GALERIA**PLAN B**

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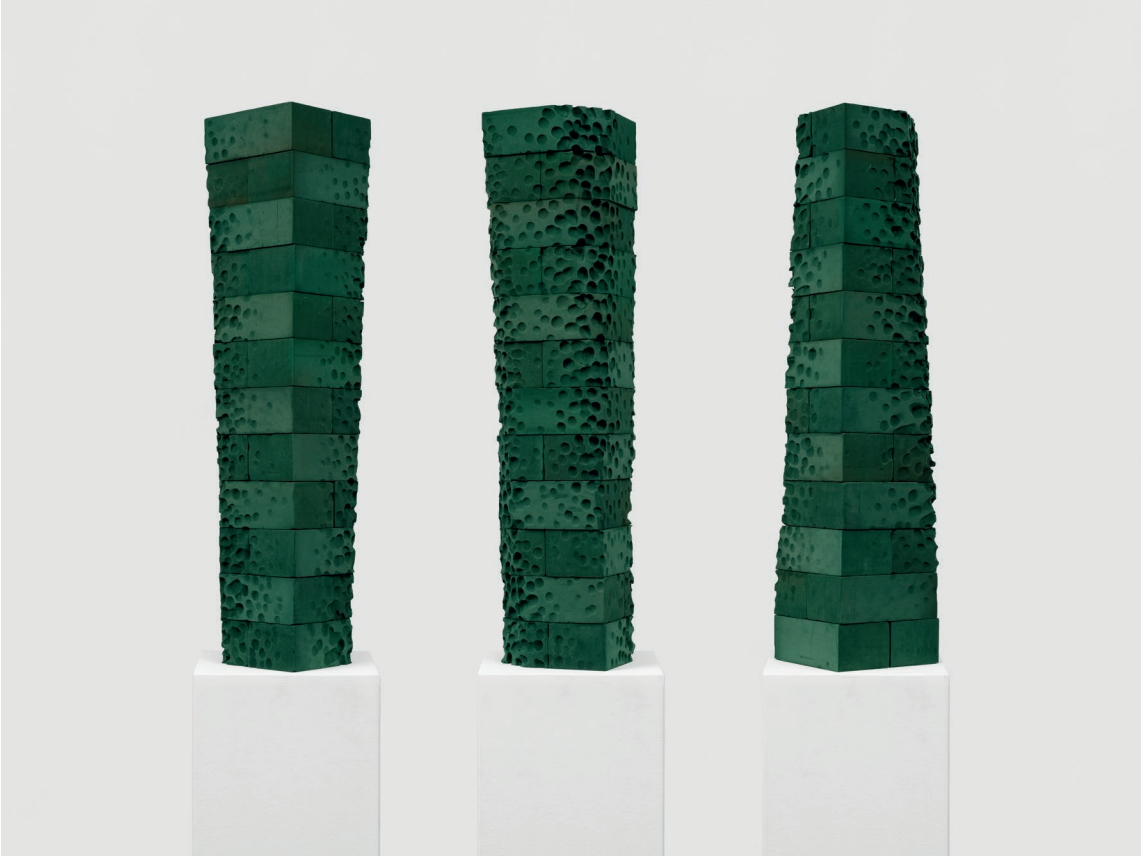


Navid Nuur

Thresholder as pillar /, /\, \, 2017-2019

floral foam blocks

92.5 x 20 x 20 cm (each)

Navid Nuur

The Tuners, 2005-2018

prepared linen canvas, mixed media

220 x 202 cm, framed: 225 x 205 x 4.5 cm

Navid Nuur researches the way in which specific spaces and materials can create new experiences and shifts in perception. Nuur's interest in materials, crafts and innovation, is a critical and sensuous investigation of their role in a new kind of aesthetic experience.
Navid Nuur 研究特定空間和物料如何創造新體驗和感官上的轉移。他對物料、工藝和創新深感興趣，對此作出兼具批判性及感官性的探討，在一種全新審美體驗中探索三者的角色。

