

11.03 — 29.04

2023

Nona Inescu

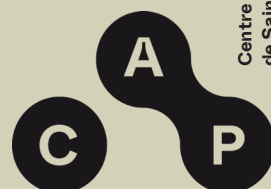
Press kit



Grey Gardens

lecap-saintfons.com

CAP • ↓ Espace Léon Blum, rue de la Rochette, Saint-Fons



Centre d'art
de Saint-Fons

Press release



Meander. 2020. Chromed steel, concretions.
Exhibition view « The End of Times », Tallin Art Hall, Tallin, Estonia.

Nona Inescu *Grey Gardens*

Exhibition

11.03 — 29.04.2023

Opening

saturday 11.03.2023
— 4 p.m. → 8:30 p.m.

Press preview

friday 10.03.2023
— 2 p.m. → 6 p.m.

In *Grey Gardens*, Nona Inescu invests the exhibition space with a set of new works that are the result of a month-long production residency at the art center.

Grey Gardens is an environment in a post-human world where species, architecture and materials are interconnected. The hybridizing relationships that humans have with nature and non-human species are recurring themes in her practice. These relations materialize in her installations through the contradictory use of materials such as glass and steel.

The exhibition invites us into a space inhabited by cold metal, where a few wilted flowers have appeared and the human presence is barely suggested. The encounter with the works is delicate. The forms and images of Nona Inescu seduce and reveal new ecosystems where the limits between the human, the vegetal and the concrete combine to highlight their relations and their collaborations. It is by imagining these new interactions that Nona Inescu's works produces an attempt to define a landscape of the future.

Curator: Alessandra Prandin

The exhibition received the support of the SpazioA gallery and benefited from a partnership with Lyon's Botanical Garden.

The glass works were produced thanks to the involvement of Atelier Vincent Breed - Le Cercle de Verre.

SpazioA Nona Inescu is represented by SpazioA, Pistoia (Italie).

Exhibition

Nona Inescu invests the spaces of the Art Center with a new project and a set of works produced during her residency in Saint-Fons. Through photography, video and sculpture, the artist invites us into a surprising environment, inhabited by heavy matter or delicate gestures that draw a new ecosystem; a garden in the era of the technosphere.

The recent theories of the post-human - of a rethought anthropology where the human would not be at the center but which privileges a relational and interdependent relationship between organisms and ecosystems as well as the erosion of the traditional borders between the human and the non-human - are an important source of inspiration for the artist, as well as is botany or lithology.

In the works presented in the exhibition Nona Inescu proposes a recomposed nature; a new paradigm where the mineral and the botanical world are omnipresent and open unexpected relations between the sphere of the living and the non-living.

The exhibition borrows its title from a cult documentary from the 1970s, in which a ruined villa inhabited by a mother and a daughter, and its lush garden, becomes an allegory of human decay and of a nature that takes over the habitat.

Biblical or futuristic garden, Garden of Delights, or garden of time, real or imaginary garden or an allegorical garden where tensions and power relations between species appear. The garden has always been a micro and macrocosm, a place of heterotopias. It is also the place par excellence where different species coexist and thrive.

Nona Inescu's garden is a place of metamorphoses, populated by hybrid forms where the artist blurs the boundaries between spaces and materials and reveals a new ecosystem. "The life of the species on our planet is a constant metamorphosis. Metamorphosis is the kinship that simultaneously gathers - and divides - all living beings."

In the exhibition, a steel jungle spreads on the floors and climbs on the walls of the art center. The artist translates in her works a possible transformation of the material and the (non) living, because in the new botanical garden steel stems grow as well as enormous caterpillars - emblem par excellence of the transformation - and postmodern plants. The video *Still Lives* is a succession of gestures that punctuate the transformation and the poetry (and irreversibility) of the passing of time that crystalize in a faded flower and opposes the roughness of immortal steel. A gesture - a hand - that of the artist, is the only reminder of a human presence.

Grey gardens is a changing landscape. A possible landscape of the future?

1. Emanuele Coccia, *Métamorphoses*, Payot-Rivages, 2020, p.82

The artist and the art center would like to thank Vincent Breed's Workshop - Le Cercle Verre for its involvement.

Special thanks to Philippe Boucheix and the teams of Lyon's Botanical Garden for their help.

Biography

Nona Inescu

Born in 1991.

Lives and works between Berlin, Germany and Bucharest, Romania.

The artistic practice of Nona Inescu is interdisciplinary and includes photography, installation, sculptures, and video works. Based on a theoretical and literary perspective, Nona Inescu's works focus on the relationship between the human body and the environment and the redefinition of this subject in a post-human key.

