

GALERIA**PLAN** **B**

ART SG

11–15 January 2023

Booth: BG05

With works by:

Adrian Ghenie
Serban Savu
Ciprian Muresan
Navid Nuur
Cornel Brudascu
Achraf Touloub
Ran Zhang
Mihai Olos

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 paintings and three-dimensional, painterly environments of Adrian Ghenie present themselves to us as a gigantic theater, as an unusually deep, semi-dark, quite inscrutable, and extremely densely arranged stage, enlivened with impressive light effects. This stage simultaneously countenances and interlinks numerous events and occurrences, parallel actions and movements; it simultaneously evinces chaos and coherence, intertwined and fundamentally inseparable; it introduces dark, hidden, arcane spaces with their enigmatic, fragmented, but, oddly enough, familiar-seeming arrangements, in which appear spectral shapes that frequently remind us of historical figures, feared political demons, or effigies from the history of art. Giving rise to the specific entity of a Ghenie painting are boscage, obscurity, a bewildering wealth of pictorial fragments, a fluid and hallucinatory spatial arrangement, a collage-like coming together of diverse pictorial motifs, an obsessive, seductive, hedonistic sensuality, and a radical, at the same time fanciful, colorful, picturesque, eclectic interpenetration of the most diverse elements.” (Excerpt from a text by Lorand Hegyi)

Adrian Ghenie, born 1977 in Baia Mare, Romania, lives and works in Berlin, Germany. Solo exhibitions include: *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: *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

Untitled, 2022

oil on canvas

150 x 80 cm, frame: 153.4 x 83.4 x 7 cm

Price upon request



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. Solo exhibitions include: *Makeovers*, National Museum of Contemporary Art (MNAC), Bucharest (2021); *Serban Savu – Echinocitii*, Kunsthalle Bega, Timisoara (2020); *Serban Savu - En dérive*, Le Lait Centre D'art Contemporain, Albi (2019); *Heroes, Saints and Other Figures*, Plan B, Berlin (2018); *Serban Savu*, Museo Pietro Canonica a Villa Borghese, Rome (2018); *Pictures at an Exhibition*, Galeria Plan B, Berlin (2015); *Close to Nature*, David Nolan Gallery, New York (2011).

Group exhibitions include: *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