The fascination with the thin line between visibility and invisibility constantly resurfaces in the work of Nuur. Since childhood, the artist has attempted to map out what he sees when he closes his eyes: glowing expanses of countless dots and stripes. After reconstructing and processing these images on a computer, Nuur made them the subject of an innovative type of painting installation. The work ***99 – 97 – 170 (from the Eyecodex of the Monochrome)***, 1984-2017 is such an example and it was made using blue emulsion on yellow retroreflective foil, which is generally used for road signs. Every time someone photographs the painting using a flash, a different picture results, provoking the viewer to project him/herself at the centre of the creative process.
Nuur 對可見和不可見之間的幽微界線十分著迷，這種迷戀不斷在其作品中重複浮現。藝術家從童年開始就一直嘗試勾勒閉目時見到的東西：無數閃閃生輝的點和線。後來，他用電腦重建和處理這些圖像，將其化為一種創新繪畫裝置的主題。以作品**《99 – 97 – 170 (from the Eyecodex of the Monochrome), 1984-2017》**為例，藝術家將藍色乳液塗抹在黃色逆向反射箔片上，這種箔片多用於路標。每次用閃光燈拍攝時，就會產生不同的畫面，引發觀眾把自己投射在創作過程的中心。

The sculptures ***Thresholder*** refer in formal terms to the geometric serialism employed by artists like Carl Andre and Robert Morris. In the 1960s, the Minimalists tried to achieve a neutral, anti-expressive unity of form, colour and surface. The works of Nuur involve mass-produced modular forms of an industrial nature (blocks of oasis floral foam) but in contrast to the Minimalists, Nuur playfully breaks through this logic and goes behind the surface until an essence is revealed. His art utilises this approach to criticise the glossy, automated reflection of high-tech massproduction, and reveals an awe of the materials used to build our contemporary world.
雕塑系列**《Thresholder》**堂而皇之地引用卡爾·安德烈（Carl Andre）和羅伯特·莫利斯（Robert Morris）等藝術家所使用的幾何序列主義。二十世紀六十年代，極簡主義者試圖實現一種在形態、顏色和表面三者之間的中性、去表現性的統一。 Nuur 的作品涉及大規模模具式生產的工業產品（插花用的塊狀花泥），但與極簡主義者形成鮮明對比的是，他充滿玩味地突破這種邏輯，挖進表面之內，直到揭示某個本質。他的藝術利用這種方法批判高科技大規模生產充滿光澤的自動化形象，並揭示一種對建立當代世界的種種物料的敬畏。

For ***The Tuners*** paintings, Navid Nuur collected various scrap papers from stationery shops from around the world, on which customers tried out different pens. Nuur enlarged and assembled these 'doodles' into abstract paintings, which reflect the level of abstraction found in any of us. The works can be thus considered fragments for a potential map of our collective subconscious. The work's title, *The Tuners*, refers to the moment of tuning a radio, finding the right station without listening to a complete song.
《The Tuners》由多幅畫作組成，Navid Nuur 從世界各地的文具店收集給顧客試筆的廢紙，上面有各種凌亂筆跡。藝術家把這些「塗鴉」放大，再組成抽象畫，反映每個人內心的抽象程度。由此，這些作品可以被視為人們集體潛意識潛勢地圖的碎片。作品標題為《The Tuners》，指的是調校（tuning）收音機的時刻：為了找想聽的電台，連一首完整的歌曲都沒聽完。

Navid Nuur, born 1976 in Teheran, Iran, lives and works in The Hague, The Netherlands. Solo exhibitions include: *PAINTPUSHER*, Plan B, Berlin (2018); *FUNNELFLUX*, Be-Part Platform voor actuele kunst, Waregem (2017); *Lube Love*, Bonnefanten Museum, Maastricht (2014); *TA-DA*, Centre Pompidou, Paris (2013); *THE VALUE OF VOID*, Kunsthalle Fridericianum (2009). Group exhibitions include: *Painting the Night*, Centre Pompidou-Metz (2018); *Eruption from the Surface. The Origami Principle in Art*, Marta Herford Museum, Herford (2018); *When I Give, I Give Myself*, Van Gogh Museum, Amsterdam (2015); *Image into Sculpture*, Centre Pompidou, Paris (2013); *Time, Trade and Travel*, Stedelijk Museum, Amsterdam (2012); *ILLUMInations*, 54. Biennale di Venezia (2011); *The History of Art*, David Roberts Art Foundation, London (2010).