Nona Inescu is graduating in 2016 from the National University of Arts in Bucharest (Department of Photography and Video) after studying at the Chelsea College of Art & Design in London (2009-2010) and at the Royal Academy of Fine Arts in Antwerp (2010-2011).

Recent exhibitions have taken place at Kunstraum Kreuzberg (Berlin); MAMAC (Nice); Rayon (Delft); SpazioA (Pistoia); Centre Clark (Montreal); Biennale Rencontres d'art (Timișoara); Steirischer Herbst (Graz); Empire Peles (Berlin); base (Frankfurt), Tallinn Art Hall (Estonia), Museo della Montagna (Turin), among others. Upcoming exhibition will be presented to Kunstraum Niederösterreich.

Web: www.nonainescu.com

Instagram: [@nonainescu](https://www.instagram.com/nonainescu)

Curriculum vitae ^{1/2}

Upcoming

2023

Matrix Bodies, curated by Frederike Sperling, Kunstraum Niederösterreich, Vienna, AT

Solo exhibitions

2022

Relics. Quarries. Reliquaries., Peles Empire, Berlin, DE

2021

Waterlily Jaguar, SpazioA, Pistoia, IT

Venus Trap, fiac!, solo presentation with SpazioA, Paris, FR

2019

Corporealle, Künstlerhaus Bremen, curated by Nadja Quante, Bremen, DE

Verterberries, solo presentation with Sabot Gallery at Liste, Basel, CH

Acumen, Porcino, curated by Jesi Khadivi, Berlin, DE

2018

An animal that was once thought to be a plant that transformed into stone, SpazioA, Pistoia, IT

2017

Lithosomes, Exile, Berlin, DE

2016

Conversation with a stone, SpazioA, Pistoia, IT

Her latent image, Kube, Bucharest, RO

2015

Hands don't make magic, Sabot Gallery, Cluj, RO

Selected group exhibition

2022

Les Fleurs, curated by Helene Guenin & Rebecca Francois, MAMAC, Nice, FR

Entangled Life: The Forest as Neural Network, curated by Niekolaas Johannes Lekkerkerk, RADIUS, Delft, NE

Plant Kingdom, Budapest Galeria, Budapest, HU

Aliens are temporary, Kunstraum Kreuzberg/Bethanien, Berlin, DE

Cassandra Complex, curated by Adriana Blidariu, basis, Frankfurt, DE

The Mountain Touch, Museo della Montagna, Torino, IT

My Tenderness is my biggest weapon, curated by Apart Collective, Bratislava, SK

Oblivion, abundance and aquarius, Open, Berlin, DE

2021

You sit in a garden, curated by Chris Andrews, Centre Clark, Montreal, CA

Ducato Prize, Volumnia Space, Piacenza, IT

Electric Crossroads, curated by Radu Oreian, Bubble and Squeak, Brussels, BE

Harvest Home, curated by Veronika Cechova, AVU Pop Up Gallery, Prague, CZ

Under Pressure, curated by Living Content, Mobius Gallery, Bucharest, RO

How to be together, Art Encounters Biennale, curated by Kasia Redzis and Mihnea Mircan, Timișoara, RO

Musikprotokoll, Steirischer Herbst, Graz, AT

2020

Flow, curated by SpazioA, Pistoia, IT

touch, Peles Empire, Berlin, DE

Olev Subbi: Landscape from the End of Times, curated by Àngels Miralda, Tallinn Art Hall, EE

Walking In Ice, curated by Justin Polera & Jesi Khadivi, Hua International, Berlin, DE

2019

Pulse / 'sɪstəm/, initiated by Leo Fourdrinier, Galerie L'Axolotl, Toulon, FR

The Long Term You Cannot Afford. On the Distribution of the Toxic, curated by Antonia Alampi, Savvy Contemporary, Berlin, DE

Taking Root, curated by Jurriaan Benschop, Kunst im Tunnel (KIT), Dusseldorf, DE

The invisible inhale of an oceanic

carbon breath, curated by Cristina Ramos, Etopia Centro de Arte y Tecnología, Zaragoza, SP

Rethinking the Image of the World – Projects and Sketches, curated by Cristian Nae & Adrian Bojenoiu, Le Mill, La Louvière, BE

Mutagenèse, curated by Nicolas de Ribou & Joris Thomas, Maison R&C, Marseille, FR

Interconnection: On Bodies of Water, curated by Veronika Čechová & Tereza Jindrová, Swimming Pool Projects, Sofia, BG

Imbroglio (or the ability to incorporate possibilities), curated by Like a Little Disaster, Polignano a Mare, IT

Tales of the haunted and the body, Casa Cristea Schneider, curated by Saskia Höfler-Hohengarten, Berlin, DE