The Goldfinch, 2022

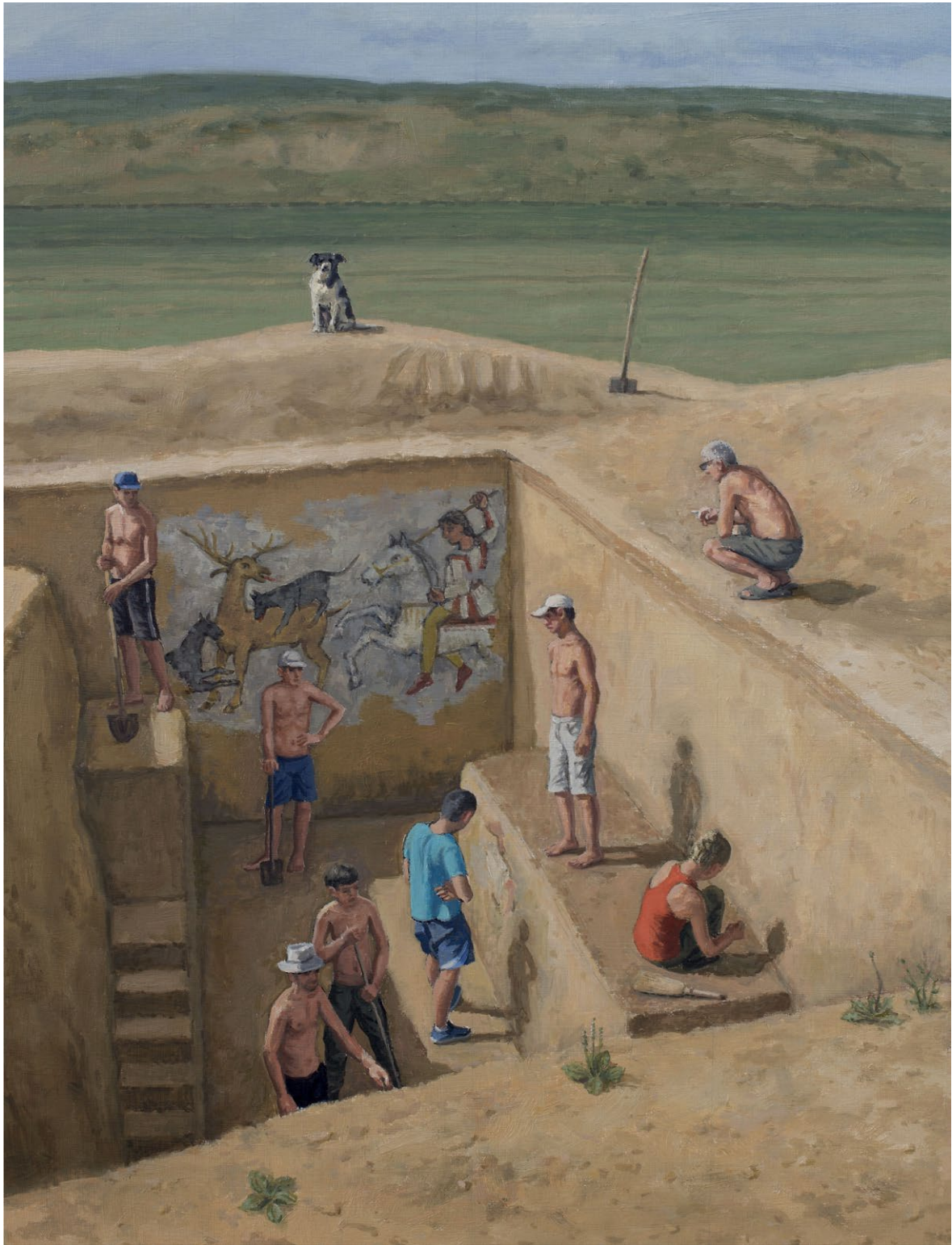
oil on canvas

38 x 50 x 3.5 cm, frame: 41 x 53 x 5 cm

Price upon request



Serban Savu
The Spectre, 2022
oil on wooden panel
37.5 x 50 x 2 cm
Price upon request



Serban Savu
Thracian Tomb II, 2021
oil on board
50 x 38 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.

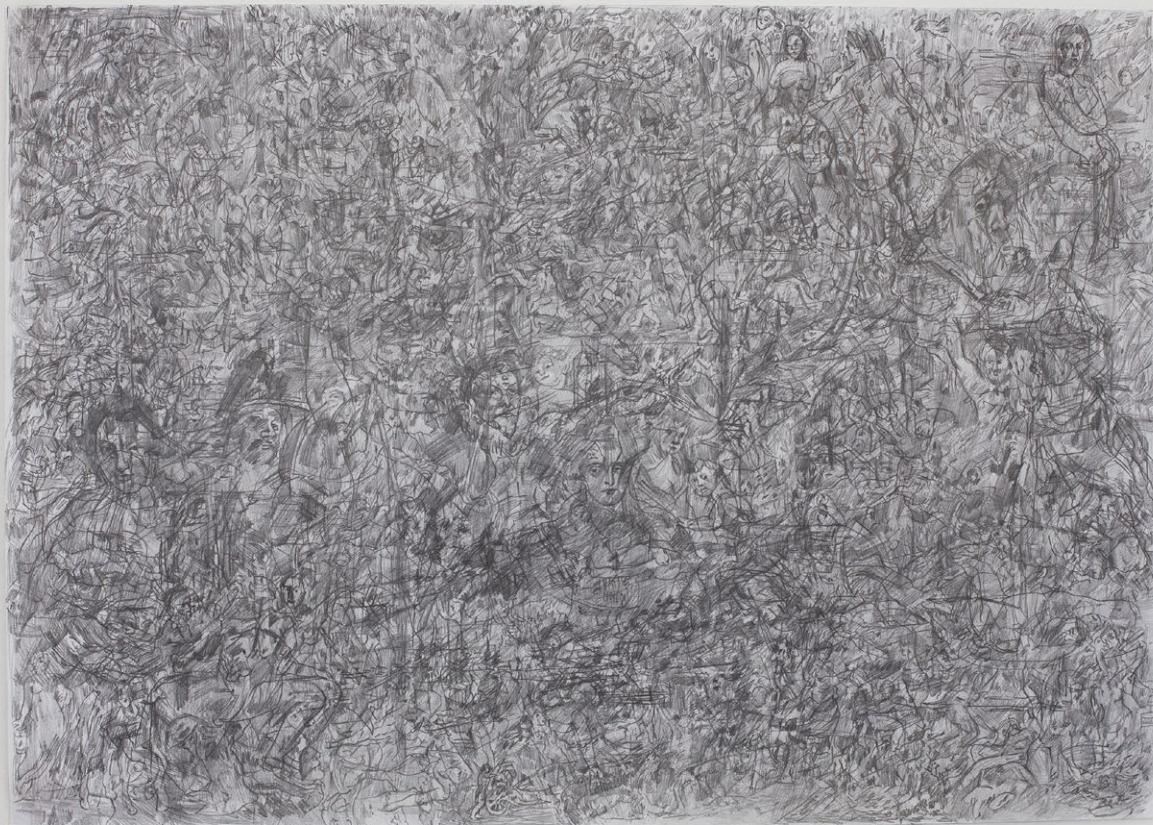
"Ciprian Muresan's drawings belong to a cycle of works that the artist initiated in 2011, reflecting on the blind spots and imaginative potentials of his own education. Muresan studied art and art history in a 'peripheral' context – in a post-communist country, before the advent of the internet and the liberalisation of travel – with canonical works only accessible as reproductions that were in various ways unfaithful to the scale, colour or museological context of the original. The different drawings in this cycle meticulously reproduce by hand and aggregate all the images from the catalogues of a diverse cast of artists, from Antonello da Messina to Elaine Sturtevant, among many others. These works convey the removal, distortion or obfuscation of the original as a hypnotic density of lines and shapes where drawings partly obscure other drawings and are superposed into a quasi-volume that reframes the experience of art-historical and geographical distance as a tactile, performative space of apparitions and erasures." (excerpt from text by Mihnea Mircan for the exhibition *A Biography of Daphne*, Australian Centre for Contemporary Art, Melbourne, 2021)