Adrian Ghenie

Untitled, 2019

oil on canvas

45 x 45 x 2 cm, framed: 47.5 x 47.5 x 4 cm

Adrian Ghenie isolates and abstracts particular episodes from the convulsed history of the 20th century. His paintings are brimming with history while also manifesting a strange detachment from it: historical scenes 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. In their suspension, they materialize accidental intersections of self and history.
Adrian Ghenie 從二十世紀震撼人心的歷史中把特定的事件分離出來，並將其抽象化。他的畫作充滿著歷史，同時亦表現出一種怪異的分離感：歷史場景被重構為悲劇或喜劇的正反圖像，與時間順序割裂，既跟其相關事件相似，但所有事件的重構總和又呈現一種難以捉摸的古怪。歷史事件被暫停，期間將自我和歷史的偶然交叉點變成實體。

In Ghenie's historical portraits, figures are chronically fermenting, obstinate and immovable. Embalmed in paint to slow their decrepitude, the ideologues and tyrants from his paintings persist, petrified and insulting, waiting in a dull netherworld.
在Ghenie的歷史肖像中，人物經長時間發酵、頑固、不動如山。為了令其衰老過程緩慢下來，藝術家為其塗上油彩，畫中的理論家和暴君固執、石化、惹人生厭，在某個死寂的秘密空間繼續靜候。

Adrian Ghenie, born 1977 in Baia Mare, Romania, lives and works in Berlin. Previous solo exhibitions include: *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: *Niko Pirosmani*, Fondation Vincent Van Gogh, Arles and Albertina Museum, Vienna (2018-2019); *Painting the Night*, Centre Pompidou, Metz (2018); *Cher(e)s Ami(e)s*. *New presentation of the contemporary collections*, Centre Pompidou, Paris (2016); *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

Flora, 2018

oil on board

47 x 59.5 x 1.5 cm

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.

Serban Savu 畫技精巧，用畫布捕捉人們在工作和休閒時的日常生活。藝術家以現實主義描繪城市生活和鄉村風光，令人聯想到急速變化的社會的精髓。他的畫作以富同理心的近距離觀察、減畫法和重新構圖為特徵，從而能夠在更廣泛的歷史意義上引發對當下時刻的理解的評價。

With a personal interest in ancient worlds and having always paid close attention to the human nature, Savu explores various layers of reality as filtered through art history, in a revival of allegorical and mythical situations inspired by contemporary daily life or recent events, such as a protest against shale gas exploitation.

Savu 對古代世界深感興趣，亦一直深切關注人性。他藉此爬梳過濾藝術史，探索各種現實層面，在當代日常生活或近期事件如抗議天然氣開採的啟發下，讓寓言和神話情景再次重生。

Serban Savu, born 1978 in Sighisoara, Romania, lives and works in Cluj. Solo exhibitions include: *Serban Savu - En dérive*, Le Lait Centre D'art Contemporain, Albi (2019); *Serban Savu*, Museo Pietro Canonica a Villa Borghese, Rome (2018); *Pictures at an Exhibition*, Galeria Plan B, Berlin (2015); *Daily Practice for the End of the World*, Plan B, Berlin (2012); *Close to Nature*, David Nolan Gallery, New York (2011). Group exhibitions include: *La Brique, the Brick, Caramida*, La Kunsthalle, Mulhouse (2019); *Ex-East, past and recent stories of the Romanian Avant-Garde*, Espace Niemeyer, Paris (2019); *Ciprian Muresan and Serban Savu, L'entretien infini*, Centre Pompidou, Paris (2018); *... 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).

Iulia Nistor
Untitled, 2018
oil and ink on canvas
190 x 130 cm

The paintings of **Iulia Nistor** question the potentiality of uncertainty, having as subject the method of their making. Her painting process is similar to excavation – the artist removes parts of the still wet color with paper pressings or if the work is in a dry state, she sands or scrapes the color off. As a result, the fragments of multiple layers sediment and forge a ground from which mysterious forms emerge. The canvas thus becomes like a skin, on which the lines of the ground interact with the layers of oil and ink.

Iulia Nistor 的畫作質疑不確定性的潛力，特別針對其製作方法。她的繪畫過程近似考古挖掘：用紙張印壓，去掉仍然濕潤的顏料，如果畫作已經呈乾燥狀態，就將顏色打磨或刮掉。結果，多層碎片一直沉澱，形成一個出現神秘形態的表面。畫布變得仿如皮膚，表面的線條與一層層油彩和墨水相互作用。

Iulia Nistor (b. 1985, Bucharest) lives and works in Berlin, Germany. Her solo exhibitions include: *Two Forward, Three Back*, Mendes Wood DM, Brussels (2019); *Eary Poise*, Mendes Wood DM, São Paulo (2018); *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).

