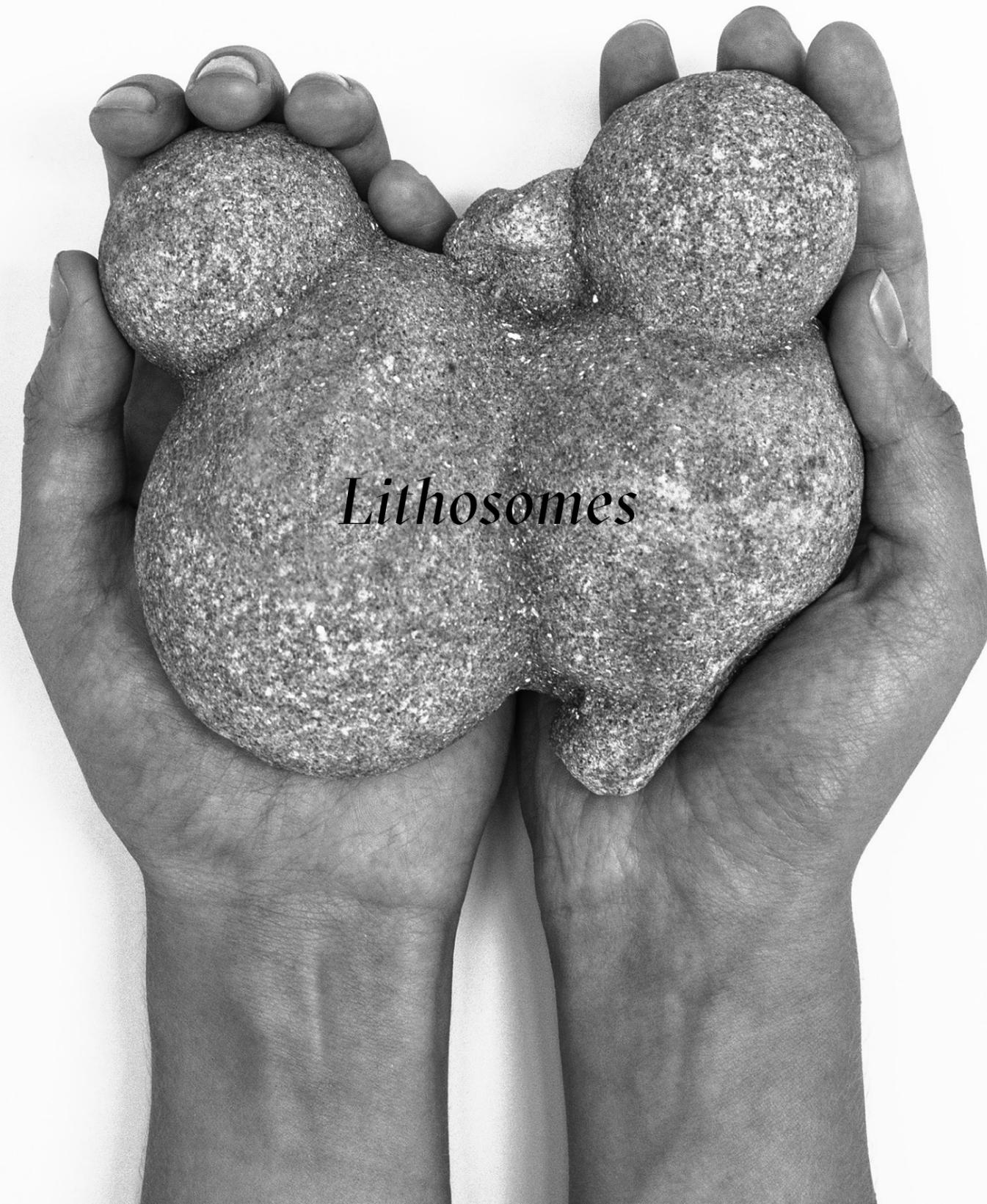


Nona Inescu

works



Lithosomes

Litho/gym, 2017

Installation with three Litho/swings and one ring concretion.
Stainless steel structure, leather, chains, stones and one photograph
- Concretions (Geophilia VI) archival inkjet print on Hahnemuhle
paper, 40 x 60 cm (framed), dimensions variable

installation view at Exile, Berlin





Litho/swings I, II, III, 2017
concretion, leather, chains
dimensions variable



Hybrid, 2017
faux leather, foam
6 x 160 x 90 cm



Ring concretion, 2017
faux leather, metal ring, small concretion
dimensions variable



Concretions (Geophilia VI), 2017
archival inkjet print on Hahnemuhle paper, 40 x 60 cm (framed)

Concretions (Geophilia II), 2017
archival inkjet print on Hahnemuhle paper, 40 x 60 cm (framed)





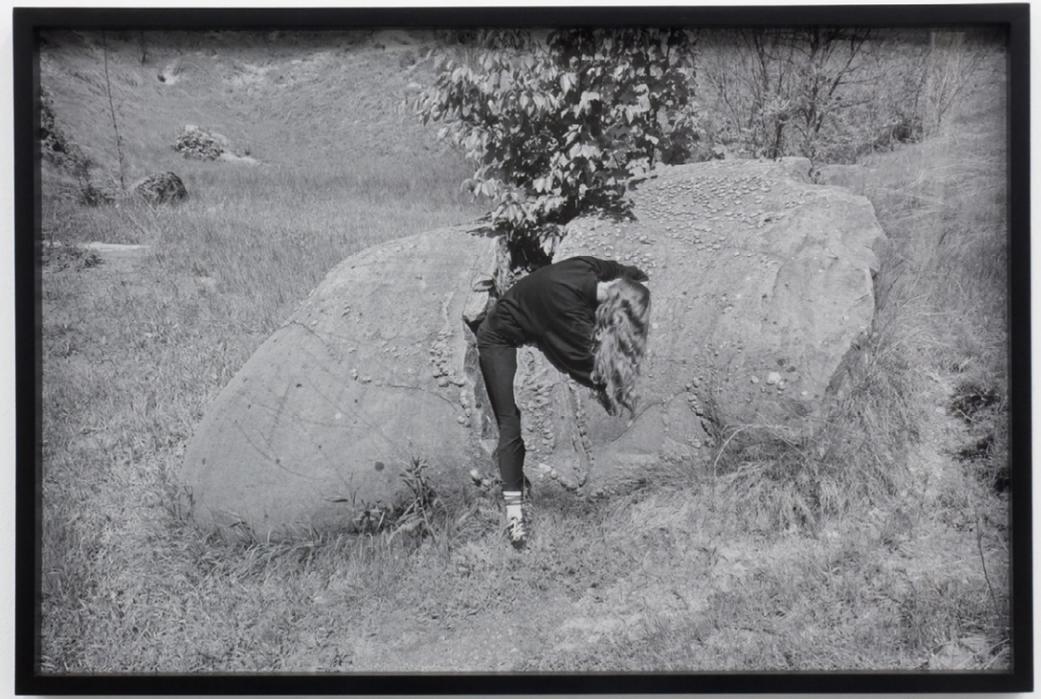
Concretions (Geophilia VII), 2017
archival inkjet print on Hahnemuhle paper, 100 x 70 cm (framed)