Ciprian Muresan, born 1977 in Dej, Romania, lives and works in Cluj, Romania. Solo exhibitions include: *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: *'Colliding Epistemes'*, BOZAR Centre for Fine Arts, Brussels (2022); *A Biography of Daphne*, Australian Centre for Contemporary Art, Melbourne (2021); *Beating around the bush # 6: Scenes from the Anthropocene*, Bonnefanten Museum, Maastricht (2020); *Perspectives*, BOZAR Centre for Fine Arts, Brussels (2019); *End of Future*, SAPS La Tallera Museum, Cuernavaca (2019); *Geta Bratescu, Adrian Ghenie, Ciprian Muresan, Serban Savu*, Fondazione Nicola Del Roscio, Rome (2019); *An Opera for Animals*, Para Site, Hong Kong (2019); *How We Live*, Hudson Valley MOCA, Peekskill New York (2019); *Ciprian Muresan and Serban Savu, L'entretien infini*, Centre Pompidou, Paris (2018); *The World on Paper*, Deutsche Bank Collection, Berlin (2018); *Viva Arte Viva*, 57th Venice Biennale (2017); *Freundschaftsspiel Istanbul: Freiburg*, Museum für Neue Kunst, Freiburg (2016); *Cher(e)s Ami(e)s. New presentation of works from the collection*, Centre Pompidou, Paris (2016); *Drawing Biennial 2015*, Drawing Room, London (2015); *Mapping Bucharest: Art, Memory and Revolution 1916 – 2016*, MAK, Vienna (2015); *Allegory of the Cave Painting*, Extracity Kunsthalle, Museum Middelheim, Antwerp (2014); *Analogital*, Utah Museum of Contemporary Art, Salt Lake City (2013); *Six Lines of Flight*, Museum of Modern Art (MOMA), San Francisco (2012); *Promises From the Past*, Centre Pompidou, Paris (2010); *Witte de With*, Rotterdam (2010); *The Seductiveness of the Interval*, the Romanian Pavilion at the 53rd Venice Biennale (2009); *The Generational: Younger Than Jesus*, New Museum, New York (2009).



Ciprian Muresan
Untitled, 2022
collage, pencil on paper
35.5 x 27 x 25 cm
Price upon request



Ciprian Muresan

All Images from a Book on Rubens, 2022

pencil on paper

42 x 59.4 cm, frame: 47 x 64.4 x 3.5 cm

Price upon request

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

For *The Tuners* paintings, Navid Nuur collected various scrap papers from stationery and department stores from all over the world. These scrap papers were used by customers to try out all kinds of different pens. Nuur enlarged and freely copied these 'doodles', assembling them to create abstract paintings containing the gestures of multiple people and diverse brushes and removing his own gesture and expression. The moment of unconscious scribbling reveals a sheer level of abstraction that, according to Nuur, can be found in any of us. It is this notion of purity in the expressions transformed by the very personal and unique scribbles that fascinates Nuur. Furthermore, by enlarging the scribbles and by decontextualizing them, Nuur alters their function, elevating their status and questioning hierarchies and notions of the artist's hand. The work's title, *The Tuners*, refers to the gesture of tuning a radio, finding the right station without hearing a finished song or recognizable sound.