Her work has been presented in group exhibitions such as *After Rubens,* Städelmuseum, Frankfurt am Main (2017); *Track Changes*, curated by Plan B at Mendes Wood DM, São Paulo (2016); *Gardeners Digest - The Yew*, Societas Horti (CCA), Tbilisi (2016); *The Real Kiss*, JOHAN, Frankfurt am Main (2016); *DIY Immortality Program (MTL II),* Heute, Nuremberg (2015); *Into Black,* Sala Tipografia, Bucharest (2015); *Preisträgerausstellung*, Strabag Kunstforum, Vienna (2014); *Escapes: Colony. Endocosmos. Ulysses. Unsent Postcards*, Museo Guerra Junqueiro, Porto (2013).

Ciprian Muresan
Untitled, 2018
pencil on plywood
70 x 40.5 x 24 cm

The conceptual practice of **Ciprian Muresan** explores the relation between art and social history in drawings that act as a questioning of the notions of value and authorship. For the sculpture *Untitled*, 2018, Muresan copied in drawing the artworks reproduced in a catalogue of the Uffizi Gallery and reconstructed the drawing on plywood in the shape of a leaning wooden church. By overlapping images on one another, they lose their initial “aura” and receive new meanings, while visually become a crafty arabesque – the signature of the artist.

Ciprian Muresan 的概念實踐探討繪畫中藝術與社會歷史之間的關係，質疑價值和作者的概念。以2018年的雕塑作品《**Untitled**》為例，Muresan用畫筆在夾木板上複製了Uffizi Gallery畫廊目錄中的藝術作品，然後將一塊塊夾木板砌成一座傾斜的木教堂。透過將圖像重疊，這些畫作失去了最初的「光環」，有了新的意義，同時在視覺上變成一條條精緻的蔓藤花紋，這正正是藝術家的標誌。

Ciprian Muresan, born 1977 in Dej, Romania, lives and works in Cluj. Previous solo exhibitions include: *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); *All that work for nothing! That’s what I try to do all the time!*, Plan B, Berlin (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: *An Opera for Animals*, Para Site, Hong Kong (2019); *Ciprian Muresan and Serban Savu, L'entretien infini*, Centre Pompidou, Paris (2018); *The World on Paper*, Deutsche Bank Collection, Berlin (2018); *Viva Arte Viva*, 57th Venice Biennale (2017); *Freundschaftsspiel Istanbul: Freiburg*, Museum für Neue Kunst, Freiburg (2016); *Cher(e)s Ami(e)s. New presentation of works from the collection*, Centre Pompidou, Paris (2016); Drawing Biennial 2015, Drawing Room, London (2015); *Mapping Bucharest: Art, Memory and Revolution 1916 – 2016*, MAK, Vienna (2015); *Allegory of the Cave Painting*, Extracity Kunsthalle, Museum Middelheim, Antwerp (2014); *Analogital*, Utah Museum of Contemporary Art, Salt Lake City (2013); *Six Lines of Flight*, Museum of Modern Art (MOMA), San Francisco (2012); *Image to be projected until it vanishes*, MUSEION Bolzano (2011); *Promises From the Past*, Centre Pompidou, Paris (2010); Sydney Biennial (2010); The Renaissance Society, Chicago (2010); Witte de With, Rotterdam (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); *TINA*, The Drawing Room, London (2008).

Becky Beasley
Elaborations (Extension No. 1, No. 2, No. 3), 2013
gelatin silver print
58.9 x 53.9 cm (each)
Edition of 3 (#2/3)

