

GALERIA **PLAN** **B**

Art Basel

Booth R13

11-16 June 2024

With works by

Adrian Ghenie

Ciprian Muresan

Serban Savu

Israel Hershberg

Cornel Brudascu

Achraf Touloub

Anca Munteanu Rimnic

Ioana Batranu

Diana Cepleanu

Silvia Radu

Georgeta Naparus

Adrian Ghenie isolates and abstracts particular episodes from the convulsed history of the 20th century and current events. His paintings are brimming with history while also manifesting a strange detachment from it: historical scenes and, more recently, fragments from contemporary life in Berlin are reconstructed as tragic or comic dialectical images, disconnected from chronological continuum, familiar in their references and strangely elusive as reconfigured sums of these references.

“The figures in Adrian Ghenie’s recent cycle of paintings are time-travelers: time travels through them, affecting their constitution, their capacity to voice presence or narrate biographical continuity. The works portray quasi-protagonists – figures about to become grounds, grounds usurping the place of the figure by taking on a vaguely, convulsively anatomical form. 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. Their universe is very much in motion, seemingly pivoting on body parts and sensory organs. 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. Having received the stigmata – without source, ecstasy or recompense – of smudges and blurs, wounds through which they hemorrhage resolution, they toil at the borders of perceptual distinction, between a vanishing that is never reached, and a coherence that their depleted vitality cannot guarantee. In this atrophied time, nothing ever ends and nothing really begins.” (excerpt from *Juggler with Still Life*, exhibition text by Mihnea Mircan, 2023)

Adrian Ghenie, born 1977 in Baia Mare, Romania, lives and works in Berlin, Germany. Solo exhibitions include: *Egon Schiele – Adrian Ghenie*, Albertina Museum, Vienna (2024 - upcoming); *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: *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).



Adrian Ghenie

Museum Scene, 2024

oil on canvas

135 x 110 x 2 cm, frame: 138 x 113 x 5 cm

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.

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 Mureşan engages in a dynamic dialogue with the historical masters, certainly drawing inspiration and suggestions from them, but placing himself in a joint dialectic as an artist who looks at and speaks to another artist across time. If a drawing is a shadow, sometimes a projected shadow, then a drawing by Mureşan that arises from the maieutic relationship with an antique drawing will be a double shadow." (Pier Paolo Pancotto)

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



Ciprian Muresan

Palimpsest from the Collection of the Istituto centrale per la grafica, 2024

graphite on paper

93.5 x 70 cm

Price: 30.000 EUR (excl. taxes)



Ciprian Muresan

All Images from a Book on Luca della Robbia, 2023

pencil on paper

88 x 71 cm, frame: 94.5 x 77.5 x 4 cm

Price: 30.000 EUR (excl. taxes)



Ciprian Muresan

All Images from an Imaginary Museum by A. Malraux, 2023

pencil on paper

56.5 x 93 cm, frame: 66.5 x 103 x 4 cm

Price: 28.000 EUR (excl. taxes)



Ciprian Muresan

Studies from Pontormo, Taccuino Corsini and Other Works from the Collection of the Istituto centrale per la grafica, 2024

graphite and coloured pencils on paper

35.3 x 25.5 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

Studies from Botticelli, Pontormo and Other Works from the Collection of the Istituto centrale per la grafica, 2024

graphite and coloured pencils on paper

35.2 x 25.2 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

Palimpsest for Tintoretto and Pontormo, 2024

graphite on paper

35.1 x 24.6 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

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

graphite on paper

21 x 14.8 cm

Price: 4.000 EUR (excl. taxes)



Ciprian Muresan

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

graphite and coloured pencil on paper

20.9 x 14.8 cm

Price: 4.000 EUR (excl. taxes)



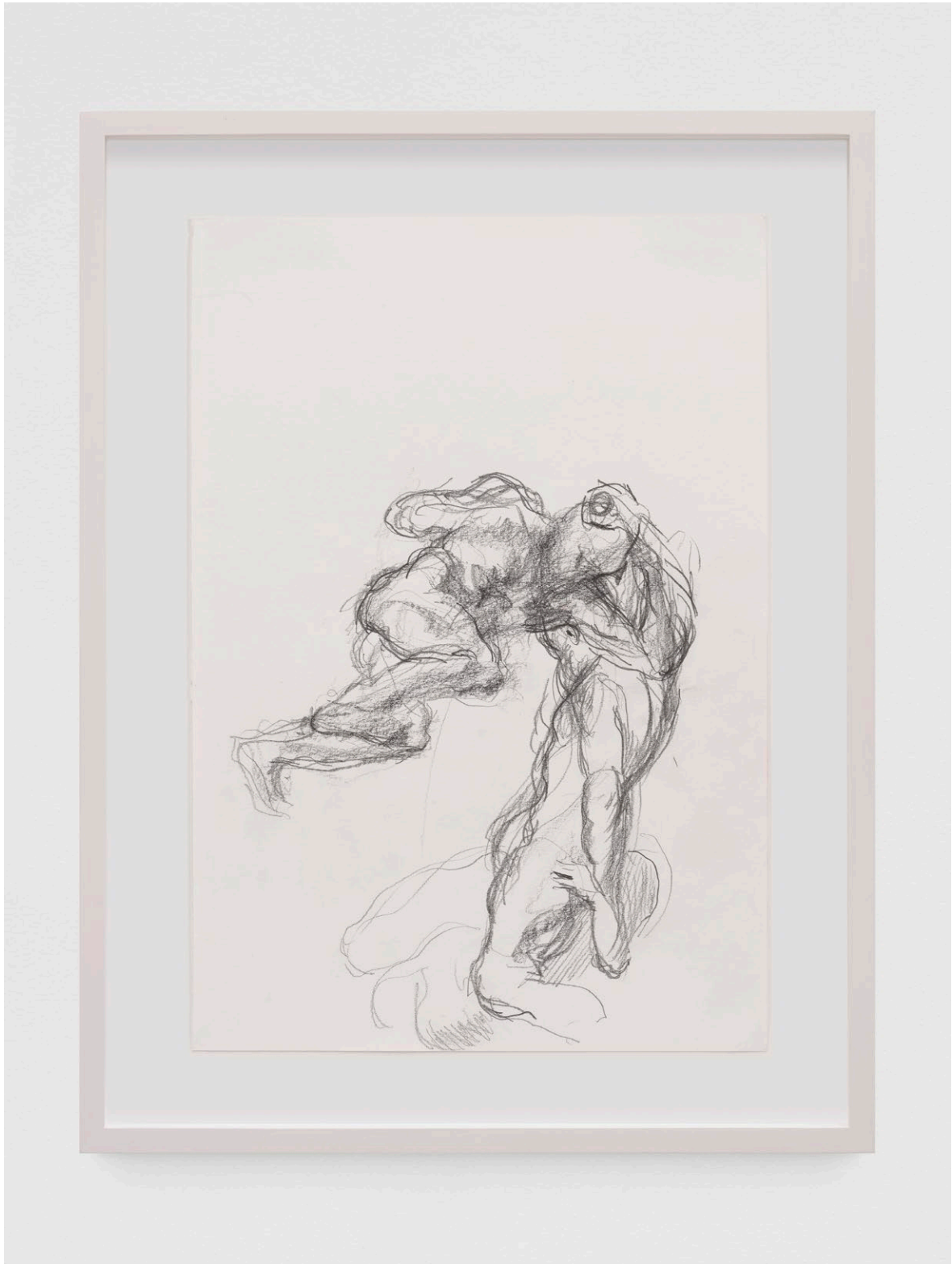
Ciprian Muresan

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

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

Studies of a Naked Man – Variations on Tintoretto, 2024

graphite on paper

35.2 x 24.3 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan

Variations on Pontormo, 2024

graphite and coloured pencil on paper

35.1 x 24.8 cm

Price: 9.000 EUR (excl. taxes)