Navid Nuur, born 1976 in Teheran, Iran, lives and works in The Hague, The Netherlands. Solo exhibitions include: *When meanings get marbled*, Galeria Plan B, Berlin (2021); *Hocus Focus*, Marta Herford Museum for Art, Architecture, Design, Herford (2020); *I am because of You*, Kunstmuseum Den Haag, The Hague (2020); *PAINTPUSHER*, Plan B, Berlin (2018); *FUNNELFLUX*, Be-Part Platform voor actuele kunst, Waregem (2017); *Mining Memory*, Galeria Plan B and Galerie Max Hetzler, Berlin (2015); *Lube Love*, Bonnefanten Museum, Maastricht (2014); *TA-DA*, Centre Pompidou, Paris (2013); *Phantom Fuel*, Parasol unit foundation for contemporary art, London (2013); *HOCUSFOCUS*, Matadero Madrid (2012); *Post Parallelism*, Kunst Halle Sankt Gallen (2011); *THE VALUE OF VOID*, Kunsthalle Fridericianum (2009).

Previous group exhibitions include: *Mondrian Moves*, Kunstmuseum Den Haag, The Hague (2022); *Les Flammes. L'Âge de la céramique / The Flames. The Age of Ceramics*, Musée d'Art Moderne de Paris (2021); *From the Collection - Poetic Faith*, S.M.A.K Museum of Contemporary Art, Ghent (2020); *CoBrA. The colour of freedom*, Stedelijk Museum, Schiedam (2020); *The Spark is You: Parasol unit in Venice*, Conservatorio di Musica Benedetto Marcello, Venice and Parasol Unit, London (2019); *Painting the Night*, Centre Pompidou-Metz (2018); *Eruption from the Surface. The Origami Principle in Art*, Marta Herford Museum, Herford (2018); *Eppur si muove*, MUDAM Museum, Luxembourg (2016); *Cher(e)s Ami(e)s. New presentation of works from the collection*, Centre Pompidou, Paris (2016); *When I Give, I Give Myself*, Van Gogh Museum, Amsterdam (2015); *Image into Sculpture*, Centre Pompidou, Paris (2013); *Time, Trade and Travel*, Stedelijk Museum, Amsterdam (2012); *ILLUMInations, 54*. Biennale di Venezia (2011); *Performative Attitudes*, Kunsthaus Glarus (2010); *The History of Art*, David Roberts Art Foundation, London (2010).



