

GALERIA**PLAN** **B**

Art Basel

Booth S12

17-22 June 2025

With works by

Adrian Ghenie

Serban Savu

Ciprian Muresan

Cornel Brudascu

Tincuta Marin

Anca Munteanu Rimnic

Achraf Touloub

Marieta Chirulescu

Ran Zhang

Octav Grigorescu

Diana Cepleanu

Miklos Onucsan

* To navigate to a certain artist please click on their name in the list



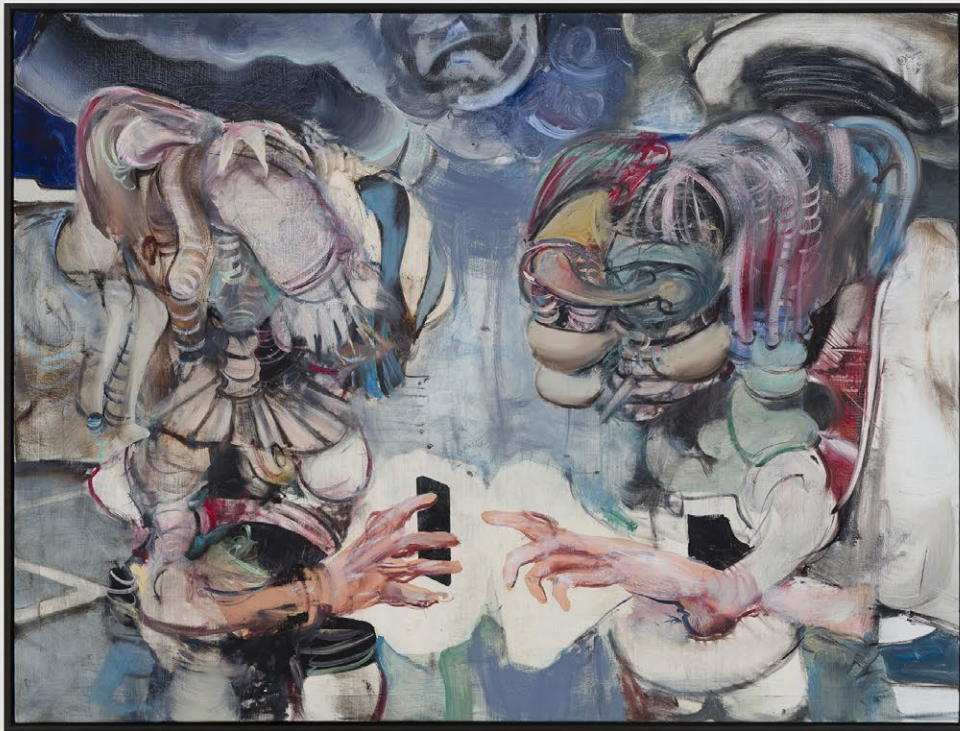
Adrian Ghenie

Untitled, 2025

oil on canvas

120 x 160 cm, frame: 123.5 x 163.5 x 7 cm

Price upon request



Adrian Ghenie is recognized for his innovative blend of figuration and abstraction, which he uses to delve into the complexity of modern life. After gaining international recognition for his paintings elaborating figures from history and art history, Ghenie shifted his focus to the present during the pandemic. During this time, the ambiguous nature of connection offered by digital devices became especially evident—constantly connected yet never physically close. This state, which reflects the broader condition of our era, affects not only our psychological well-being but also our physical demeanor, resulting in postures that are unique to this specific moment in history: Ghenie's "Torsos are undone into spiraling flimsiness, skulls become baroque enclosures, limbs twist or twitch and eyeballs work like hinges in the rotations of an abstract, panoramic optics." Curator Mihnea Mircan writes, "The vitality of gestures and the torsion of postures in the paintings is not an occasion to compose movement as extension or purpose, as fragment from a destiny. Rather than propelled by an inner need, it seems to happen, catastrophically or at least begrudgingly, from the outside – as a force that is exterior to these brittle bodies, marionetted by their circumstances. Their appearance is laboriously discomposed, rendered as a swirling mass of expansions and contractions."

Ghenie questions the relationships between technology, consumerism, and identity. His work serves as a powerful reflection on the pervasive effects of digital immersion, highlighting the feelings of alienation and fragmentation in an increasingly digitized world.

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: *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 Pirosmani*, 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).



Serban Savu

Basalt Columns, 2025

oil on panel

35 x 50 cm

Price: 18.000 EUR (excl. taxes)



Serban Savu

The Jackal, 2025

oil on canvas

116 x 155 cm

Price: 35.000 EUR (excl. taxes)



Serban Savu

Hunting Scene, 2024

oil on panel

70 x 56 cm

Price: 27.000 EUR (excl. taxes)



Serban Savu

Rubble, 2025

oil on canvas

37.5 x 50 cm

Price: 18.000 EUR (excl. taxes)

In his most recent works, **Serban Savu** continues his exploration of history and art history, revisiting themes such as myths, ruins, and hunting while capturing the daily existence of people. His realist depictions of rural scenes and still lives reflect a society in flux, shaped by the ongoing cycles of construction and destruction. Savu approaches his subjects with empathy, close observation, and a process of reduction and re-composition, inviting viewers to see the present as though it were already the past. His paintings emerge from a neutral, almost objective observation of contemporary reality, yet they are deeply filtered through historical memory. Rather than focusing solely on the recent past, Savu engages with the full scope of societal history and its underlying mechanisms. In this way, his works become both narrative and reflection—windows onto a present moment steeped in historical resonance.

“Not unlike a Courbet mindset, in which classical tropes are applied as a filter through which to view the encroaching, democratized present, Savu’s paintings physically look and feel very old and very new at the same time. It’s post-impressionist, it’s post-classical, it’s post-Soviet – but it’s not Post-Modern. It ignores the visual markers of linear time and repositions both sociopolitical history and art history as feedback loops, as weavings in which the threads can no longer be unraveled – as reflections of the current moment marked both by hope and despair, inseparable still from the past that defines and confines it.” (Excerpt from a text by Shana Nys Dambrot)

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 – Echinocitii*, 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: *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).



Ciprian Muresan
Study after Paciurea, 2025
acrylic resin
59 x 57 x 20 cm
Price: 25.000 EUR (excl. taxes)



Study after Paciurea (Detail)



Ciprian Muresan

All Images from a Book on Luca della Robbia, 2023

pencil on paper

88 x 71 cm

Price: 27.000 EUR (excl. taxes)



Ciprian Muresan

Study after Works from the Collection of the Istituto centrale per la grafica I, 2024

graphite and coloured pencil on paper

35.1 x 24.6 cm, frame: 43.2 x 33.5 x 3.5 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

Variations on Pontormo, 2024

graphite and sanguine on paper

35.1 x 24.8 cm, frame: 43.5 x 33.2 x 3.5 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

Study after Works from the Collection of the Istituto centrale per la grafica III, 2024

graphite on paper

21 x 14.8 cm, frame: 29.2 x 23.2 x 3.5 cm

Price: 4.000 EUR (excl. taxes)



Ciprian Muresan

Studies from Pontormo, 2024

graphite on paper

20 x 14.7 cm, frame: 29.2 x 23.2 x 3.5 cm

Price: 4.000 EUR (excl. taxes)

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.

Never employed as an instrument of direct notation, drawing functions for Muresan in equations that unfold this mode of production in an ampler reflection, to do with visibility and loss, historical suspension, and forms in which the past is retrieved or confabulated. A growing strand in Muresan's output is constituted by labor intensive copying exercises. Superposing for instance on a single sheet all the reproductions from an art publication, the drawings gesture in divergent directions: an almost devout relation to the great masters, but also the invention of an opaque space of over-layered images, where past-present equations become warped and dissonant.

