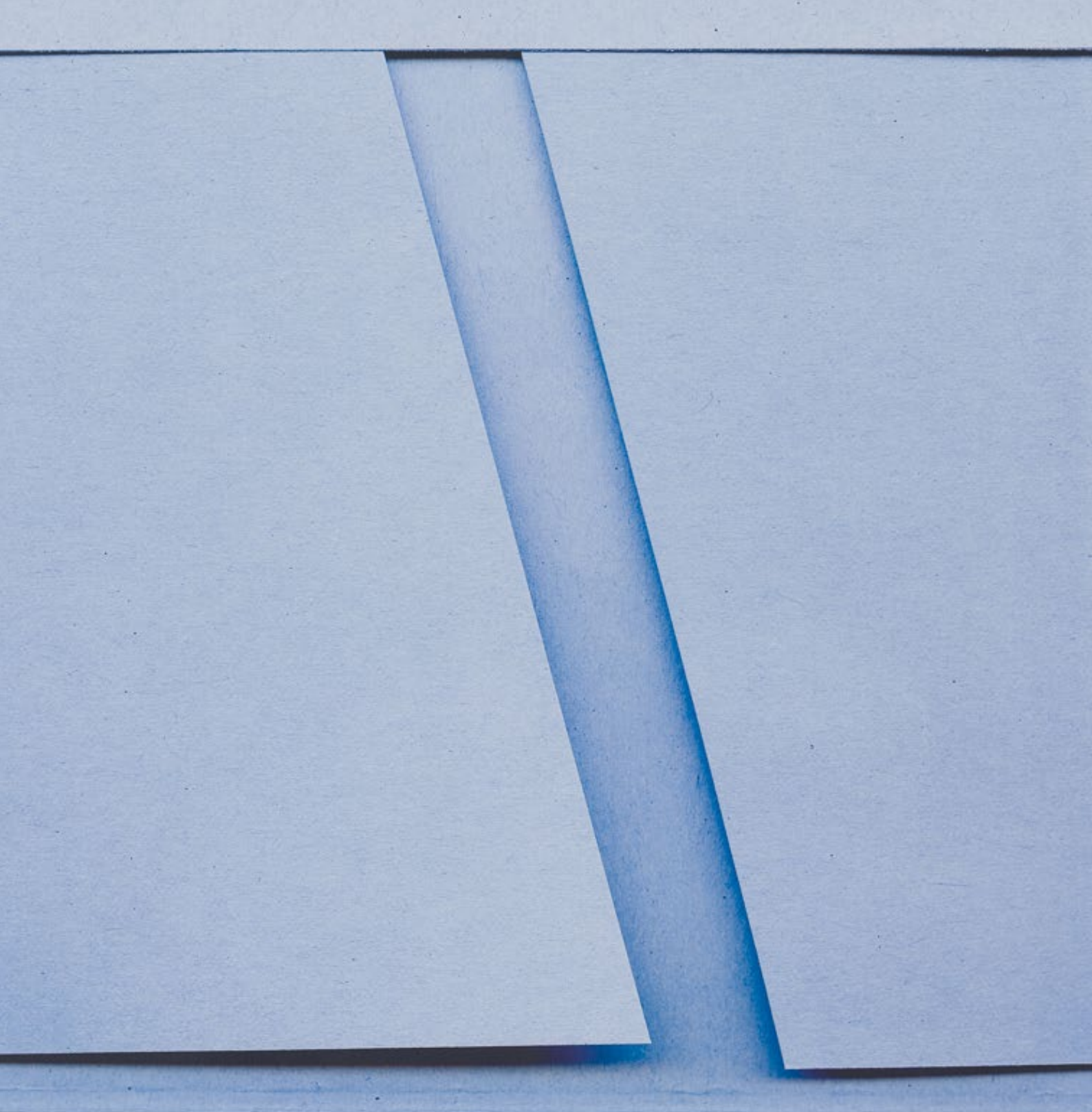
Untitled, 2026

UV print and gesso on canvas

260 x 165 cm

Price: 25.000 EUR (excl. taxes)

MC/P 108



Marieta Chirulescu works in the space where painting, photography, and fabric collage become genuinely difficult to tell apart – and where that difficulty is precisely the point. Her process is one of slow accretion: applications often begin on the back of unusually thin, almost translucent cotton supports, built up over years with fallow periods between layers, waiting, as Mark Prince has written, “for something to shift and something else to become possible.” The result is never a recipe. Scanned images are printed onto canvas; fabric is sliced into drawing; monochrome painting occludes photographic illusionism; clothing, in a quiet tautology, comes to clothe the canvas itself. Each medium absorbs and undermines the others, so that what is materially present and what is merely pictured as being present become impossible to separate. This instability is not a formal game but a genuine inquiry. Chirulescu constructs her compositions around gaps, flaws, and the static noise of restrained color – intervening at the margins of what might otherwise appear as visual emptiness. The translucency of her supports is itself a clue: a surface that functions as a support and faintly suggests a window, but onto nothing beyond the wall. What her layering ultimately produces is a particular kind of abstraction – not the self-referential formalism of much contemporary abstract painting, but something more elusive. As Prince puts it, her works “do not allow us to escape their vehicles, but to intuit the possibility of doing so” – traps that turn seeing into seeing-into, without ever quite resolving into seeing-as.



Marieta Chirulescu

Untitled, 2026

translucent pigment and textile on canvas

55 x 42 cm

Price: 10.000 EUR (excl. taxes)

MC/P 90



Marieta Chirulescu

Untitled, 2026

inkjet print, oil, textile, silk on canvas

42 x 32 cm

Price: 8.000 EUR (excl. taxes)

MC/P 83



Marieta Chirulescu

Untitled, 2026

inkjet print, paper and textile on canvas

55 x 40 cm

Price: 10.000 EUR (excl. taxes)

MC/P 89



Marieta Chirulescu

Untitled, 2026

metallic pigment and acrylic on canvas

45 x 33 cm

Price: 8.000 EUR (excl. taxes)

MC/P 82

Marieta Chirulescu, born 1974 in Sibiu, Romania, lives in Berlin, Germany. Solo exhibitions include: *Marieta Chirulescu*, Plan B, Berlin (2026); *Private Life* (with Ana Botezatu), Foksal Gallery Foundation, Warsaw (2025); *They Said So*, Galeria Fonti, Napoli (2023); *Marieta Chirulescu*, Gregor Podnar, Berlin (2021); *Marieta Chirulescu*, Plan B, Berlin (2020); Foksal Gallery Foundation, Warsaw (2019); *Pale Fire*, Kurimanzutto, Mexico City (2016); *CYTWOMBLY CYFONTI*, Galeria Fonti, Napoli (2016); *Marieta Chirulescu*, Kunsthalle Lingen, Lingen (2014); *Ileana*, Micky Schubert, Berlin (2013); *Marieta Chirulescu*, White Cube Bermondsey, London (2011); *Marieta Chirulescu*, Kunstverein Nürnberg (2011); *Werke aus der Sammlung Martin*, Neues Museum, Nürnberg (2011); *Marieta Chirulescu*, Kunsthalle Basel, Basel (2010); *Marieta Chirulescu*, Kunsthalle Mainz, Mainz (2009); *Marieta Chirulescu*, Projektraum der Temporären Kunsthalle Berlin, (2009).

Group exhibitions include: *6th Art Encounters Biennial*, Timișoara (2025); *Pictorial Resonance*, Galerie Thomas Schulte, Berlin (2024); *Sediments. The Matter-Image*, Salonul de proiecte, Bucharest (2023); *Volume through Layers*, curated by Ciprian Muresan, 'U' Baracks, Timisoara (2023); *todos juntos (all together)*, Kurimanzutto, New York (2022); *Parthenope, Lighea ed altre storie...*, Villa Doria d'Angri, Napoli (2021); *Local talent*, curated by Thomas Demand, Sprüth Magers, Berlin (2020); *Marieta Chirulescu & Thu van Tran*, Galerie Joseph Tang, Paris (2017); *THE GAP BETWEEN THE FRIDGE AND THE COOKER*, The Modern Institute, Glasgow (2017); *#12 / Folies d'hiver*, Villa Medici, Rome (2017); *Präsentation 2015 Villa Massimo*, Martin Gropius Bau, Berlin (2016); *Image Support*, Bergen Kunsthall Bergen (2016); *Mapping Bucharest. Art, Memory, and Revolution (1916 - 2016)*, Vienna Biennale, MAK Vienna (2015); *Attention Economy*, Kunsthalle Wien (2014); *Space, Space*, curated by Dora Maurer, Museum Vasarely, Budapest (2014); *Painting Forever!*, KW Institute for Contemporary Art, Berlin (2014); *Nur was möglich ist ist möglich*, Museum Folkwang, Essen (2014); *Les ateliers de Rennes*, Biennale d'art Contemporain, Rennes (2012); *Minimal Myth*, Museum Boijmans Van Beuningen, Rotterdam (2012); *Made In Germany Zwei*, Sprengel Museum, Hannover (2012); *La preuve concrète*, Centre Européen d'Actions Artistiques Contemporaines, Strasbourg (2009); *Against Interpretation*, Studio Voltaire, London (2009); *Nothing to say and I am saying it*, Kunstverein Freiburg, Freiburg (2009); *kettő/zwei*, Goethe Institut, Budapest (2002).



Diana Cepleanu

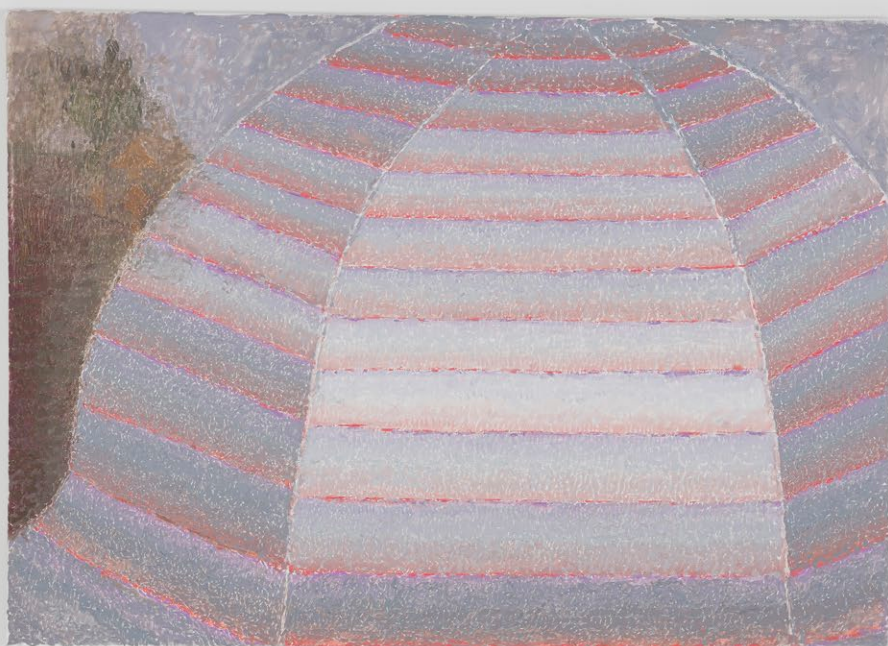
Apples by the Window, 1995

oil on paper mounted on cardboard

50 x 33 cm

Price: 12.000 EUR (excl. taxes)