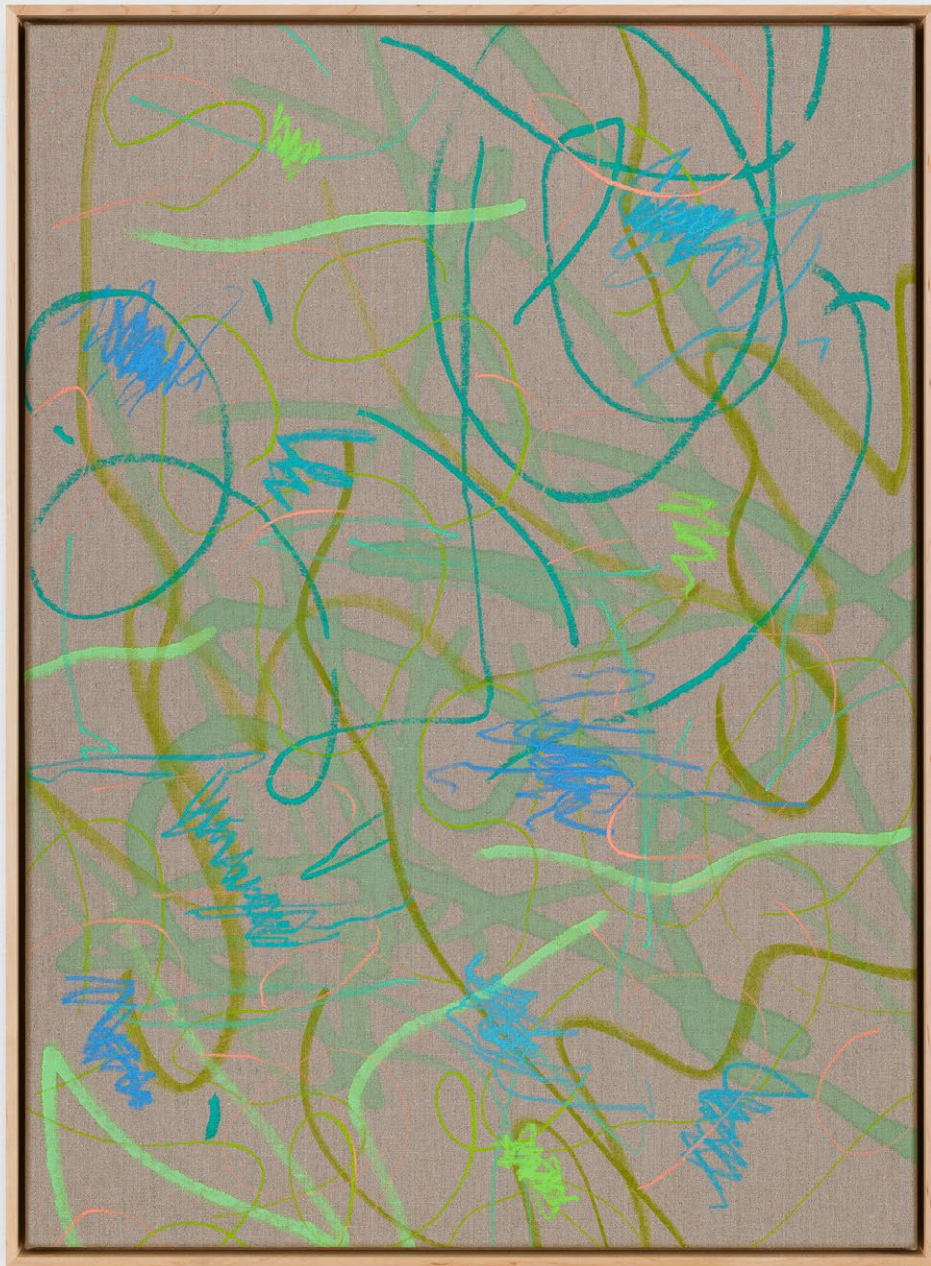
Navid Nuur

The Tuners, 2005 - 2022

prepared linen canvas, mixed media

180 x 320 cm, frame: 183.8 x 123.7 x 7 cm

Price upon request



Navid Nuur

The Tuners, 2018

prepared linen canvas, mixed media

88 x 64 cm, frame: 90.6 x 66.6 x 4 cm

Price upon request



Navid Nuur

The Tuners, 2005 - 2018

prepared linen canvas, mixed media

34.5 x 23.5 x 3 cm, frame: 36.6 x 26.8 x 4.7 cm

Price upon request



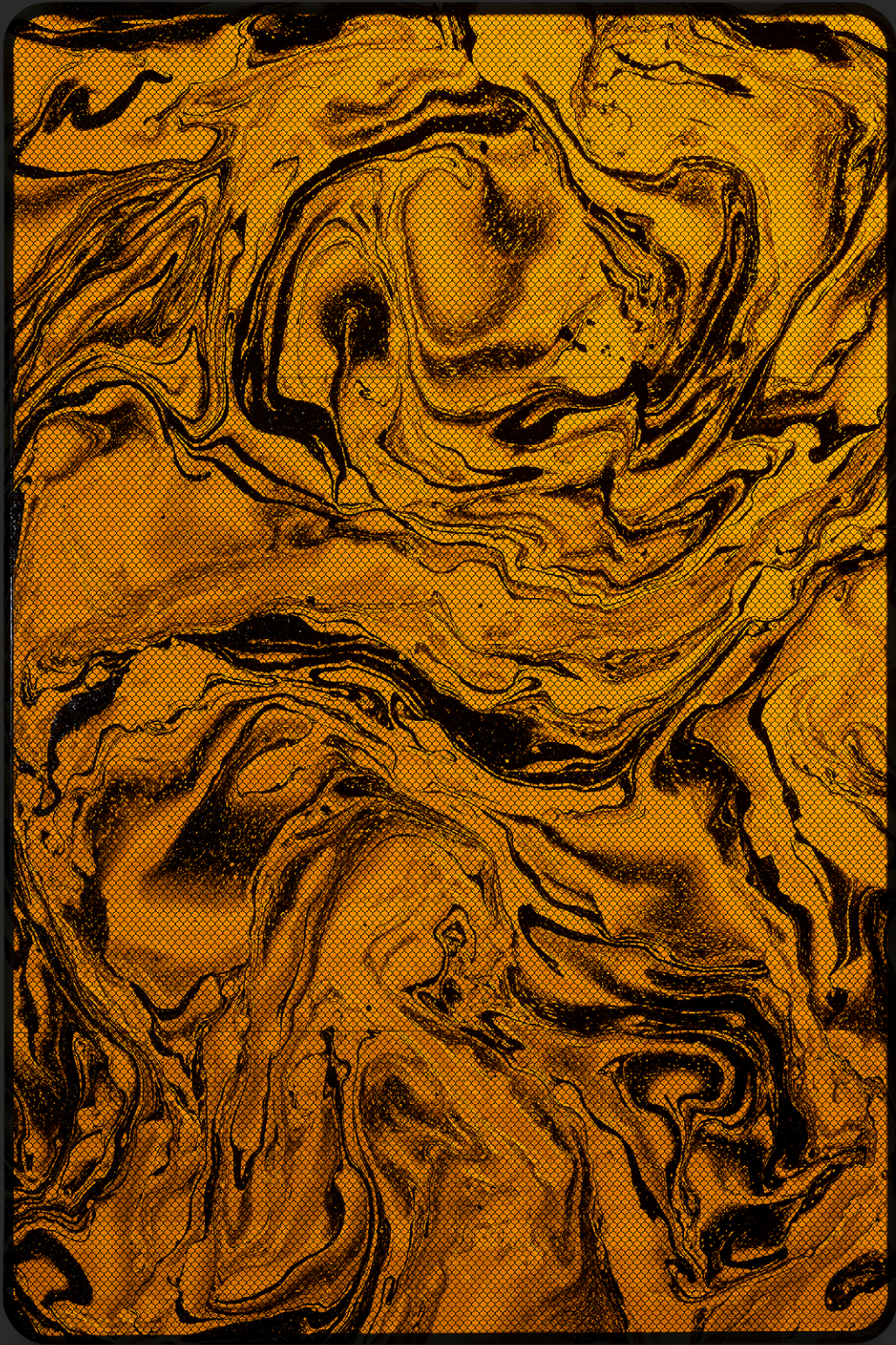
Navid Nuur