Lithosomes, 2017
exhibition view at Exile, Berlin



Introvert II, 2017
concretion, chrome-plated steel cage, leash
dimensions variable



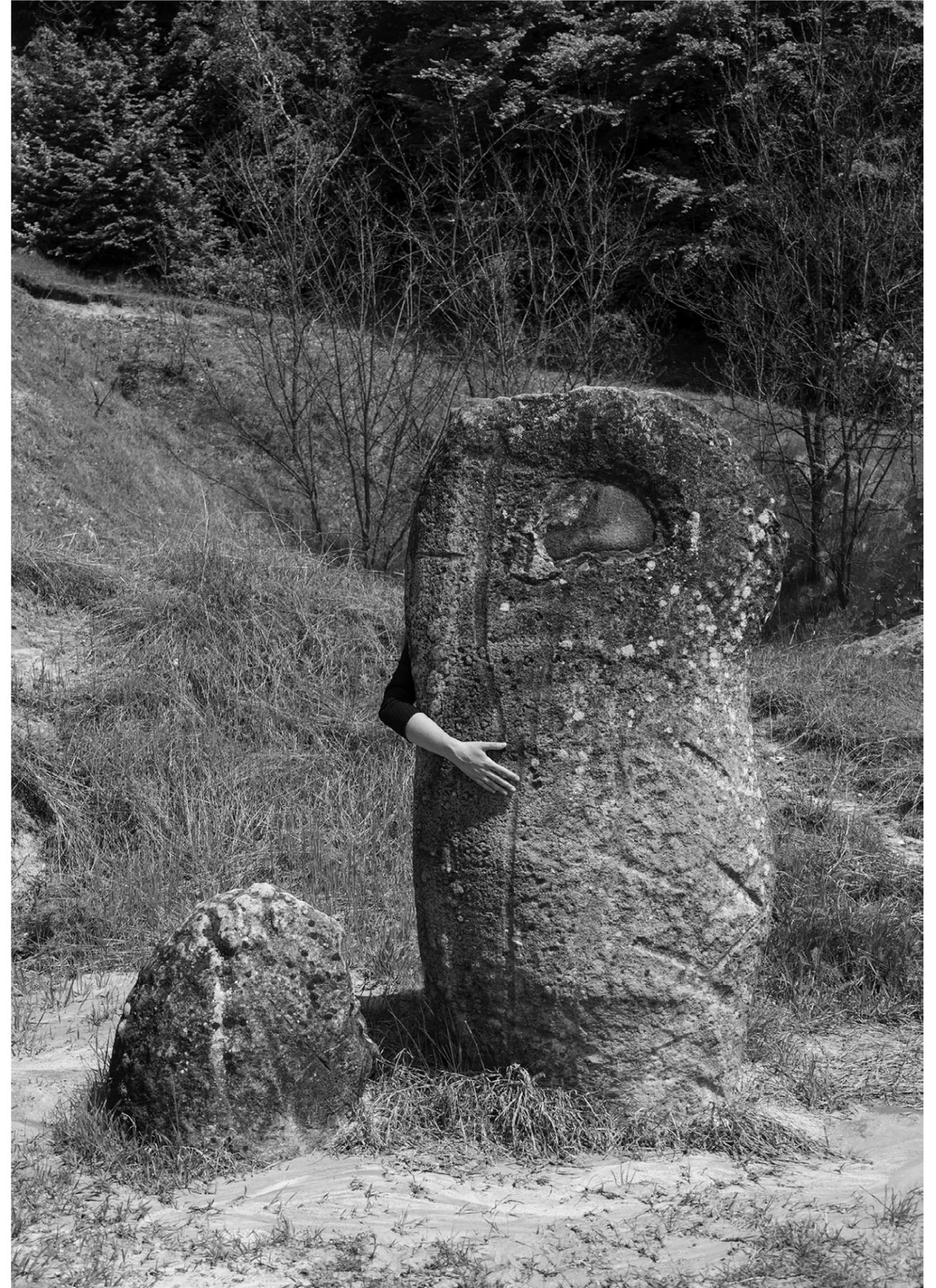


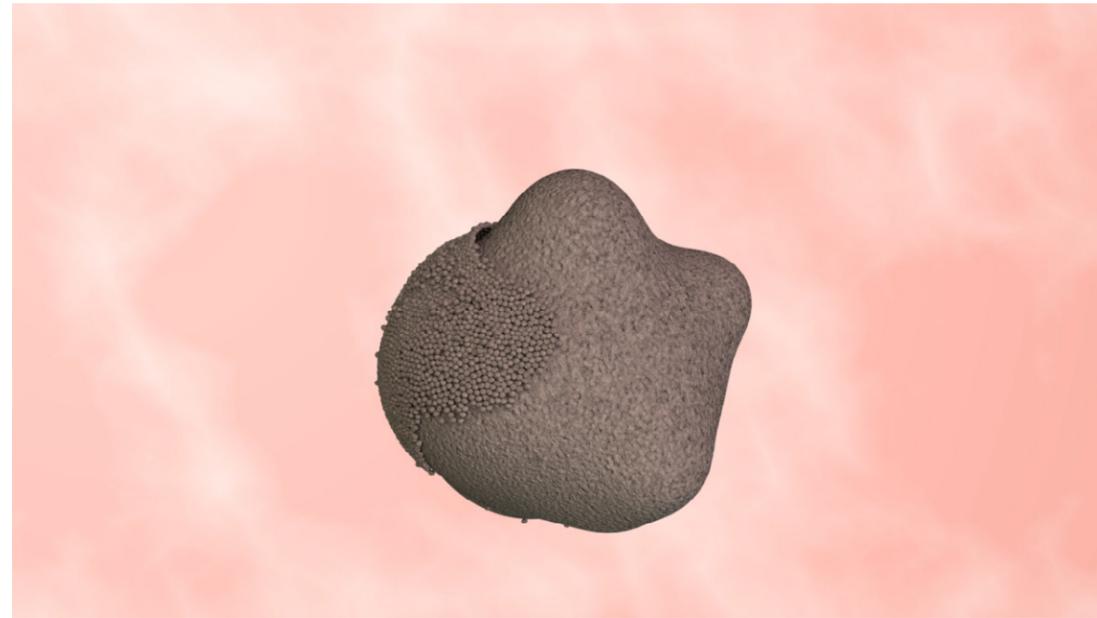
Concretions (Geophilia V, VIII), 2017
archival inkjet print on Hahnemuhle paper, 60 x 40 cm (framed)