DC/P 68



Diana Cepleanu

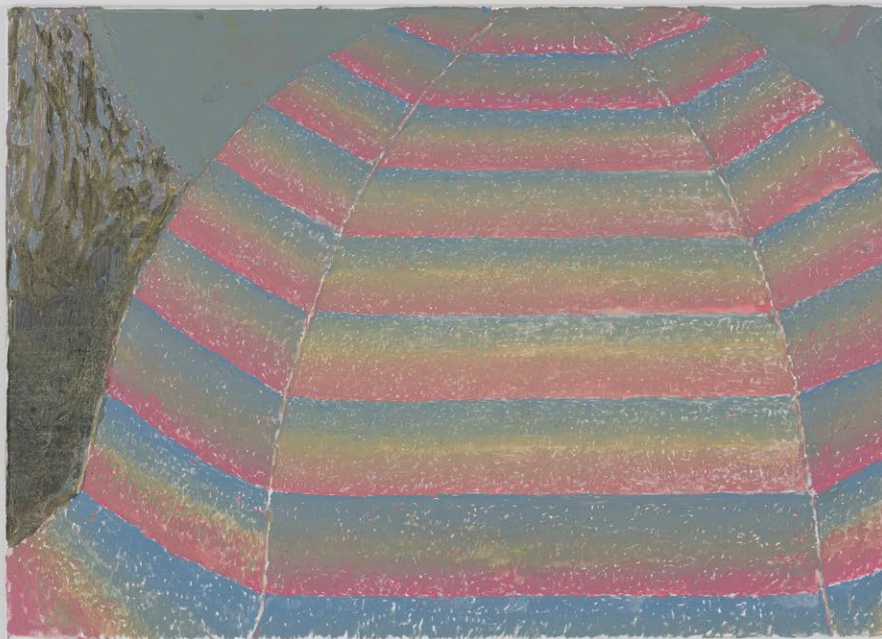
Landscape, 2026

oil on canvas

50 x 70 cm

Price: 10.000 EUR (excl. taxes)

DC/P 129



Diana Cepleanu

Landscape, 2026

oil on canvas

50 x 70 cm

Price: 10.000 EUR (excl. taxes)

DC/P 127



Diana Cepleanu

Marine, 2000

oil on canvas

22.5 x 16.5 cm

Price: 5.500 EUR (excl. taxes)

DC/P 131



Diana Cepleanu

Fui, 2017

oil on cardboard

15.5 x 14 cm

Price: 5.000 EUR (excl. taxes)

DC/P 132



Diana Cepleanu

***Sandals*, 2024**

oil on canvas

50 x 50 cm

Price: 10.000 EUR (excl. taxes)

DC/P 134



Diana Cepleanu

Network over the Sea, 2004

oil on cardboard

31.5 x 35 cm

Price: 7.000 EUR (excl. taxes)

DC/P 133



Diana Cepleanu

"Pis", 1994

oil on canvas

27 x 21.5 cm

Price: 10.000 EUR (excl. taxes)

DC/P 130



Diana Cepleanu

Chestnuts, 1994

oil on paper

24 x 25.5 cm

Price: 8.000 EUR (excl. taxes)

DC/P 126



In her works, **Diana Cepleanu** (*1957 Bucharest, Romania) processes impressions from her surroundings, reflecting on her subjects from a personal and intimate perspective. Cepleanu is, by choice, a discreet presence in the Romanian art scene. Yet, her paintings are powerful and convey a sense of timelessness that connects her with artists of her generation such as Ioana Batranu, although they have very different approaches. Whether she is painting the portraits of her children, her self-portraits or elements from nature, Cepleanu acts with a sharp sense of observation, revealing the essence of people and things that surround her: from onions and cabbages, wild flowers or trees in her favourite corner of a Bucharest park to an empty plastic bag shaped by the wind.

„I never really thought about the subject. Little by little, I began to see that you can truly find what there is to paint in anything. At first, I searched for exceptional things. But after a while I started turning inward more and more, and searching for the thing that was taking shape there. Of course there is always a tension, because even though you are in love with color, with shapes, with the abstract side, the figuration always comes in and charms you. No, you can't give up figuration and, just like that, you find yourself in this terrible tension. After I painted many portraits, I became very dissatisfied. And then I tried somehow to destroy the portrait, to corrode it, to erase it. I think I succeeded somehow in making it no longer a portrait. But it still comes back on its own. I destroy every figure that wants to impose itself on me. My eyes are so hungry. I sit here, at the window, and look through the spyglass, and I see a tree and I like it. And I immediately say to myself – what a sketch I would make! And suddenly I see a lot of other things: a chimney, another tree, another chimney. And they all start screaming at me: me too! me too! me too. Just like students who want to answer. This is a hunger of the gaze. The objects want something from me, I don't know what they want. They, the poor ones, will ask me what I wanted from them. The frenzy remains. It has a name, I call it painting. In painting I always invent and tell myself that 'this is painting' and then it turns out that it is not painting. I mean, painting is like that, a kind of Fata Morgana. I don't know what it is and I realize that it probably isn't. We all do this. We seek to say what it is, to feel what it is. Practice is the only thing that interests me. The final object is always an oddity. Once I finish a work, it's dead. It's going to live out its afterlife.”

Excerpt from a conversation between Diana Cepleanu and Daria Ghiu, 2026

Diana Cepleanu, Born in 1957 in Bucharest, Romania, lives and works in Bucharest.

Selected exhibitions include: *Diana Cepleanu*, Galeria Plan B, Berlin, (2025); *Salon*, Lismore Castle Arts, Lismore (2026); *IT'S NO CRIME TO TICKLE TIME. 20 Years of Plan B*, Galeria Plan B, Berlin, (2025); *Madeleine Moments*, Union Pacific, London, (2025); *Now*, kaufmann repetto, New York (2025); *Denonce-Moi*, dependance, Brussels (2025); *There were times I wanted to change the world*, Paltim Timisoara, Timisoara (2025); *Reunion*, AYE Project Space, Hong Kong (2025); *Last Night I Dreamt of Manderley*, curated by Daniel Malarkey, Alison Jacques, London (2025); *snow falls over car hoods over david's valley*, Lutnita, Chisinau (2024); *The Humming of colors*, Art Chosun Space, Seoul (2024); *autoportret*, Plan B, Berlin (2023); Lutnita, Chisinau (2023); *Voyage dans la couleur (Journey in Color)*, Vila Magdalena, Nice (2020); Galeria Anticariat Curtea Veche, Bucharest (solo exhibitions, 2019 and 2014); *Predelut 4* - Arcus Cultural Center, Sf. Gheorghe (2019); *Pentimento - 5th International Biennial of The Art of Miniature*, Ruse (2015); *Pictori olteni de ieri și de azi*, Muzeul de Artă, Târgu Jiu (2010); *Volare (Fly)*, Desenzano del Garda (2010); *EMOZIONI TRA CIELO E MARE (Emotions between sky and sea)*, Il Gazebo di Gaeta (2010); *I ritrattisti (The Portraitists)*, Il Borgo Gallery, Milan (2009); *Pictori peisagisti în grădina Palatului Cotroceni*, Galeria Muzeului National Cotroceni, Bucharest (2007); *Pictura ca murmur*, Galeria Anticariat Curtea Veche, Bucharest (2007); *Chipuri de pictori*, Galeriile Artexpo, Bucharest (1996).



Mihai Olos

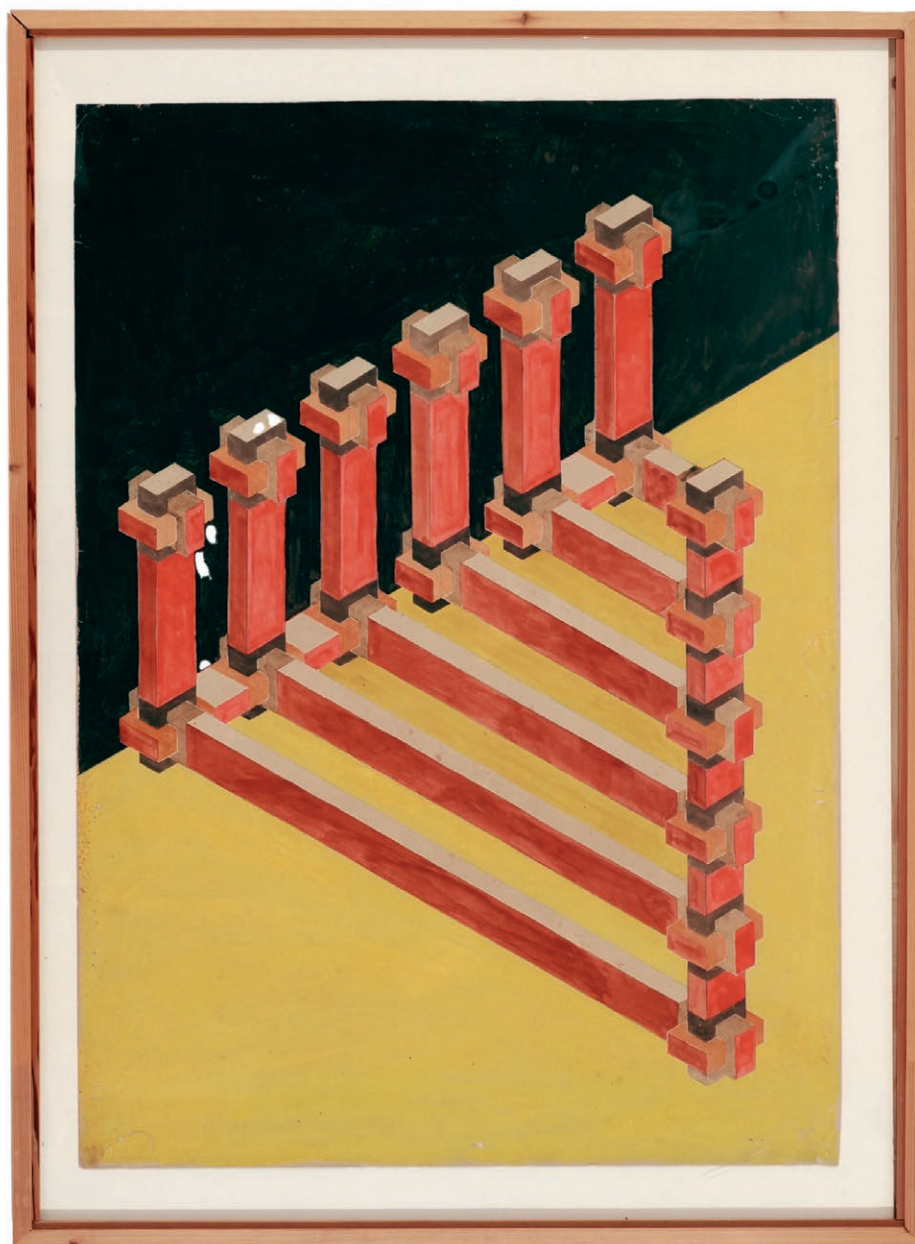
Untitled, 1970s

watercolour and pencil on wax paper

67.8 x 89.8 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 468



Mihai Olos

Horizontal Composition / Perspective / Project for the Universal City / Compozitie orizontala / Perspectiva / Proiect pentru Orasul universal, n.d. (1975)

graphite pencil and gouache on paper

97 x 70 cm

Price: 18.000 EUR (excl. taxes)