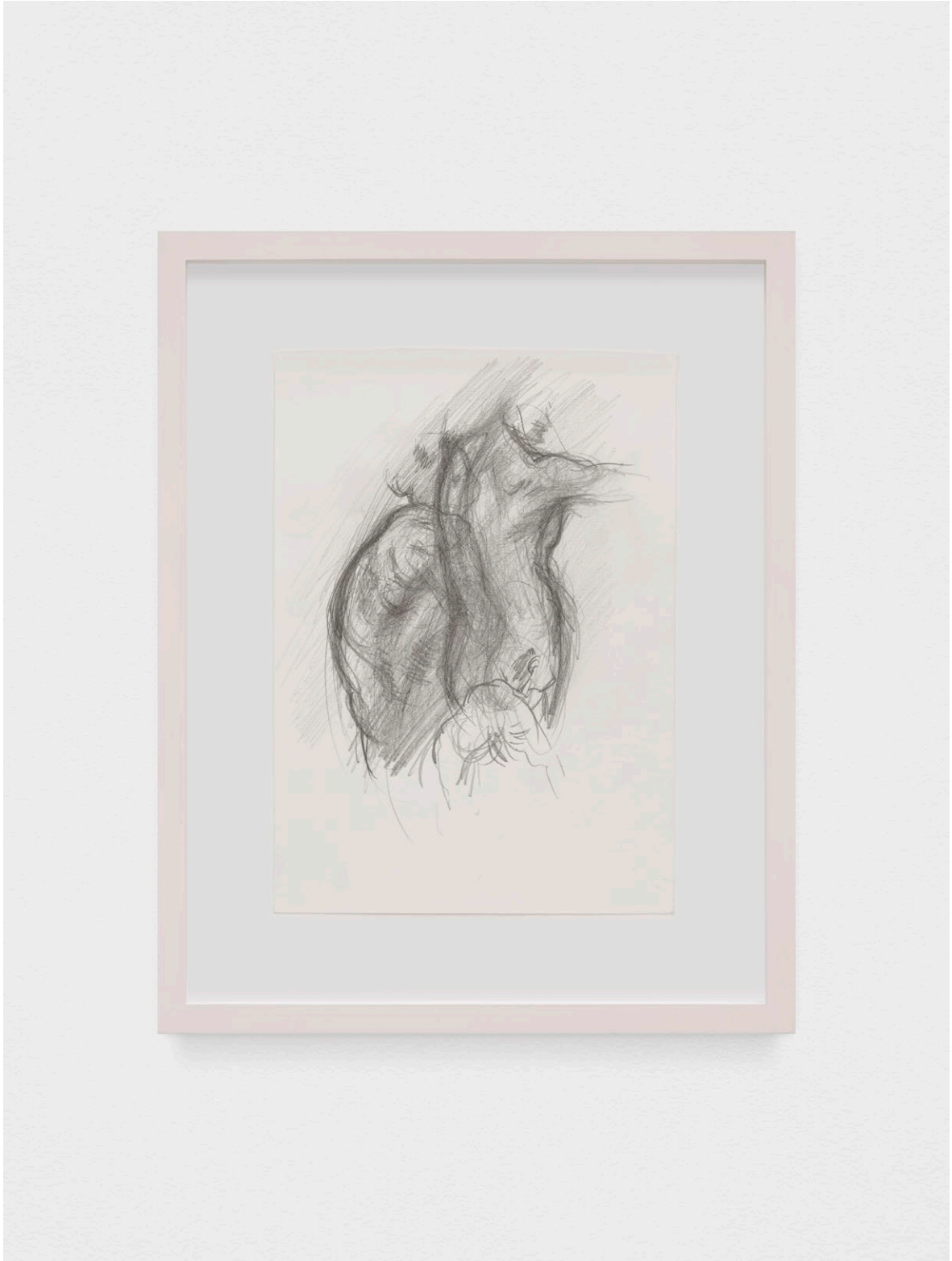
Ciprian Muresan

Studies of a Naked Man - Variations on Pontormo, 2024

graphite and coloured pencil on paper

35.2 x 24.3 cm

Price: 9.000 EUR (excl. taxes)



Ciprian Muresan
Studies from Pontormo, 2024
graphite on paper
20 x 14.7 cm
Price: 4.000 EUR (excl. taxes)



Ciprian Muresan

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

graphite and coloured pencil on paper

20.9 x 14.8 cm

Price: 4.000 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

Price: 4.000 EUR (excl. taxes)



Ciprian Muresan

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

graphite and coloured pencil on paper

20.9 x 14.8 cm

Price: 4.000 EUR (excl. taxes)



Ciprian Muresan

Studies on Works from the Collection of the Istituto centrale per la grafica, 2024

graphite on paper

35.3 x 25.5 cm

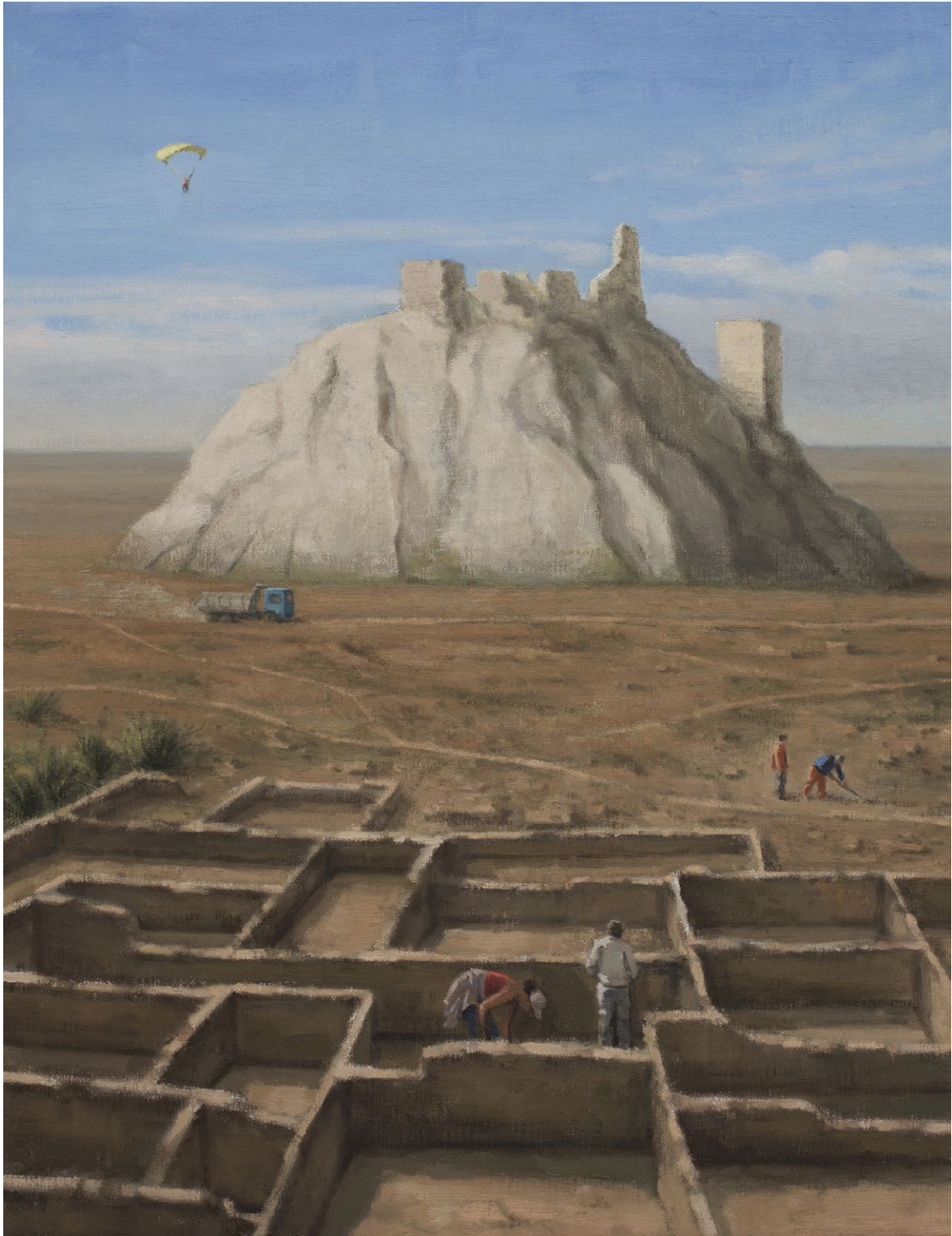
Price: 9.000 EUR (excl. taxes)

Serban Savu's skillfully rendered canvases capture the daily existence of people at work and leisure. The artist's realist depictions of life in urban and rural landscapes evoke the essence of a rapidly changing society. Characterized by empathy and close observation, reduction and re-composition, his paintings are capable of initiating an assessment of the present moment understood in a wider, historical sense. The paintings of Serban Savu start from the neutral ("objective") observation of the surrounding reality, which is filtered through the past. The artist is not only interested in the recent past – which is more visible in today's society – but also in society in its entirety, in its history and mechanisms.

"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, born 1978 in Sighisoara, Romania, lives and works in Cluj. Currently he is representing Romania at the 60th edition of the Venice Biennale, 2024. Solo exhibitions include: *Makeovers*, National Museum of Contemporary Art (MNAC), Bucharest (2021); *Serban Savu – Echinocitiu*, 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); *Pictures at an Exhibition*, Galeria Plan B, Berlin (2015); *Close to Nature*, David Nolan Gallery, New York (2011).