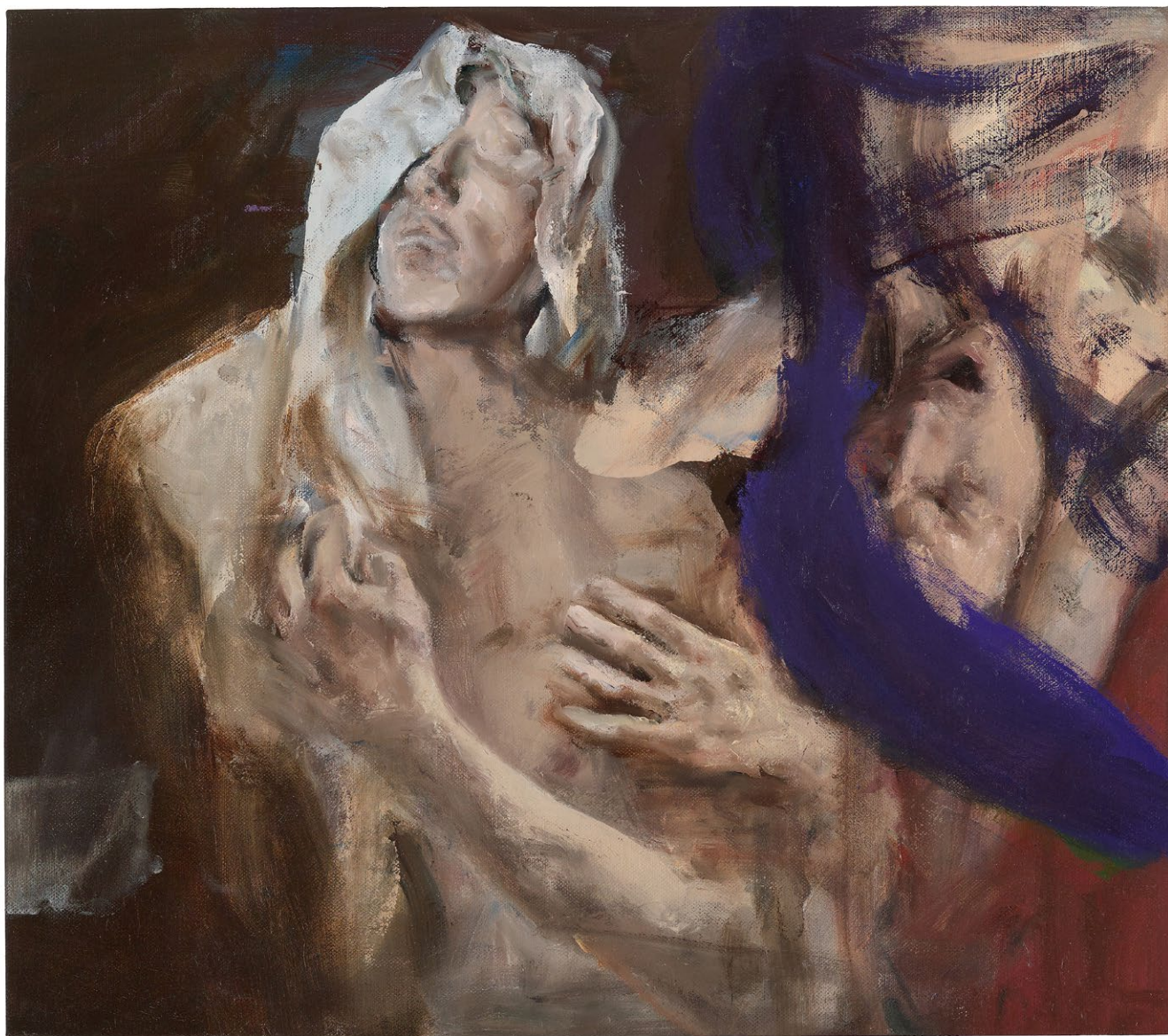
Muresan's multifaceted oeuvre continually questions prevailing power structures, whether it be in the form of political reflection, poetic translations or artistic counter-maneuvers. It examines how power affects the processes that shape communities, such as cultural creation, history writing and the formation of identity. Although the Romanian background and history are often the starting point, his work does not express simplistic contrasts between East and West. It offers a reflection of a globalised world and its widely disseminated faith in entertainment and consumption, which transcends all ideologies.

Ciprian Muresan, born 1977 in Dej, Romania, lives and works in Cluj, Romania. He was curator of the Romanian Pavilion at the 60th edition of the Venice Biennale, 2024. 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: *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); *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); *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); *The Seductiveness of the Interval*, the Romanian Pavilion at the 53rd Venice Biennale (2009); *The Generational: Younger Than Jesus*, New Museum, New York (2009).



Cornel Brudascu
Untitled, 2025
oil on canvas
90 x 90 cm
Price: 40.000 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2023

oil on canvas

66 x 58 cm, frame: 68 x 60 x 4 cm

Price: 30.000 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2024

oil on canvas

50 x 50 x 2.7 cm, frame: 51.5 x 51.5 x 4 cm

Price: 28.000 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2024

oil on canvas

60 x 60 cm, frame: 62 x 62 x 3.5 cm

Price: 30.000 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2023 -2024

graphite on paper

28 x 20.5 cm, frame: 47 x 38 x 3.5 cm

Price: 3.500 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2023 -2024

graphite on paper

28.5 x 20.5 cm, frame: 47 x 38 x 3.5 cm

Price: 3.500 EUR (excl. taxes)

Cornel Brudascu has developed an extensive oeuvre spanning from the 1960s to the present day, characterized by a masterful blend of traditional realism and modernist influences. His portraits, particularly of male figures, capture not only the physicality of his subjects but also convey a deep psychological complexity, remaining autonomous from their social context, bound instead by an intimate, meditative atmosphere.

Brudașcu's fascination with dance and movement adds another layer to his visual language, drawing on the fluidity often associated with post-impressionist painting. His figures, painted in dimly lit oils, embody a delicate tension—pale bodies lying across richly colored fabrics seem to hover between states of rest and vulnerability, romance and tragedy. As Kristian Vistrup Madsen observes, Brudașcu's works are “tinged with a distinct homoeroticism that is both tortured and tender,” capturing the quiet, dreamlike longing that sets his art apart from more overt expressions of social struggle.

“Inside Brudascu’s studio is another world, because without territory, sprawling and infinite, and yet sovereign; contained within itself and within every single individual canvas. Far from the ancient city of Cluj-Napoca and still nestled perfectly, effortlessly within it.

In this world, some of the beautiful boys – Greek noses, full mouths – are alert with interest, and yet remain apart in this separate sphere of theirs. Pointing to one of them, I asked the artist, ‘What is this look on his face, what does he feel?’. Seeming somewhat averse to putting words to his art, Brudascu told me nothing. ‘Suspicion, anticipation?’, I offered, ‘fear?’. ‘He’s focused’, he contended, finally, ‘he is a dancer’. Of course. Brudascu’s men belong to the stage. They are elevated; they are other. At least for a night, as long as the set stands, until the curtain falls. Captured in Brudascu’s painting is the face of a dancer, waiting in the wings, about to take off. It is the sort of moment that contains a lifetime; a moment that anticipates transformation. There is magic in transformation, in movement, the magic of beauty, as incidental and exclusive as genius; it makes princes of the ones who have it.”
(Excerpt from exhibition text by Kristian Vistrup Madsen at Plan B, Berlin)