*Introvert, 2017
concretion, chrome-plated steel cage, leash
32 x 26 cm, 100 cm*



*Concretions (Geophilia III), 2017
Ultrachrome print on Epson Enhanced synthetic paper, mounted on
VisualBond, 60 x 40 cm (framed)*





Untitled (Formation), 2017
3D animation, 2 min.30 sec., sound



“Seasonal changes determine life-cycles. Pupae are inactive, and usually they stand still. However, the pupae may be exarate (have movable legs, wings, antennae) or obtect (covered in a hard case with the legs and wings attached immovably against the body). They have a hard protective coating, somehow like a shell, and often use camouflage to evade potential predators. Having emerged from the chrysalis, the butterfly* will usually sit on the empty shell in order to expand and harden its wings**.

* The Butterfly chair was created for recreational purposes, in 1938, in Argentina, by a collective of three architects (Antonio Bonet, Juan Kurchan and Jorge Ferrari Hardoy). Originally, a folding chair, its silhouette resembles a butterfly spreading its wings. As of 1940, over 5 million “Butterfly Chairs“ have been produced, many of them as replicas of the original design. Following that, the BFK Chair’s unique design has been periodically recreated and transformed by various manufacturers, always slightly changing its shape.

** Morpheus is the Greek God of dreams and sleep. He appears in Ovid’s Metamorphoses. Morpheus is known to have had butterfly wings. He could also take any human shape, during his sleep.”



Morpheus, 2017
Welded iron structure, coated leather, 82 x 86 x 80 cm

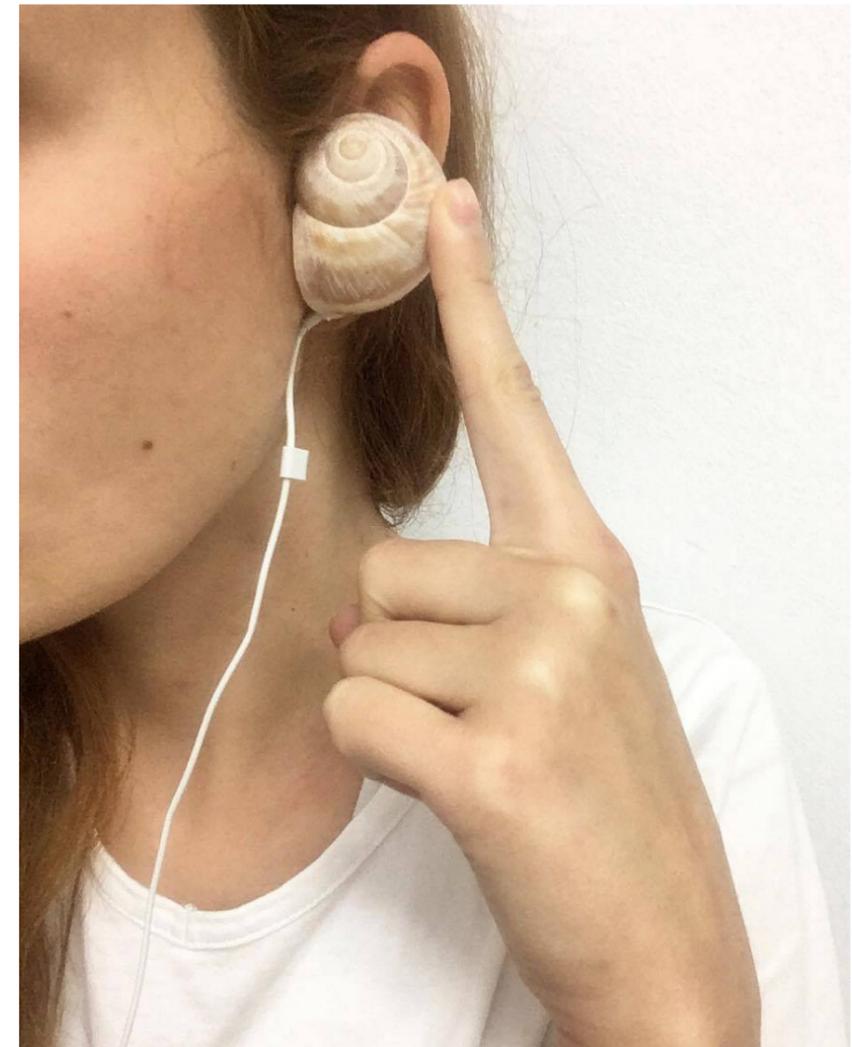




Defense, 2017
Archival print on Hahnemuhle paper, 40 x 60 cm



Echo



Echo, 2017

In collaboration with Vlad Nanca and Chlorys
40 albino snail shells, 20 earpods, ipod, sound 3 min. 20 sec.

A yellow rubber glove is suspended from a silver metal hanger against a plain white background. The glove is oriented vertically, with the fingers pointing downwards. The hanger has a simple, curved design. The text "Our flesh surrounds us with its own decisions" is printed in a black, serif font across the middle of the glove. The lighting is even, highlighting the texture of the rubber and the metallic sheen of the hanger.

*Our flesh surrounds us
with its own decisions*



“Mixture for mixture, chaos for chaos, the skin’s image is the curtain, its reflection a canvas and its phantom a sheet. But the canvas as a whole (...) could serve as a screen, poster, leaf or veil: a patterned curtain, a tattoo, like the skin. The woman with the lavishly decorated body, facing the richly decorated reflection of the curtain, is holding in her hand a shawl: is it a piece of curtain, a fragment of canvas, a bit of her skin? It is a rag seamlessly joined to the scrap of material stuck to her.” (Michel Serres, *The five senses*)

Our flesh surrounds us with its own decisions, 2017
latex, surgical steel piercings, chrome-plated steel, 155 x 75 x 55 cm