Group exhibitions include: *Lost in the Moment That Follows, Ways of Collecting: Ovidiu Șandor Collection*, Kunsthalle Prague, Prague (2023); *Culturi agricole. Agricultura în arta românească modernă și contemporană*, Museum of Recent Art, Bucharest (2022); *The Influencing Machine*, Ujazdowski Castle Centre for Contemporary Art, Warsaw (2022); *Art and The City 1974-2021*, Museum of Recent Art, 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); *Ex-East, past and recent stories of the Romanian Avant- Garde*, Espace Niemeyer, Paris (2019); *... HOUNDED BY EXTERNAL EVENTS ...*, Maureen Paley, London (2016); *Landscapes After Ruskin: Redefining The Sublime*, Hall Art Foundation, New York (2016); *Appearance and Essence*, Art Encounters Biennial, Timisoara (2015); *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); *Hotspot Cluj. New Romanian Art*, ARKEN Museum for Modern Art, Ishoj, Denmark (2013).



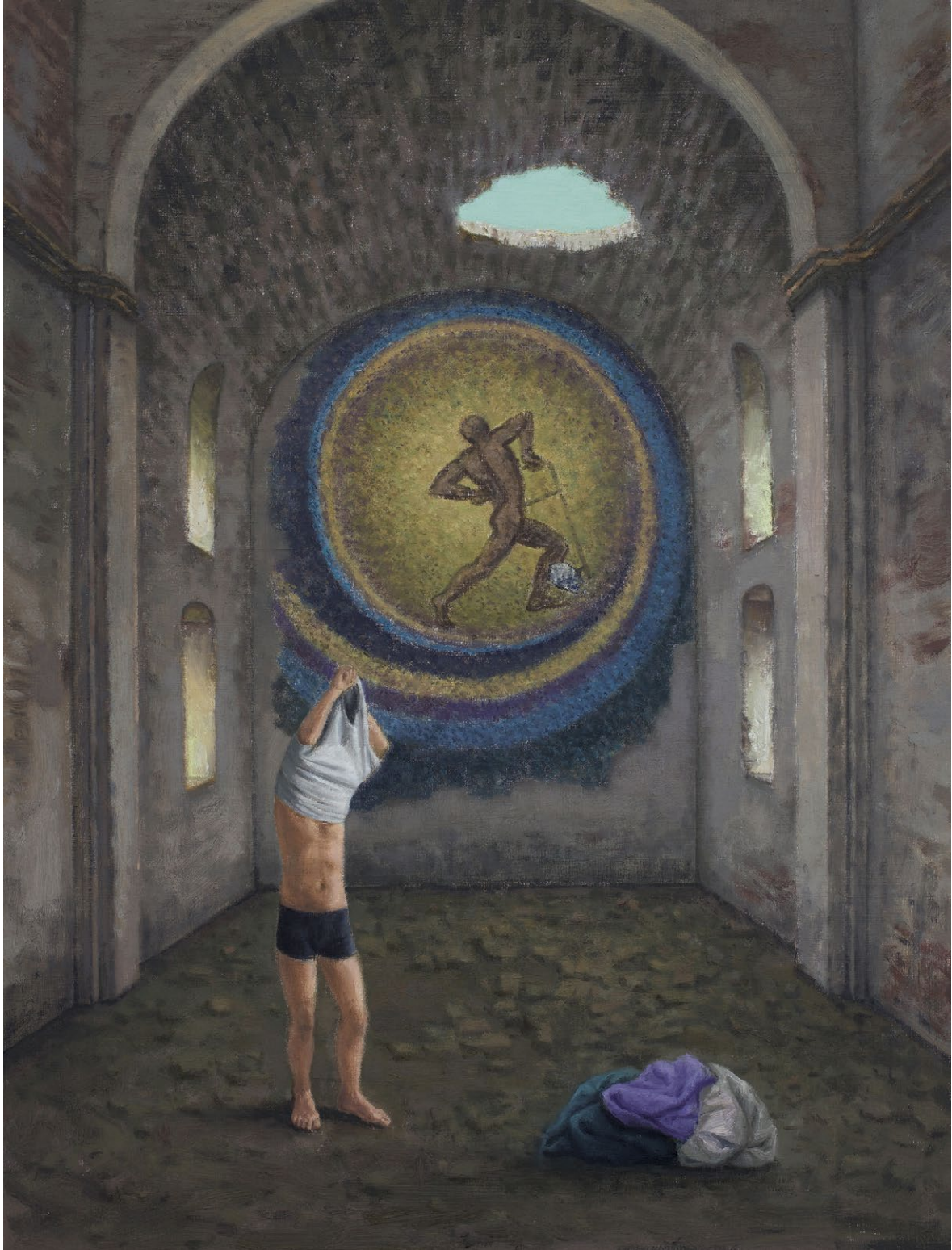
Serban Savu

In Search of Icarus, 2024

oil on canvas

65 x 50 cm

Price: 25.000 EUR (excl. taxes)



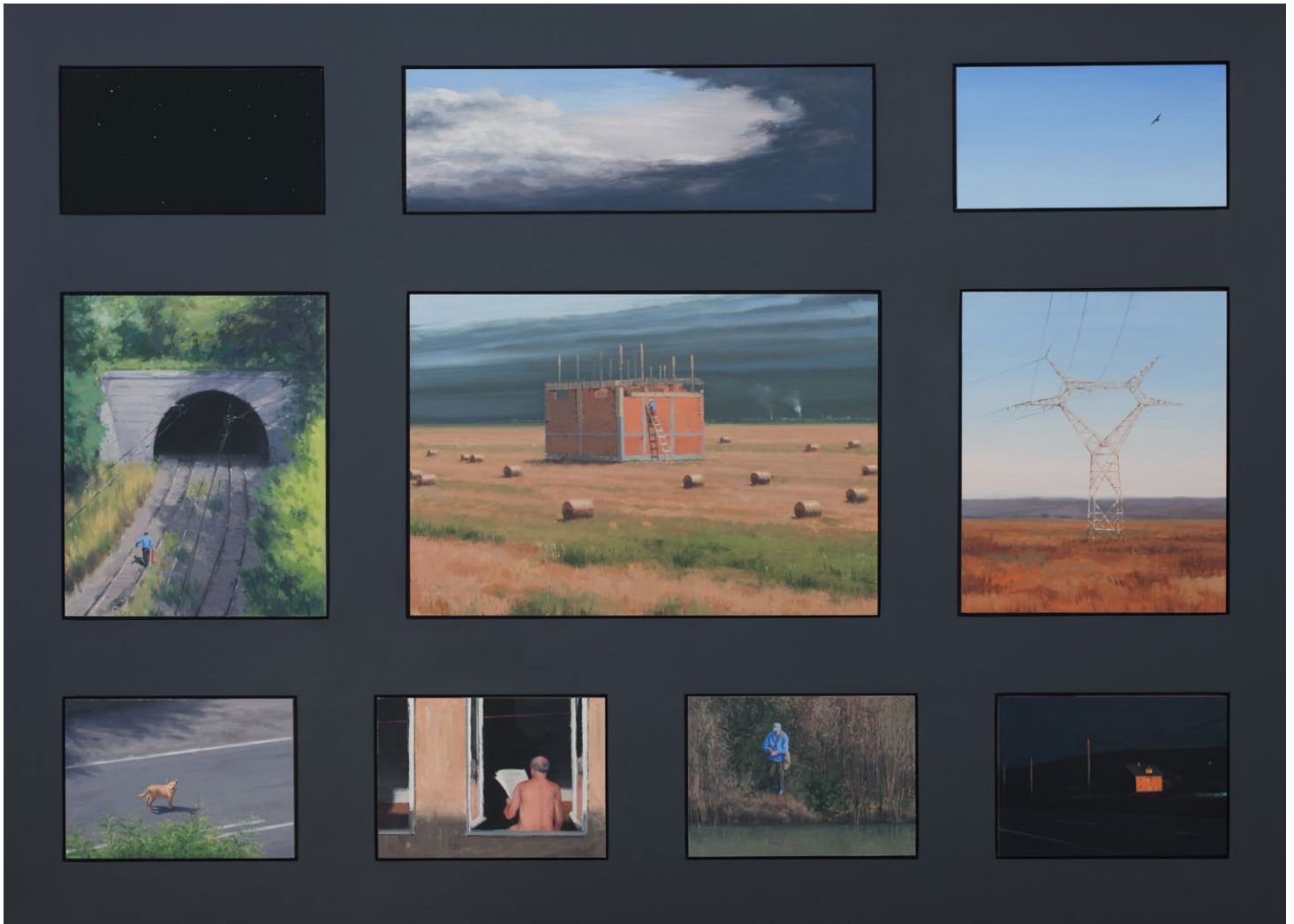
Serban Savu

The Plowman of the Universe, 2022

oil on wooden panel

70 x 53 cm

Price: 25.000 EUR (excl. taxes)



Serban Savu

The Polyptych of Solitude, 2014

oil on board

123 x 172 cm

Price: 50.000 EUR (excl. taxes)

“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.