Cornel Brudascu, born 1937, lives and works in Cluj. Selected exhibitions include: *Reunion*, AYE Project Space, Hong Kong (2025); *Hocus Focus*, Conector / OFF-space, Cluj Napoca (2025); *Last Night I Dreamt of Manderley*, curated by Daniel Malarkey, Alison Jacques, London (2025); *Cornel Brudascu*, Plan B, Berlin (2024); *Mirrors of the Portrait, Highlights of the Centre Pompidou Collection, Vol. III*, West Bund Museum, Shanghai (2023); *Looking Anew and Beyond*, Taubman Museum of Art, Roanoke (2023); *Stefan Bertalan, Cornel Brudascu, Mircea Spataru*, Muzeul National de Artă al Moldovei, Chisinau (2023-2024); *Desen / Laborator Personal*, Galeria PARTER, Cluj-Napoca (2023); *Cornel Brudascu, Stefan Bertalan*, Galeria Parter, Cluj-Napoca (2023); *Avangarda si Contemporaneitate*, Muzeul Județean de Artă, Centrul Artistic Baia Mare, Baia Mare (2023); *De leur temps (7)*, FRAC Grand Large - Hauts-de-France, Dunkirk (2023); *YOU FEEL – AND DRIFT – AND SING*, National Museum of Contemporary Art (MNAC), Bucharest (2021); *Secret Wing*, Timisoara Art Encounters Biennale 2021, Timisoara (2021); *Collection display*, Musée d’art moderne, Paris (2020); *HABITER L’INTIME*, Fondation Thalie, Brussels (2019); *Flesh and Bone*, PS120, Berlin (2019); *Ex-East, past and recent stories of the Romanian Avant-Garde*, Espace Niemeyer, Paris (2019); *Une saison roumaine au Centre Pompidou*, Centre Pompidou, Paris (2018); *Life – A User’s Manual*, ArtEncounters Biennale 2nd edition, Timisoara (2017); *Cornel Brudascu*, Plan B, Berlin (2017); *Parfum 79*, VNH Gallery, Paris (2017); *The World Goes Pop*, Tate Modern, London (2015); *Burning Down the House*, 10th Gwangju Biennale, Gwangju (2014); *Salonul de vara*, Plan B, Cluj (2012); *East of Eden – Photorealism: Versions of Reality*, Ludwig Museum of Contemporary Art, Budapest (2011); *Romanian Cultural Resolution*, Leipziger Baumwollspinnerei, Leipzig (2010); *The Museum of Painting*, The National Museum of Contemporary Art (MNAC), Bucharest (2005).



Tincuta Marin

Untitled, 2025

oil and wax on canvas

180.3 x 160.3 cm, frame: 183.5 x 163.5 x 6 cm

Price: 16.000 EUR (excl. taxes)



Tincuta Marin

Untitled, 2025

oil and wax on canvas

190.5 x 199.9 cm, frame: 193.5 x 203 x 6 cm

Price: 18.000 EUR (excl. taxes)



Tincuta Marin

Untitled, 2025

oil and wax on canvas

160 x 160 cm, frame: 163 x 163 x 5 cm

Price: 16.000 EUR (excl. taxes)



Tincuta Marin

Untitled, 2025

wax and oil on MDF

40 x 50 cm, frame: 61.5 x 71.5 x 6 cm

Price: 7.000 EUR (excl. taxes)



Tincuta Marin

Untitled, 2025

mixed media on MDF

30 x 42 cm, frame: 44.5 x 56.5 x 4.5 cm

Price: 6.000 EUR (excl. taxes)



Tincuta Marin

Untitled, 2024-2025

mixed media on wood

42 x 29.5 cm

Price: 6.000 EUR (excl. taxes)



Tincuta Marin

Sphinx VIII, 2025

bronze

30 x 23.5 x 12.5 cm

Edition 1 of 3

Price: 8.000 EUR (excl. taxes)

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.

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

Solo exhibitions include: *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).

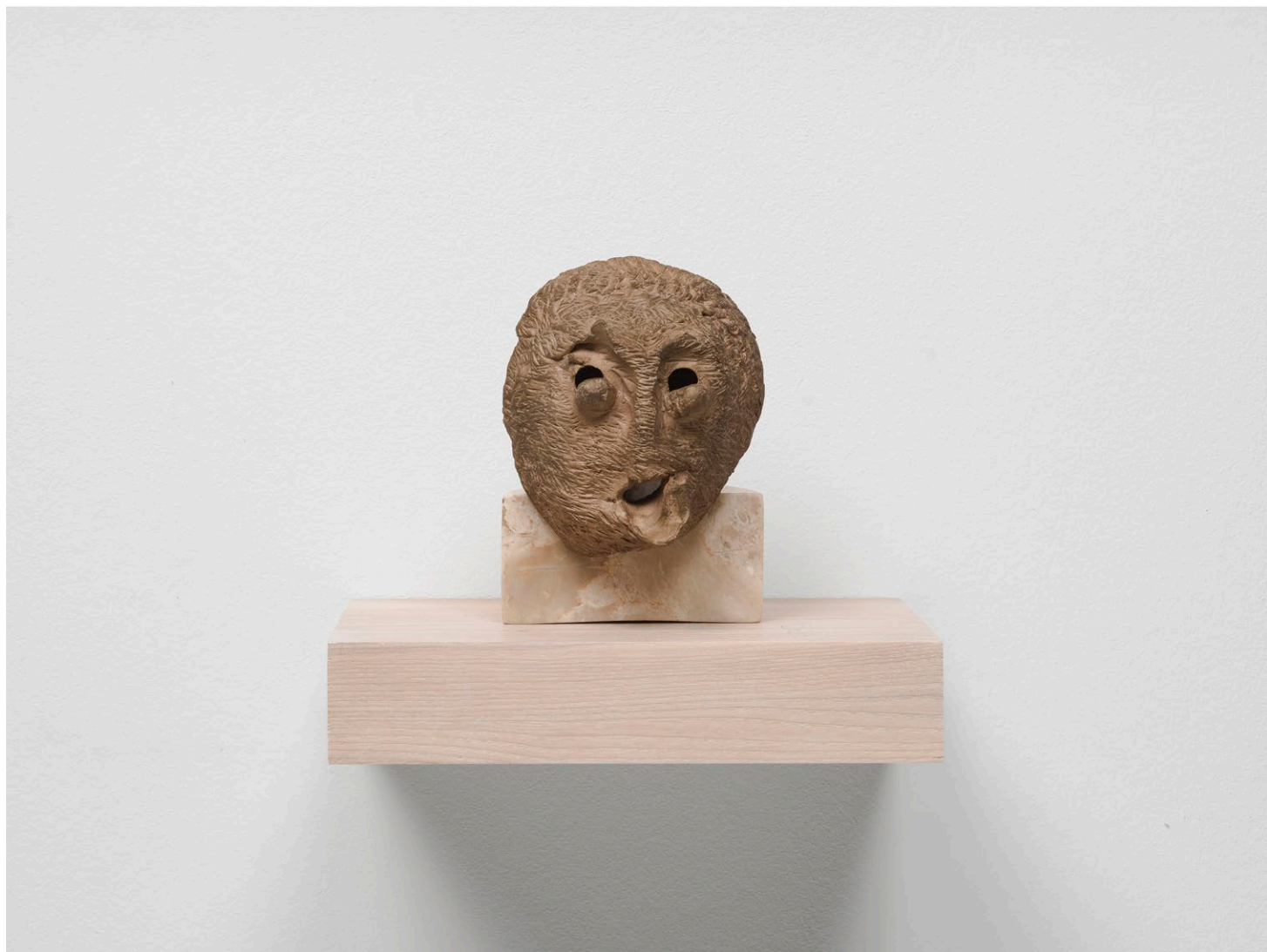
Selected group exhibitions: *One Eye Laughing, the Other Crying. Art From Romania. Ovidiu Șandor Collection*, The International Cultural Centre, Krakow (2025); *Autoportret de parcurs*, Galeria PARTER, Cluj-Napoca (2024), *A Tower of Birds*, Conector - On - Off, Cluj-Napoca (2024), *State of Flux*, Biju 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).