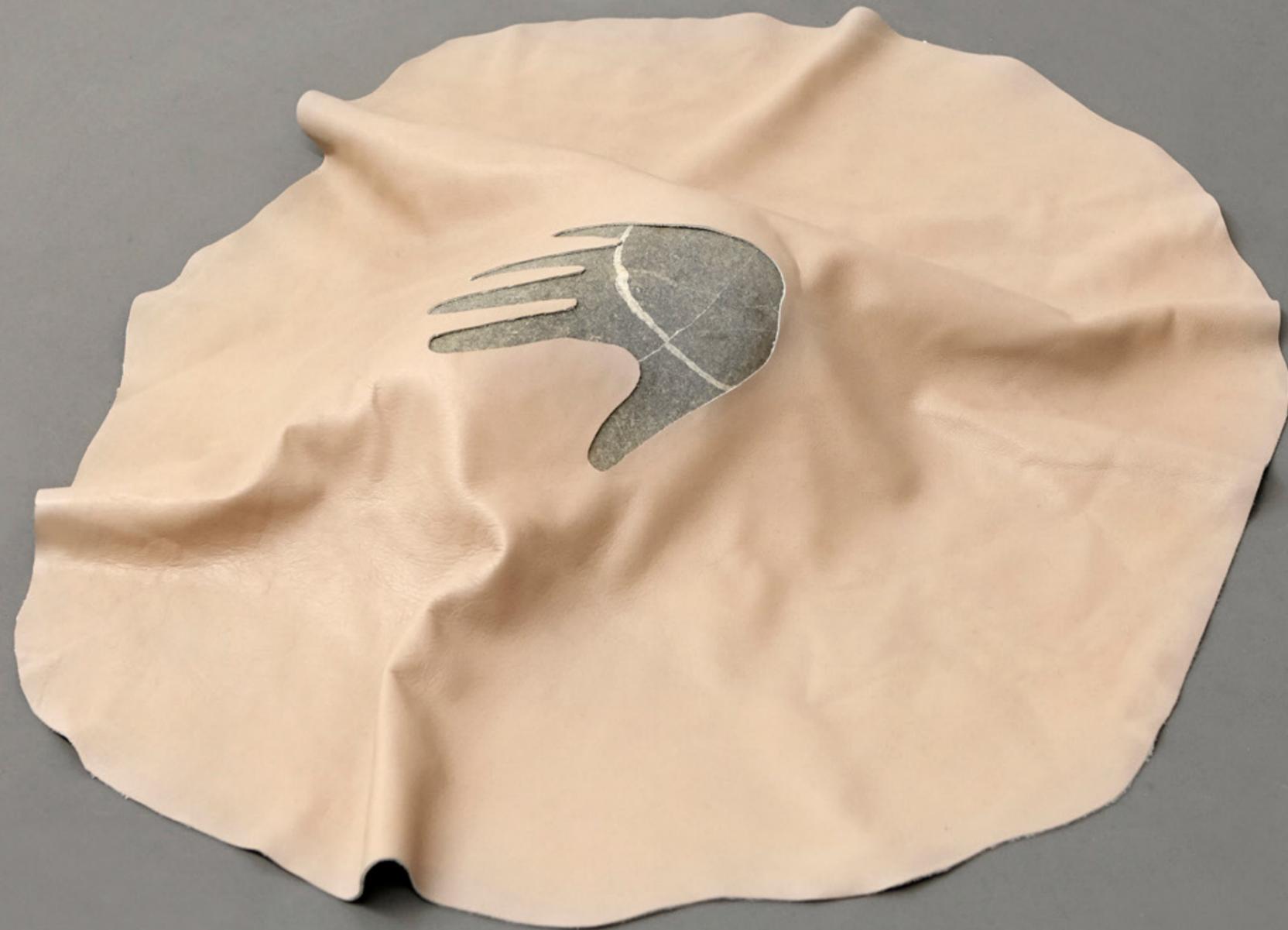
Conversation with a stone

Touch defines the border between our self and the world. Being in “con-tact” means “with touch”. Next to being in touch with objects, we are able to extend our bodies through objects, to make them become part of us. Think of your smartphone. We feel, experience the world through these objects and they become tactually transparent. When interacting with us, objects exert a “body language”, they become animated with skin, bones and muscles. And in touch, we do not really make a difference whether the object we are in touch with is actually alive or not: it is touching us and thereby has affective meaning. The hand is often the icon for touch, although touch is a full-body experience. The hands represent the active touch, while the rest of our body is more passively touched. In every physical interaction, both phenomena occur simultaneously: we touch and by that, we are being touched. Touch makes real. It is often depicted as the sense that cannot be deceived or fooled. Tactile sensations are the very first to develop.

"Conversation with a stone" is a poem written by Wisława Szymborska in 1962, where the author plays with the idea of the self-confronting with the external world, through an imaginary dialogue between the speaker of the poem and a stone. The speaker knocks on the stone's door, asks the stone to step inside of it and the stone refuses. Essentially, the speaker represents the human desire to know each detail of the world around us, and the stone the impossibility of knowing. For the stone, we find, has no door.

