

GALERIA**PLAN** **B**

ARCO Madrid

Booth 7B14

5-9 March 2025

With works by:

Serban Savu

Ciprian Muresan

Marieta Chirulescu

Iulia Nistor



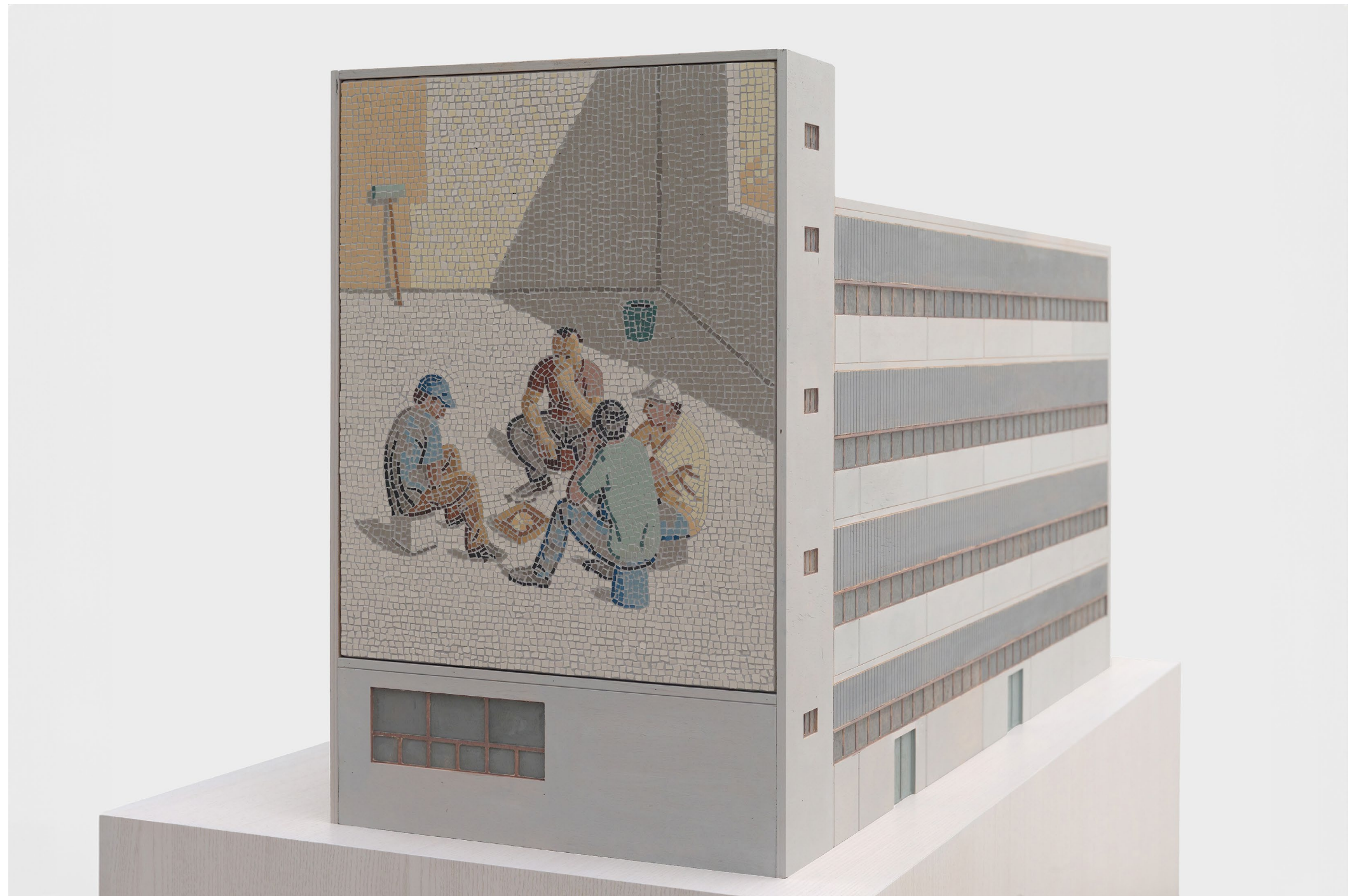
Serban Savu
Midday Heat, 2023
mixed media, mosaic
96 x 60 x 127 cm



Midday Heat (Detail)



Serban Savu
Lunch Break, 2023-2024
mix media, mosaic
60 x 42 x 120 cm



Lunch Break (Detail)



Serban Savu
Debris, 2025
oil on canvas
35 x 50 cm



Serban Savu
Neolithic Unearthings, 2024
oil on canvas
50 x 40 cm

Painter **Serban Savu's** skillfully rendered canvases capture the daily existence of people at work and leisure. Savu's realistic 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.