MOL/D 665



Mihai Olos

Untitled, n.d. (1985)

mixed media on canvas

30 x 30.5 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 88



Mihai Olos

Untitled, n.d. (1980s)

mixed media on canvas

30.4 x 30.5 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 93



Mihai Olos

Untitled, n.d. (1980s)

mixed media on canvas

50.3 x 50.3 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 77



Mihai Olos

Untitled, n.d. (1980s)

acrylic on canvas

30.4 x 45 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 123



Mihai Olos

Untitled, n.d. (1985)

acrylic and graphite pencil on canvas

30.5 x 50.5 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 124



Mihai Olos

Untitled, n.d. (1985)

acrylic and graphite pencil on canvas

30 x 50 cm

Price: 15.000 EUR (excl. taxes)

MOL/P 126

Mihai Olos built an entire world around a single form. The knot – rooted in the archaic joinery of wooden architecture from his native Maramureş and the spindle structures used to twist fibres – became for him a universal module: a shape that could bridge art and science, the physical and the philosophical, the individual and the collective. It appears across every medium and decade of his practice, from the geometric precision of his 1970s paintings to large-scale canvases, sculptures, ceramics, drawings, and land art. In Romanian, one word for knot is *roșt* – meaning simultaneously a physical joint and, in the abstract, a sense of meaning or purpose – while the extended word *roștire* means utterance. For Olos, the knot was never merely a visual motif but a way of thinking: about modularity, about community, about how things and people hold together. This vision found its most expansive expression in the concept of *Olospolis* – a utopian project of modular communities in which members are knotted together in a harmonious, mutually sustaining way of living. Among the most intimate expressions of this lifelong preoccupation are his small erotic paintings, in which the motif sheds its geometric precision and finds its most immediate, corporeal form. Bodies entangle and overlap, limbs weave into one another in compositions that are less about desire than about connection as a fundamental principle – the knot not as abstract structure but as lived experience.

Mihai Olos (1940 – 2015), born in Arinis, Maramures, Romania, lived and worked in Romania and Germany. Selected exhibitions include: *The Knot*, Plan B, Berlin (2026); *Hocus Focus*, Conector / OFF-space, Cluj Napoca (2025); *The Twist: Failing Empires, Triumphant Provinces*, National Museum of Contemporary Art, MNAC Bucharest (2024); *15*, Take Ninagawa, Tokyo (2023); *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Prague (2023); *Monumental and ephemeral. Sculpted Memory*, ‘U’ Baracks, Timisoara (2022); *Building and Dreaming*, BY ART MATTERS Museum, Hangzhou (2022); *Art and The City 1974-2021*, Museum of Recent Art, Bucharest (2021); *Infinite Beings. Joseph Beuys, Horia Damian, Ana Lupas, Mihai Olos, Erika Verzutti*, Plan B, Berlin (2021); *When in Doubt, Go to a Museum. Works from the Ovidiu Sandor Collection*, Lah Contemporary, Fondazione Sandretto Re Rebaudengo, Collection Laurent Fiévet, Thyssen-Bornemisza Art Contemporary Collection (TBA21), City Museum of Ljubljana (2021); *Folklore*, Centre Pompidou-Metz, Metz (2020); *Perspectives*, BOZAR Centre for Contemporary Art, Brussels (2019); *SEEING HISTORY – 1947-2007. THE MNAC COLLECTION*, The National Museum of Contemporary Art - MNAC, Bucharest (2019); *Mihai Olos*, Centre Pompidou – Atelier Brancusi, Paris (2018); *The Ephemerist. A Mihai Olos Retrospective*, The National Museum of Contemporary Art, Bucharest (2016); *Olospolis*, Plan B, Berlin (2016); *Appearance and Essence*, ArtEncounters 1st edition, Timisoara (2015); National Museum Brukenthal Sibiu, Romania (2010); Museum of Art, Baia Mare, Romania (2009); International Triennial of Small Sculpture, Murska Sobota, Slovenia (2001); City Art Gallery, Baia Mare, Romania (2000); Künstlerhaus Schloß Wiepersdorf, Germany (1993); Golden Tripod, Schaubühne, Berlin (1993); The 39th Venice Biennale, ‘*Space Capital 1970-1977*’ by Joseph Beuys (1980); Documenta 6, Kassel, in the framework of the Free International University of Joseph Beuys (1977); *Mihai Olos*, Maramures Museum, Sighet, Romania (1976); *Art and the City*, New Gallery, Bucharest (1974); Milan Triennial (1968).



Gheorghe Ilea

Poarta, 2026

egg tempera on canvas

300 x 340 cm

Price: 38.000 EUR (excl. taxes)

IG/P 141



Poarta (Gate) belongs to Gheorghe Ilea's "wall duplication" series — an early and foundational body of work in which the artist meticulously reproduces weathered architectural surfaces through mixed-media techniques, transforming the canvas into what might be called an archaeological record. Scorched, worn, and stratified with the marks of use and abandonment, the painted surface preserves what time and exposure have inscribed on the wood: the patina of decay, the grain opened by weather, the slow work of forgetting. This attention to surfaces that bear the imprint of history runs throughout Ilea's practice. Whether engaging with rural vernacular architecture or the decaying infrastructure of post-communist industry, his method remains essentially the same — patient, almost artisanal, driven not by contemporary artistic trends but by a desire to witness and document. The gate functions simultaneously as documentation and meditation on transience: a threshold between what was inhabited and what has been left behind, preserved on canvas because it will not survive elsewhere.



Gheorghe Ilea, *Poarta*, 2026, installation view at CONECTOR ON/OFF, Cluj-Napoca, 2026

Gheorghe Ilea has gradually constructed a relationship with time, history and the past which marks his entire work and separates it from most of the painting trends in the company of which he developed his practice ever since the 1980s. Experimenting with all that technique and themes can offer, the artist takes different stylistic routes which make up a fresco of art history built with great craft and intelligence.

The artist's approach involves exploring the interplay between art, history, and the passage of time by engaging directly with specific cultural and architectural heritage. Through techniques that emphasize physical interaction with the subject, such as replication and frottage, the works examine themes of resilience, fragility, and transformation in response to environmental and historical forces.

Through his work, Ilea offers a dialogue between the human and non-human, past and present, and functionality and obsolescence. His practice is both a personal response to the industrial and cultural landscapes of his upbringing and a broader commentary on the transient nature of human achievements.

Gheorghe Ilea, born 1958, Bucea, Romania, works and lives in Zalău, Romania.

Solo exhibitions include: *Gheorghe Ilea: Poarta*, CONECTOR ON/OFF, Cluj Napoca (2026); *Gheorghe Ilea*, Tajan, Paris (2025); *Fragmente. Recapitulare*, galeria Moara cu Imagini, Zalău (2024); *Haina de Nunta*, Galeria ARCADE 24, Bistrita (2024); *Gheorghe Ilea*, Galeria Plan B, Berlin (2022); *Gheorghe Ilea: "Restoration process" 2015 – 2022. After "Exercise of humility" Tapestry of Ana Lupaș 1960 – 1962*, Suprainfinit, Bucharest (2021); *The Relocation Story*, Plan B, Cluj (2014); *Tronicart 1300*, The National Museum of Contemporary Art / Dalles Gallery, Bucharest (2012); *10 Paintings*, Plan B, Berlin (2010); *PAUSA*, Art Museum Cluj (2007); *Collage*, City Hall Gallery, Lorsch (2004).

Group exhibitions include: *IT'S NO CRIME TO TICKLE TIME. 20 Years of Plan B*, Galeria Plan B, Berlin (2025); *Have No Doubt of the Omnipotence of a Free People*, Catinca Tabacaru Gallery, Bucharest (2025); *Hocus Focus, CONECTOR ON / OFF-space*, Cluj Napoca (2025); *snow falls over car hoods over david's valley*, Lutnita, Chisinau (2024); *Culturi agricole. Agricultura în arta românească modernă și contemporană*, Museum of Recent Art, Bucharest (2022); *După doisprezece ani. Productia artistică din România în 180 de lucrari. Expozitia Achizițiilor de Opere de Artă*, MNAC - National Museum of Contemporary Art, Bucharest (2020); *Mircea Cantor, Vânătorul de imagini*, Musée de la Chasse et de la Nature, Paris (2019); *DOUBLE HEADS MATCHES. A selection of contemporary artworks from four Romanian private collections*, New Budapest Gallery (2018); *KM/H. Utopies automobiles et ferroviaires 1913-2013*, Tour 46, Belfort & Musée du Château des ducs de Wurtemberg, Montbéliard (2013); *Figurative Painting in Romania 1970 – 2010*, Romanian Cultural Resolution, Spinnerei, Leipzig, DE / Club Electroputere, Craiova (2010); *Ad hoc – Romanian Contemporary Art*, Ludwig Museum, Budapest (1997).