Anca Munteanu Rimnic
Succession of Notes, 2025
milled corian
4.6 x 50 x 40 cm
Price: 18.000 EUR (excl. taxes)



Succession of Notes (2025) is a sculptural work that explores the skin's involuntary reactions—specifically goosebumps—as a site where emotional intensity and bodily reflex converge. By replicating the raised texture of goosebumps through various materials and techniques, Anca Munteanu Rimnic transforms a fleeting, intimate sensation into a lasting, tactile form. The work captures the subtle tension between vulnerability and defense, as tiny dermal muscles respond to emotional or environmental stimuli, creating a delicate yet visceral surface that resembles both armor and signal. This sculptural rendering of the skin's responsiveness becomes a metaphor for the porous boundary between self and world, where feeling materializes and perception is etched into flesh. “Succession of Tones” acts as both a residue of extinguished emotions and a reactivation of their sensory memory—an imprint of intensity preserved at the threshold of visibility.



Anca Munteanu Rimnic

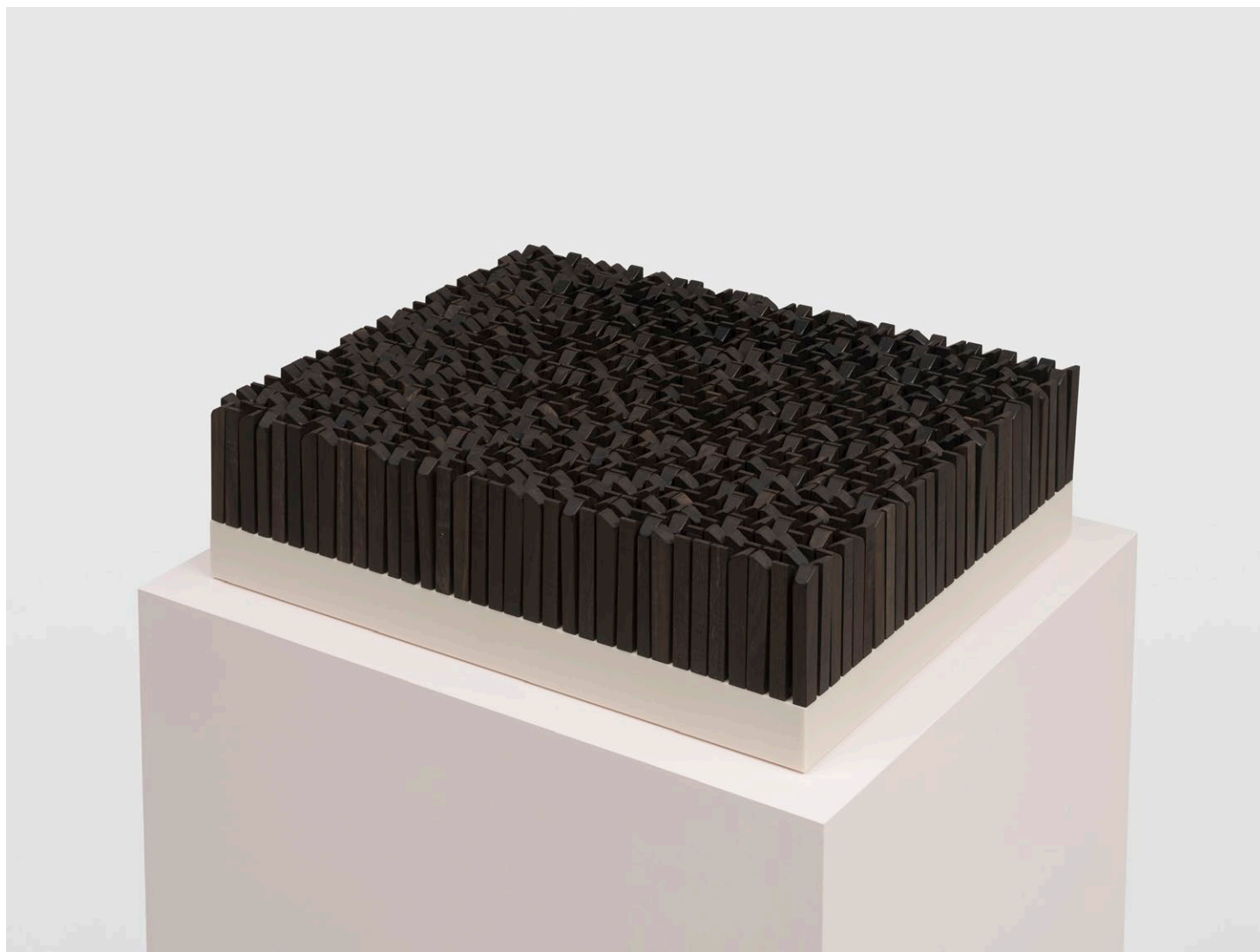
(Great) Unknown, 2025

bronze, marble

17 x 11 x 11.5 cm

Edition 2 of 3

Price: 12.000 EUR (excl. taxes)



Anca Munteanu Rimnic

Canon, 2025

ebony, corian

14 x 50 x 40 cm

Price: 22.000 EUR (excl. taxes)



Anca Munteanu Rimnic

***Brute*, 2025**

trauma of tinder fungus, steel, marble

23 x 65 x 45 cm

Price: 18.000 EUR (excl. taxes)



Anca Munteanu Rimnic

Channel I, 2025

laser engraved paper

20.5 x 17.5 cm, frame: 75 x 65 cm

Price: 6.000 EUR (excl. taxes)



Anca Munteanu Rimnic

Channel II, 2025

laser engraved paper

20.5 x 17.5 cm, frame: 75 x 65 cm

Price: 6.000 EUR (excl. taxes)



Anca Munteanu Rimnic

Channel III, 2025

laser engraved wood

20.5 x 17.5 cm, frame: 75 x 65 cm

Price: 6.000 EUR (excl. taxes)

Anca Munteanu Rimnic's recent body of work revolves around the idea of skin as a mutable boundary between interior and exterior forces—conceptual and corporeal, visible and invisible. Across various media, her works examine how skin becomes a site of mediation, imprint, and transformation: sometimes bruised, caressed, masked, or ruptured, it records the pressures of affect and environment. This skin is not only anatomical but symbolic—at once a barrier and a porous surface, a filter for sensation and meaning, where bodies are blurred with their surroundings and selves are folded into others. Her sculptural and installation-based practice often explores sensory and cognitive thresholds, creating pieces that evoke the tension between control and accident, clarity and obfuscation, presence and absence.

(Great) Unknown (2025) captures the notion of a surface formed at the very intersection of inner turmoil and external pressure—shaped by their opposing forces. The work presents an expressionistically deformed physiognomy, both monstrous and comical, set atop a standardized marble holder, like a mask that has swallowed the head it was meant to conceal. A volume is reduced to a jagged surface: the face becomes a temporary armistice between the forces that pierce and distort it from within and without. It stands as both proof and residue of these forces' capacities for creation and de-creation. In this way, "(Great) Unknown" becomes a sculptural meditation on instability and transformation, where identity collapses into surface and the self is caught between expression and erasure.

Channel (2025) continues Anca Munteanu Rimnic's investigation of goosebumps as a sculptural language, treating them as physical traces of emotional or environmental stimuli. Like "Succession of Tones", the work captures the moment when the skin involuntarily responds—tiny muscles contracting, hairs lifting, the surface of the body becoming textured with sensation. In *Channel*, this reaction is rendered with a more linear, directional emphasis, suggesting the movement of sensation as it travels across the body like a signal or current. Yet what we see is only a clip, a reference—a sculptural echo of the emotion itself, abstracted and preserved as a trace rather than the full experience.

Brute (2025) is a sculptural fragment that hovers between the organic and the archaic — a severed form cast in tinder fungus, resembling an outstretched arm or the curled talon of some ancient creature. Its surface is tough, fibrous, and mottled, evoking dried flesh or aged leather, a material suspended between life and its withdrawal. Its form resists full identification. It recalls a relic excavated from an unknowable future, a human residue mistaken for something alien. The skin is no longer boundary but archive, holding the memory of movement, of function, of touch. In this hardened, almost ceremonial pose, *Brute* becomes a speculative artefact: a piece of a body that once acted — and perhaps overreached.