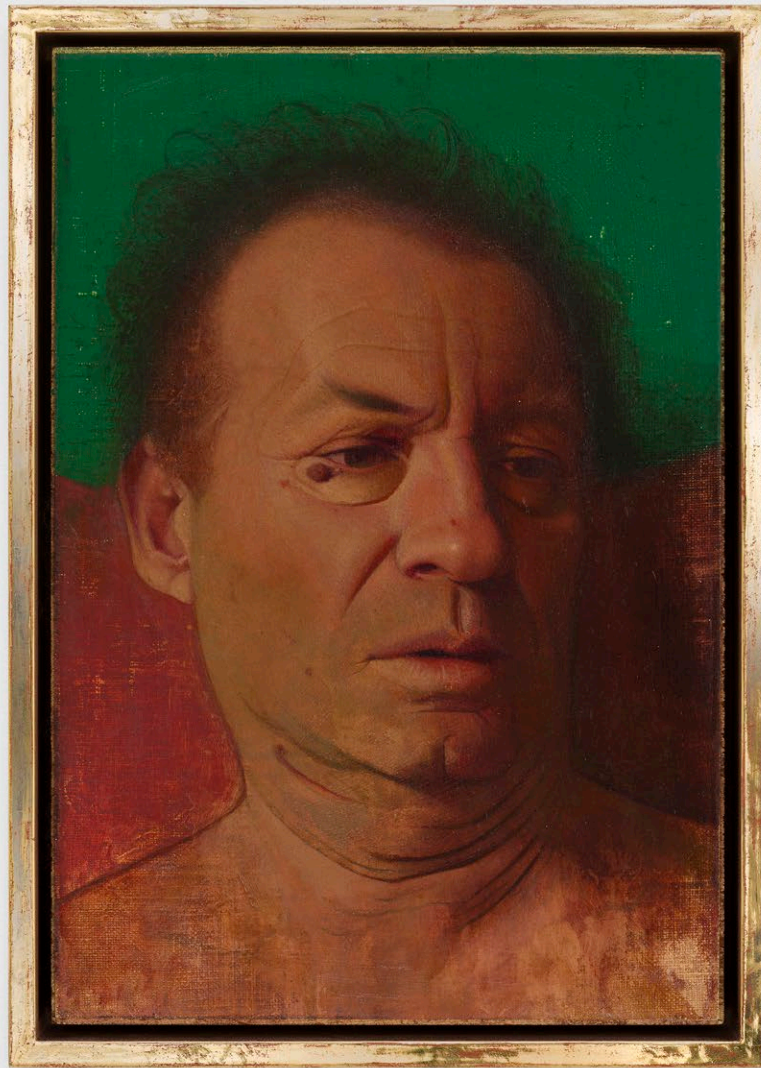
Israel Hershberg

Lost in the Vocaboli, 2023 - 2024

oil on linen mounted on wood

18.5 x 60.1 x 2 cm, frame: 21.7 x 63.3 x 5 cm

Price: 60.000 EUR (excl. taxes)



Israel Hershberg

The Mole, 1994

oil on linen mounted on wood

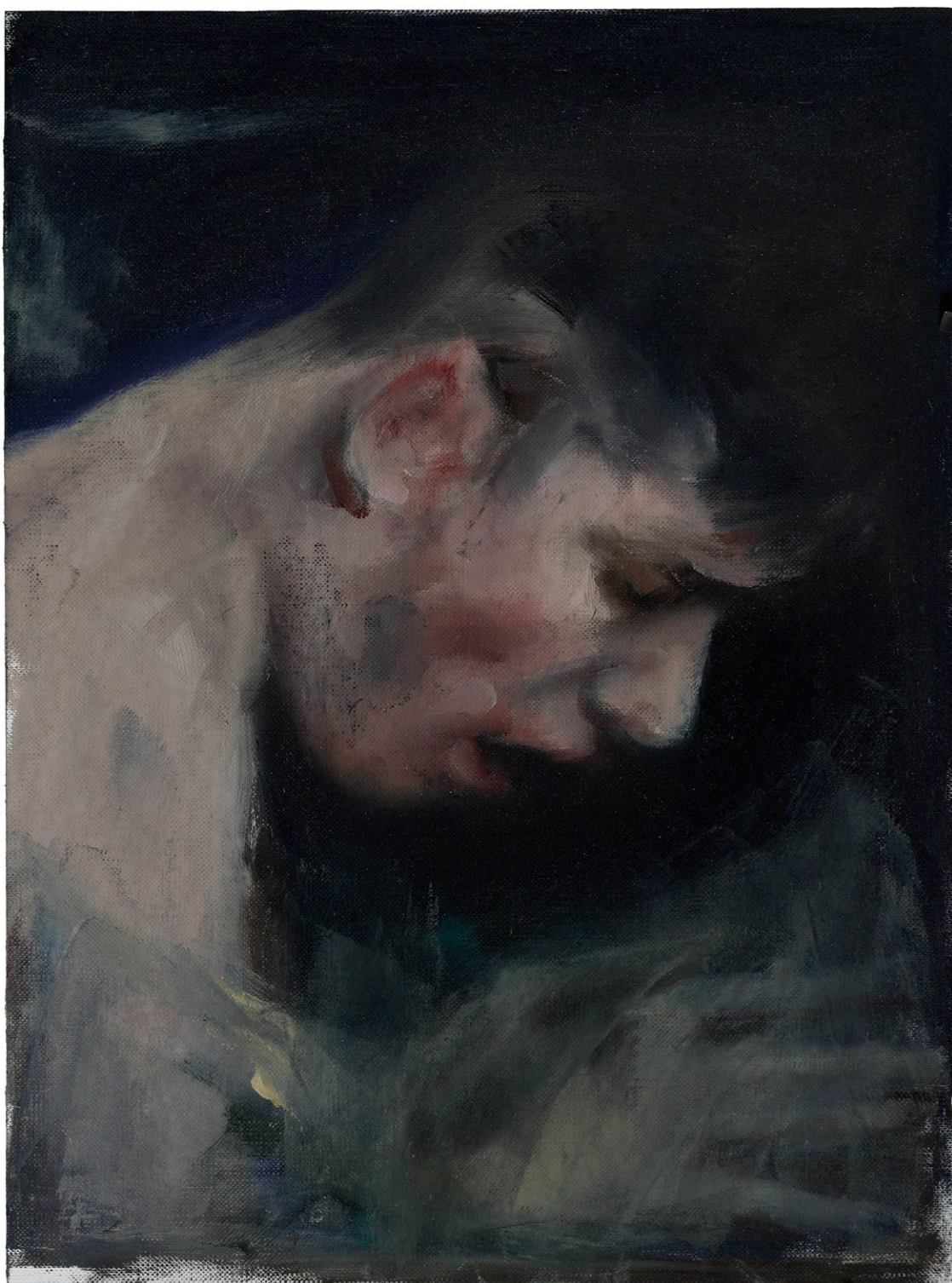
28 x 19 x 2 cm

Price upon request

The international art scene has acknowledged **Cornel Brudascu** through exhibitions such as the Gwangju Biennale in 2014 and *The World Goes Pop* at Tate Modern in 2015. He has been written about as local master, head of school and figure in the shadow of the success gained by the School of Cluj. Beyond these circumstantial labels and current tendencies, Brudascu has developed an extensive oeuvre spanning a period of time from the 1960s until today. At times marked by historical moments the artist experienced, the paintings – nude male figures, portraits – share an autonomy for the social circumstances in which they were created and are connected by an intimate, meditative mood.

“Brudascu’s fascination with dance and movement is reminiscent of that found in post-impressionist painting, but his works are tinged with a distinct homoeroticism that is both tortured and tender. This ambivalence is especially pronounced in the dim oil paintings; in a couple of works, the pale bodies of young men slung across a rug of royal purple could be either resting or unconscious, romantic or tragic.” (Excerpt from exhibition review by Kristian Vistrup Madsen for *Frieze* magazine, 2017)

Cornel Brudascu, born 1937, lives and works in Cluj. Selected exhibitions include: *Stefan Bertalan, Cornel Brudascu, Mircea Spataru*, Muzeul National de Arta 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).