Tincuta Marin

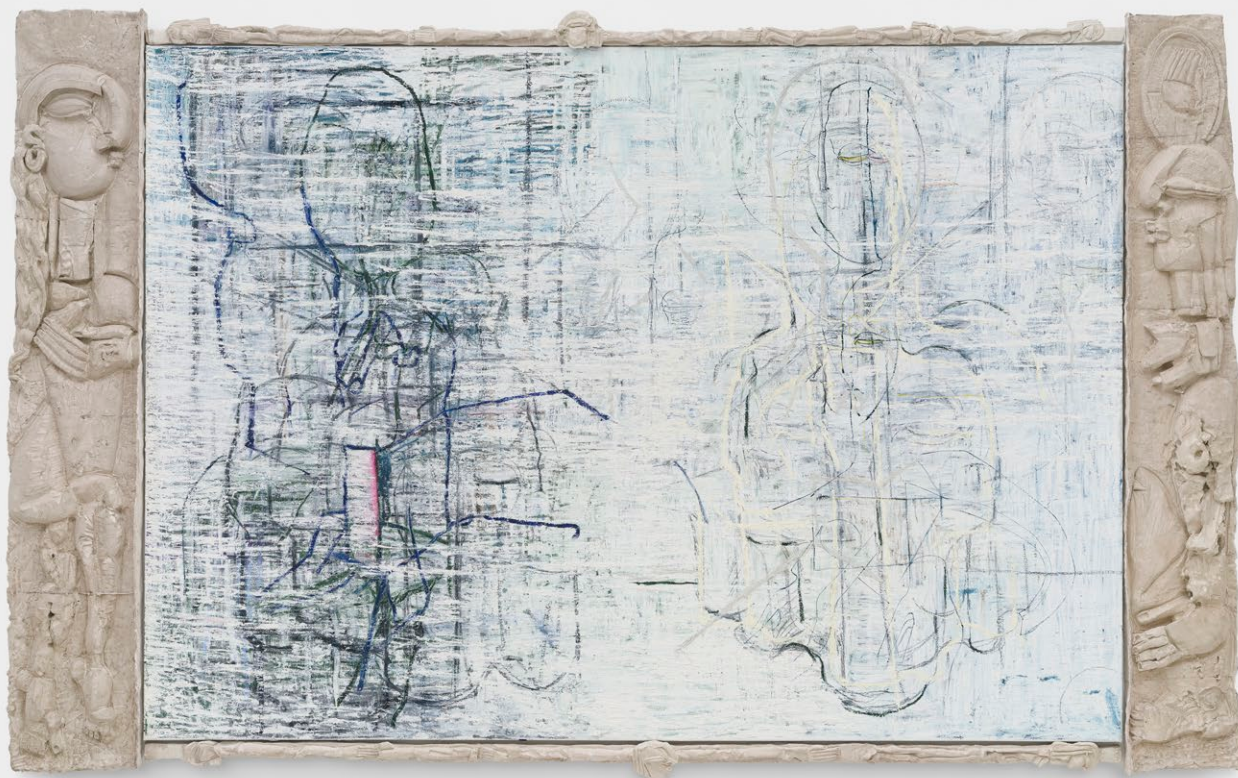
Untitled, 2026

oil, oil pastel on canvas

105 x 90 cm

Price: 12.000 EUR (excl. taxes)

TM/P 109



Tincuta Marin

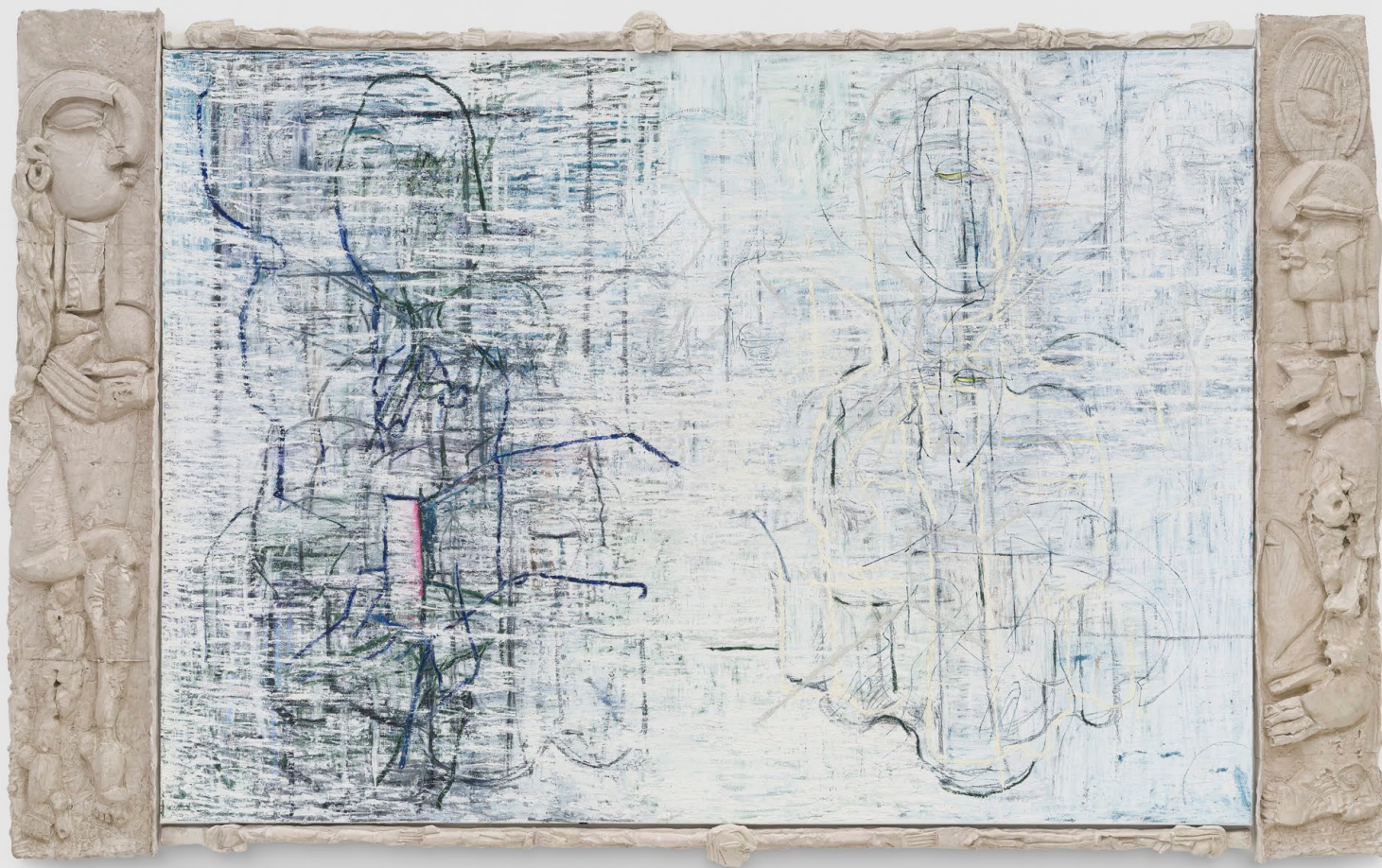
Untitled, 2026

oil, oil pastel on canvas, cast resin frame

210 x 358 cm

Price: 30.000 EUR (excl. taxes)

TM/P 107



Tincuta Marin, *Untitled*, 2026, installation view



Tincuta Marin

Untitled, 2026

oil, oil pastel on canvas

190 x 219 cm

Price: 19.000 EUR (excl. taxes)

TM/P 106



The divine figures imagined by Marin reflect the continuity of history, their forms inspired by ancient art yet resonant with the fragmented and dynamic aesthetics of modernism. This interplay bridges the ancient and the contemporary, reinforcing the protective strength of these motifs while highlighting their relevance today. The emphasis on the female figure, central to many ancient cultures, celebrates its supernatural and creative significance. During these troubled times, marked by profound political and social crises, the reactivation of magical thinking – long intertwined with artistic expression – emerges as a form of protection, a symbolic threshold reminiscent of the sacred spaces of antiquity. Through drawing, painting, collage, and sculpture, Marin's imagination becomes the driving force behind her creative expression, acting as a foundational principle. Her work captures the fluidity between reality and fantasy, blurring the lines between the two.



Tincuta Marin

Untitled, 2025

wax, oil pastel and oil on MDF

40.5 x 50.5 cm

Price: 6.000 EUR (excl. taxes)

TM/P 91



Tincuta Marin

***Sphinx*, 2023**

bronze

54 x 20.5 x 39 cm

Price: 12.000 EUR (excl. taxes)

TM/S 5/AP



In her art, **Tincuta Marin** draws upon motifs from ancient cultures, rich with symbolism and the sublime. She is particularly inspired by Ancient Egyptian mythology, with its emphasis on creation, protection, and the divine. Her work channels the transcendent qualities associated with deities and ancient beliefs, blending these elements with modern artistic forms. Picasso—both painter and sculptor—serves as a significant reference, connecting Marin's creations to the evolving traditions of 20th-century art. Through this synthesis, she establishes a genealogy of magical thinking, linking past and present expressions of symbolic power.

Tincuta Marin was born in 1995 in Galati, Romania. She lives and works in Cluj-Napoca.

Solo exhibitions include: *Gloaming*, Plan B, Berlin (2025); *Where the Sun Sleeps*, Oratorio dei Crociferi, Venice (2024); *Purring Figure*, Ellen de Bruijne Projects, Amsterdam (2024); *Line, Point, Form and Colour*, CFHILL Stockholm (2023); *Distant Realities* curated by Mark Gisbourne, Jecza Gallery, Timisoara (2023); *Chapter IV*, Double Q Gallery, Hong Kong (2022); *Chapter III - When we enter the lair of Bigfoot, Gagafu and Dracovenie. Let's hope we get out alive...*, Jecza gallery at RKI Berlin (2022); *EREWHON/NOHWERE*, National Museum of Art Cluj-Napoca (2021); *Dianthus Caryophyllus*, Jecza Gallery, Timisoara (2021); *Dinozaurii traiesc in cele sapte ceruri suprapuse*, White Cuib Gallery, Cluj-Napoca (2019).

Selected group exhibitions: *Rhythmic Stress*, /SAC, Bucharest (2026); *Transylvanian Painting Today*, curated by Jane Neal, Telegraph Gallery, Olomouc (2026); *IT'S NO CRIME TO TICKLE TIME. 20 Years of Plan B*, Galeria Plan B, Berlin (2025); *One Eye Laughing, the Other Crying. Art From Romania. Ovidiu Șandor Collection*, The International Cultural Centre, Krakow (2025); *Autoportret de parcurs*, Galeria PARTER, Cluj-Napoca (2024), *A Tower of Birds*, Conector - On - Off, Cluj-Napoca (2024), *State of Flux*, Biju Gallery, Cluj-Napoca (2024), *autoportret*, Galeria Plan B, Berlin (2024), *Kindred Visions*, Secci Gallery, Florence (2023); *The Picasso Effect*, Museum of Recent Art / MARE & Picasso Museum, Bucharest (2023); *Ghosts Whisper Load and Clear*, Zina Project Space, Cluj-Napoca (2023); *Les Femmes du Feu*, Sector 1 Gallery, Bucharest (2022); *Dreams & Games*, Tajan Gallery, Paris (2022); *Stolen Moments, Vivid Dreams*, David Kovats Gallery, London (2022); *1+2+3+4*, Jecza Gallery, Timisoara (2021); *XYZ*, QContemporary, Budapest (2021); *Romanian Contemporary Art*, CFHILL, Stockholm (2021); *Network Access*, Funnel Contemporary, Belgrade (2021); *Echoes beneath the waves*, Art Museum, Cluj-Napoca (2020); *The Night Watch*, Art Museum, Cluj-Napoca (2019); *Soon this body will be still*, Matca Art Space, Cluj-Napoca (2019); *A word for each of us*, Richter FineArt Gallery, Rome (2018); *Sottobosco*, Art Museum, Cluj-Napoca (2018); *Talking 'bout my generation*, Plan B Gallery, Cluj-Napoca (2018), *Breaking Rules*, Art Museum, Cluj-Napoca (2017).