"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." (Shana Nys Dambrot)

Serban Savu's installation *What Work Is* in the Romanian Pavilion of the Venice Biennale 2024 has been widely acclaimed. His project intervenes in the representational history of the laboring body, composing a complex iconography of work and leisure, primarily driven by a study of historical realism and its ideologies, as well as of the propaganda art of the Eastern Bloc.

With purposefully anachronic instruments, Savu reflects on the contemporary world as a landscape of labor and alienation, where the boundaries that define "what work is" twist and shift to assimilate life in all its aspects, to transform it into a transactional asset.

Serban Savu, born 1978 in Sighisoara, Romania, lives and works in Cluj. He represented 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, Ishøj, Denmark (2013).



Ciprian Muresan
All Images from a Book on Goya, 2024
graphite on paper
109 x 137 cm



All Images from a Book on Goya (Detail)



Ciprian Muresan

Variations on Pontormo, 2024

graphite and sanguine on paper

35.1 x 24.8 cm



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



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



Ciprian Muresan
Untitled I, 2023
brass
20 x 14 x 11 cm
Edition 1/3



Untitled I (Detail)



Ciprian Muresan
Untitled II, 2023
brass
15 x 13 x 8 cm
Edition 1/3



Untitled II (Detail)



Ciprian Muresan
Untitled III, 2023
brass
22 x 9 x 11 cm
Edition 1/3



Untitled III (Detail)



Ciprian Muresan

Portrait, 2023

paper, photographic emulsion, acrylic resin

31 x 24 x 14 cm



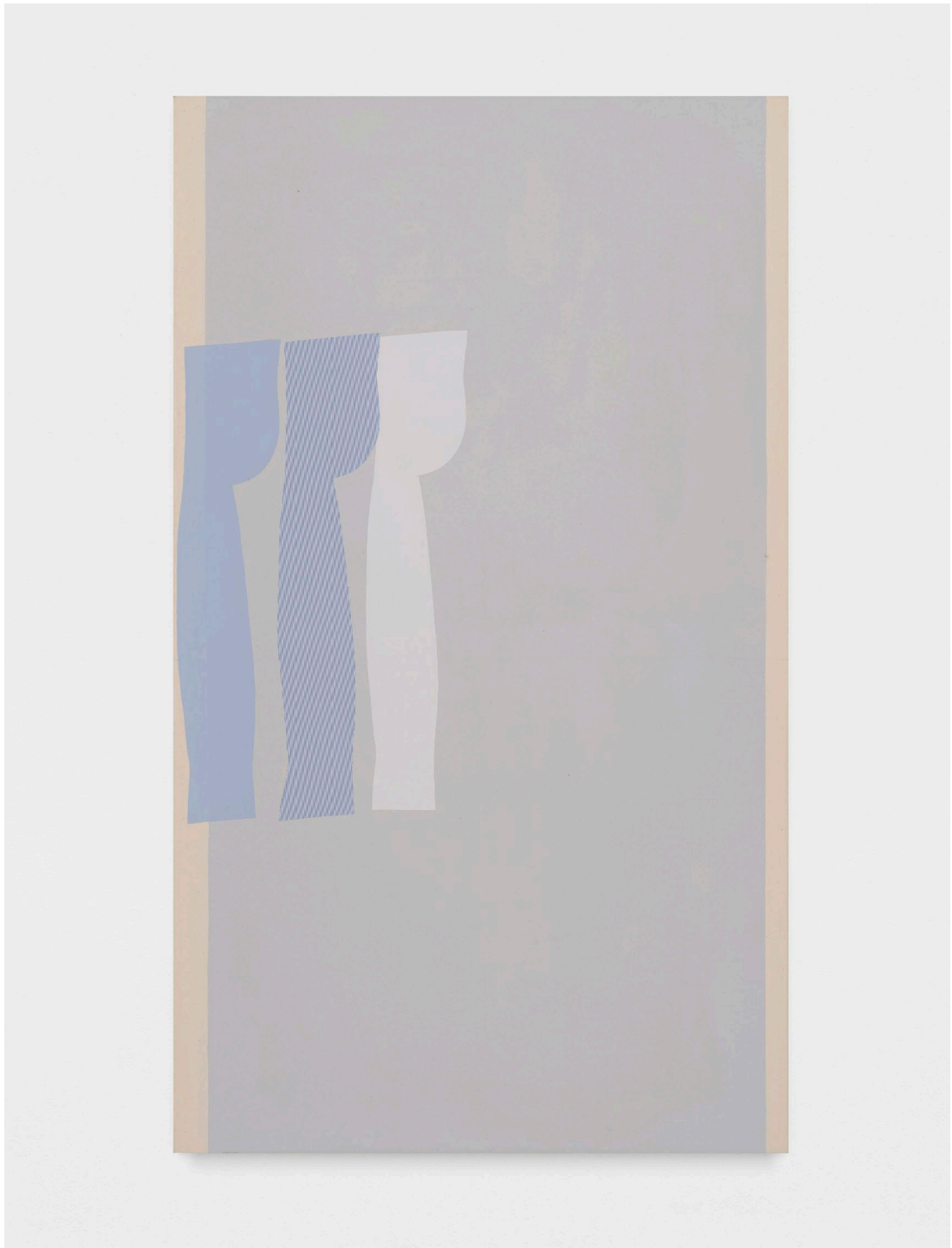
Portrait (Detail)

