

BERLIN SHOW #1

Mircea Cantor, Adrian Ghenie, Istvan Laszlo, Victor Man, Ciprian Muresan, Navid Nuur, Miklos Onucsan, Cristi Pogacean, Cristian Rusu, Serban Savu, Gabriela Vanga

Galeria Plan B is pleased to announce the opening of a new space in Berlin with the group exhibition BERLIN SHOW #1.

For the first exhibition in its Berlin space, Galeria Plan B presents a cross-section of its portfolio, intended as an introduction and statement of purpose. *BERLIN SHOW #1* assembles projects made by artists working with the gallery since its inception, in Cluj, in 2005. These are accompanied by more recent – and geographically more dispersed – collaborators, in a tight interplay of shared concerns and interconnected attitudes.

Reassessing the debris of the recent cultural and political past is a question running through a number of contributions to the exhibition. In Ciprian Muresan's *Un chien andalou*, characters from 'Shrek' re-enact the famous eye-slashing scene from the film by Bunuel / Dali, presenting the post-modern intellectual with a daunting Rorschach test of conflicted histories and interpretations.

Muresan's *Communism never happened*, cut from propaganda records and implacably revisionist, mirrors the ways in which post-communism and globalization endlessly complicate each other. It is a slogan that bypasses political disputes about the Left, memories and statistics: if more people agree that 'Communism never happened', the possibility of a community discreetly arises.

Projects and specially commissioned installations by Mircea Cantor and Victor Man address complementary issues, pitting artistic subjectivity against views of the past that resemble Zeno paradoxes.

Istvan Laszlo and Cristi Pogacean engage history the way monuments do, proceeding by extreme, effective simplification. Pogacean's *Modernist Bird House* or the crushing weight of his *Lead* helmet, Laszlo's manipulation of a propaganda image, showing the political leader drowning off into irrelevance – these works isolate and genetically modify bits of history in what feels like a simulator for alternative flows of time.

Paintings by Adrian Ghenie and Serban Savu deconstruct our habits in situating images historically: they exhale history, but a generic and delocalized one, operating on an imprecise timeline that unites contradictory purposes and events.

Another cluster of works constitutes a collective, post-Conceptual 'portrait of the artist', a resonant study of existential contingency, cultural conditioning and their potentially infinite artistic reversals. The exhibition includes Gabriela Vanga's sandglass-cum-feeding bottle, Miklos Onucsan's patient study of creative entropy, Navid Nuur's relentless construction and

destruction of a sculpture that finally equals its own postponed achievability, as well as Cristian Rusu's seeming obsession with a Venetian street sign that reads *Calle dela Morte*, filmed until hands start trembling from the effort of prolonged stillness and the frame loses its sharpness.

The exhibition is curated by Plan B and Mihnea Mircan, a curator based in Bucharest and The Hague.

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For further information please contact the gallery at +49.1723210711 or contact@plan-b.ro.