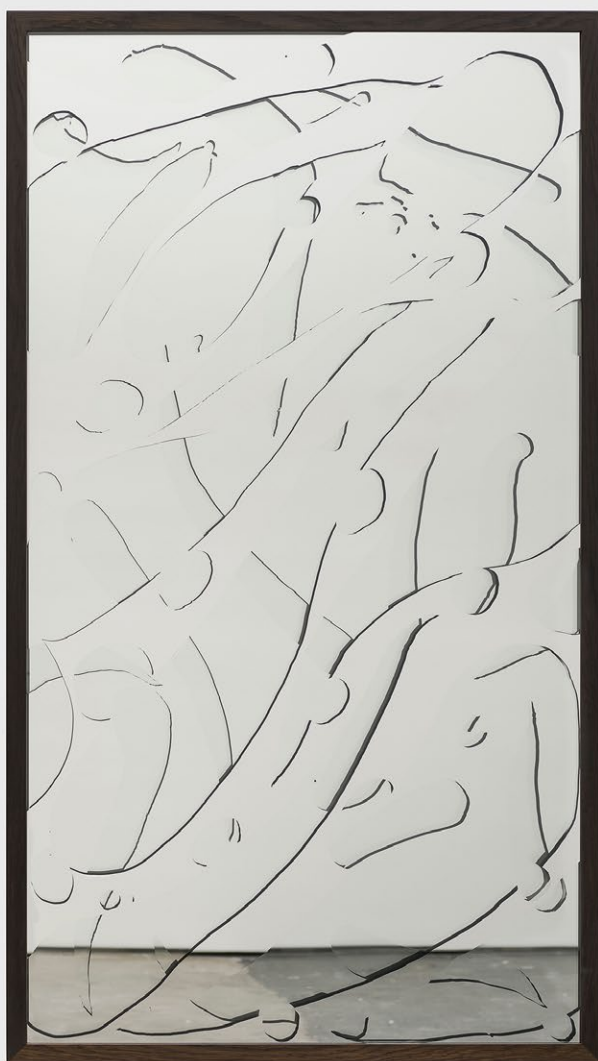
The Main Remain, 1984 - 2022

metal, reflecting sheet, metallic block-out paint

90 x 60 x 2.5 cm

Price upon request





Navid Nuur

Untitled, 2011 - 2022

mirror, clean scraped mirror

127 x 70 cm, frame: 130.8 x 73.8 x 6.3 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: *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, 2022

oil on canvas

60 x 60 cm, frame: 62 x 62 x 4 cm

Price upon request

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.