Israel Hershberg

Then and Just After, 2026

oil on linen mounted on wood

22.5 x 32 cm

Price: 50.000 EUR (excl. taxes)

IH/P 46

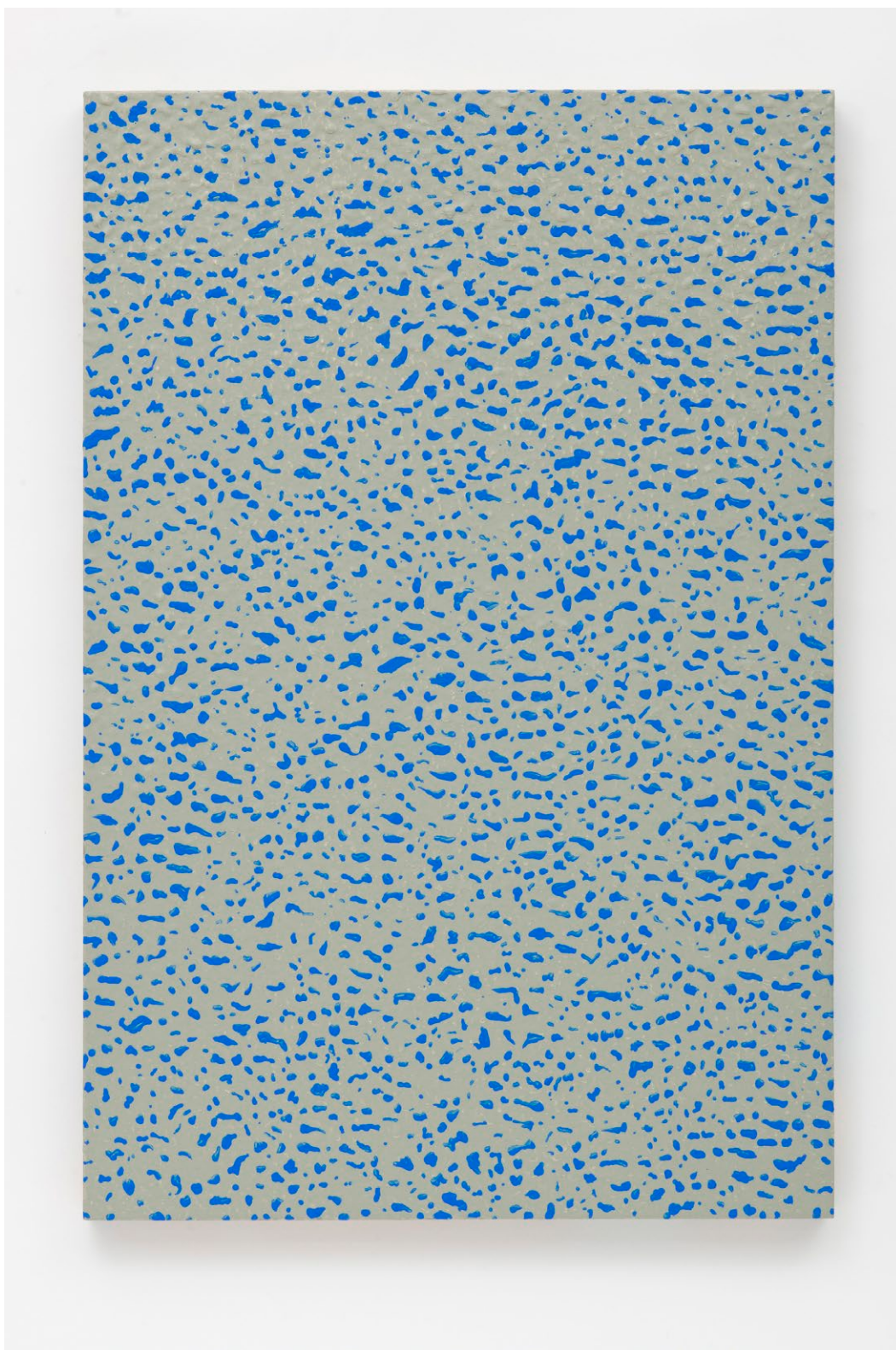
“Israel Hershberg paints - ‘from life’, as the delicate negotiation between observed appearances and the layer of paint on a canvas is usually characterized. What makes his work so intriguing, so mysterious? Is it the plastic power of his realism that provokes in us this strong desire to understand his paintings? (...)

Hershberg is engaged with what is, to all intents and purposes, permanent and absolute. His preoccupation with permanence means that there is a dry, preserved quality to the subjects he chooses at times to depict, objects emptied of the life they once possessed and retaining only their outer skin. Like the stone counter-top that features as a base in some of his paintings, they are locked in place in a kind of petrified parallel universe that knows neither time nor travel. A world containing the remains of temporality without decay (I almost said, without life). A world which could, ostensibly, remain in that state forever, embalmed by the very act of painting.

Yet Hershberg paints something permanent in order to reveal what is actually transient. The entities he depicts are containers; he focuses on the poetics of their outer surface, the covering, the pod.” (Excerpt from text by Yigal Zalmona, Chief Curator of the Arts, The Israel Museum, Jerusalem)

Israel Hershberg was born a refugee on November 7, 1948 in a Displaced Persons camp in Linz, Austria. In 1949 Hershberg immigrated to Israel. In 1958 he moved with his parents to the United States where he attended the Brooklyn Museum School, Pratt Institute, Brooklyn, New York, and the State University of New York, Albany, New York. From 1973 to 1983 he was Instructor of painting and drawing at the Maryland Institute College of Art, Baltimore, Maryland. In 1983 he taught painting at the New York Academy of Art, New York, New York. Israel Hershberg moved back to Israel with his wife and family in 1984. In 1991 he was awarded the Sandberg Prize for Israel Art and in 1998 the Tel Aviv Museum of Art Prize for Israel Art. The artist is the Founder and former Artistic Director of the Jerusalem Studio School in Jerusalem and is currently the Director & Founder of the JSS in Civita Master Class & Residency in Civita Castellana, Italy. His work is included in private and public collections internationally. Israel Hershberg is represented by Galeria Plan B and lives and works in Pardes Hanna Karkur, Israel.

Solo exhibitions include: *IMAGO*, Galeria Plan B, Berlin (2023); *Israel Hershberg: Paintings, Drawings & Photographs*, Marlborough Gallery, New York, NY (2016); *Fields of Vision: Landscapes by Israel Hershberg*, The Israel Museum, Jerusalem (2012); *Israel Hershberg: From Afar*, Marlborough Chelsea, New York, NY (2009); Forum Gallery, New York, New York, Forum Gallery, Los Angeles, California (2003); *Tree Portraits*, Tel Aviv, Museum of Art, Tel Aviv, Israel (2002); *Tree Portraits*, Marlborough Gallery, New York, New York (2001); *As a Passing Shadow*, Israel Museum, Jerusalem (1998); *Israel Hershberg: Recent Work*, Marlborough Gallery, New York, NY (1997); New York Academy of Art, New York, NY (1983); Jacob’s Ladder Gallery, Washington, D.C. (1975); Thesis Exhibition, State University Art Gallery, State University of New York at Albany, Albany, NY (1973); Prince Street Gallery, New York, NY (1971); Prince Street Gallery, New York, NY (1970); Brooklyn Museum School, Brooklyn, New York (1970).



Navid Nuur

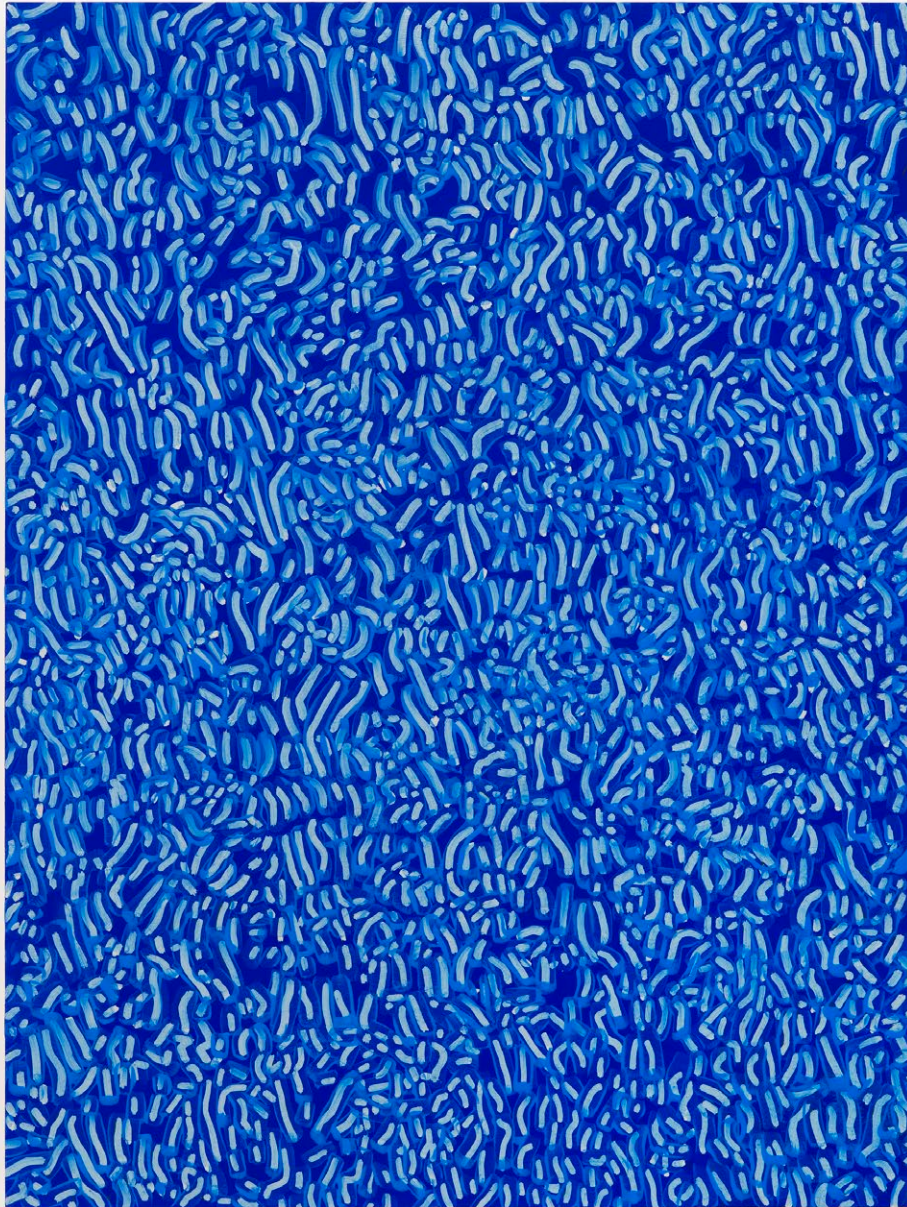
Study 70-174-178 (from the Eyecodex of the Monochrome), 1980 - 2026

acrylic paint on wood panel

45 x 30 cm

Price: 7.500 EUR (excl. taxes)