Cornel Brudascu

Untitled, 2024

oil on paper

32 x 24 cm

Price: 25.000 EUR (excl. taxes)



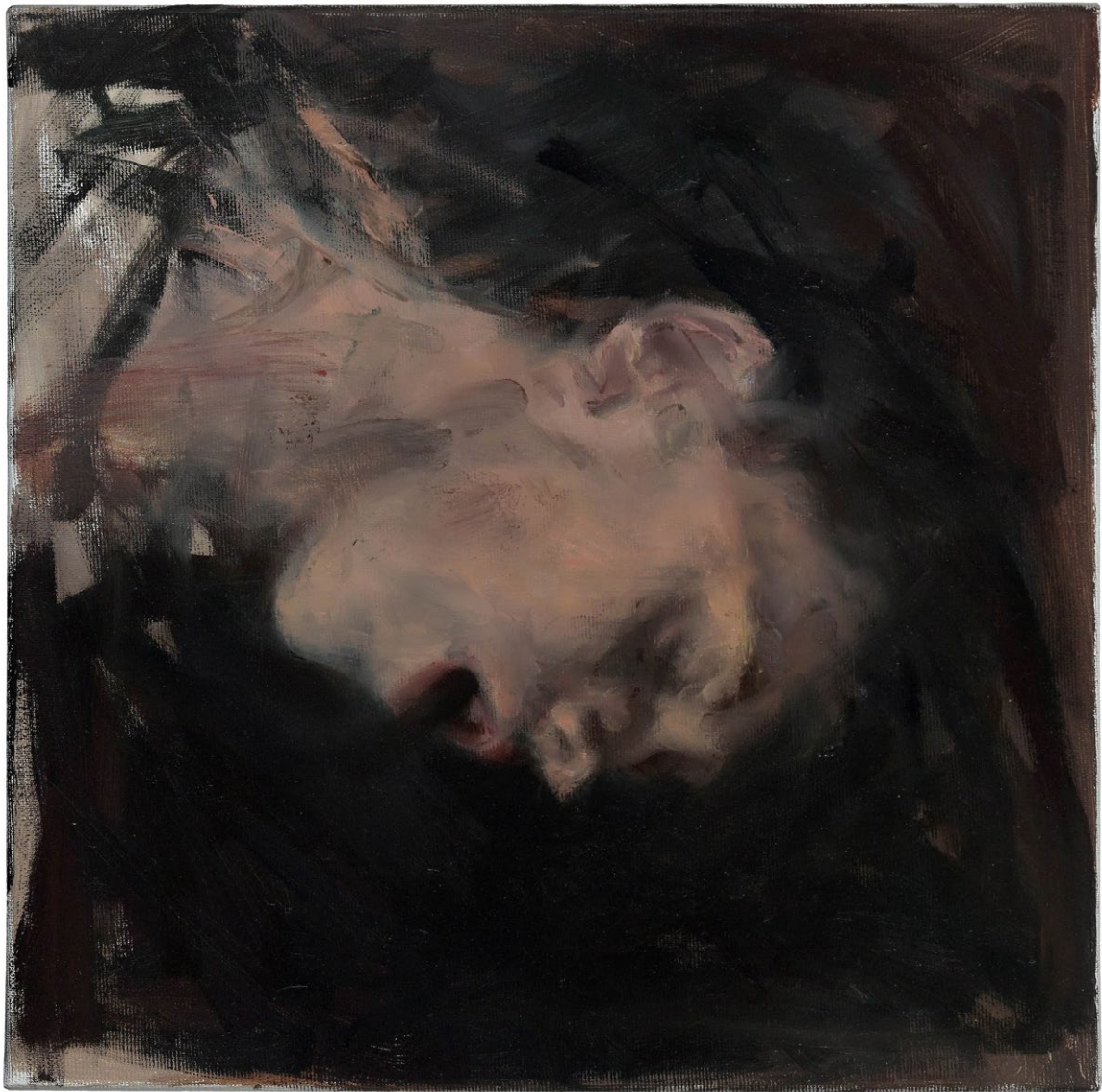
Cornel Brudascu

Untitled, 2024

oil on canvas

30 x 30 cm

Price: 25.000 EUR (excl. taxes)



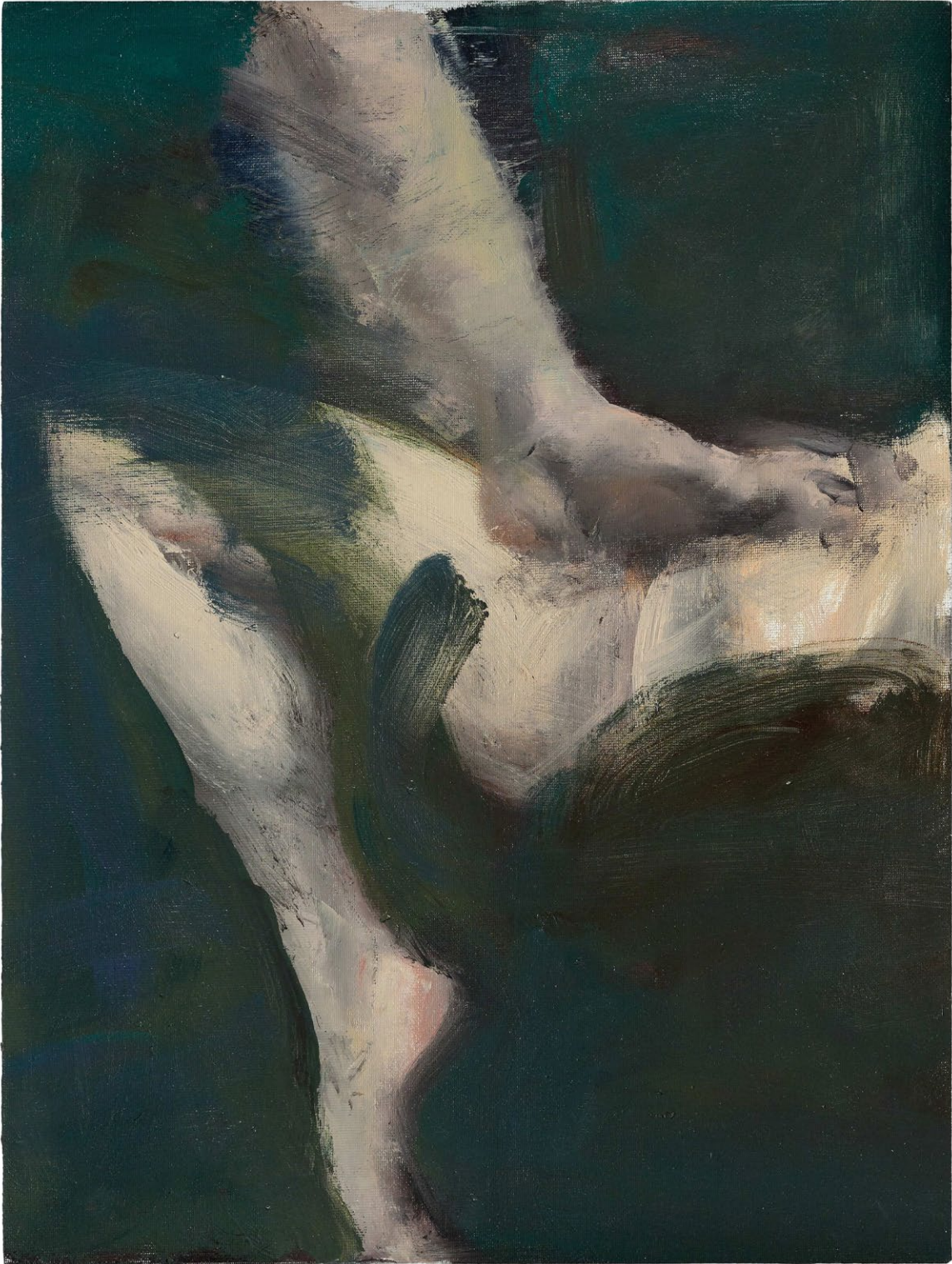
Cornel Brudascu

Untitled, 2023

oil on canvas

35 x 35 cm

Price: 25.000 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2024

oil on canvas

30 x 40 cm

Price: 25.000 EUR (excl. taxes)



Cornel Brudascu

Untitled, 2023

oil on paper mounted on wood

52.7 x 48.5cm, frame: 54 x 50 x 4 cm

Price: 30.000 EUR (excl. taxes)

The paintings and drawings of **Achraf Touloub** are developed around the idea that the times we currently live in are characterized by their tendency to stretch reality through multiplied parallel dimensions, having as first consequence the redefinition of our means of perception. Touloub's pictorial language is conceived as an immersive paradox, in which texture is meant to reveal, as well as to hide. The ever-present interfaces, the capacity of images and the increasingly blurry distinction between information flux and sensory experiences are the starting points of his compositions.