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.

"For Achraf Touloub the work is constructed in a sensitive way. The artist attempts to define the possible definitions of tradition within the context of hyper-connection. He examines legacies and practices. 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. His work superimposes modes of depiction with a view to tackling the new globalized form of tradition. For Achraf Touloub, the information collected by GAFA (acronym of the most well-known IT-based firms: Google, Apple, Facebook, Amazon) allows them to foresee needs and anticipate desires. In his works, the artist aspires to restore a space for feelings, a new area for freedom." (Loic Le Gall, Excerpt from the catalogue *Viva Arte Viva - 57th International Art Exhibition*, La Biennale di Venezia, 2017)

Achraf Touloub, born 1986 in Casablanca, Morocco, lives and works in Paris. Solo exhibitions and projects include: *'Assabiya*, Plan B, Berlin (2022); *Vies parallèles*, Blank projects, Cape Town (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: *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)*, Rezidenta 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
Self portrait with hoodie, 2020
oil on canvas
92 x 65 cm, frame: 95 x 68.2 cm
Price upon request



Achraf Touloub
Crépuscule Nord, 2017
watercolour on paper
48 x 36 cm, frame: 44.5 x 33.5 x 3 cm
Price upon request



Achraf Touloub
Sirriya, 2017
watercolour on paper
48 x 36 cm, frame: 44.5 x 33.5 x 3 cm
Price upon request



Achraf Touloub

National Materials, 2019

ink on paper

87.2 x 57.2 cm, frame: 90 x 60.2 x 3.5 cm

Price upon request

Combining painting, drawing, printing and photography, **Ran Zhang**'s work builds up images through layering these techniques, and constantly reworking the layers. Ran Zhang's recent process is based on photographing arrangements of objects frame by frame with a microscopic camera, and digitally rendering those frames into single images. The textures and details that arise from this process distort the larger whole, and thereby take away our ability to identify what is shown, forcing the objects to lose their meanings and remain only materials to construct an image.

In the series ***Resolution of Traits***, Ran Zhang uses a selection of scientific visualisations that depict the molecular structures of the human motor protein families - myosin, kinesin and dynein - and their associated proteins as templates, to duplicate and pattern sets of fictional objects around them. By painting the fictional objects, Zhang transforms pure information (that are used only for studying and communicating purposes, rather than to be looked at under any aesthetical concern) into genuine images, in order to find a way to speak about how the molecular reality that cannot be seen requires visual experience to be understood; how knowledge replaces direct experience and becomes the pathway to encounter the invisible domain of reality; and how scientific knowledge conditions us to compose mental images. The motor proteins are molecular motors that move along the cytoplasm of animal cells. They are responsible for converting chemical energy into mechanical work, and eventually power the human body to participate in any activity, be it private, social, cultural or political.

Zhang is interested in image making in relation to the understanding of the invisible biochemical force of our body that makes the action of seeing possible, rather than focusing on the 'result' of seeing. The fictional objects are created by using digitally distorted snapshots of daily objects that are body related (such as clothes, food, etc.). They are fictional in the sense of being made-ups from a personal point of view, which represents the opposite quality than the collective responsibility from the making of scientific visualization. The act of painting creates a narrative, as its textural difference from the printed areas separates the imaginary space of the fictional objects from the imaginary space of the visualization of the molecular structures. Zhang aims to highlight the contrast between the painted and the printed as a tension between intelligence (the human touch) and 'extelligence' (the collective knowledge and machines that exist outside of our bodies).

Chiral (2017-2020) is a body of work that includes inkjet prints with randomly punched holes into them, showing, in microscopic magnification, miniature food settings. They imitate photographic tricks in food advertisement, addressing how we exploit images to create and design desire, a desire that also leads to us desiring those images in themselves.