Anca Munteanu Rimnic (b. 1974 in Bucharest, Romania) lives and works in Berlin.

Selected solo exhibitions and performances include: *Treatise on Bruises*, Plan B, Berlin (2025); *Die For Life* (stage performance), Neumarkt Theater, Zürich (2022); *Lakta*, Mönchehaus Museum, Goslar (2016); *Nest*, Kunstverein Braunschweig (2015); *Hodoronc Tronc*, Wyspa Institut of Art, Gdansk (2015); *Ugly Show for Blind People*, Plan B Gallery, Cluj (2013); *X – Schule*, HAU/Hebbel am Ufer, Berlin (2011); *Urbania*, Schauspielhaus Zürich (2011); *Der Schalter* (theater performance piece), Schauspielhaus Zürich (2010); *Who should I sleep with?* (installative performance), Kampnagel Hamburg (2007).

Recent group exhibitions include: *Hocus Focus*, Conector / OFF-space, Cluj Napoca (2025); *Untranquil Now: Eine Konstellation Aus Erzählungen Und Resonanzen*, Hamburger Kunsthalle, Hamburg (2024); *Papier & Klang*, Paper Museum, Berlin (2023); *My Rhino is not a Myth*, Art Encounters Biennial, Timisoara (2023); *State Of Hope*, Timisoara Architecture Biennial, Timisoara (2022); *Amuse Bouche*, Museum Tinguely, Basel (2020); *Persona*, MuCEM Museum, Marseilles (2019); *The Principle of Migration*, Foundation of the Arts New York (2019); *Per formare una collezione #4*, Museo Madre, Naples (2017); *Dejima*, Gesellschaft für aktuelle Kunst, Bremen (2017); *E´st Prologue*, Martin Gropius Bau, Berlin (2016); Art Encounters Biennial, Timisoara (2015); *Brancusi Effekt*, Kunsthalle Wien, Vienna (2014); *A few grams of red yellow, blue*, Center of Contemporary Art, Varşovia (2014); *Salonul de Proiecte*, National Museum of Contemporary Art/MNAC, Bucharest (2013); *Good Girls*, National Museum of Contemporary Art/MNAC, Bucharest (2013).



Achraf Touloub

Une cérémonie du monde, 2025

oil on canvas

130 x 220 x 3.5 cm, frame: 133 x 223 x 6 cm

Price: 33.000 EUR (excl. taxes)



Achraf Touloub

The Galion, 2025

oil on canvas

140 x 180 x 3.5 cm, frame: 143 x 183 x 6 cm

Price: 27.000 EUR (excl. taxes)



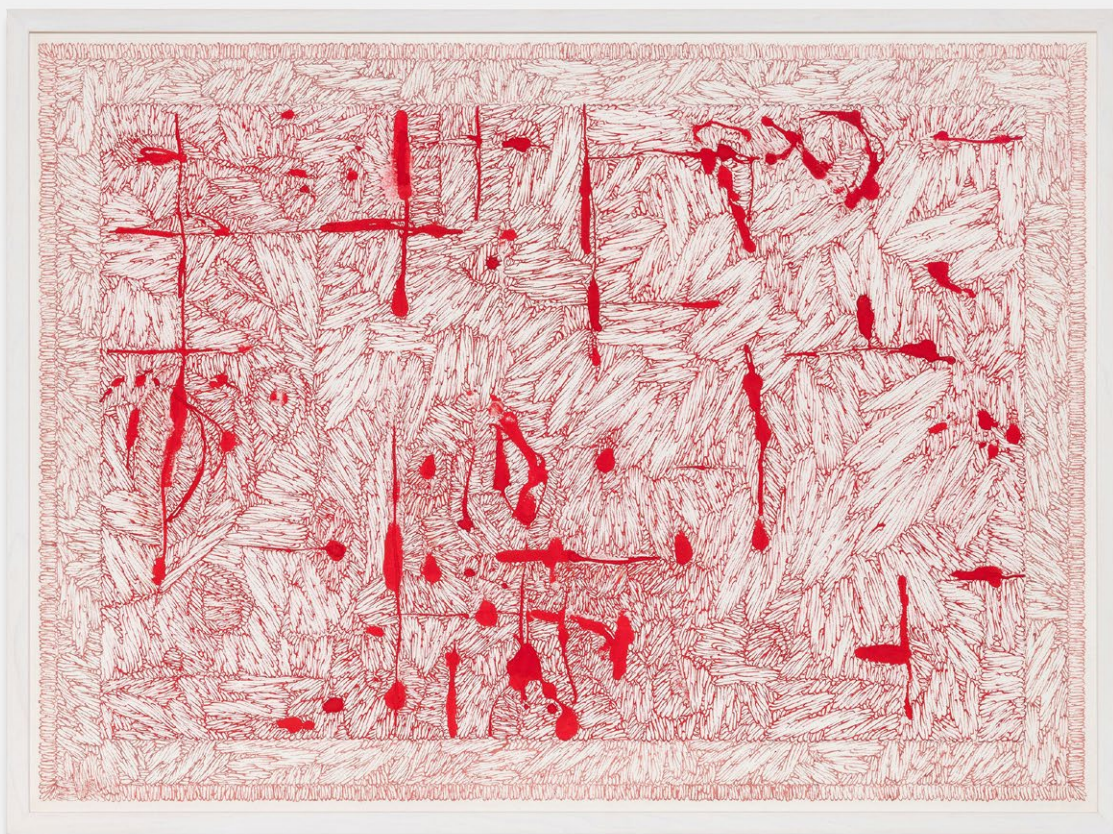
Achraf Touloub

Two Trees, 2025

oil on canvas

110 x 70 x 3.5 cm, frame: 112,6 x 72.6 x 6 cm

Price: 18.000 EUR (excl. taxes)