NN/P 402



Navid Nuur

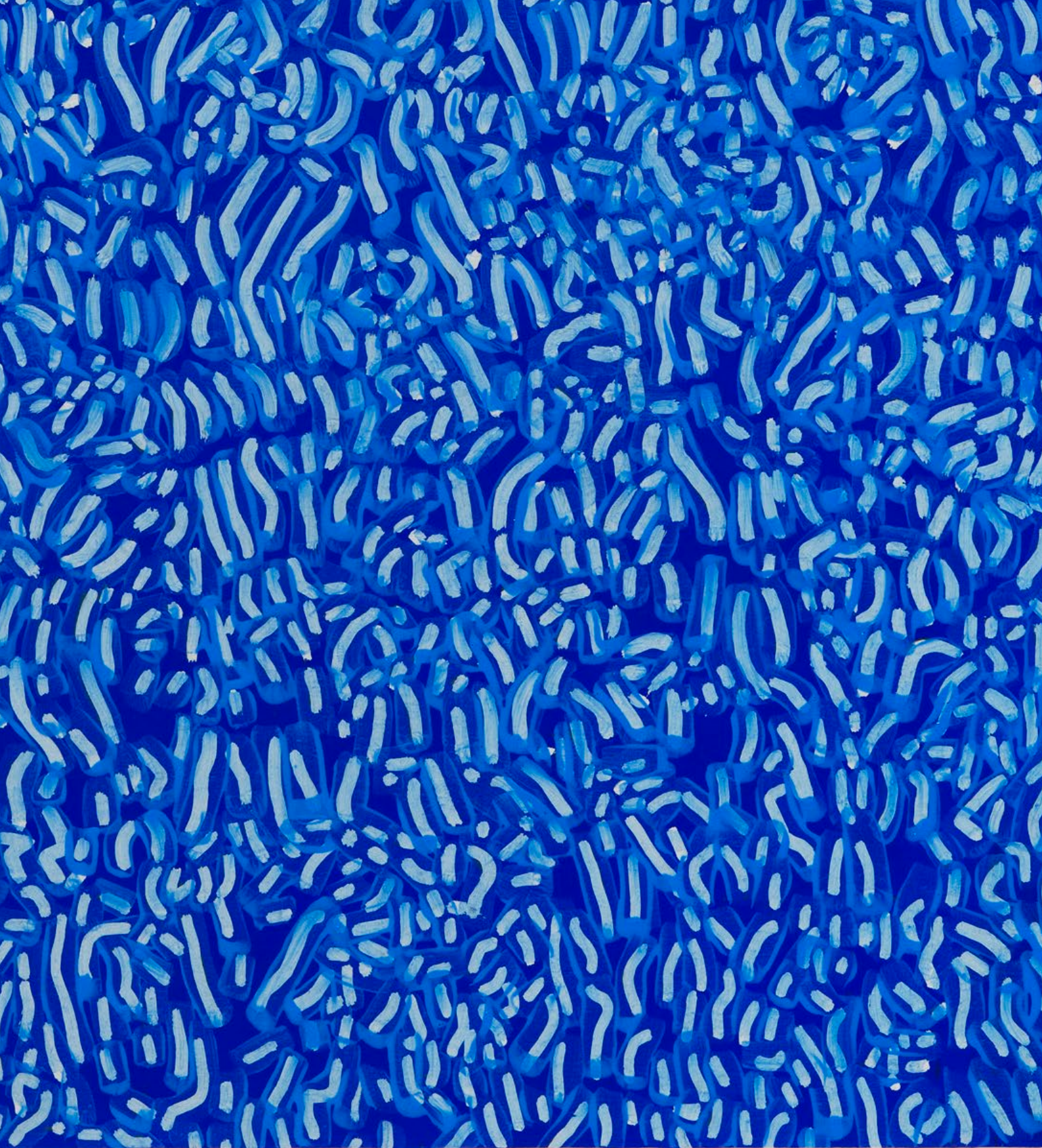
Study 154-179-178 (from the Eyecodex of the Monochrome), 1980 - 2026

acrylic paint on wood panel

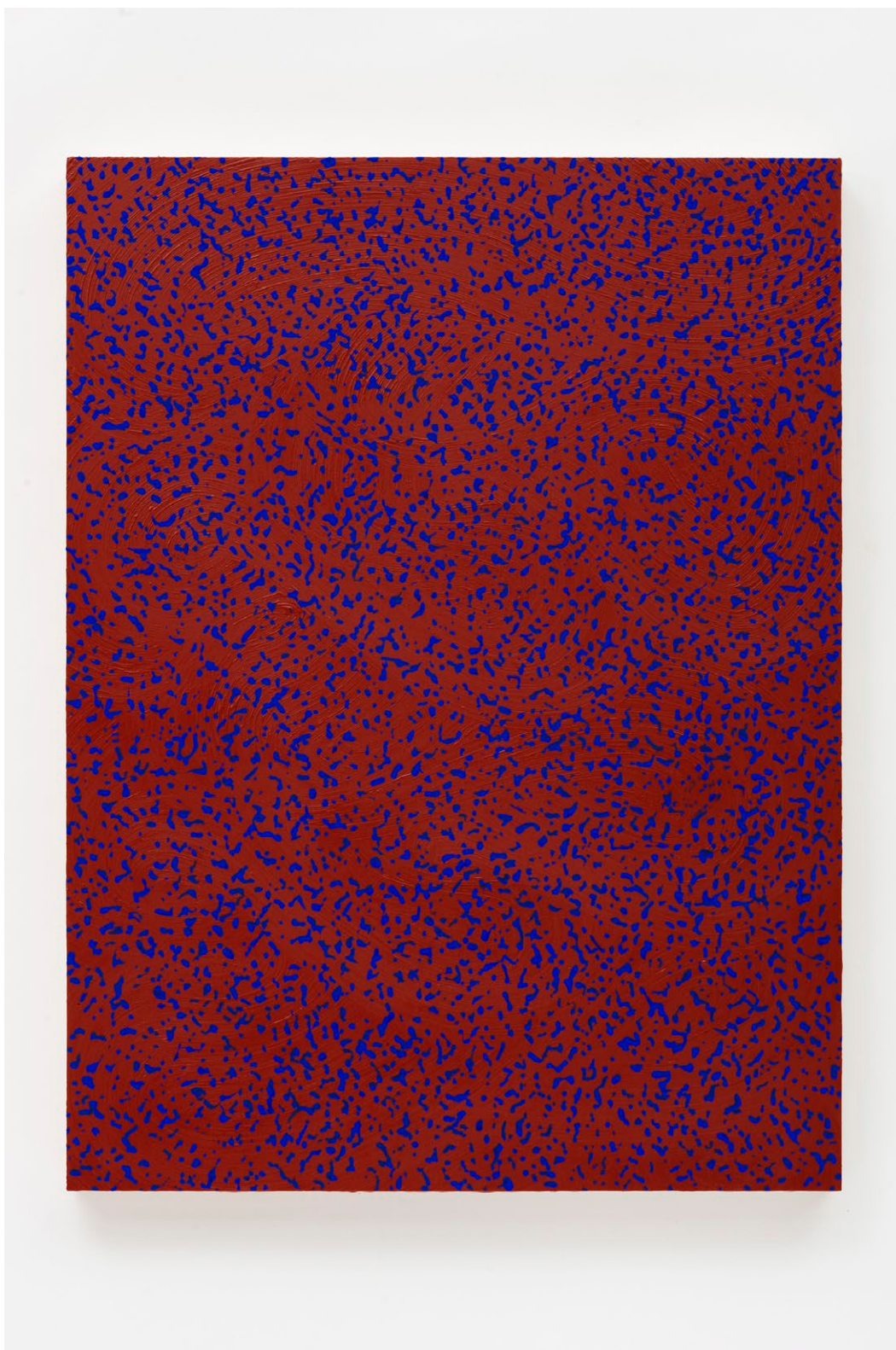
40 x 30 cm

Price: 7.000 EUR (excl. taxes)

NN/P 403



The works in Navid Nuur's series *The Eyecodex of the Monochrome* are rooted in a childhood experiment: standing alone in a darkened bathroom, he discovered he could hold a visualized image suspended in the space around him, the surrounding darkness becoming "an extension of myself." Each painting attempts to make visible what ordinarily exists only behind closed eyes — what Nuur describes as "a primordial formlessness from which images slowly emerge." The canvases are built from functional, industrially purposive paints chosen for their cultural neutrality: chroma key blues borrowed from film production, anti-rust primers, gesso, and red lead undercoats — materials that were never made to carry meaning or become images, yet here do both, producing surfaces that seem to pulse and shift at the threshold between perception and imagination. Each work carries two dates — the year of its first spark and the year of its completion — because, for Nuur, "it is important that an artwork carries a duration within itself."



Navid Nuur

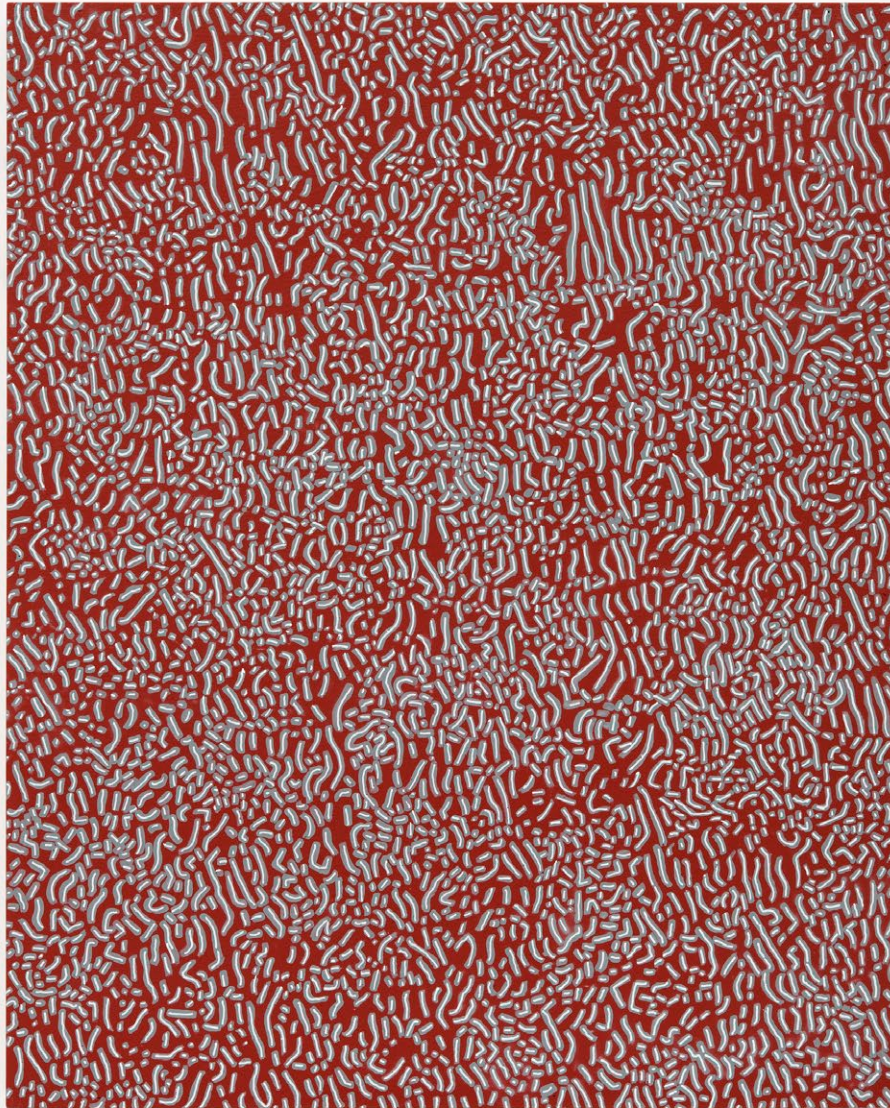
Study 154-175 (from the Eyecodex of the Monochrome), 1980 - 2026

acrylic paint on wood panel

40 x 30 cm

Price: 7.000 EUR (excl. taxes)