The new series of paintings is interpreted by Mihnea Mircan as “an allegory of perception, legible at both the scale of individual works and at that of the project. As they shift between viewpoints or orders of magnitude and telescope between distances to their subject and modes of their capture, the paintings stage the reciprocal instability of figures and grounds, hallucinations of decryption and vice-versa. If the abstraction of a generic visibility could be embodied, if a subjectivity that is truly no-one's but is fully immersed in our current visual regime could be made palpable, then perhaps the paintings would serve as flashes from its biography, moments when what it sees coincide with how it is seen. [...] the works figure the intersection between specific data and an equally deliberate imprecision: the points at which my experience might connect with yours, morph into or twine with everyone's or no-one's, communicating via levers of negation, point of fracture and moments of obfuscation as much as through that which the paintings show. Such a generic, distributed self is then portrayed through its fissures, as a composition of cuts, lacunae and wounds always mended and reassembled in the shape of an in-dividual: as the negation of a constitutive division, as a provisional triumph over their centrifugal force.” (excerpt from 'Assabiya, exhibition text by Mihnea Mircan, 2022)

For the artist, textures and compositions are connected to a primordial time, an essential beginning when the so-called reality, dreams and feelings were marked by unity. The paintings are conceived as symbolically functional, they are immersive representations, which can produce an effect on the viewer's perceptive skills. In order to develop a deeper way to embrace reality, time is not only connected to the conscious mind, but also appeals to pre-rational devices. Touloub thinks of his work as a vision to breathe, more than to see or read, and of his works as autonomous, created with the chaos and precision of a natural phenomenon. His paintings are alternative realities for the subconscious.

Achraf Touloub, born 1986 in Casablanca, Morocco, lives and works in Paris. Solo exhibitions and projects include: *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: *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).



Achraf Touloub

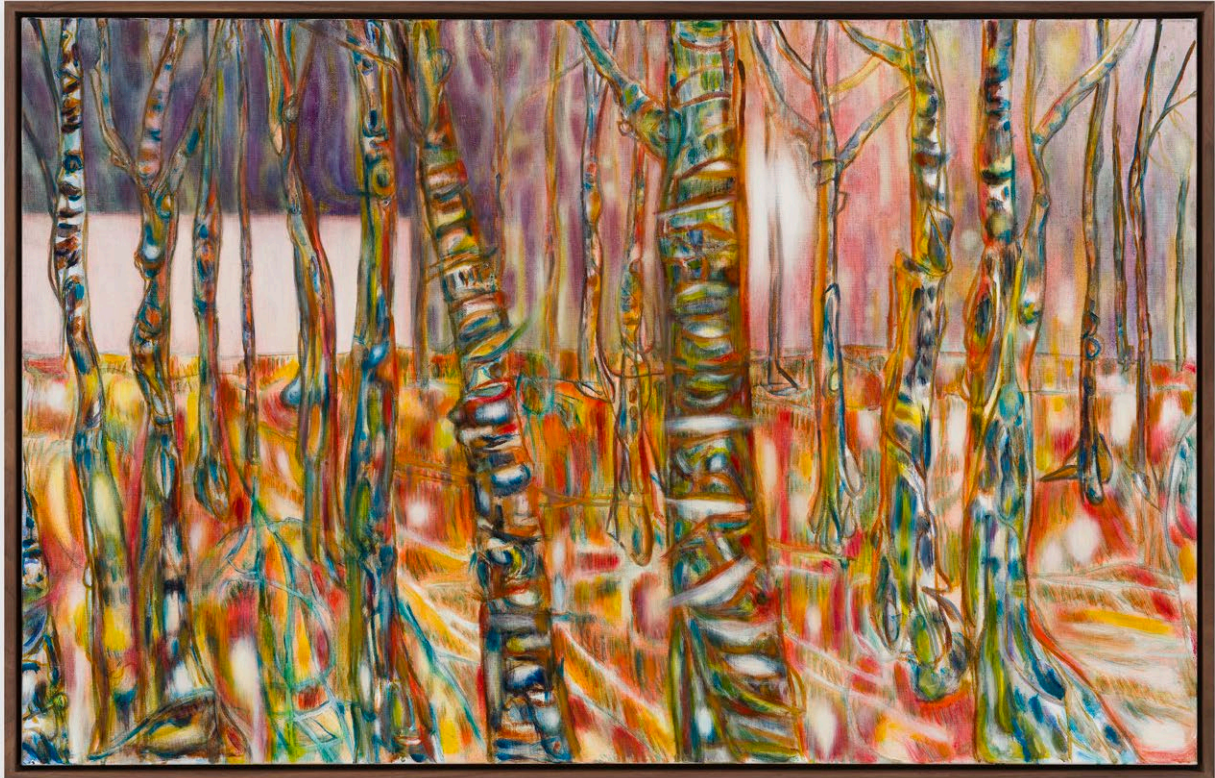
Une métamorphose (VO), 2024

oil on canvas

90 x 140 x 3.5 cm, frame: 93 x 143 x 6 cm

Price: 23.000 EUR (excl. taxes)

On reserve



Achraf Touloub

Figures de l'Aube, 2024

oil on canvas

70 x 110 x 3.5 cm, frame: 73 x 113 x 6 cm

Price: 20.000 EUR (excl. taxes)



Achraf Touloub

The fields, 2023

oil on canvas

60 x 89.9 cm, frame: 64 x 94 x 5.5 cm

Price: 18.000 EUR (excl. taxes)



Achraf Touloub

Apaguru (II), 2023

oil on canvas

60 x 90 cm, frame: 63.7 x 93.7 x 5.5 cm

Price: 18.000 EUR (excl. taxes)

In her work **Anca Munteanu Rimnic** intricately weaves together the threads of the visible world, revealing the delicate interplay between logic, history, and the ephemeral nature of human connections. Through a diverse array of mediums including objects, photographs, videos, installation and performance, she invites viewers into a realm where personal narratives intertwine with broader social constructs, blurring the lines between individual stories and collective experiences.

Art historian John C. Welchman aptly describes Rimnic's approach to history as "indirect or deferred," emphasizing her keen focus on the formal language that emerges from specific temporal and contextual circumstances.

Drawing inspiration from everyday encounters, Rimnic's work serves as a visual exploration of the allegorical, offering glimpses into the complex tapestry of her own biography as well as the broader context of her native Romania and her life as an artist in Germany. Her creations embrace the fragility of human existence, leaving narratives open-ended and subject to negotiation, echoing the transient nature of memory and identity.

Loss and incompleteness emerge as recurring motifs in her oeuvre, reflecting her personal experiences of displacement and the search for belonging. Rimnic's artistic repertoire is characterized by subjectification and self-reflection, as she navigates the complexities of everyday life with a tragicomic sensibility. Through her lens, ordinary phenomena are imbued with profound significance, inviting viewers to contemplate the inherent absurdity and beauty of human existence.

With *Haystack*, Anca Munteanu Rimnic has crafted a sculptural piece that appears oddly out of place indoors. Its form, size, and even its scent evoke a sense of dissonance, while its inherent disorder and chaos provoke a moment of perplexity. In his analysis, curator Mihnea Mircan describes haystacks as imposing, totemic structures reminiscent of arte povera monuments celebrating the very essence of grass and its cyclical nature of renewal. Yet, they also embody disorder, giving rise to the expression 'finding a needle in a haystack' symbolizing tasks of immense complexity.

"Haystack, it seems, has sought refuge indoors, perhaps fleeing from a changing environment where it once stood solitary in the field, only to feel equally alien inside. A little frightened shiver occasionally shakes the fragile sculpture, which stands helpless and alone in a hostile landscape." (Mihnea Mircan)

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

Selected solo exhibitions and performances include: *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: *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 Projecte*, National Museum of Contemporary Art/MNAC, Bucharest (2013); *Good Girls*, National Museum of Contemporary Art/MNAC, Bucharest (2013).