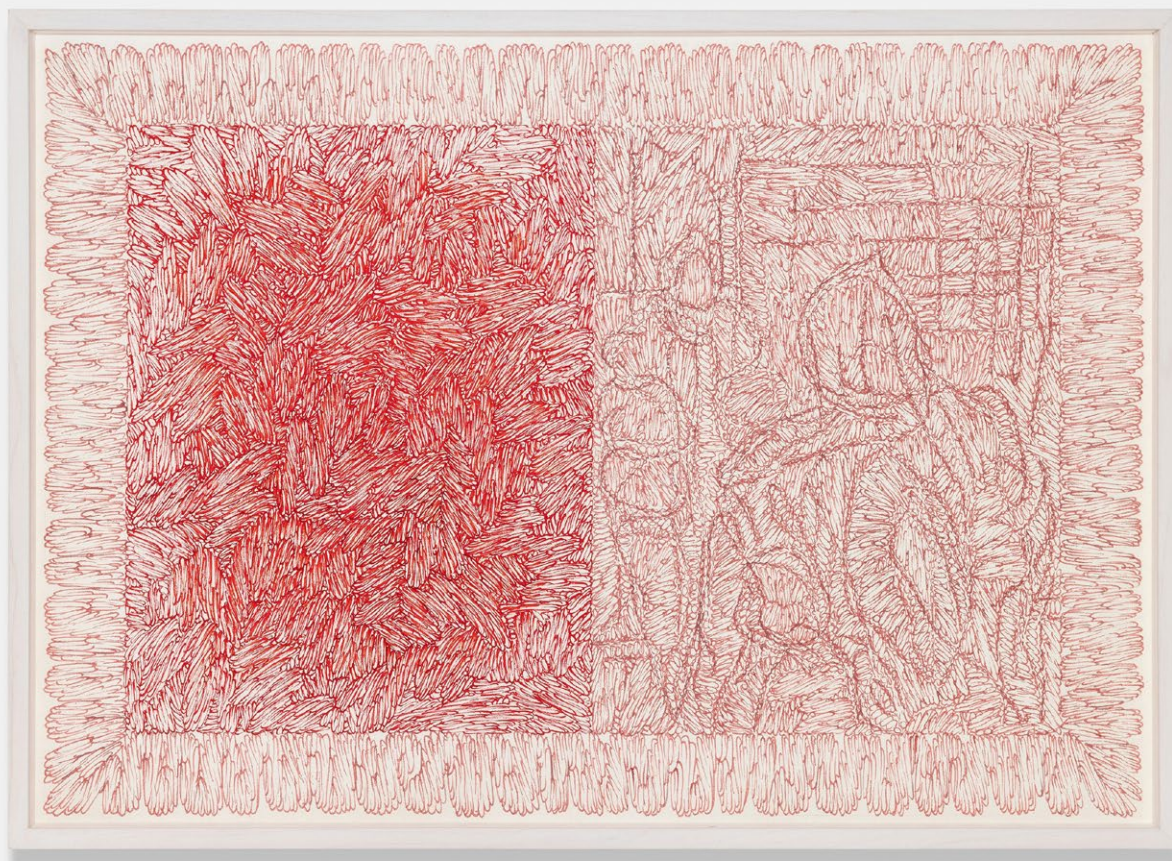
Achraf Touloub

Sentier pour un soi négatif (métamorphoses), 2024

acrylic on paper

52 x 71 cm

Price: 9.500 EUR (excl. taxes)



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)



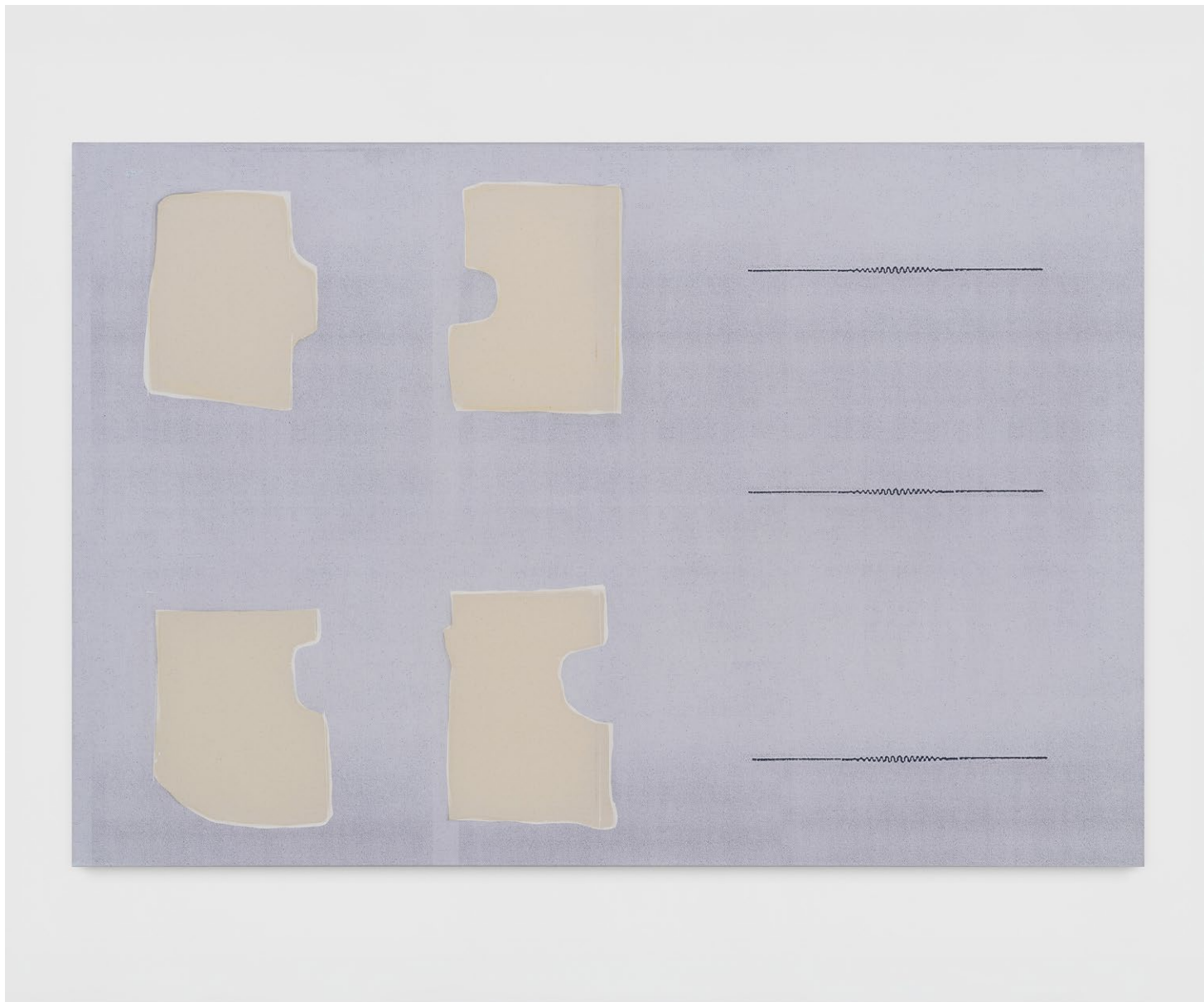
Achraf Touloub
Sentier pour un soi négatif (damier), 2024
acrylic on paper
54 x 66 cm
Price: 9.500 EUR (excl. taxes)

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: *00:00:01*, Public Gallery, London (2025); *Liquid life*, Musée Départemental D'Art Contemporain Chateau 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, 2025

UV-Print, gesso, acrylic on canvas

125 x 185 x 2 cm

Price: 23.000 EUR (excl. taxes)



Marieta Chirulescu

Untitled, 2024

glue pigments and canvas on canvas

50 x 40 cm

Price: 9.000 EUR (excl. taxes)



Marieta Chirulescu

Untitled, 2024

oil and fabric on canvas

40.5 x 35 cm

Price: 8.000 EUR (excl. taxes)



Marieta Chirulescu

Untitled, 2024

inkjet print and textile on canvas

47 x 33 x 2 cm

Price: 7.000 EUR (excl. taxes)



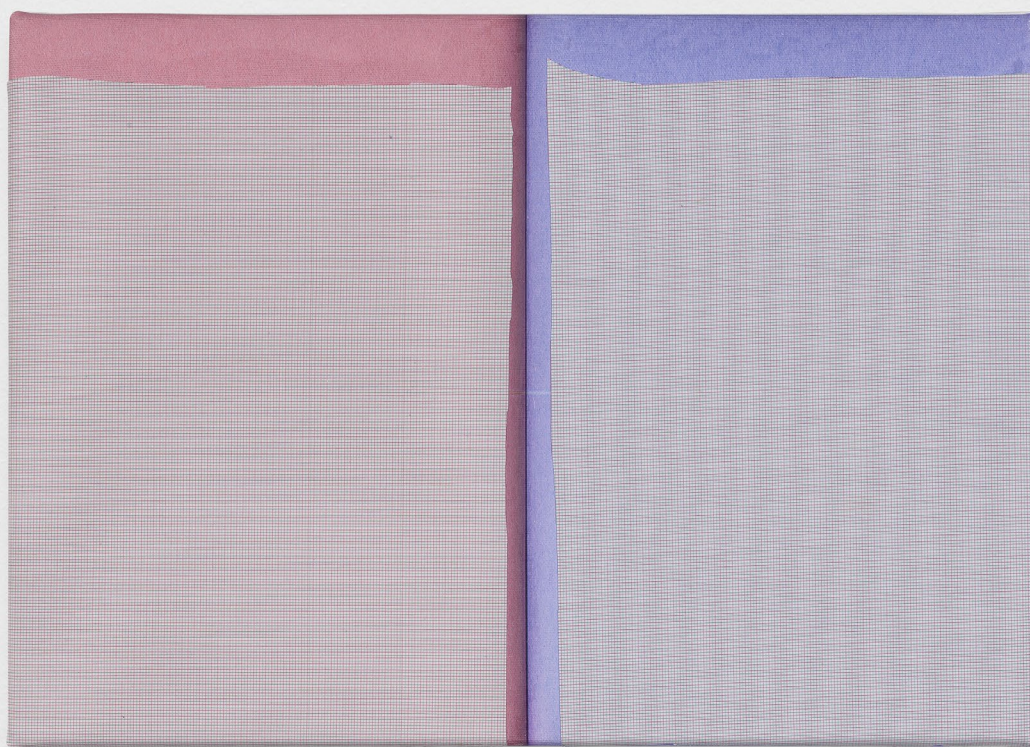
Marieta Chirulescu

Untitled, 2024

acrylic and dragonfly wing on linen

42 x 30 cm

Price: 7.000 EUR (excl. taxes)