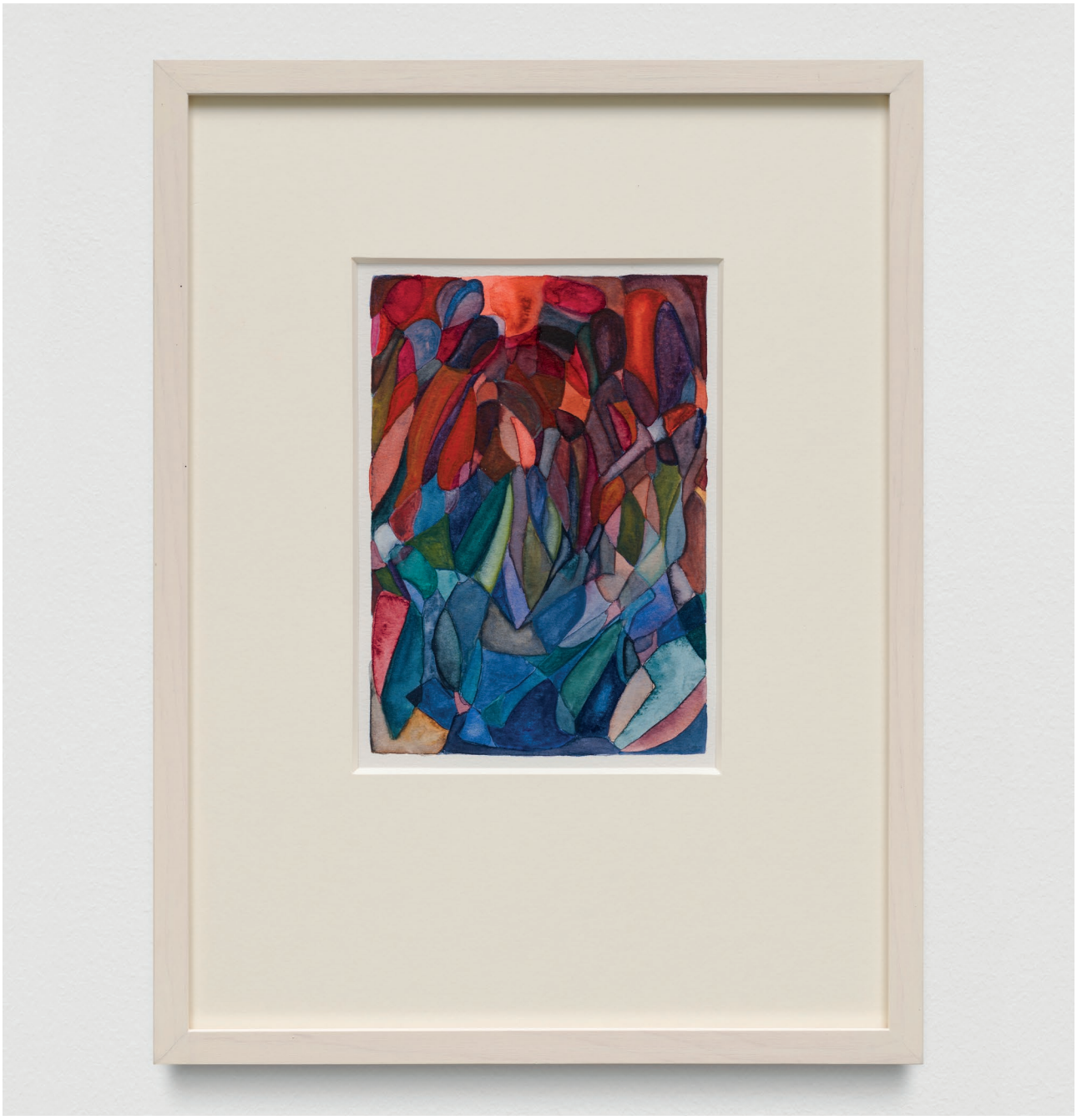
Becky Beasley has developed her practice through a deep engagement with a series of literary works and, more recently, historical episodes. The close reading of a source allows Beasley to investigate how her own photographs, sculptures and limited edition books deal with the way image, object and language operate in relation to each other.
Becky Beasley 的藝術實踐建基於深入研究一系列文學作品，近年則專注於一系列歷史事件。對某種資訊的深入研讀讓藝術家能夠探索自己拍攝的照片、雕塑和限量版藏書如何處理影像、物事和語言之間相互作用的方式。

The work ***Brocken (II)***, 2009 reproduces the arm span of Beasley's father. Brass hinges are fitted where his joints would be. This outstretched gesture – known colloquially as 'measuring one's own grave' – invokes both sheltering and entombment, exactitude and embrace. *Brocken* is German for 'scraps', 'fragments' or 'mottoes', and this work is a diagram for a body simultaneously extended and collapsed, transcribed as a sinuous line in space or folded upon itself for safekeeping.
2009年的作品**《Brocken（II）》**重新塑造了藝術家父親的臂膀，黃銅鉸鏈安裝在關節本來的位置。這種伸臂的姿勢常被稱為「量度自己墳墓的大小」，令人同時想起庇護與埋葬，精確與擁抱。「Brocken」在德語中有「碎屑」、「碎片」或「座右銘」之意，而這件作品正是個圖表，描繪一個不斷伸展和折疊的身體：在空中轉化為曲折的線條，或折疊自身以便妥善保管。