Anca Munteanu Rimnic

Haystack, 2024

straw, stainless steel, aluminium, programmed vibration machine

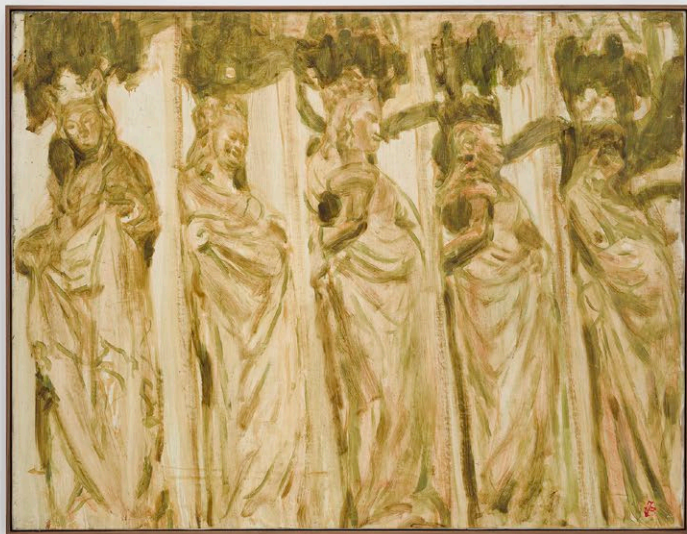
200 x ø180 cm

Price: 45.000 EUR (excl. taxes)

For **Ioana Batranu** reality has always represented the decisive stimulus of her painting. Even in the 1980s when she debuted and most of the artists were concerned with intangible things (esoteric quests, national myths etc.) for ensuring a professional comfort far from the official art, Batranu undertook in her paintings precisely what she experienced and what reality challenged her with. There are a few themes which constantly come back (Melancholic Interiors, Enclosed Gardens and Latrines) and which, seen together, form a coherent image of her personal project: looking for the point in which the break with the world and the attempt to make peace with it are simultaneous in her existence.

“As a member of a group of Neo-Expressionist artists then struggling for recognition, Ioana Batranu succeeded in making impressively coherent programmatic gestures that were expressive and yet so skilfully mastered that in each work she seemed to force expression to return to itself, and attain interiority. It was a prophetic sign. Ioana Batranu’s painting has evolved in this direction ever since, and her vision and insights have oriented her towards what she is capable of achieving today: the creation of a particular state of fascination, punctuated by anxiety. At the same time there are the emotions provoked by an oscillation between the externalized emotional gesture and the repeated, cautious return to the interiority of objects. This can be the interiority of real objects, or ones of her own conception, where the reflexive moment is used up in front of this new reality that it refuses to avoid. By working in this way, in a kind of advanced spiritual adventure of great quality - one that is in fact essentially religious - Ioana Batranu had no other option but to embrace the rigors of the traditional formula of the painted “picture,” properly achieved using the good old technique of oil on canvas or wood. It is within the confines of this space that her adventure, diversely reiterated, is taking place. It is sometimes executed as a carefully-directed spectacle - *Gardens* could be mentioned in this regard - and at other times as a collection of memories mediated by dreams experienced in all their anxious and yet meaningful absurdity. This spiritual adventure is sometimes initiated by contact with the real world: the world of objects, of interiors with their particular atmosphere, only slightly displaced towards “something else” and charged with allusions to the Other Side.” (excerpt from text by Amelia Pavel in *Romanian Cultural Resolution Contemporary art from Romania/ Zeitgenössische Kunst Aus Rumanien*)

Ioana Batranu (b. 1960) lives in Bucharest, Romania. Selected exhibitions: *autoportret*, Plan B, Berlin (2024); *Dupa doisprezece ani. Productia artistica din Romania in 180 de lucrari. Expozitia Achizitiilor de Opere de Artă*, MNAC - National Museum of Contemporary Art, Bucharest (2020); *Because in our dreams we took risks*, Art Encounters Foundation, Timisoara (2019); *DOUBLE HEADS MATCHES. A selection of contemporary artworks from four Romanian private collections*, New Budapest Gallery, Budapest (2018); *Art Encounters Biennale - Life A User’s Manual*, Timișoara (2017); *Margins*, Plan B, Berlin (2013, solo); *Scènes Roumaines*, Espace culturel Louis Vuitton, Paris (2013); *Romanian Cultural Resolution*, Spinnerei, Leipzig / Club Electroputere, Craiova (2010); *Ioana Bătrânu*, Simeza Gallery, Bucharest (2008, solo); *Painting and Drawing*, ¾ Floor Gallery, The National Museum of Contemporary Art - MNAC, Bucharest (2007, solo); *Bucharest-Budapest Bridge*, Bartók 32 Gallery, Budapest (2007); *Signs of Faith*, Villa Concordia, Bamberg (2006, solo); *Banquet*, Simeza Gallery, Bucharest (2004, solo); *Margins*, Dalles Hall, Bucharest (2002, solo); *Painting and Drawing*, Lido Casino, Bucharest (2002, solo); *Painting*, Simeza Gallery, Bucharest (2001, solo); *Melancholic Interior*, ¾ Floor Gallery, MNAC, Bucharest (2000, solo); *Transitionland*, The National Art Museum of Romania - MNAR, Bucharest (2000); *Versions of Transfiguration*, Múcsarnok Kunsthalle, Budapest (1998); *Bukarest nach 89 - Kunst in Rumanien Heute*, Ludwig Forum Museum, Aachen (1997); *Ad hoc*, Ludwig Museum, Budapest (1997), *Beyond Belief - Contemporary Art in Central and Eastern Europe*, Joslyn Art Museum, Omaha / Institute of Contemporary Art, Philadelphia / Allen Memorial Art Museum, Oberlin College, Ohio / Museum of Contemporary Art, Chicago (1995-97).



Ioana Batranu

Wise Virgins, 2005

oil on canvas

150 x 195 cm, frame: 154 x 199 x 4 cm

Price: 28.000 EUR (excl. taxes)



Ioana Batranu

Wise Virgins, 2005

acrylic on paper

124 x 150 cm

Price: 20.000 EUR (excl. taxes)



Ioana Batranu

Art Belongs to Everyone, 2000

mixed media on board

80 x 120 cm, frame: 90 x 130 x 4 cm

Price: 18.000 EUR (excl. taxes)



Ioana Batranu

Melancholic Interior, 1999

oil on canvas

200 x 110 cm, frame: 204.5 x 114.5 x 4 cm

Price: 25.000 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 (*1957 in Bucharest, Romania) lives and works in Bucharest.

Selected exhibitions include: *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); *Predeluț 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 Național Cotroceni, Bucharest (2007); *Pictura ca murmur*, Galeria Anticariat Curtea Veche, Bucharest (2007); *Chipuri de pictori*, Galeriile Artexpo, Bucharest (1996).



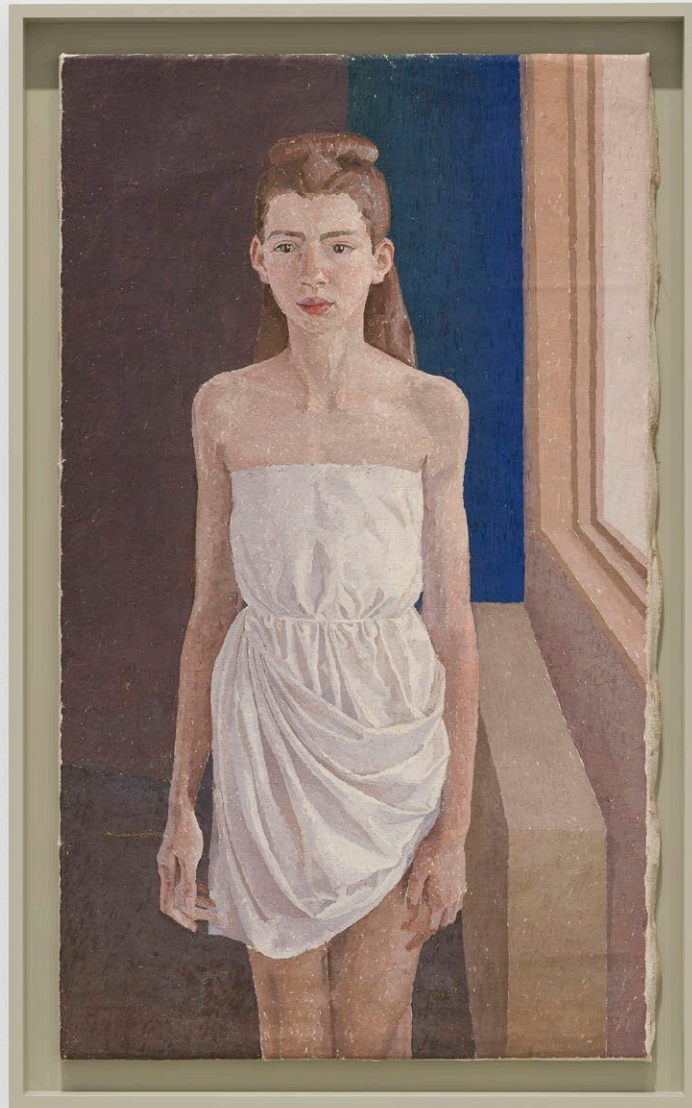
Diana Cepleanu

Self-Portrait, 1995

oil on canvas

50.5 x 36 x 2 cm, frame: 59.2 x 64 x 5 cm

Price: 15.000 EUR (excl. taxes)