Marieta Chirulescu

Untitled, 2022

textile glued over inkjet print on canvas

30.5 x 42 x 2.3 cm

Price: 8.000 EUR (excl. taxes)

Marieta Chirulescu is known for her abstract works that explore the processes of reproduction, erasure, and the instability of the image through various media, including painting, digital manipulation, and printmaking. While other artists of her generation create their works digitally, exposing them to digital production processes to give room to the poetics of chance, Marieta Chirulescu's works incorporate digital images as extrinsic references. The artist is using the content and illusionism of each technique – inkjet, laser print, photo copy, and oil on canvas, sometimes combined, sometimes used exclusively – to create highly abstract but not metaphysical works, still carrying information: They are not void of the world they are aiming to represent, not exegesis of their own modes of becoming.

While keeping each techniques references Chirulescu is opposing painting's core problem, its flatness, through layering. She is driving the process of flattening the perspective and realistic imitation of the medium to its final stage of an autonomous form, leaving a high grade of abstraction without denying their ability to represent. It is the space between these layers where the intrinsic capacity of Chirulescu's works becomes visible in multiple dimensions.

Marieta Chirulescu, born 1974 in Sibiu, Romania, lives in Berlin, Germany. Solo exhibitions include: *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); *kettö/zwei*, Goethe Institut, Budapest (2002).



Ran Zhang

Dark Romance (3), 2024 - 2025

inkjet printing transfer, acrylic glass, foam and plastic foil

10.5 x 28.5 x 17 cm

Price: 10.000 EUR (excl. taxes)



Ran Zhang

Dark Romance (10), 2024 - 2025

inkjet printing transfer, acrylic glass, foam and plastic foil

10.5 x 25 x 22 cm

Price: 7.000 EUR (excl. taxes)



Ran Zhang

Dark Romance (5), 2024 - 2025

inkjet printing transfer, acrylic glass, foam and plastic foil

9.5 x 38.5 x 33.5 cm

Price: 10.000 EUR (excl. taxes)

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 *Dark Romance* 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.

In *Dark Romance*, 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, 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: *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: 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).



Octav Grigorescu

Oras Intunecat, 1968

ink and ink wash painting on paper mounted on cardboard

27 x 19 cm, frame: 46.4 x 55.4 x 3 cm

Price: 7.000 EUR (excl. taxes)

Octav Grigorescu's style is characterized by a dynamic blend of abstract and figurative elements, often conveying a rich emotional and existential depth. Drawing inspiration from Symbolism and Surrealism, particularly the works of Paul Klee, Grigorescu integrated symbolic imagery and dreamlike elements into his art. While he explored profound themes of spirituality and history, his work also includes luminous and vibrant pieces, showcasing his versatility. His delicate works on paper reveal a sensitivity to detail and a refined aesthetic, highlighting the diverse range of his artistic expression.

In the person and art of **Octav Grigorescu** coincided a typically avant-garde nostalgia for the primordial and worship of the elementary on the one hand, and a postmodernist taste for crepuscular delights and the presentiment of death, on the other. Born in 1933, Octav Grigorescu died in 1987 at the age of just fifty-four, but during his short lifetime he created a body of work that made a mark on twentieth-century Romanian art. A painter, engraver and fine art professor, Octav Grigorescu plunged into his archaeological, mythological and even everyday reveries, filtering in a subtle way echoes of Da Vinci, Poussin and Hans von Marees.

Octav Grigorescu (1933-1987) lived and worked in Bucharest, Romania, Venice, Italy and Hamburg, Germany. Selected exhibitions include: *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Prague (2023); *Secret Wing*, Timisoara Art Encounters Biennale, Timisoara (2021); *LORA TAU and other stories*, Galeria Plan B, Berlin (2020); *This part that seemingly needs to get out through a place in my body*, organised by Salonul de proiecte at Spike, Berlin (2020); *Displacement and Togetherness*, Cultuurcentrum Strombeek, Strombeek-Bever (2019); *COUNTERPOINT. An Octav Grigorescu – Georgeta Naparus Retrospective*, The National Museum of Contemporary Art (M.N.A.C.), Bucharest (2018); *Une saison roumaine (display of works from the museum collection)*, Centre Pompidou, Paris (2018); *Les jours gigantesques*, Plan B, Berlin (2017); The National Museum of Art, Bucharest (1984; 1960); The Biennial of European Graphic Art, Baden-Baden (1983); The Venice Biennale (1980; 1968); Edinburgh Art Festival (1971); Pratt Institute, New York (1969); Quatrième Biennale, Paris (1965).

Awards and distinctions: Cavaliere al merito della Repubblica Italiana (1983); "Ion Andreescu" Prize, Romanian Academy (1966).



Diana Cepleanu

Self-Portrait, 1995

oil on canvas

73 x 47 x 1.7 cm, frame: 81.6 x 55.6 x 5 cm

Price: 18.000 EUR (excl. taxes)

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 discrete 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.

Her method of painting implies a movement back and forth, a zoom in/ zoom out like the shutter of a camera that she has been using since university and still employs sometimes for snapshots from nature that she later paints in her studio. While keeping in mind the overall composition of a work – the big picture – Cepleanu gets deeply involved in the act of painting and in the material itself – the detail. She is “in the paint” and for the moments when she is applying brushstrokes to create a certain fragment – for example, the sitter’s hands – that small area of the work is the main focus of her attention and thought. In this way of working, each element of the composition gets a prime role in the birth of a painting, as if for some time this one element was the only one on the entire canvas. In certain cases, especially in the most recent works *Self-Portrait* and *Melted Self-Portrait* (both from 2023) Cepleanu scrapes away the paint, like in an archaeological exploration, in which the traces of colour, remaining after several layers have been scraped, offer a new start (but not a blank slate) in a sort of afterlife of the initial painting. The works presented center around the concept of family, with numerous works portraying her children and husband, executed in a precise technique of applying paint without adding extra layers later – a method influenced by the artist’s constrained time for painting during her years as a young mother in the 1990s.

The artist’s daughter, Ioana Ionescu, remembers about that time: “When I was sitting as model, there was a complete silence. I was watching as she was totally absorbed by trying to find the right colour that she had been preparing for a long time. I saw as the knife added a tiny amount of colour in the mix on the palette again and again without me being able to realise when the colour was changing. I saw only the back of the canvas, not the front, and noticed how the small brushstrokes gathered next to each other, completing the image. I had a burgundy dress that my mother had made especially for the portrait, and I thought the painting will represent an ideal image of me. I was very surprised when I noticed that the work was not idealizing, but was following reality closely, however it was not as uniform as a photograph. I did not understand exactly how my mother did the selection; what she would borrow from reality or not and what was her reference that she would look at so certain? Sometimes I noticed how in the portraits there was a sill or a window that would betray the image of the neighbouring block of flats that I detested and which I imagined my mother would hide. She would not avoid it, but she did not paint things as they were either; she carefully arranged the setting, the model, and garments.”