In Becky Beasley's work the photograph has its own way of producing movement internal to its frame. There is also a movement produced by the similarities and differences across a series of photographs. In the case of ***Elaborations (Extension No. 1-3)***, 2013, the series incorporates the mechanical movement of a couple of objects. Beasley used the floor plan of French artist Marcel Duchamp's installation *Étant donnés* to produce three-dimensional objects in pearwood, of which one figure has a cavity and the other a protrusion. The objects of spare, pared down beauty were photographed, the softness of the print having a pencil-drawn quality. It has no reference outside itself. It does not convey the texture, colour or three-dimensionality of the object. It does not hold a clue to the object's size.

在Becky Beasley的作品中，攝影有著自己一套方式在相框內產生活動。在一系列照片中，也存在著一種因同異而產生的活動。以2013年的作品**《Elaborations（Extension No. 1-3）》**為例，該系列包含幾件物體的機械動作。 Beasley 使用法國藝術家杜象（Marcel Duchamp）的裝置作品《Étant donnés》的平面圖和梨木製作立體物件，其中一個有個洞，另一個則有個突出的部份。藝術家把物件的簡約美拍攝下來，打印出來的照片有種鉛筆畫的柔和感。作品沒有指向自身以外的任何東西，沒有表達物件的質感、顏色或立體感，人也無從知道物件的大小。

Becky Beasley, born 1975 lives and works in St Leonards, East Sussex. Solo exhibitions include: *Depressive Alcoholic Mother*, Galeria Plan B, Berlin (2018); *Ous*, Towner Gallery, Eastbourne (2017); *A Gentle Man*, 80WSE Gallery, New York (2017); *Lake Erie from the Northwest*, Laura Bartlett Gallery (2016); *Fall*, Francesca Minini Gallery, Milan (2014); *A Slight Nausea: An Interior*, Live Work, South London Gallery, London (2014); *Spring Rain*, Spike Island, Bristol (2012); *The Outside, Art Now*, Tate Britain, London (2012); *13 Pieces, 17 Feet*, in collaboration with Chris Sharp, Park Nights, Serpentine Gallery, London (2010). Group exhibitions include: *25 YEARS! SHARED HISTORIES, SHARED STORIES*, Fotomuseum Winterthur (2018); *Flatland: Narrative Abstractions*, Mudam, Luxembourg (2017 – toured to Mrac, Sérignan, France, 2016); *Répétition*, Boghossian Foundation, Villa Empain, Brussels (2016); *The Camera's Blind Spot II*, Extra City Kunsthal, Antwerp (2015); The Camera's Blind Spot, curated by Simone Meneguoi, Museo d'Arte Provincia di Nuoro, Italy (2013); *Viral Research, Think Twice – Part 2*, Whitechapel Gallery, London (2012); *The Imaginary Museum*, Kunstverein Munich, Munich (2012).



Achraf Touloub
Study for redux, 2016
watercolor on paper
47 x 35 cm

For **Achraf Touloub**, forms emerge intuitively during the process of experimentation. Issues relating to the notion of tradition have marked his work since its inception. Trying to “draw time,” he first worked on repetitions of figures and motifs, especially that of the wave, inspired by the art of miniatures. His search for forms leads him to adopt iconographies common to different cultures, evoking medieval illuminations, Italian futurism, Matisse’s modernity, or the rendering of 3D modelling. In his works, the artist aspires to restore a space for feelings, a new area for freedom.
對 **Achraf Touloub** 來說，形式在實驗過程中是直覺地出現的。自其創作之初，與傳統概念有關的議題就成為他作品的標誌。他試圖「繪畫時間」，初期研究重複的人物和圖案，尤其是波浪的重複，這點受微縮模型藝術的啟發。對形式的追求使他採用不同文化共有的圖像，例如中世紀的手抄本、意大利的未來主義、馬蒂斯（Matisse）的現代性，甚或是立體效果圖。在他的作品中，藝術家渴望重建一個容納不同感覺的空間，一個自由的新領域。