Conversation with a stone, 2016, exhibition view at SpazioA



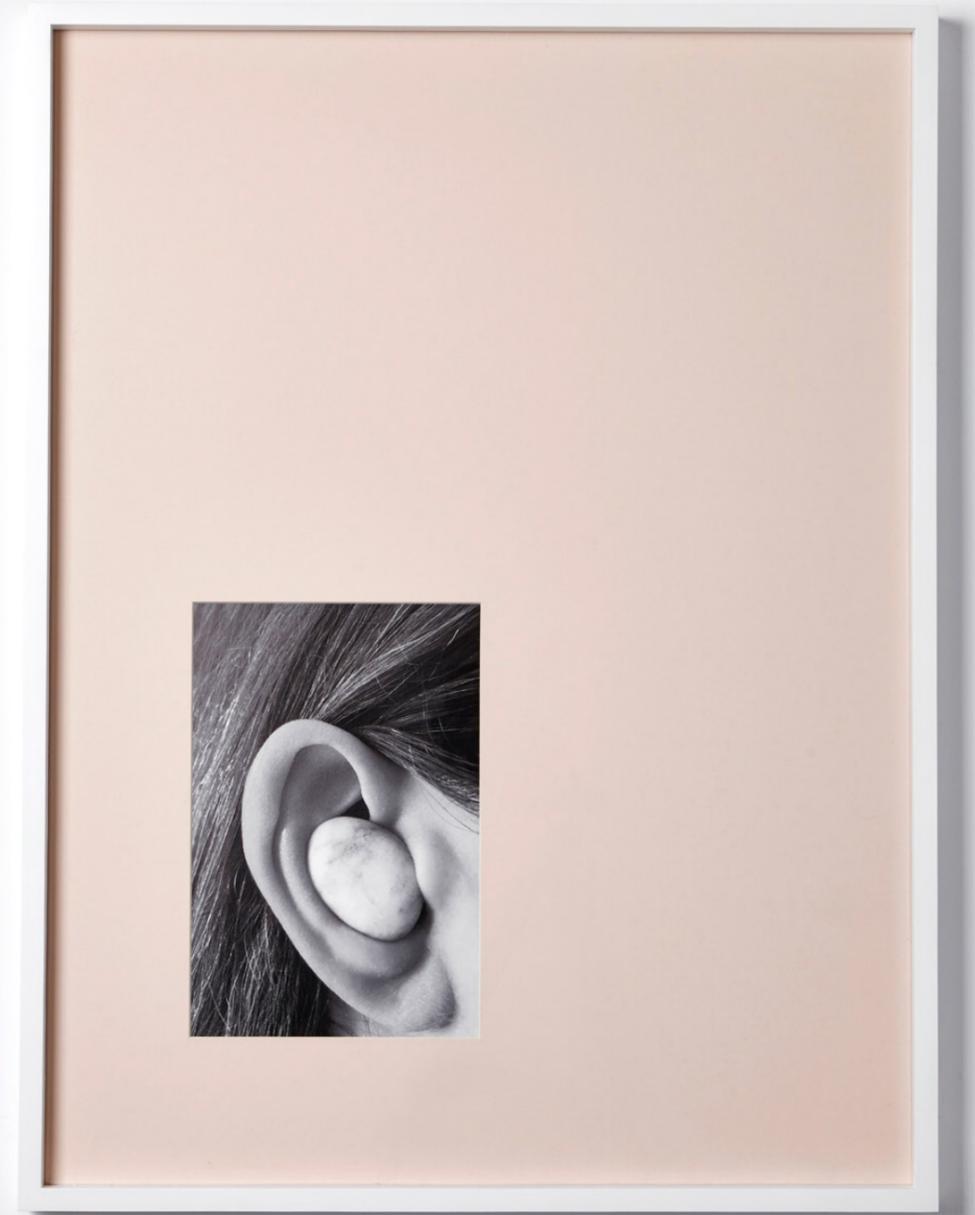


Skin becomes stone, 2016, water washed stone, tanned leather, 12 x 62 x 75 cm

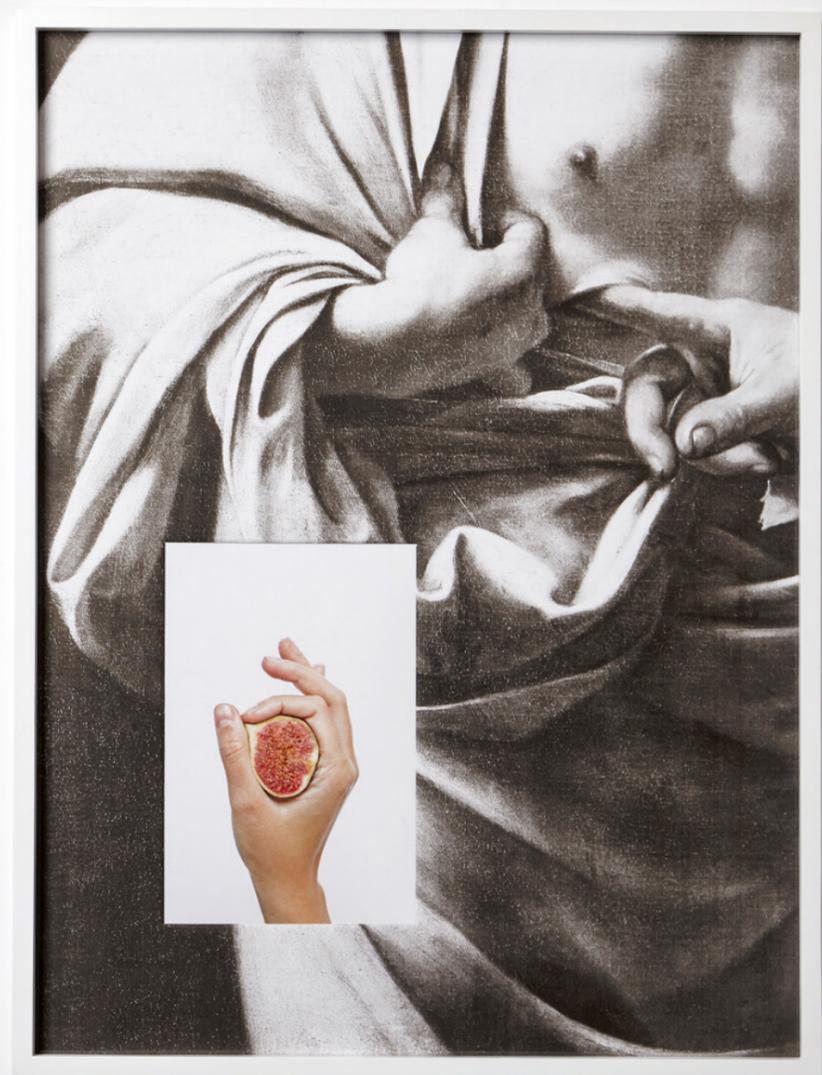


Skin becomes stone II, 2016, water washed stone, tanned leather, 19 x 30 x 45 cm

Conversation with a stone, 2016, Framed archival print on Hahnemuhle paper,
passepartout, 20 x 30 cm, 60 x 80 cm



Untitled (Mano fica), 2016, Framed Archival Hahnemuhle paper, digital print
20 x 30 cm, 60 x 80 cm





Skin becomes stone III, 2016, water washed stone, leather, 10 x 48 x 23 cm

Conversation with a stone, 2016, exhibition view at SpazioA



Traces of haptic memory, 2016, Framed archival print on Hahnemuhle paper
60 x 80 cm





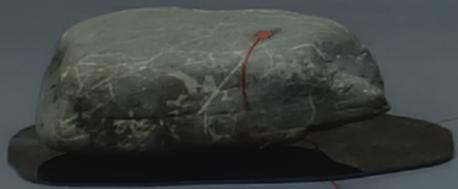


Skin becomes stone IV, 2016, water washed stone, leather, 15 x 33 x 37 cm, diameter. 110 cm

Where touch begins, we are

2016, single-channel HD video, 7':35", seven interactive water washed stones with touch sensors, seven sounds
variable sizes

Installation view at ODD Project Space, Bucharest





Gommage, 2016, archival print -30x40 cm- on Hahnemuhle paper
mounted on plywood plinth, sycamore tree bark flakes -painted-
20 x 42 x 141 cm
Installation view at Sabot, Cluj-Napoca





Her latent image

Using vernacular photography from the 1920s to the 1930s as a starting point, an almost invisible history of the representation of women from interwar Romania is being retraced. The project consists in a (partly fictional) sociological research of the emancipation of women from that period, focusing on sartorial and domestic aspects and placing it in a broader international context of modernist design and architectural icons.