What remains is what the poets found, PS120, curated by Jesi Khadivi & Justin Polera, Berlin, DE

2018

Manufacturing Nature / Naturalizing The Synthetic, curated by Diana Marincu, Frac des Pays de la Loire, FR

Sometimes I can see it all perfectly, curated by Alisha Danscher, Soy Capitan, Berlin, DE

Flood-Tide, Love Unlimited, Glasgow, UK

10 Years of Love, SpazioA, Pistoia, IT

Blood, Stop, Space, Gold, curated by Diana Marincu, JosedelaFuente Gallery, Santander, ES

The Inhabitant, curated by Christina Gigliotti, Polansky Gallery, Prague, CZ

2017

Life A User's Manual, Art Encounters, curated by Ami Barak and Diana Marincu, Timișoara, RO

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

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

Monsoone, curated by Domenico

Curriculum vitae ^{2/2}

de Chirico, Suprainfinit Gallery,
Bucharest, RO

Grotto Capitale, Exile, Berlin, DE

Notes on the Afterlife, curated
by Rokolectiv Festival, Salonul de
Proiecte, Bucharest, RO

Aerial Roots, Trapez, curated by
Nikolett Eross, Budapest, HU

2016

Gestures of Tomorrow, Kunstverein
Nuernberg – Albrecht Dürer

Gesellschaft, curated by Judith
Grobe, Nuernberg, DE

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

The Disappearance of Technology,
ODD, curated by Mircea Nicolae,
Bucharest, RO Künstlich! Natürlich!,
Sabot, Cluj-Napoca, RO

2015

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

**14 x 14 – Survey of the Danube
Region**, MNAC Anexa, Bucharest,
RO

Residencies

2022

Cité internationale des arts, Paris

2018

XXXII Ateliers Internationaux,
Frac des Pays de la Loire,
Carquefou, France

Grants and awards

2022

Prix “Ad occhi chiusi..”,
Fondazione Merz

2021

Ducato Prize for Contemporary Art

Education

2013 – 2016

National University of Arts,
Bucharest, Photography and Video
Department

2011 - 2012

Royal Academy of Fine Arts,
Antwerp, Fashion design
department

2009 - 2010

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

Visuals



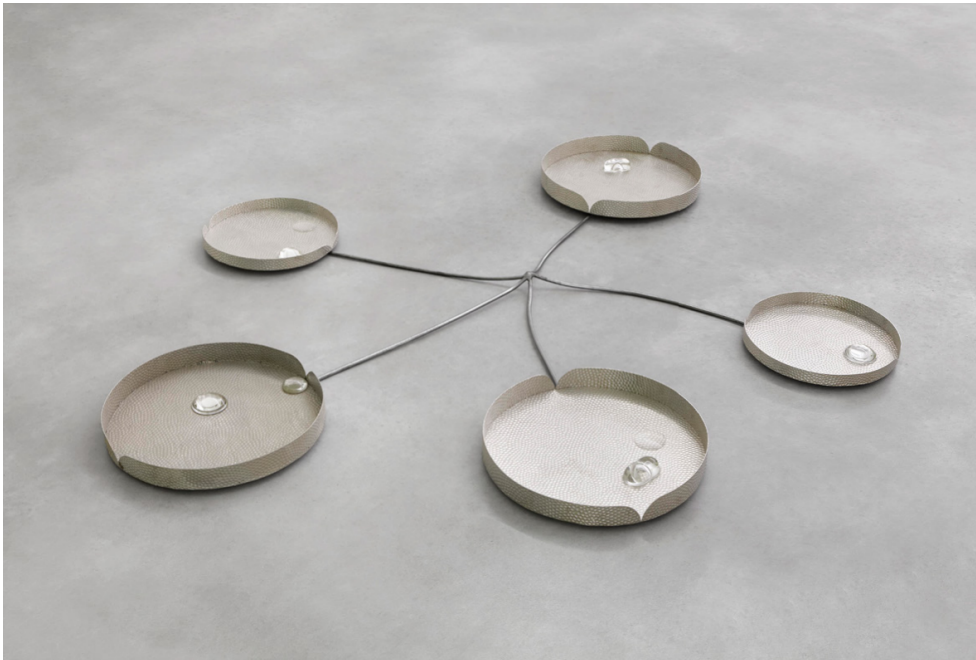
Nona Inescu, *Sphagnum (This Compostt)*. 2021.
HD video, glass and steel, curtains.
© Nona Inescu and SpazioA



Nona Inescu, *Drosera rotundifolia*. 2021.
Blown glass and steel. Approx. 40 × 50 cm (glass)/
130 cm (steel)
© Nona Inescu and SpazioA