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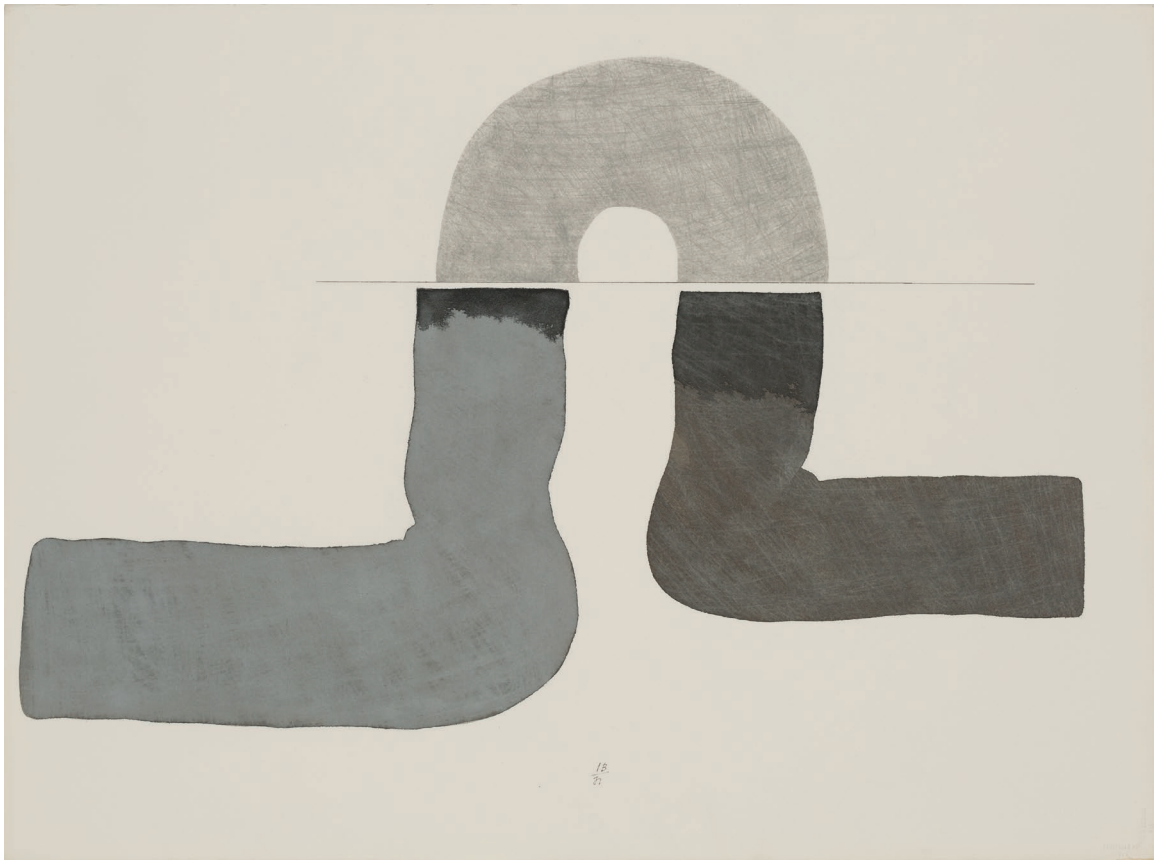
Achraf Touloub 來說，形式在實驗過程中是直覺地出現的。自其創作之初，與傳統概念有關的議題就成為他作品的標誌。他試圖「繪畫時間」，初期研究重複的人物和圖案，尤其是波浪的重複，這點受微縮模型藝術的啟發。對形式的追求使他採用不同文化共有的圖像，例如中世紀的手抄本、意大利的未來主義、馬蒂斯（Matisse）的現代性，甚或是立體效果圖。在他的作品中，藝術家渴望重建一個容納不同感覺的空間，一個自由的新領域。

Achraf Touloub, born 1986 in Casablanca, Morocco, lives and works in Paris. Previous solo exhibitions include: *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: *Baltic Triennial 13: Give Up the Ghost*, Tallinn (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-Créations / 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*, College des Bernardins, Paris (2014).