Ciprian Muresan's work delves into the relationship between art and social history through a conceptual practice that challenges notions of value and authorship. His drawings and sculptures reconstruct and deconstruct iconic symbols of Western visual culture, examining how historical layers shape contemporary understanding. By erasing and rewriting these familiar images, he explores how history can be reinterpreted and reimagined. "Ciprian Muresan 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." (Pier Paolo Pancotto)

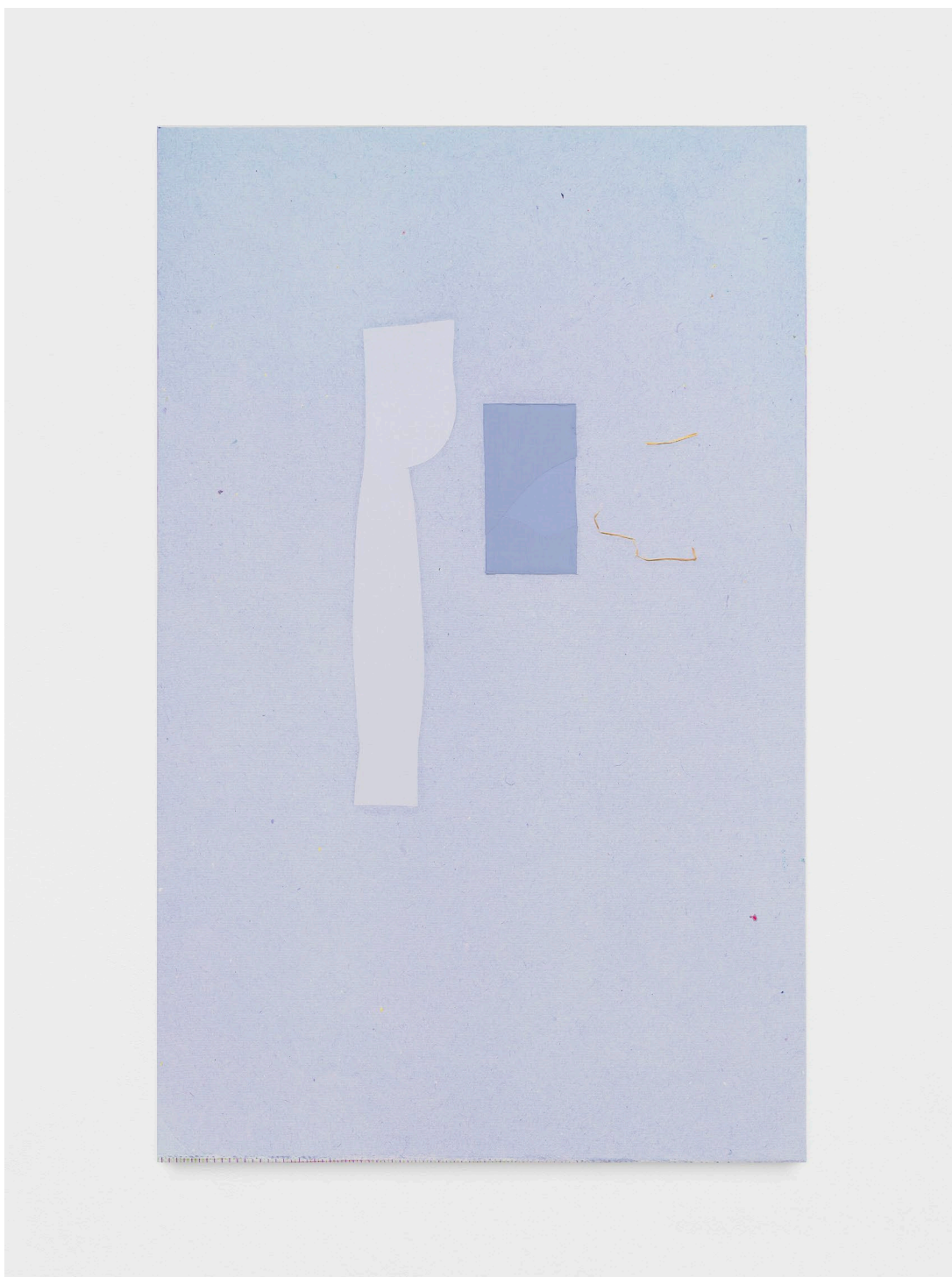
Muresan's approach treats visual culture as raw material, offering a personal reading of established cultural symbols. This process invites viewers to question the permanence and authority of historical narratives. His works reveal the fluidity and complexity of meaning over time. Muresan's practice highlights how cultural symbols, often taken for granted, can be transformed through artistic intervention. Ultimately, his work reflects a plural, layered approach to both history and visual culture, engaging with the past to create new possibilities for interpretation.