Diana Cepleanu

Miss M, 1996

oil on canvas

92.2 x 54 x 2 cm, frame: 101 x 63 x 5 cm

Price: 20.000 EUR (excl. taxes)



Diana Cepleanu

Miss A, 1996

oil on canvas

73 x 60.5 x 2 cm, frame: 82.5 x 69.3 x 5 cm

Price: 20.000 EUR (excl. taxes)

On reserve



Diana Cepleanu

Miss I, 1997

oil on canvas

80 x 59.5 x 2 cm, frame: 89.5 x 68.4 x 5 cm

Price: 20.000 EUR (excl. taxes)



Diana Cepleanu

Untitled, 1995

oil on canvas

80.5 x 59.5 x 2 cm, frame: 89.5 x 68.4 x 5 cm

Price: 20.000 EUR (excl. taxes)



Diana Cepleanu

Mister C, 1997

oil on canvas

92 x 54.2 x 2 cm, frame: 101 x 63.3 x 5 cm

Price: 20.000 EUR (excl. taxes)



Diana Cepleanu

Miss O, 1996

oil on canvas

121 x 80 x 2 cm, frame: 129.7 x 89.3 x 5 cm

Price: 25.000 EUR (excl. taxes)



Diana Cepleanu

Autoportret, 2023

oil on canvas

22.5 x 29.5 cm, frame: 28.5 x 34.5 x 4.5 cm

Price: 8.000 EUR (excl. taxes)



Diana Cepleanu

Marina and Me, 2013

oil on paper

28 x 38 cm, frame: 46.7 x 56.5 x 2.7 cm

Price: 3.500 EUR (excl. taxes)

Georgeta Naparus, (1930-1997) whose paintings are reminiscent of medieval tapestries, crafted powerful compositions, exploring the formal possibilities of figuration and abstraction. Influenced by Byzantine, Renaissance, and modernist painters, she created complex scenes referencing history, mythology, and traditional folk costumes. Her artworks, layered, with monochromatic backgrounds, reveal a delicate decomposition akin to ancient parchments. Naparus, bridging eras and styles, left a lasting legacy at the crossroads of tradition and modernity.

Georgeta Naparus (*1930, Comarnic – 1997, Bucharest) lived and worked in Bucharest, Romania.

Selected solo exhibitions: The National Museum of Romanian Literature, Bucharest (2000); The French Institute, Bucharest (1992); The Art Museum of Constanta (1980); The Art Museum of Cluj-Napoca (1980); Muzeul Țării Crișurilor, Oradea (1976).

Group exhibitions include: *The Agriculture in Modern and Contemporary Art in Romania*, Museum of Recent Art, Bucharest (2022); *ACTIVE TRADITIONS II*, The Art Museum of Cluj-Napoca (2019); *COLECȚIA CA ARHIVĂ*, The National Museum of Contemporary Art, Bucharest (2016); *UNARTE 150*, The National Museum of Contemporary Art, Bucharest (2014); *Legenda Familiei (with Octav Grigorescu a.o.)*, Galeria Anticariat Curtea Veche, Bucharest (2006); *Expozitia de Arta Plastica Romaneasca Contemporana*, Museum of Contemporary Art, Madrid (1979); Romanian Contemporary Art, The National Gallery of Contemporary Art, Lisbon (1978); Tel Aviv Museum of Art (1969); The São Paulo Museum of Art (1973); The National Museum of Fine Arts, Buenos Aires (1973). Biennial participation: The Valparaiso Biennale (1983), The São Paulo Biennale (1971) and Cagnes-sur-Mer (1970).

Naparus' works are part of numerous public collections: MNAC, MNAR, Oradea, Galați, Timișoara, the Tyler Collection of Romanian & Modern Art at the University of Tasmania.



Georgeta Naparus

Compozitie pe fond rosu (Composition on red background), n.d.

oil on canvas

50 x 61 x 2 cm, frame: 52 x 63 x 4 cm

Price: 15.000 EUR (excl. taxes)



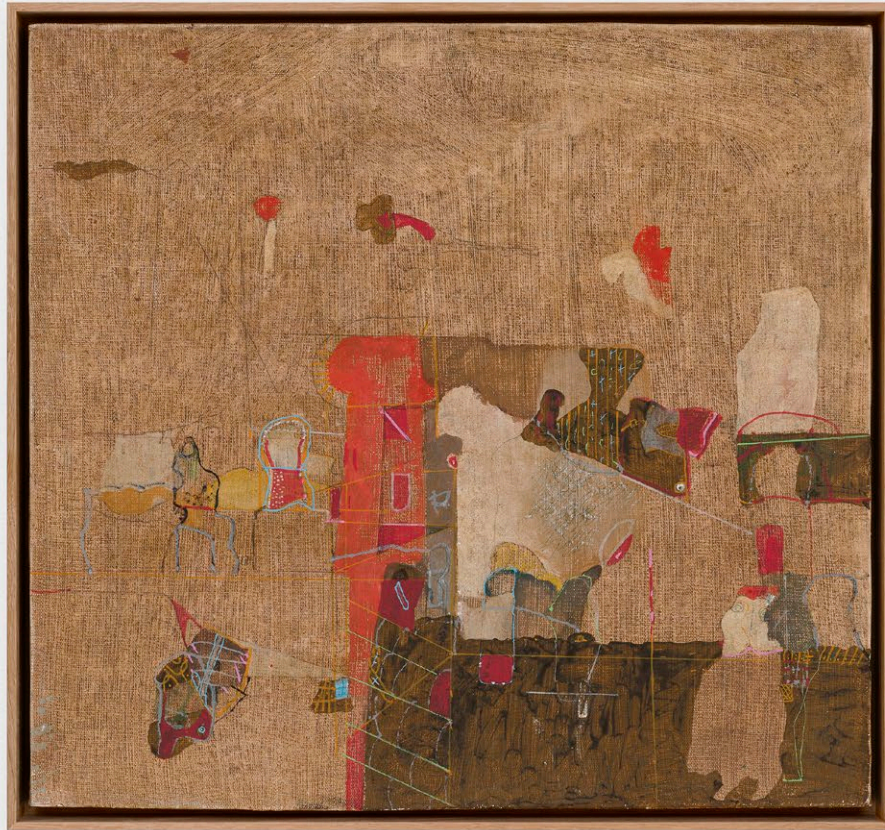
Georgeta Naparus

Compozitie pe fond verde albastrui (Composition on a Green-blue Background), 1984

oil on canvas

50 x 60.5 x 2 cm, frame: 52 x 63 x 4 cm

Price: 15.000 EUR (excl. taxes)



Georgeta Naparus

Untitled, n.d.

oil on canvas

41 x 44 x 2 cm, frame: 43 x 46 x 4 cm

Price: 15.000 EUR (excl. taxes)

A versatile artist, **Silvia Radu** (* 1935) navigated the challenges of Romania's art scene for six decades. Known for contributions to sculpture, pottery, and painting, Radu's career defied ideological constraints. A rebel against artistic limitations, she arranged a self-portrait exhibition before 1989 as a response to the limitations on portraiture and Socialist Realist imperatives. Within a wide spectrum of themes from Christian and Romanian folklore narratives, Radu celebrates femininity throughout her works.

Silvia Radu (* 1935 Patroaia, Romania) is a sculptor, potter and painter, living in Romania.

Selected solo exhibitions: *O Jardim com Anjos*, Romanian Cultural Institute, Lisbon (2016); *Silvia Radu*, Brukenthal National Museum, Sibiu (2012); The Art Museum, Constanta (2006).

Selected group exhibitions include: *The Picasso Effect*, Museum of Recent Art, Bucharest (2023); *Volume through Layers*, Interart Triade Foundation, Timisoara (2023); *Monumental and Ephemeral. Sculpted Memory*, Interart Triade Foundation, Timisoara (2023); *Sculpture as a tablecloth*, National Museum of Contemporary Art, Bucharest (2021); 5th, 4th and 3rd The International Painting Biennials, Chişinău (2017, 2015, 2013); Bucharest Artistic Education and Romanian Art After 1950, The National Museum of Contemporary Art / MNAC, Bucharest (2014); The Art Museum of Cluj-Napoca (2011, 2003); Museum of Art, Chisinau (2011); Mucsarnok Museum, Budapest (1998); The Art Museum of Constanta, Constanta (1986); La Biennale di Venezia (1979).

Radu created major works in public spaces throughout Romania. Her works are part of the Tyler Collection of Romanian and Modern Art a.o.



Silvia Radu

Untitled, n.d. (1985-89)

plaster

34 x 20 x 12 cm

Price: 8.000 EUR (excl. taxes)



Silvia Radu

Untitled, n.d. (1985-89)

porcelain

27 x 16 x 6.5 cm

Price: 8.000 EUR (excl. taxes)

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