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

Selected exhibitions include: *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*, Galerile Artexpo, Bucharest (1996).



Miklos Onucsan

From the Happenings of the Matter nr. 6, 1983

carbon paper, charcoal on paper

56 x 85 cm, frame: 68 x 98 x 3.5 cm

Price: 12.000 EUR (excl. taxes)



Miklos Onucsan

From the series Exercises, early 1980s

carbon paper, charcoal on paper

83 x 65.5 cm, frame: 92.5 x 74.5 x 5.8 cm

Price: 10.000 EUR (excl. taxes)



Miklos Onucsan

From the series Exercises, early 1980s
carbon paper, ink, spray-paint on paper
70 x 63 cm, frame: 79 x 72 x 3.5 cm
Price: 10.000 EUR (excl. taxes)



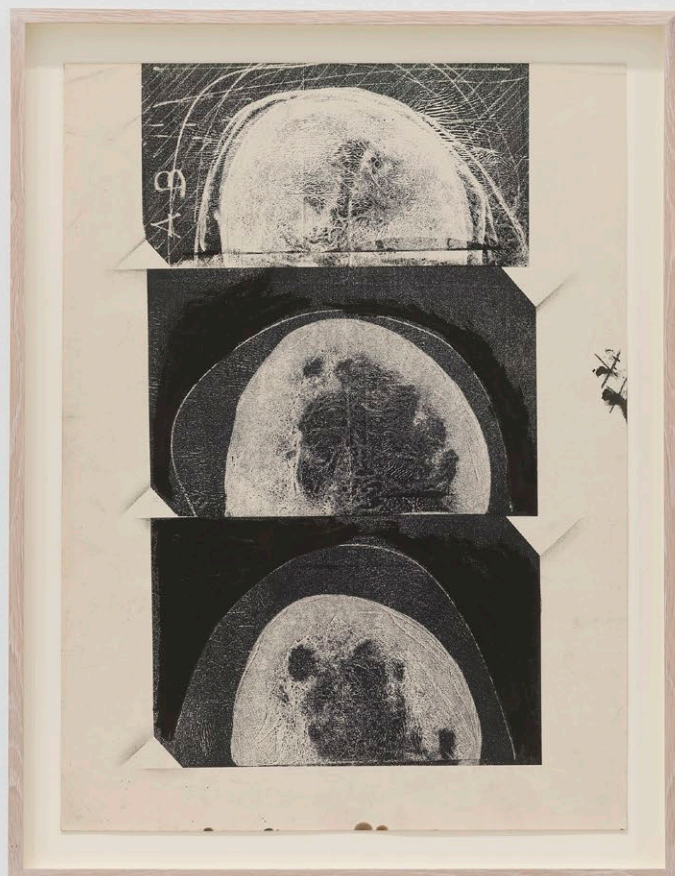
Miklos Onucsan

From the series Exercises, early 1980s

carbon paper, ink, spray-paint on paper

58.4 x 60.2 cm, frame: 75.8 x 78.5 x 3.6 cm

Price: 10.000 EUR (excl. taxes)



Miklos Onucsan

From the series Exercises, early 1980s

carbon paper on paper

65.5 x 47 cm, frame: 73.5 x 56.4 x 3.7 cm

Price: 10.000 EUR (excl. taxes)



Miklos Onucsan

From the series Exercises, 1984

drawings (paper, carbon paper)

93.5 x 69 cm

Price: 12.000 EUR (excl. taxes)



Miklos Onucsan

Plane of Waiting, 1986

collage, carbon paper and spray on paper

63.7 x 47.4 cm, frame: 71.5 x 56.8 x 3.7 cm

Price: 10.000 EUR (excl. taxes)



Miklos Onucsan

Plane of Waiting, 1986

layered paper and tarr

75 x 62 cm

Price: 10.000 EUR (excl. taxes)

„Using the dynamic deviation the word „Pseudo-Drawings“ produces as a kind of prefix to both denote and de-nature his graphical output from the 1980s, Miklós Onucsán is perhaps thinking of the theoretically subaltern status of drawing in the hierarchy of artistic modalities, of what is ‘proper’ to the preparatory sketch, of the point at which drawing might become something else, all these thresholds being first materialized or visualized, and then transgressed in the works.

Drawing is staged here as paradoxical object like those imagined by Zeno of Elea, placed in a class of logical problems where, for instance, distances cannot be crossed by athletes in pursuit of slower competitors or by arrows flying towards their targets, but rather become incompressible as they break into infinite segments and half-segments, implode into an endless diminishment of ever-smaller separations. An aesthetics of calculation – and perhaps a sensuousness of perplexity – grow from the logical netherworld to which such paradoxes expose the mind. Drawing here is never really achieved and always overcome: pre-figured and then flooded with ‘improper’ material that perturbs its spatial or temporal armature and muddles its boundaries to other mediums. It is saturated with inklings and slippages, with marks of past and future events. The ‘pseudo-’ is then an under- and over-performance, the excess of a deficit in the application of the various norms that define what constitutes a drawing.“ (Mihnea Mircan)

Miklós Onucsán, born in 1952 in Gherla, Romania, lives and works in Oradea, Romania. In 2019 he represented Romania at the 58th International Art Exhibition – La Biennale di Venezia.

Recent solo exhibitions: *Pseudo-drawings*, Galeria Plan B, Berlin (2024); *What is normal for the spider, is chaos for the fly*, Galeria Plan B, Berlin (2018); *Mo(nu)ments*, Magma contemporary art space, Sfântu Gheorghe (2015); *Unfinished Measurements*, Galeria Plan B Berlin (2011); *Markings of the working area*, Nicodim Gallery, Los Angeles (2010); *What I have to do tomorrow, I should have done yesterday*, Galeria Plan B, Berlin (2009).

Recent group exhibitions include: *Hocus Focus*, Conector / OFF-space, Cluj Napoca (2025); *The Romanian Poster in the '90s*, Institutul Prezentei, Bucharest (2024); *PHANTOM VISION. Undercurrents of perception*, Light Art Museum, Budapest (2024); *Graft. Materials and Processes*, Galeria Plan B, Berlin (2023); *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Praha, Prague (2023); *Locus Solus*, Arter, Istanbul (2022); *Landscape in a Convex Mirror*, Art Encounters Biennial, Timisoara (2021); *Perspectives*, BOZAR Centre for Contemporary Art, Brussels (2019); *Unfinished Conversations on the Weight of Absence*, Romanian Pavilion at the 58th International Art Exhibition – La Biennale di Venezia (2019); *La Brique, the Brick, Caramida*, La Kunsthalle, Mulhouse (2019); *DOUBLE HEADS MATCHES. A selection of contemporary artworks from four Romanian private collections*, New Budapest Gallery, Budapest (2018); *Life – a User's Manual*, Art Encounters Biennale, Timisoara (2017); *Notes on a Landscape*, Bucharest (2017); *Track Changes*, curated by Plan B at Mendes Wood DM, Sao Paulo (2016); *Expanded Space – Festival of Public Art*, Bucharest (2016); *Art has no Alternative*, Tranzit, Bratislava (2015); *A Breathcrystal*, Project Arts Center, Dublin (2015); *Dallas Biennale*, multiple venues, Dallas (2014); *Allegory of the Cave Painting*, Extra City Kunsthall, Antwerp (2014); *Intense Proximity – La Triennale 2012*, Palais de Tokyo, Paris (2012); *Barricade of Dreams*, Trafo, Budapest (2011); *Image to be projected until it vanishes*, Museion, Bolzano (2011); *Curated by_Rene Block*, ENTREPOT, Galerie Krinzinger, Vienna (2011); *Romanian Cultural Resolution – Documentary*, The New Gallery of IRCCU, 54th Biennale di Venezia (2011).

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