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: *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); *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).



Marieta Chirulescu
Untitled, 2024
acrylic, fabric on canvas
180 x 105 cm



Marieta Chirulescu

Untitled, 2024

inkjet print, watercolour, acrylic, and textile on canvas

175 x 109 cm



Marieta Chirulescu

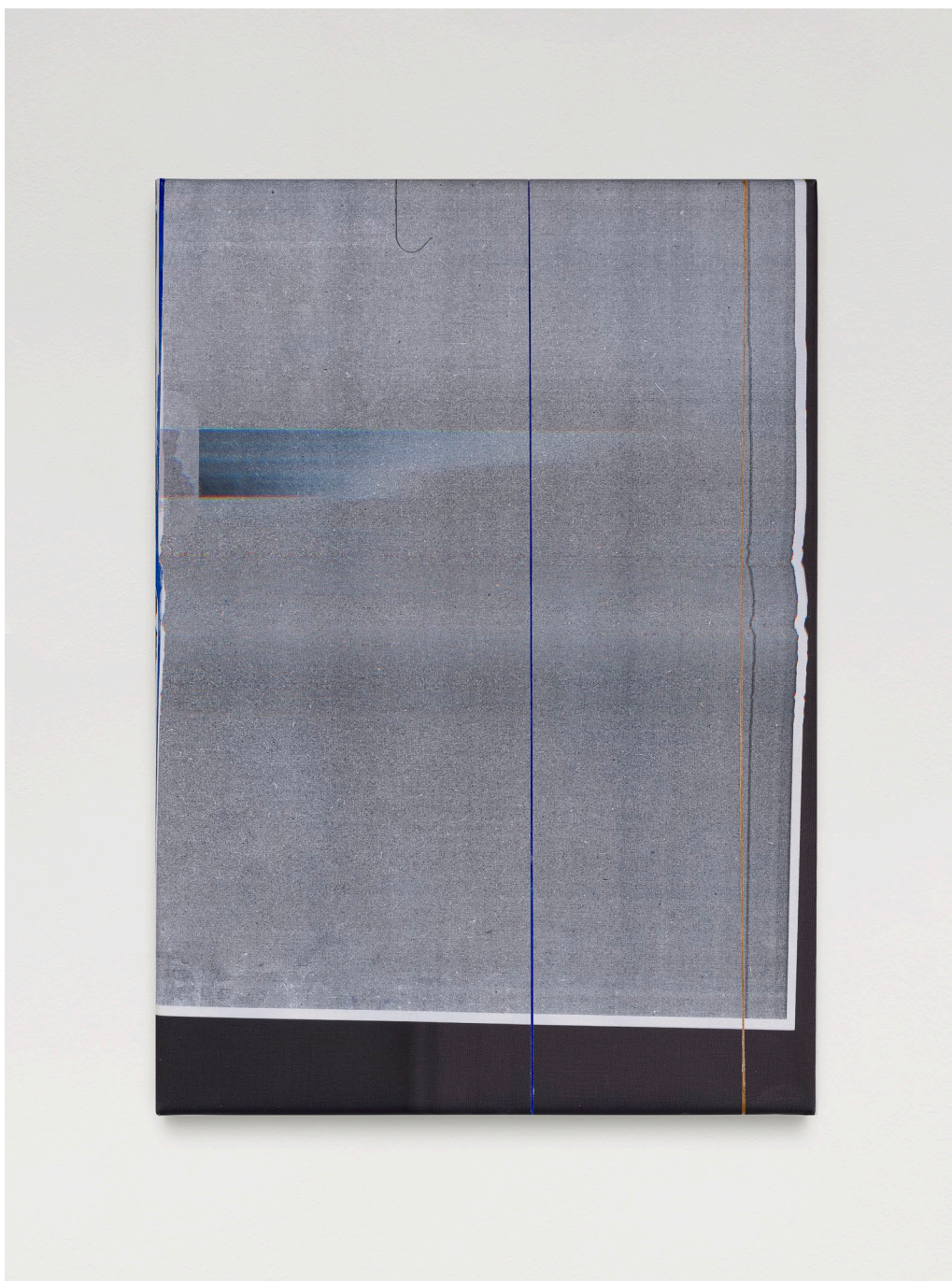
Untitled, 2024

inkjet print and textile on canvas

47 x 33 cm



Marieta Chirulescu
Untitled, 2024
inkjet print, oil on canvas
51 x 38.5 cm



Marieta Chirulescu
Untitled, 2024