KUBE
MUSEUM

KUBE
MUSEUM

ART
ON
DISPLAY
NONA INESCUTIBER PATENT IMAGE
29 / 06 / 04 / 07 / 2016



Her latent image, 2016, exhibition view





A fuzzy feeling (room divider), 2016 wooden frame, Archival print on Hahnemuhle paper, 180 x 160 cm

Forms follow, 2016, *welded iron structure, leather*





A fuzzy feeling, 2016, Polyester curtain, Archival print on Hahnemuhle paper, 150 x 60 cm

Hands don't make magic





Sleight-of-hand, 2015, PVC curtain, Archival print on Hahnemuhle paper, 230 x 400 cm, 60 x 80 cm



Moon Moon Moon, 2015, *concrete balls*

"The errand of the hand started millions of years ago. The hand has been an indispensable means of our turning human. It was the opposable thumb that made us able to climb down from the tree, while our distant primate relatives are still hanging - fourfingered - from the branches. Some of them still raise their paws to the life-giving Sun at dawn, like Sun adorers. They capture the beams of the Great Fireball and bathe their faces in them. Now we are capable of radiation, not just adoption. We heal with laying on hands, our caresses are miraculous, the language of affection. We use our hands to communicate, to carpenter our world, create, write, design, and some of us can read with their fingertips. As little kids, we get to know the world by spanning and groping around. Hands, fingers are our most ancient measuring and counting tool, our basic creation accomplisher in the world. We achieve everything we think of with the help of our hands. Nevertheless, in this stroll through life, we still wish to scan this haptic world with our retina. We have neglected our handvision, and feel sorry for the visually impaired, although they have ten epidermal eyes. No fingers know light and shadow, but they still tell the tale of a world beyond colour, a real world of here and now, and not one made up of illusory rainbows."



Dactyloscopy, 2015, *fingerprints on pebbles, Canson paper*

"...She puts on a fig-leaf-glove, which may come from Buddha's tree of enlightenment or the Garden of Eden, and with which Adam tried to cover up our original sin, our false self-identity, the promiscuity of our stripped corporeality. She hints to the unique print of our outstretched fingers through the metonymy of philodendron stencils. The radiating plant-paws transubstantiate into hands. She turns the human and vegetative world penetrable by shape-synonyms. She outlines the "fingers" of the anthropomorphic plans without any real drawing, the prints and hole-like images camouflage in leaves. We see the sketched pattern plates of the hollow-play of a chirologized plant. Just as every person's fingerprint is unique, the veins, shapes, worm-eaten holes of every single leaf are also unique..."



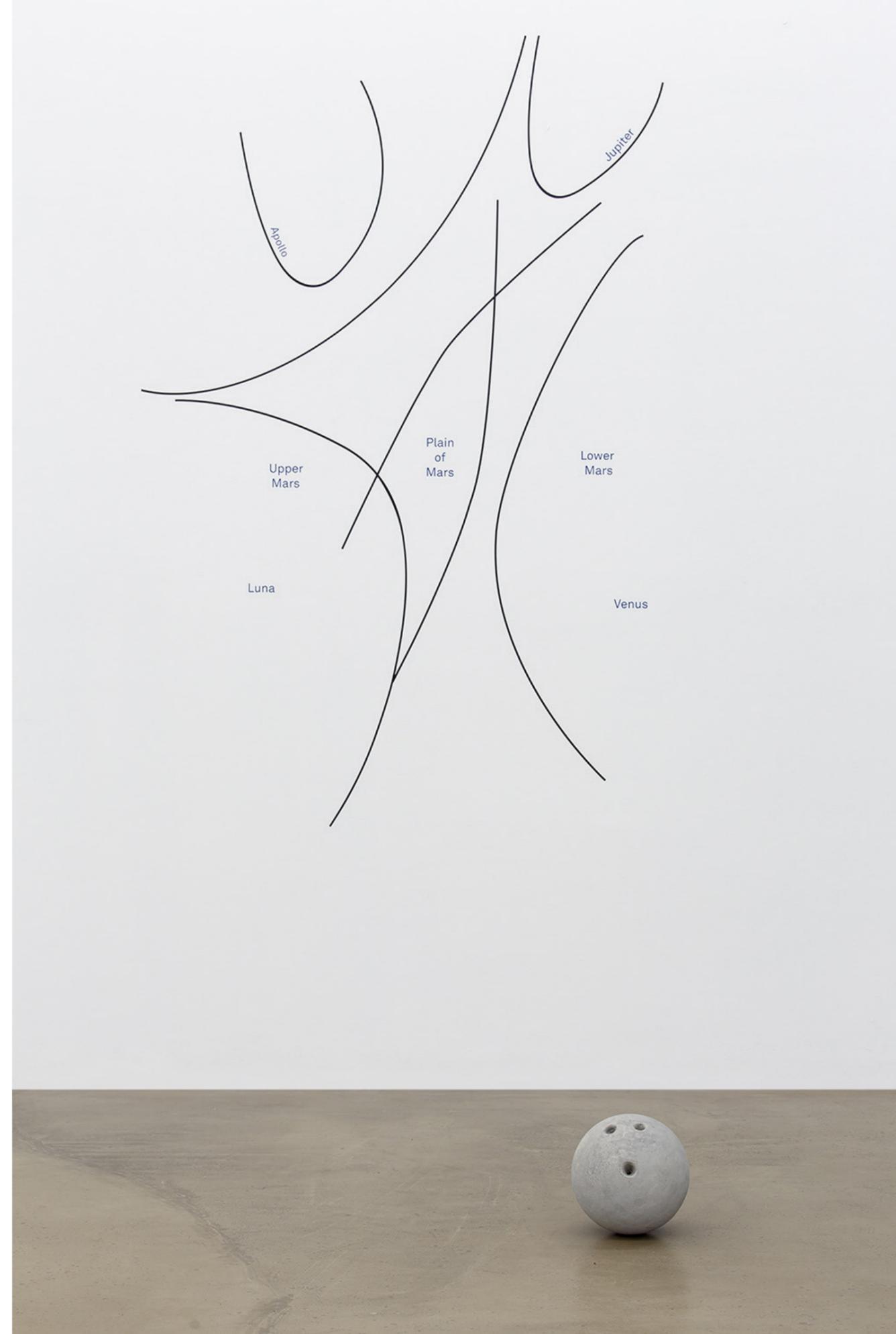
Fig. 1, 2015, *Archival print on Hahnemuhle paper, 20 x 30 cm*