NN/P 404



Navid Nuur

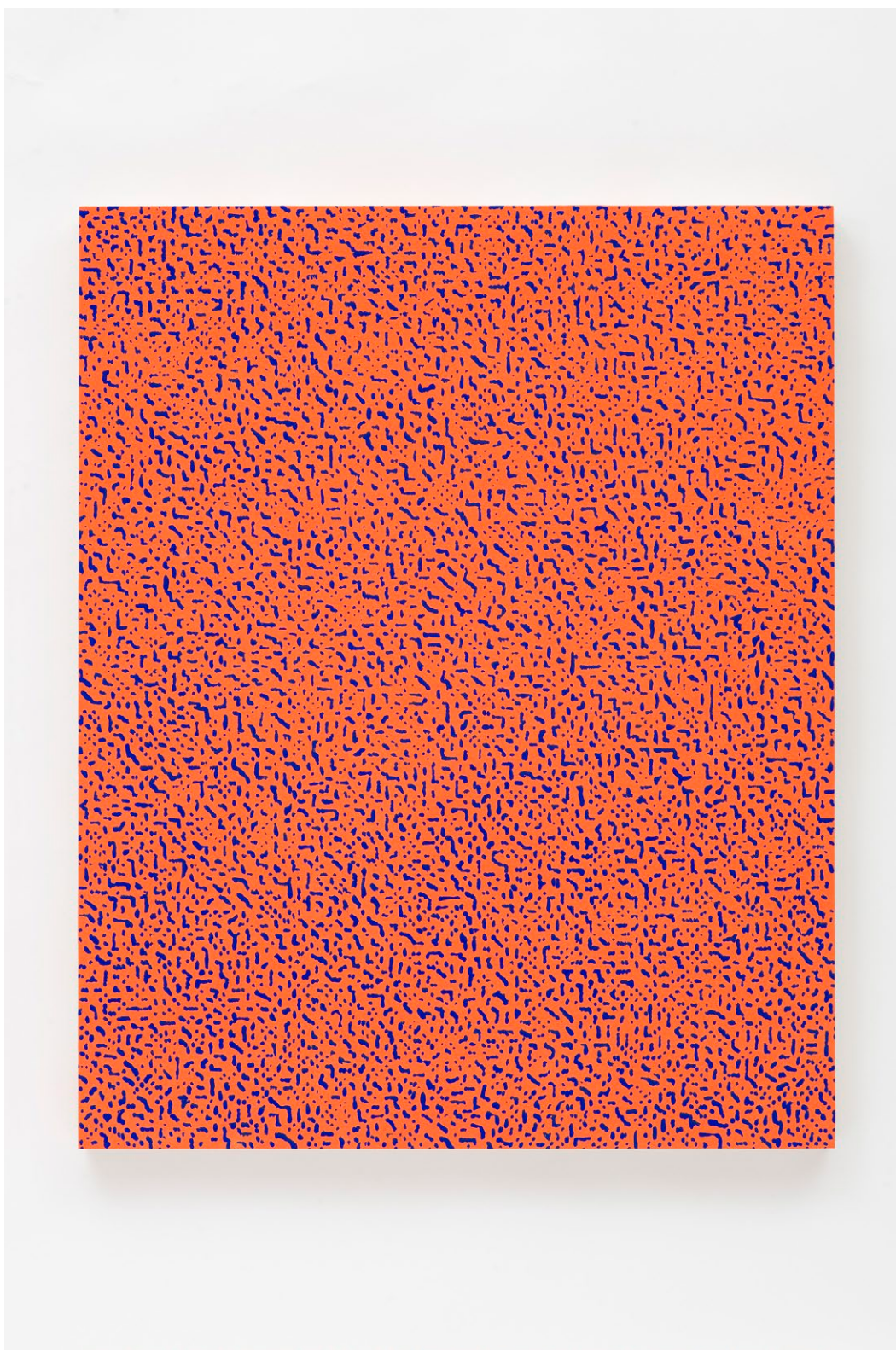
Study 175-174-54 (from the Eyecodex of the Monochrome), 1980 - 2026

acrylic paint on wood panel

50 x 40 cm

Price: 8.000 EUR (excl. taxes)

NN/P 405



Navid Nuur

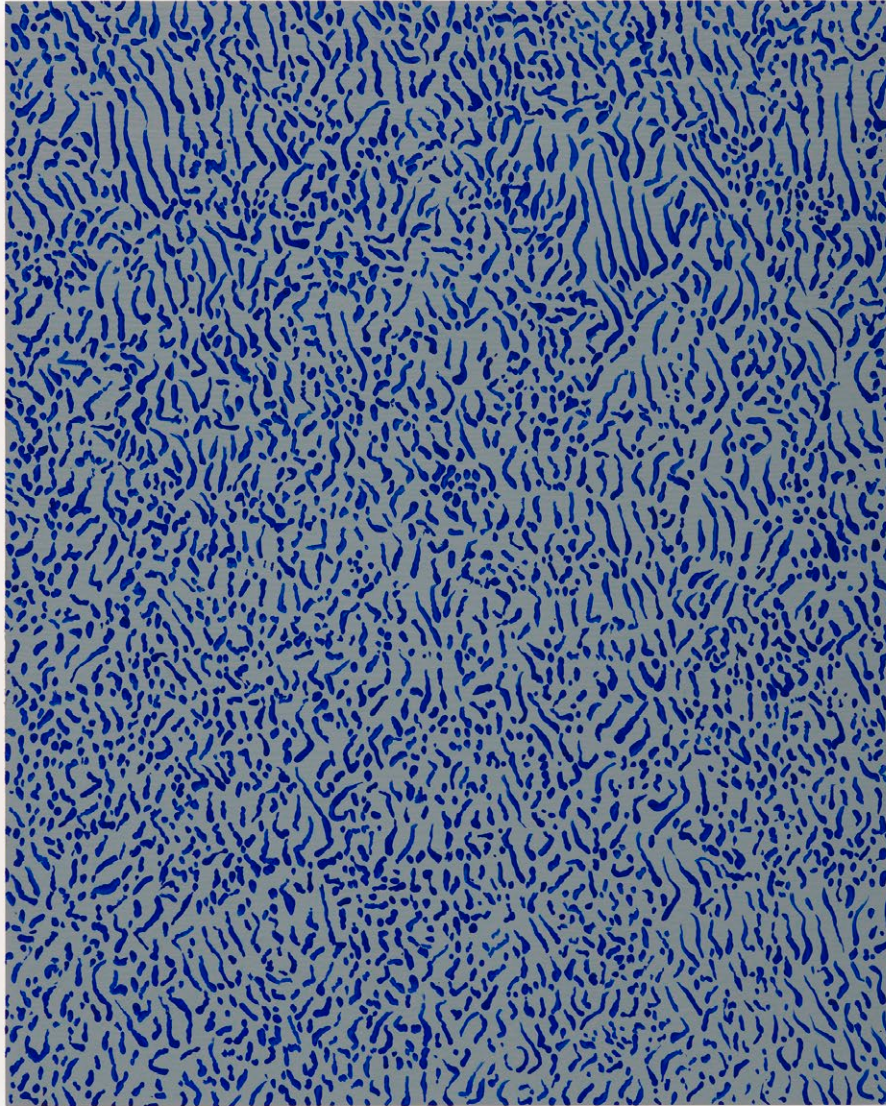
Study 177-154 (from the Eyecodex of the Monochrome), 1980 - 2026

acrylic paint on wood panel

50 x 40 cm

Price: 8.000 EUR (excl. taxes)

NN/P 406



Navid Nuur

Study 177-154 (from the Eyecodex of the Monochrome), 1980 - 2026

acrylic paint on wood panel

50 x 40 cm

Price: 8.000 EUR (excl. taxes)

NN/P 407



Navid Nuur

Disturbed Beach Balance, 2002 - 2024

shells, magnets, studio leftovers, beach finds

19 x 15 x 15 cm

Price: 4.200 EUR (excl. taxes)

NN/O 405



Navid Nuur

Disturbed Beach Balance, 2002 - 2024

shells, magnets, studio leftovers, beach finds

22 x 17 x 12 cm

Price: 4.200 EUR (excl. taxes)

NN/O 408



Navid Nuur

Disturbed Beach Balance, 2002 - 2024

shells, magnets, studio leftovers, beach finds

13 x 9 x 12 cm

Price: 3.500 EUR (excl. taxes)

NN/O 406



Navid Nuur

Disturbed Beach Balance, 2002 - 2024

shells, magnets, studio leftovers, beach finds

12 x 8 x 8 cm

Price: 3.500 EUR (excl. taxes)

NN/O 407



Each of these works brings together two kinds of object that have travelled far from their origins: a shell, once the home of a living creature; and a piece of litter or studio residue, once part of a larger system – industrial, domestic, artistic. Both have completed one life and been displaced from it. Here, they find another.

The magnet is the hinge. It holds the composition together while keeping it open – the balance genuinely variable, responsive to touch, never fixed. The work invites you to adjust it, to find your own equilibrium within it. In this sense it shares something with Calder's mobiles and Tinguely's kinetic constructions: playful, precise, and quietly serious about what it means for things to be in relation.

The title *Disturbed Beach Balance* folds three terms into a single unstable phrase rather than staging a direct opposition. Beach, disturbance, and balance are not in conflict but in conversation: the organic and the residual, the found and the kept, the thing with a natural history and the thing with a manufactured one. Why does one shell get picked up and placed on a mantelpiece while another does not? What makes a particular piece of litter worth saving – and what does it mean to care for it as an object rather than discard it as waste? These questions are left open, but the works make them physical. They are there to be held in mind, like the compositions themselves are held in the hand.

The series sits within a longer practice of transforming residues – ground into glaze, pressed between glass, cast into new forms. Here the transformation is lighter: the objects remain themselves, but rearranged into something that has a life again.

Navid Nuur researches the way in which specific spaces and materials can engender new experiences, shifts in attention and perceptual thresholds. Having thoroughly digested the advancements of conceptual and post-conceptual art, Nuur's return to materials, crafts, to the innovations and affects they can occasion, is a critical and much as sensuous investigation of their role in a new kind of aesthetic experience. His work is an expansive sensorium, where the distances between magic and science, between speaking through objects or materials and speaking in critical jargon, between tactility and touch screens, the sleight of hand and the movement of electricity are enlighteningly compressed.