inkjet print, oil on canvas
48.3 x 34.2 cm



Marieta Chirulescu

Untitled, 2024

textile glued on canvas, rabbit glue, pigment and oil on canvas

48.3 x 34.2 cm



Marieta Chirulescu

Untitled, 2024

metallic pigment, rabbit glue on canvas

75.3 x 55.2 cm

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 technique's 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: *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); *CYTWOBLY 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).



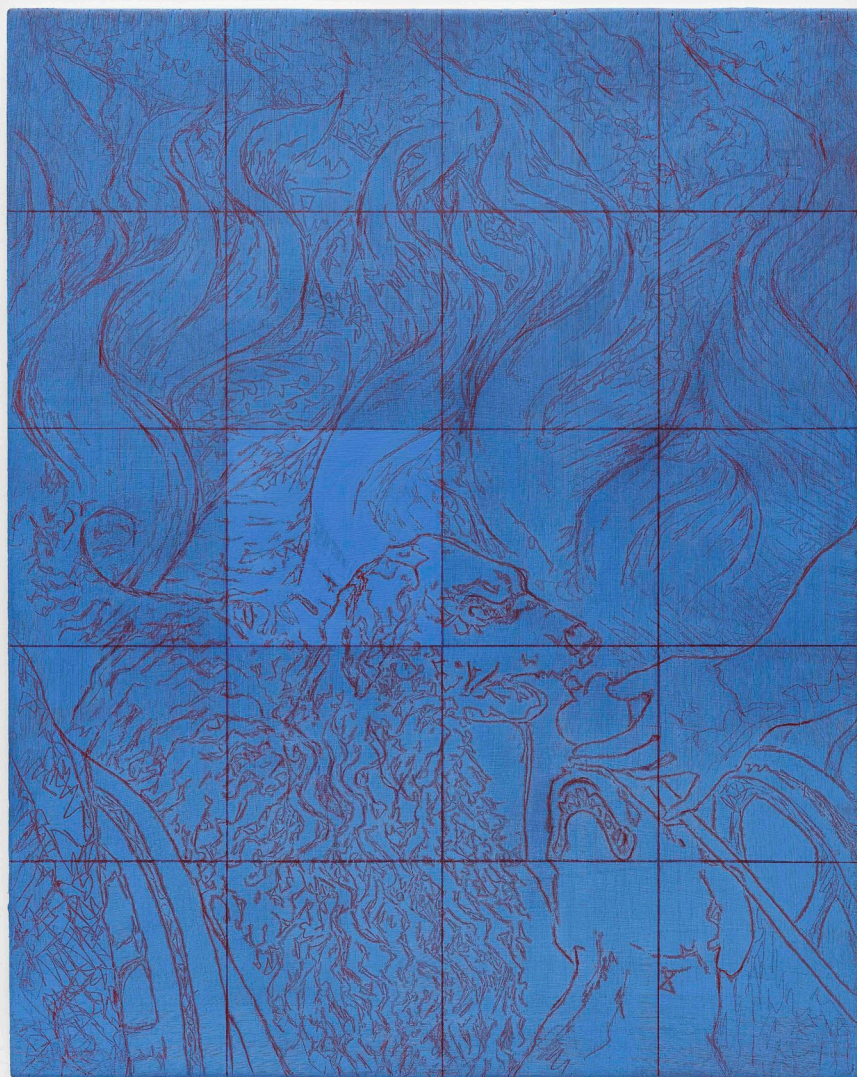
Iulia Nistor
Evidence L6 F2 P1, 2024
oil on wood
50 x 40 cm