Nona Inescu, *Nymph (Lemna minor)*. 2021.
Archival print on Hahnemuehle paper, artist frame (chrome-plated steel).
100 × 70 cm
© Nona Inescu and SpazioA



Nona Inescu, *Afloat (Petioles)*. 2021.
Chrome-plated pressed steel, glass lens. 7 × 120 × 200 cm
© Nona Inescu and SpazioA



Nona Inescu, *Our flesh surrounds us with its own decisions*. 2017.
Latex, surgical steel piercings, chrome-plated steel. 155 × 75 × 55 cm.
© Nona Inescu and SpazioA



Nona Insecu, *Concretions (Geophila VI)*. 2017.
Archival inkjet print on Hahnemuhle paper. 40 × 60 cm (encadré)
© Nona Inescu and SpazioA

Exhibition program

Press preview

→ **Friday March 10th, 2 - 6 p.m.**

welcoming coffee or tea, press visit with the artist

Opening

→ **Saturday March 11th, from 4 p.m. to 8:30 p.m.**

opening of the exhibition, meeting with the artist and cocktail reception

Visit for all public

→ **Saturday April 1st at 3.30 p.m.**

visit with a mediator

Family Visit

→ **Tuesday April 18th at 3.30 p.m.**

visit followed by a snack

Spring Workshop with the artists Lola Fontanié and Alice Marie Martin

→ **Spring holidays**

from 12 years old

For more information, contact the public service

Finissage

→ **Saturday April 29th, 2 - 6 p.m.**

coffee, tea, and visit of the exhibition

Publics

→ Weekly visits

From Tuesday to Saturday, The team is present on site to accompany you through the exhibition.

Free entrance.

→ Group visits

The CAP offers tailor-made visits with a mediator for groups.

Reservation needed.

informations

Exhibition

11.03 — 29.04.2023

Free entrance

Opening hours

Tuesday to Friday • 12 a.m. to 6 p.m.

Saturday • 2 to 6 p.m.

and by appointment

Acces

Espace Léon Blum

rue de la Rochette

69190 Saint-Fons

Tram T4: Lénine - Corsière

Bus 60: Yves Farge - Corsière

Bus 93: La Rochette - Clochettes

Reduced mobility accessibility

Contacts

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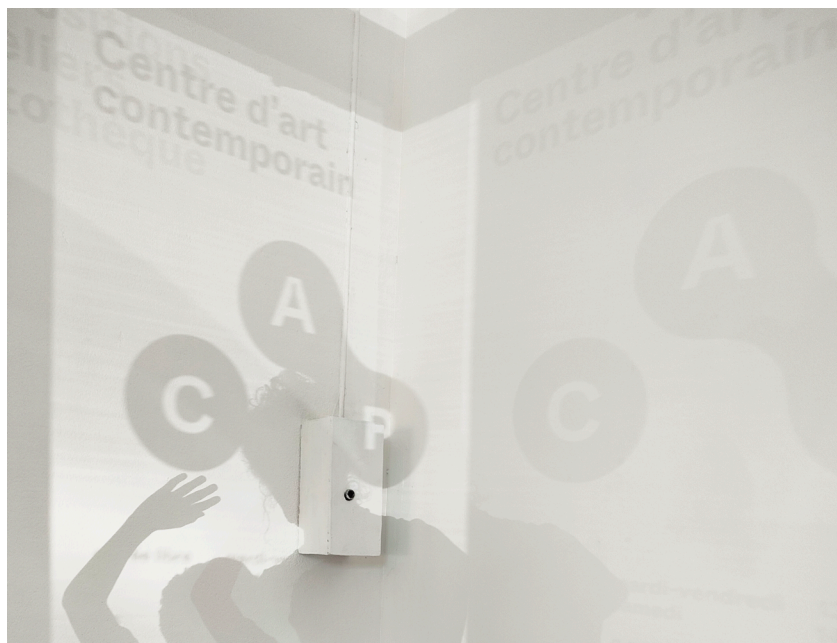


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www.lecap-saintfons.com

CAP Contemporary art center



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Since 1986, the CAP Contemporary art center in Saint-Fons (Lyon-France) has a twofold mission of encouraging public interest in contemporary art and supporting artistic creation. Saint-Fons is a city with a rich industrial history and a current geographical, social and economical complexity.

Emerging and established artists from the international as well as from the French art scene are invited for solo or group exhibitions and to develop their projects thanks to our residency program.

A rich educational program and mediation is an important part of the CAP's philosophy.

CAP contemporary art center is a public art venue supported by the City of Saint-Fons. Its activities are supported and funded by the City of Saint-Fons, Région Auvergne-Rhône Alpes and the Ministère de la Culture – DRAC Rhone-Alpes.