"The *Chiral* works possess two opposite qualities: the invitation of desire, and at the same time the discovery of 'matter in the wrong place', which might be another conduit to something like 'horror'. The magnification not only enlarges the objects, but also unwanted elements and hidden interstices, like dust and microplastics, prompting an uncanny feeling. Thinking about them however, the revealed details are not actually scary, nor is the surplus of reality: they are in fact the reality, excessive as it is. Therefore, the works highlight how the action of desiring something familiar turns desire itself into satiation, while, at the same time, the encounter of strangeness turns the by-product of that desire into horror. Between the desired and the by-product of desire, the random punctures on the inkjet prints force these trajectories together. I am fascinated by the fact that content is not just a narrative, but also a specific way to render details, to place emphases. In this sense, the details become a language to construct meaning that is both objective and subjective." (Ran Zhang)

Ran Zhang, born 1981 in Tianjin, China, lives in Rotterdam and Berlin. Ran Zhang graduated from Gerrit Rietveld Academie in Amsterdam in 2010. She was selected twice in the artist residency program in Rijksakademie van beeldende kunsten in Amsterdam from 2011 to 2013. Zhang was awarded golden prize and bronze prize from the Danfoss Art Award in 2008; Amsterdam Fonds voor de Kunst Ontwikkelbudget and Mondriaan Fonds Werkbijdrage Jong Talent in 2014. Her work entered the permanent collection of the Hexiangning Museum in 2015 and Neuer Berliner Kunstverein (n.b.k.) in 2021. Recent solo exhibition: *Jiggly Motions*, FRAC Occitanie, Montpellier (2022).



Ran Zhang

Resolution of Traits 5.1, 2019

fictional objects wrap around the crystal structures of three human kinesin family members in complex with ADP

acrylic, watercolour, ink and pigment on inkjet print

180 x 112 cm, frame: 185.5 x 118 x 4.5 cm

Price upon request



Ran Zhang

Chiral (1), 2017

punched holes on inkjet print of 100 times magnified miniature food setting

120 x 91 cm, frame: 125.6 x 96.6 x 4.2 cm

Edition: 1/3

Price upon request



Ran Zhang

Chiral (2), 2017

punched holes on inkjet print of 100 times magnified miniature food setting

120 x 91 cm, frame: 125.6 x 96.6 x 4.2 cm

Edition: 1/3

Price upon request



Ran Zhang

Chiral (3), 2019

punched holes on inkjet print of 100 times magnified miniature food setting

120 x 91 cm, frame: 125.6 x 96.6 x 4.2 cm

Edition: 2/3

Price upon request

Mihai Olos was one of the most prominent Romanian artists from the 1970s generation, known for his distinctive approach of the visual language through the fundamental principles defining his native county of Maramures, such as tradition, nature and folk culture. Being interested in various media – painting, sculpture, happening, land art and even literature – he developed a coherent conceptual system of modular morphologic structures driving him to the utopian project of the Universal City – *Olospolis* – that would “translate” the structure of traditional symbolic objects into models for an expanded urban construction for the future. The influences of constructivism, abstractionism and social involvement placed him early in his career among the most experimental artists from Romania. His participation in Documenta 6 (1977), in Joseph Beuys’ Free International University, laid the foundation for a long friendship with Beuys, an admirer of his actions and sculptures.

The knot – a structure based on the intertwining of six elements that Olos borrowed from folk art – represents a recurrent motif in his works. Although formally reminding of Op Art, the paintings of Olos involve the universal language of abstraction to be also found in his sculptures and objects. Described by fellow artist Athena Tacha as “the essence of threedimensionality” and a symbol of unity, the knot or modular structure allows for thousands of combinations resulting into an infinite, almost cosmical network of shapes. Although rooted in the local tradition and folk culture, the abstract shapes employed by Olos recall ideas about nature and society that transcend geographical distance. The resulting similarities with remote cultural contexts suggest that, in essence, the world is made of the same fabric, in spite of the geo-political differences, and that abstraction is a global language traversing human history.

“The knot motif can be found in almost all of Olos’s works, in the more traditional handcrafted wooden sculptures as well as in numerous model-like objects made of a wide variety of materials, in drawings as well as in the paintings with their grander gestures. It is altered, extended, and repeated in many different ways. In the complex constructions it sometimes almost seems to be hidden, but as soon as one has managed to spot it, it is constantly there in the background. At the same time, however, in the artist’s two- and three-dimensional works the motif is also employed serially and grows into modular structures with a tendency toward endless progression. The knot is so present in this oeuvre that it cannot be regarded purely as a formal constant or as a kind of framing or supporting structure, like the square, for example, in much of Josef Albers’s work. It could more appropriately be described as a kind of leitmotif, since it not only has a characteristic, recognizable form but is associated by Olos with a particular content. Unlike in a Romantic piece of music, however, this motif does not just appear now and then but grounds every single work in a fundamental disposition or even world view. The knot as corner- and capstone, as it were.” (Excerpt from a text by Julian Heynen, *The Knot: From Symbol to Experiment*)

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



Mihai Olos

Untitled, 1977-1978

teak wood

61 x 61 x 61 cm

Price upon request

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