Lumachel, 2015, Archival print on Hahnemuhle paper, 20 x 30 cm

"...She recommends nonetheless a meeker method. It is widely known that plants have sap-carrying veins, animals have a blood vessel system, but only humans have existential veins carried in their palms, on the paths of their hand yard. She also recommends a chiromantic glove used in a mysterious ritual. It is a human map scribbled onto a pseudo-skin. A metonymy of artificial fate-moulting. A handy, manageable, tangible change of fate at hand. Putting on this chiromagical glove, we may take on a corrected, perfect, standardized line of the head, the heart, of life and fate, hoping that our hidden, time-eaten wrinkles of being would cling to it. ..." (excerpts from *Handtransfusion* written by Geza Daboczi)

Hand geography, 2015, wall sticker, 125 x 185 cm





Palmistry, 2015, digital print on cotton glove, 14 x 27 cm



How it's made, 2015, porcelain glove mold, 9 x 27 cm



Fenestration after Monstera Deliciosa, 2015, *laser-cut polyester fabric, stencil*, 105 x 140 cm





fe-nes-tra-tion
n.

1. The arrangement of windows in a building.
2. A term in botany that refers to natural holes in the leaves of some species of plants. The size, shape, and quantity of holes in each leaf can vary greatly depending on the species and can even vary greatly within a given species. Fenestration is caused by sections of leaf ceasing cell growth or by dying during an early stage in the development of the leaf.



Fenestration II after Monstera Deliciosa, 2015, laser-cut microfiber fabric, stencil, 105 x 140 cm



Drawings from caterpillars - Herbarium, 2015, *various species of leaves mounted on paper, 100 x 70 cm*

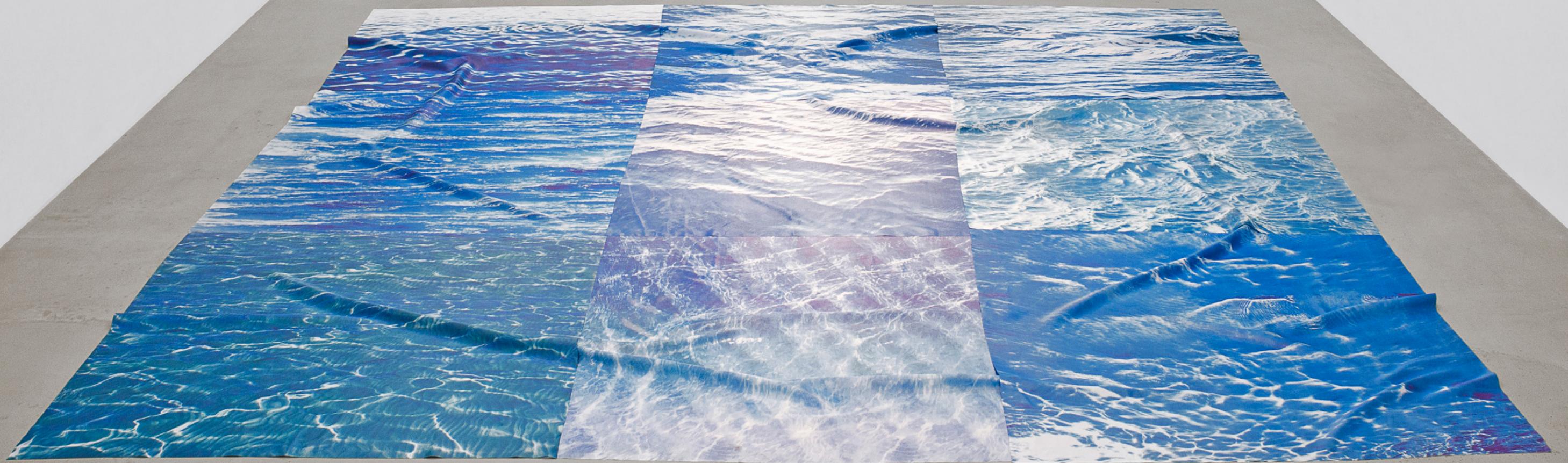


Drawings from caterpillars, 2015, *ink on paper*, 100 x 170 cm



An aerial photograph of the ocean, showing a vast expanse of blue water with white-capped waves. The image is overlaid with a large, semi-transparent, light blue rectangular area that frames the central text. The text is centered within this area.

L'etat de la mer



L'etat de la mer, 2015, 9 stock images digitally printed on satin, 9 sheets of 100 x 100 cm, 300 x 300 overall