Navid Nuur, born 1976 in Teheran, Iran, lives and works in The Hague, The Netherlands. Solo exhibitions include: *When Doubt turns into Destiny*, Oude Kerk, Amsterdam, (2024); *MONO NO AWARE NESS*, soda, Kyoto (2023); *When meanings get marbled*, Galeria Plan B, Berlin (2021); *Hocus Focus*, Marta Herford Museum for Art, Architecture, Design, Herford (2020); *I am because of You*, Kunstmuseum Den Haag, The Hague (2020); *PAINTPUSHER*, Plan B, Berlin (2018); *FUNNELFLUX*, Be-Part Platform voor actuele kunst, Waregem (2017); *Mining Memory*, Galeria Plan B and Galerie Max Hetzler, Berlin (2015); *Lube Love*, Bonnefanten Museum, Maastricht (2014); *TA-DA*, Centre Pompidou, Paris (2013); *Phantom Fuel*, Parasol unit foundation for contemporary art, London (2013); *HOCUSFOCUS*, Matadero Madrid (2012); *Post Parallelism*, Kunst Halle Sankt Gallen (2011); *THE VALUE OF VOID*, Kunsthalle Fridericianum (2009).

Previous group exhibitions include: *IT'S NO CRIME TO TICKLE TIME 20 Years of Plan B*, Galeria Plan B, Berlin (2025); *Hocus Focus*, CONECTOR ON / OFF-space, Cluj Napoca (2025); *The Humming of Colors*, Art Chosun Space, Seoul (2024); *Kiss my Soul*, Dordrechts Museum, Dordrecht (2023); *Gifted Eye – International contemporary drawings donated by Tanya Rumpff*, Teylers Museum, Haarlem (2023); *50 seconds*, Yebisu International Festival for Art & Alternative Visions, Tokyo Photographic Art Museum (2023); *Mondrian Moves*, Kunstmuseum Den Haag, The Hague (2022); *Les Flammes. L'Âge de la céramique / The Flames. The Age of Ceramics*, Musée d'Art Moderne de Paris (2021); *From the Collection – Poetic Faith*, S.M.A.K Museum of Contemporary Art, Ghent (2020); *CoBrA. The colour of freedom*, Stedelijk Museum, Schiedam (2020); *The Spark is You: Parasol unit in Venice*, Conservatorio di Musica Benedetto Marcello, Venice and Parasol Unit, London (2019); *Painting the Night*, Centre Pompidou-Metz (2018); *Eruption from the Surface. The Origami Principle in Art*, Marta Herford Museum, Herford (2018); *Eppur si muove*, MUDAM Museum, Luxembourg (2016); *Cher(e)s Ami(e)s. New presentation of works from the collection*, Centre Pompidou, Paris (2016); *When I Give, I Give Myself*, Van Gogh Museum, Amsterdam (2015); *Image into Sculpture*, Centre Pompidou, Paris (2013); *Time, Trade and Travel*, Stedelijk Museum, Amsterdam (2012); *ILLUMInations*, 54. Biennale di Venezia (2011); *Performative Attitudes*, Kunsthaus Glarus (2010); *The History of Art*, David Roberts Art Foundation, London (2010).



Ran Zhang

Feral Possible 17 (1-2), 2025 - 2026

micrograph transfer, acrylic glass, plastic foil

50 x 40 x 7 cm

Price: 6.000 EUR (excl. taxes)

RZ/O 48



In *Feral Possible*, Ran Zhang explores the connection between biological knowledge and personal experience, tracing how it moves beyond academic frameworks to permeate times of crisis or transformation in daily life. This interplay examines the sensory dissonance between what we know and what we feel — between the embodiment of knowledge and the personalization of science. Ran Zhang reimagines biological knowledge not as a fixed truth but as a mirror reflecting our complexities towards a form of romance — one that is rational yet emotional, universal yet intimate. By uncovering how crises destabilize and mutate scientific understanding, knowledge becomes less a doctrine and more a driving force.



Ran Zhang

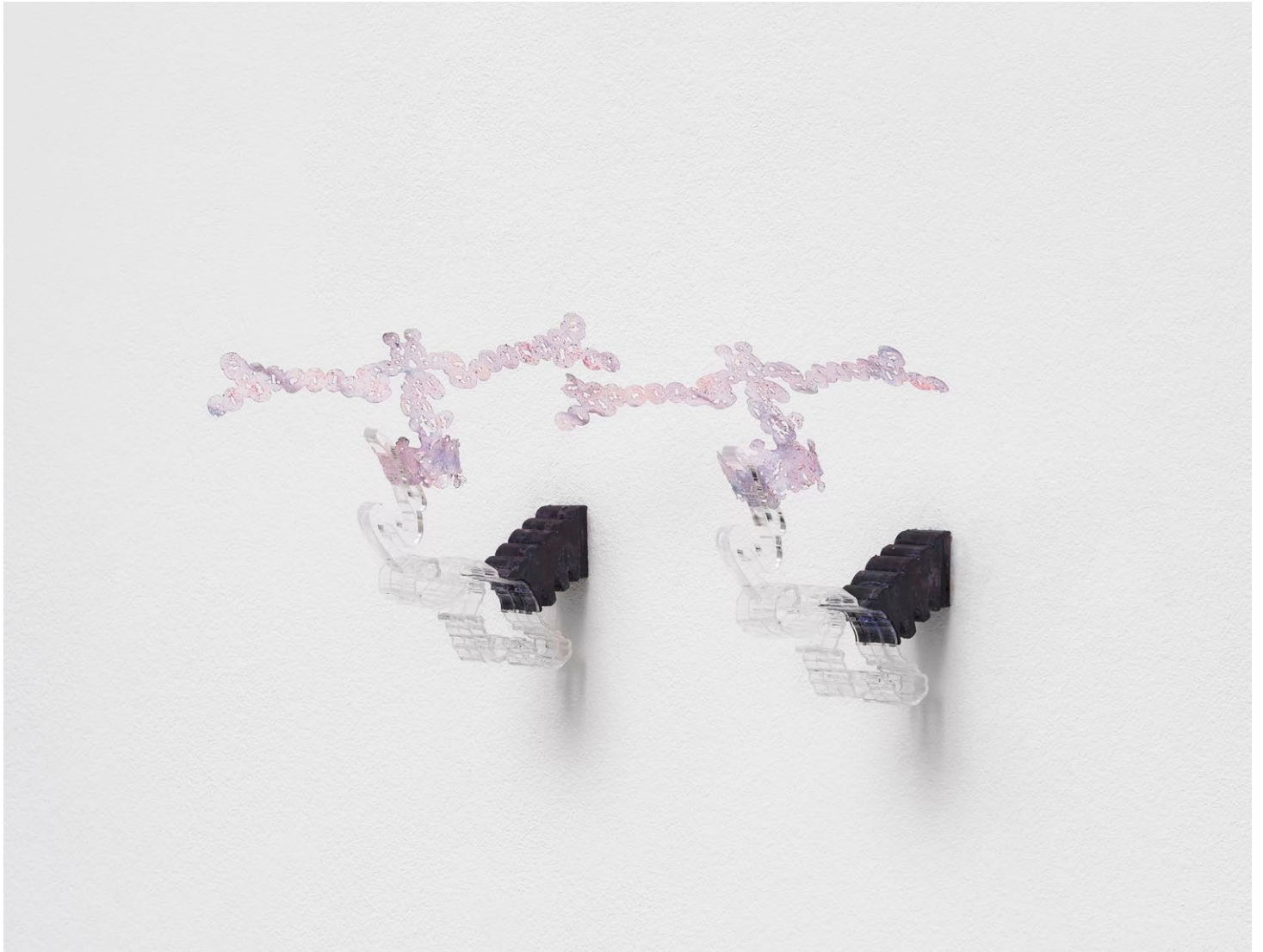
Feral Possible 1-4, 2025 - 2026

micrograph transfer, acrylic glass

41 x 7 x 15 cm

Price: 2.800 EUR (excl. taxes)

RZ/O 49



Ran Zhang

Feral Possible 15-16, 2025 - 2026

micrograph transfer, acrylic glass, plastic foil

8 x 33 x 7 cm

Price: 1.600 EUR (excl. taxes)

RZ/O 50

Since 2018, **Ran Zhang** has developed her eye floater motifs as an exploration of incremental change. She created the first generation by observing her own eye floaters through a microscope, noting how they merged with her subjects and caused distortion. Over time, each floater evolved into new configurations, adapting to its environment. These floaters are both biological debris and artistic material; their worm-like distortions become collaborators, merging scientific observation with bodily precarity. Their shifting size, thickness, and traits reflect a Darwinian pragmatism, adapting to the evolving ecosystem of her practice.

The works *Feral Possible* are part of her new series of “two-dimensional sculptures”, textured with dense organic micrographs and fragmented motifs of eye floaters, motor and visual proteins. These works create a tension between sensory experiences and scientific data, blurring the lines between symbols and patterns. They fracture functional scientific visualizations, blending biology, storytelling, and fiction into a hybrid form. Each object becomes a living entity, brimming with visual details that conjure a fictional personality and an imagined past.

Ran Zhang, born 1981, Tianjin, China, lives and works in Rotterdam, Netherlands, and Berlin, Germany. She was selected twice for the artist residency program at the Rijksakademie van Beeldende Kunsten in Amsterdam from 2011 to 2013. In 2008, Zhang received the Gold and Bronze Prizes from the Danfoss Art Award. In 2014, she was awarded the Amsterdam Fonds voor de Kunst Ontwikkelbudget and the Mondriaan Fonds Werkbijdrage Jong Talent.

Recent solo exhibitions include: *Eventsight*, CLC Gallery, Beijing (2026); *Dark Romance*, Plan B, Berlin (2025); *Jiggly Motions*, FRAC Occitanie Montpellier (2022); *Enantiomers and traces*, Galeria Plan B, Berlin (2021); *Resolution of Traits*, L'ahah, Paris (2021); *Natritine Gaze 2*, M4 Gastatelier, Amsterdam (2016).

Recent group exhibitions include: *Weirder, Taller, Uglier, Louder – Feral Possible*, Bärenzwinger, Berlin, (2026); *I Know This Script By Heart*, transmediale, Berlin (2026); *Am Seegarten*, Kirchmöser, Brandenburg (2023); *Atlas of Affinities: Vol. 2*, Scores for Movement, HUA International, Berlin (2023); *Aliens are temporary – eine mutierende Erzählung*, Kunstraum Kreuzberg, Berlin (2022); *Convidados*, Galería Vilaseco, A Coruña (2022); *WIE ES EUCH GEFÄLLT UND WAS WIR SIND*, Knust Kunz, Munich (2021); *Werethings*, Galeria Plan B, Berlin (2019); *Home Sequence*, Amsterdam (2019); *The Hazenstraat Biennale*, Galerie Martin van Zomeren, Amsterdam (2018); *I Ikigai*, Juliette Jongma, Amsterdam (2017); *My Respects to Madame Bernard*, Momart, Amsterdam (2015); *Double Vision-Culture China*, Hexiangning Museum, Shengzhen (2014).

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