Iulia Nistor
Evidence E6 W4 A9, 2024
oil on wood
50 x 40 cm



Iulia Nistor
Evidence L6 F1 P1, 2024
oil on wood
50 x 40 cm



Iulia Nistor
Evidence L3 F/W0 P5, 2024
oil on wood
50 x 40 cm



Iulia Nistor
Evidence E2 W6 A1, 2024
oil on wood
50 x 40 cm



Iulia Nistor
Evidence L8 W2 P3, 2024
oil on wood
50 x 40 cm



Iulia Nistor

Evidence E6 F8 A3, 2024

oil on wood

50 x 40 cm



Iulia Nistor

Evidence E/L0 F/W0 A4, 2024

oil on wood

50 x 40 cm

Iulia Nistor's artistic practice centers on exploring the conditions and boundaries of perception and representation. Through painting, text, and spatial interventions, she investigates how pre-existing concepts shape the way we perceive. Her works often manipulate the viewer's experience, challenging assumptions about what is given and what is perceived.

In her ongoing series of *Evidence* paintings, Nistor focuses on depicting the contingent properties of objects rather than the objects themselves. This approach avoids a common aesthetic, as the paintings aim to capture the elusive nature of these accidental properties, thereby challenging the expectations we have of their representation.

"Paint has been applied to wooden supports with a precision and formal variety that implies accuracy to ulterior subjects, which yet remain undefinable," Mark Prince describes Nistor's works "It is consistent with this cultivation of paradox that, although Nistor's paintings are riddled with illusionism, they question its workings rather than attempting to conceal them."

Instead of communicating specific content, her paintings serve as tools to observe the mental processes involved in representation.

Iulia Nistor (b. 1985 in Bucharest, Romania) is a visual artist and philosopher, living and working in Berlin and São Paulo.

Nistor graduated in philosophy and completed her doctorate at the University of Regensburg. She received a Meisterschüler in Fine Arts from Städelschule in Frankfurt am Main. She is participating in the 2024/25 Whitney Museum Independent Study Program (ISP).

Solo exhibitions include: *paintings and propositions*, Plan B, Berlin (2024); *properties without object*, Mendes Wood DM, New York (2023); *Revenge of the Given*, Plan B, Berlin (2019); *Two Forward, Three Back*, Mendes Wood DM, Brussels (2019); *Early Poise*, Mendes Wood DM, São Paulo (2017); *Canary in a coal mine*, Plan B, Berlin (2017); *Before Interpretation*, Galeria Electroputere, Craiova (2015); *.../.../...*, Strabag Kunstforum, Vienna (2015); *(i)... (ii)... (iii)... (iv)...*, Aiurart Contemporary Art Space, Bucharest (2014).

Group exhibitions include: *The 4th Mediterranean Biennale*, Sakhnin Valley, Haifa (2021); *Secret Wing*, Timisoara ArtEncounters Biennale 2021, Timisoara (2021); *Rethinking the Image of the World - Projects and Sketches*, Ianchelevici Museum, La Louviere (2019); *Iulia Nistor si Achraf Touloub. Spatiu (Continuare si sfarsit)*, Rezidenta BRD Scena9, Bucharest (2019); *After Rubens*, Städelmuseum, Frankfurt am Main (2017); *Mobile Biennale*, Club Electroputere, Moldavia (2017); *Gardeners Digest - The Yew*, Societas Horti (CCA), Tbilisi (2016); *The Real Kiss*, JOHAN, Frankfurt am Main (2016); *Appearance and Essence*, ArtEncounters 1st edition, Timisoara (2015); *Preis-trägerausstellung*, Strabag Kunstforum, Vienna (2014); *Escapes: Colony. Endocosmos. Ulysses. Unsent Postcards*, Museo Guerra Junqueiro, Porto (2013).

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