*Brush
Rinse
Repeat*





Brush, rinse, repeat, 2015, mixed media, variable sizes

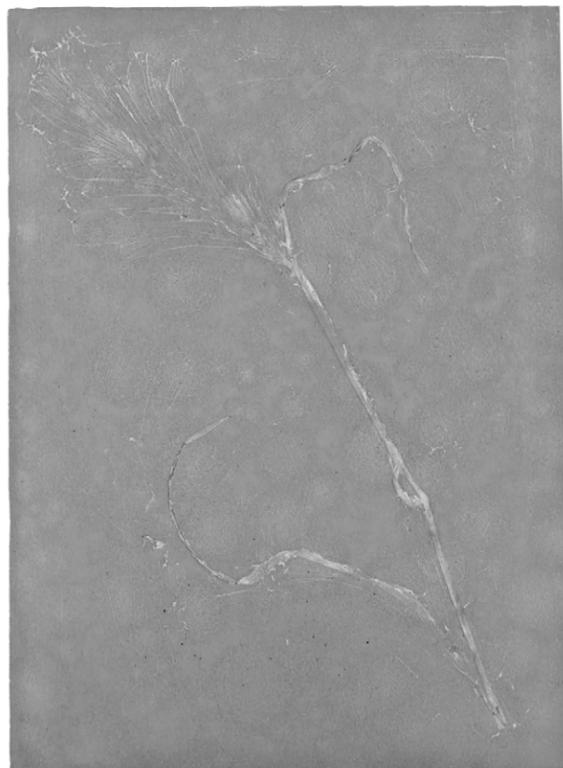
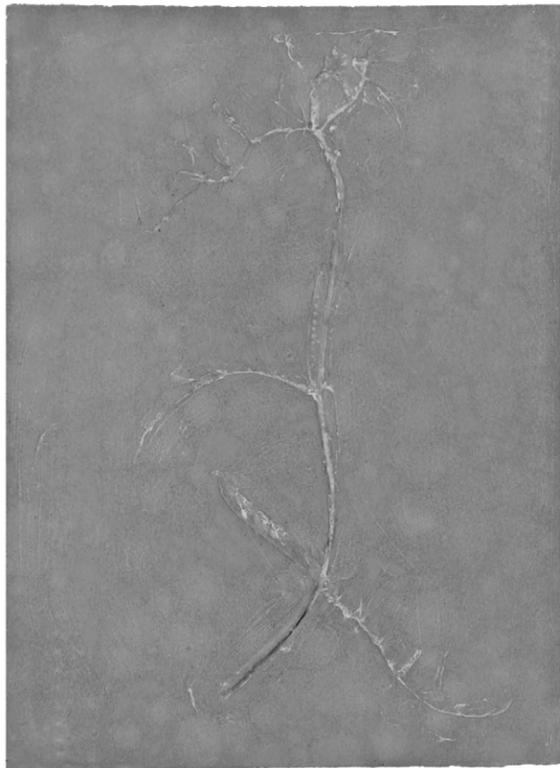
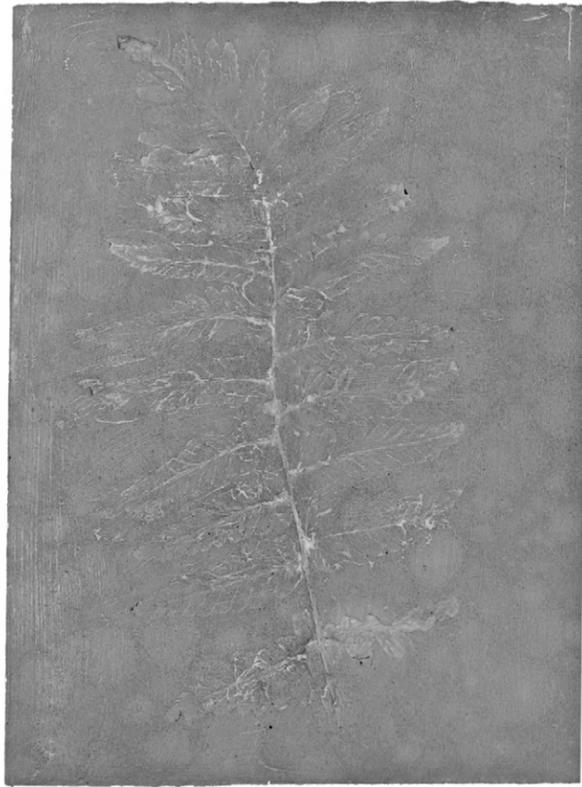


Informal occurrences

Compendium of spontaneous vegetation

Informal occurrences - compendium of spontaneous vegetation is an observational project consisting of a series of photographs and a publication documenting the instances of spontaneous urban vegetation in and around Bucharest. This compendium does not present a comprehensive research on the matter, but rather a subjective study of several botanical species, informally known as weeds. These plants are resistant, often thriving in hostile conditions with very little soil or direct sunlight. They grow in the cracks between paving stones, concrete walls or on waste ground in the city, their presence is constant despite being overlooked by the majority of passers-by. Consequently, this project seeks to alter the perspective upon this phenomenon, citing the environmental benefits by focusing on this frequently ignored ecology. As an addition to the photographic documentation, we selected and identified several urban species, as though they were presented in a botanical atlas. By doing this, we tried to subvert their worthlessness.





Potential fossils, 2015, plant imprints on concrete plates, 16,5 x 22,5 cm each





Nora Ilescu
Mihaila Vasiliu
Dragos Petrisor

Informal Occurrences
Compendium of spontaneous vegetation

Informal occurrences

Compendium of spontaneous vegetation





Informal occurrences - Compendium of spontaneous vegetation, 2015, *artist book*, 18 x 25 cm, 107 pages, edition of 10

Tools for self-reflexion







Foundation, 2014, *leather on concrete*, 24 x 10 x 12 cm



"...After the division the two parts of man, each desiring his other half, came together, and throwing their arms about one another, entwined in mutual embraces, longing to grow into one, they began to die from hunger and self-neglect, because they did not like to do anything apart, and when one of the halves died and the other survived, the survivor sought another mate, man or woman as we call them,--being the sections of entire men or women,--and clung to that. Thus they were being destroyed, when Zeus in pity invented a new plan. He turned the parts of generation round to the front, for this had not been always their position, and they sowed the seed no longer as hitherto like grasshoppers in the ground, but in one another, and after the transposition the male generated in the female in order that by the mutual embraces of man and woman they might breed, and the race might continue, or if man came to man they might be satisfied, and rest, and go their ways to the business of life. So ancient is the desire of one another which is implanted in us, reuniting our original nature, seeking to make one of two, and to heal the state of man.." (excerpt from Aristophanes's Speech in Plato's Symposium)

2-Codependant, 2010, double cotton shirt, two identical tulle dresses, variable sizes



Nona Inescu

Born in 1991

Lives and works in Bucharest.

Solo shows

2017

Lithosomes, Exile, Berlin, DE

2016

Conversation with a stone, SpazioA, Pistoia

Her latent image, Kube, Bucharest

2015

Hands don't make magic, Sabot Gallery, Cluj-Napoca

Group shows

2017

Life A Users Manual, Art Encounters, curated by Ami Barak and Diana Marincu, Timisoara, RO

Becomin an Apricot., Survival Kit 9, curated by Inga Lace, Jonatan Habib Enqvist, Riga, LT

Notes on a shell, curated by Tiago Abreu Pinto and Sergio Verastegui, Marseille, FR

Monstone, curated by Domenico de Chirico, Suprainfinit Gallery, Bucharest, RO

Grotto Capitale, Exile, Berlin, DE

Notes on the Afterlife, Salonul de Proiecte, Bucharest, RO

Aerial Roots, Trapez, Budapest, HU

2016

Camera Plus. Biennial of Contemporary Photography and Moving Image I, Iasi, RO

Gestures of Tomorrow, Kunstverein Nuernberg - Albrecht Durer Gesellschaft, Nuernberg, DE

The Disappearance of Technology, ODD, Bucharest, RO

Kunstlich, Naturlich, Sabot, Cluj-Napoca, RO

2015

Objects of Desire, Sabot Gallery, Cluj-Napoca, RO

Megatron, Romanian Cultural Institute, Vienna, AT

14 x 14 - Survey of the Danube Region, Contemporary Art Museum project space, Bucharest, RO

Education

2013 - 2016

National University of Arts, Bucharest, Photography and Video department

2010 - 2011

Royal Academy of Fine Arts, Antwerp, Fashion design department

2009 - 2010

Chelsea College of Art and Design, University of the Arts, London

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