Ion Bitzan
Drawing, 1971
monotype, gouache on paper
57 x 76.3 cm

Ion Bitzan (1924–1997) is considered one of the most important names among the Romanian visual artists, who asserted themselves between 1960 and 1970. His oeuvre bears witness to a remarkable technical intelligence and his mastery of diverse media: painting, collage, objects and installations, grouped in cycles which span an amazingly wide range of topics.
Ion Bitzan（1924-1997）被譽為最重要的「羅馬尼亞視覺藝術家」之一。1960年至1970年期間，曾有批藝術家以此名自居。他的作品見證非凡的技術智慧，以及其對各種媒介的掌握：繪畫、拼貼畫、物品和裝置作品，按週期分類，涵蓋廣泛的主題。

Bitzan created the group of grey *Drawings* in 1970–1972 in Amsterdam, as an artist in residence at the Stedelijk Museum. At the end of the first visit four of the Grey *Drawings* were purchased by the museum. The group of grey *Drawings* were at the time accompanied by the installations with soft objects, *Soft Machine*, which the artist described as studies of a falling object and which now only exist as photographic documentation.
Bitzan 曾在阿姆斯特丹Stedelijk博物館作駐館藝術家，期間於1970年至1972年創作了一系列灰色的作品**《Drawings》**。在第一次駐留結束時，博物館購入其中四幅作藏品。當時這組作品跟裝置作品《Soft Machine》放在一起，後者由柔軟的物件組成。藝術家將《Soft Machine》描述為對墜落物體的研究，現在只以攝影紀錄形式存在。

The brightly coloured drawings reference two distinct reference systems: that of Western society, marked by Pop Art and Minimalism, and that of the Eastern Bloc, subject to state prescribed themes and motifs. Ion Bitzan's artistic versatility allows both a conceptual interpretation in line with the concerns of the Western world, and an interpretation which toed the line of the Romanian official themes of that period, which privileged the industrial, agricultural and urban topics.
另一方面，Bitzan 色彩鮮豔的畫作參考兩個截然不同的系統：西方社會，以普普藝術和極簡主義為標誌；以及東方集團，受制於國家規定的主題和圖案。Ion Bitzan 的藝術具多功能性，既可以是根據對西方世界的關注所作的概念性詮釋，亦可以詮釋為觸及該時期羅馬尼亞僅限於工業、農業和城市的官方創作主題。

Ion Bitzan, born on August 23, 1924 in Limanu, Constanța, Romania, lived and worked all his life in Bucharest, where he died on September 15, 1997. Solo exhibitions include: *The Prisoners of the Avant-garde. A Ion Bitzan Retrospective*, National Museum of Contemporary Art Bucharest (2017); *Homage Ion Bitzan*, National Museum of Art, Bucharest (1998); *The Cabinet The Song of Songs*, HotBath Gallery, Bath (1994); *Works 1975-1985*, Arts Council of Northern Ireland, Belfast (1985); P.S.1*,* New York (1981); Richard Demarco Gallery, Edinburgh and Aberdeen (1972); Panorama Mesdag, The Hague (1970); *Ion Biţan. Colaje, desene*, Sala Dalles, Bucharest (1967); Arsenal Gallery, Sopot and Warsaw (1966).

Selected group exhibitions include: *Mapping Bucharest, Art, Memory, and Revolution 1916-2016*, MAK, Vienna (2015); *Internationale Buchmesse, Untergrundmessehaus*, Leipzig (1998); *Centenaire Tristan Tzara*, Maison de l' UNESCO, Paris (1996); *Moholy-Nagy-Memorial Book,* Vigadó Galéria, Budapest (1995); *Salon de Mai*, Paris (1980); *Über die seltsame Natur des Geldes in Kunst, Wissenschaft und Leben*, Städtische Kunsthalle Düsseldorf (1978); *Edinburgh International Festival*, Richard Demarco Gallery, Edinburgh (1969, 1971); *Premi Internacional dibuix Joan Miró*, Palau de la Virreina, Barcelona (1969, 1970); *4 Romanian artists*, Richard Demarco Gallery, Edinburgh and Aberdeen (1969); *Bienal de São Paolo*, Romanian Pavilion, São Paulo (1967, 1969, 1981); *Biennale di Venezia*, Romanian Pavilion, Venice (1964, 1997).

Public collections: Museum of Modern Art **(**MoMA), New York; Stedelijk Museum, Amsterdam; National Galleries of Scotland, Edinburgh; Kunsthalle Hamburg; Lidice Memorial; National Museum, Poznan; Museum of Modern and Contemporary Art, Rijeka; National Museum of Contemporary Art, Bucharest; National Museum of Art, Bucharest.

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