

**TEODOR GEORGESCU**

**P O R T F O L I O   2 0 2 5**

# TEODOR GEORGESCU

b. 1999 in Bucharest, Romania.

## EDUCATION

2022 – present: Bachelor of Arts in Photography and Video, National University of Arts, Bucharest (RO)

2017 – 2021: Bachelor of Science in Software Engineering, Fontys University of Applied Sciences, Eindhoven (NL)

## GROUP EXHIBITIONS

*Aquarius Pavilion*, Pharmakon Gallery, Bucharest (RO), 2025

*A Letter from a Friend*, Bacio Collective, Bern (CH), 2024

*Pauză*, Bastionul Tăbăcarilor, Târgu Mureș (RO), 2024

*RE: Visiting Recent History*, ȚOL Artist Run Space, Chișinău (MD), 2024

*Filtru Cultural*, Centrul de Resurse în Fotografie, Bucharest (RO), 2024

*Going On*, HSBI, Bielefeld (DE), 2024

*After The Orgy 002*, Pharmakon Gallery, Bucharest (RO), 2024

*Eclectic 2.0*, Craiova Art Museum, Craiova (RO), 2023

*Ecosistem International Performative Arts Festival*, Bucharest (RO), 2023

*Beatitudinem III*, SENAT Gallery, Bucharest (RO), 2023

*Nothing Sacred 0.5*, ArtHub, Bucharest (RO), 2023

*Vezi să nu cazii*, Pogo Gallery, Bucharest (RO), 2023

*Autoportret de spațiu*, UNAgaleria, Bucharest (RO), 2023

## RESIDENCIES

*Rezidențe în mișcare* by MATCA Artspace, Bălți (MD), 2024

*Acasă la Hundorf*, Viișoara (RO), 2024

*Salonul Suseni*, Suseni (RO), 2023

## ACTIVITIES

\* Part of Atelierele Scânteia artists studios.

\* Co-running 'La fereastră', a hybrid experimental space, meant to provide a platform for young artists to unfold through various projects and mediums. More info [here](#).

**G R O T T O**  
**2 0 2 5**



cardboard, plaster, papier-mâché, photo print  
120 x 70 x 18 cm



# **S T R E E T   V I E W**

## **2 0 2 3 - 2 0 2 5**

Series emerged from the Romanian government's proposal to relocate casinos and betting shops to the outskirts of cities. I sought out buildings with these activities on the ground floor, and by removing the betting shops and gambling halls, I aimed to create floating blocks, eliminating the "foundation" upon which most neighborhood blocks are built. Over a year later, I decided to continue the project, as nothing had changed. Despite a few attempts to alter the law, the government failed to solve this social issue.





darkroom photo prints

9 x 13 cm

2025







**Y O U N G   B O Y   D R E A M I N G   O F**  
**2 0 2 4**



found object, papier-mâché, foam, metal strings  
46 x 59 x 22 cm





*Experiment 1*  
argile  
27 x 32 cm



*Experiment 2*  
monotype print, clay, acrylic, foam, found object  
variable dimensions

# **A B O U T   B L A N K**

## **2 0 2 4**

Installation that is combining my interest in materiality and sculpture with a critical approach to urbanism and the consumerist society. Within my practice, I've been playing with the representation of empty ads billboards, viewing these recurring objects as Bucharest's "urban sculptures", eternally trapped in a stand-by state. In this particular work I wanted to address the visual obstruction that these empty panels provoke, in relation to the buildings of Romania's capital city.



styrofoam, AAC, cement, photo prints (10 x 10 cm)  
175 x 120 x 25 cm







*Going On* exhibition opening, HSBI, Bielefeld (DE), 2024



Photography part of the extended documentation of empty billboards in Bucharest (RO), 2024



Photography part of the extended documentation of empty billboards in Bucharest (RO), 2022–2023

**O G R A D A**  
**2 0 2 4**

Collaboration work with Clara Caradimu, celebrating the communal and multifunctional spaces between the sovietic blocks from Bălți, Republic of Moldova. A reinterpretation of the circulation sign that keeps these places alive and away from becoming parking spots, made from local textiles like kitchen rags, aprons, table cloths or other materials linked to the home, commonly left outside to dry up in the *ogradă*.



textile, styrofoam

60 x 80 cm



RE: Visiting Recent History exhibition view, ȚOL Artist Run Space, Chișinău (MD), 2024

# **P A R A D I S E H E A V E N**

## **2 0 2 4**

On a hot and vibrant day filled with noise and joy in the heart of rural Romania, *Paradise Heaven* is an observational video that examines the dynamics between people, their surroundings, and the distorted hues of their environment. The video explores the abrupt shift in emotions from a blissful paradise to a sense of disillusionment, inviting the viewer to reflect on the thin line that separates a moment of carefree joy from the sorrow of an unusual, unexpected reality.

Video  
4'15"

Watch [here](#)



*still frames*





**C O O K I E S**  
**2 0 2 3 - 2 0 2 4**

The project merges photography with sculpture, featuring portraits of individuals from commercial advertisements in the city, initially applied onto a clay billboard, juxtaposing contrasting symbols of urban and rural life.

I extended the initial idea by creating two triptychs, one with ads of people promoting gambling, and the other one from housing agencies advertisements, these being two topics the society I live in struggles with.



clay, wood, photo prints  
24 x 25 cm  
2023





cardboard, papier-mâché, oil pastels, photo prints

20 x 38 cm

2024



cardboard, papier-mâché, oil pastels, photo prints

20 x 38 cm

2024

**I N T E R V E N T I O N S**  
**2 0 2 3 - 2 0 2 4**



I carried out a series of interventions in my city, using cylinders meant for advertisements, to display my photography, as a response to the abundance of ads and their ephemerality.

NB: My prints were covered in less than 2 days.

photo prints  
variable dimensions  
2023





Intervention that creates an analogy between scrap metal, often categorized as trash, and the newspaper, which can also be considered waste due to the drastic decline in its physical use over the past decade.

The photo series was taken in the building of the House of the Free Press, a former communist jewel in Bucharest, and a national symbol of newspapers and printing, which due to its desolate condition, can also be regarded as “waste”.





acrylic on found objects

variable dimensions

2023

NB: *FIARE VECHI* (rom.) – old metals (eng.)

*ZIARE VECHI* (rom.) – old newspapers (eng.)





cardboard, recycled plastic and aluminium  
cans, wax  
29 x 50 cm  
2024



Intervention in Suseni (RO) village, inspired by the local  
funeral ribbons.



Intervention in an abandoned school, inspired by one of the religious icons found in a classroom.

argyle stickman - 40 x 25 cm

found object, finger drawing on dust - 39 x 26 cm

2024





Intervention on the relationship between space and the objects intended for it.

I began with explorations in Viișoara (RO) village and visits to abandoned places, including the former school. Discovering some old toys with different geometric shapes in the abandoned school, I used them as inspiration to create new objects, using clay made from the village's soil. This led to an intervention in the public space, set in another former playground: the old football field.



argile, acrylic, rope  
variable dimensions  
2024

**IT'S NOT A NIGHTMARE  
IF IT'S REAL  
2023**

The project consists of a photo series and a video aiming to delve into the world of dreams and the boundary between reality and the imaginary realm. Through a performative act, the two hybrid characters embody the emotions and subconscious states, struggling to surface and be deciphered when the mind is least controlled by us: during sleep.

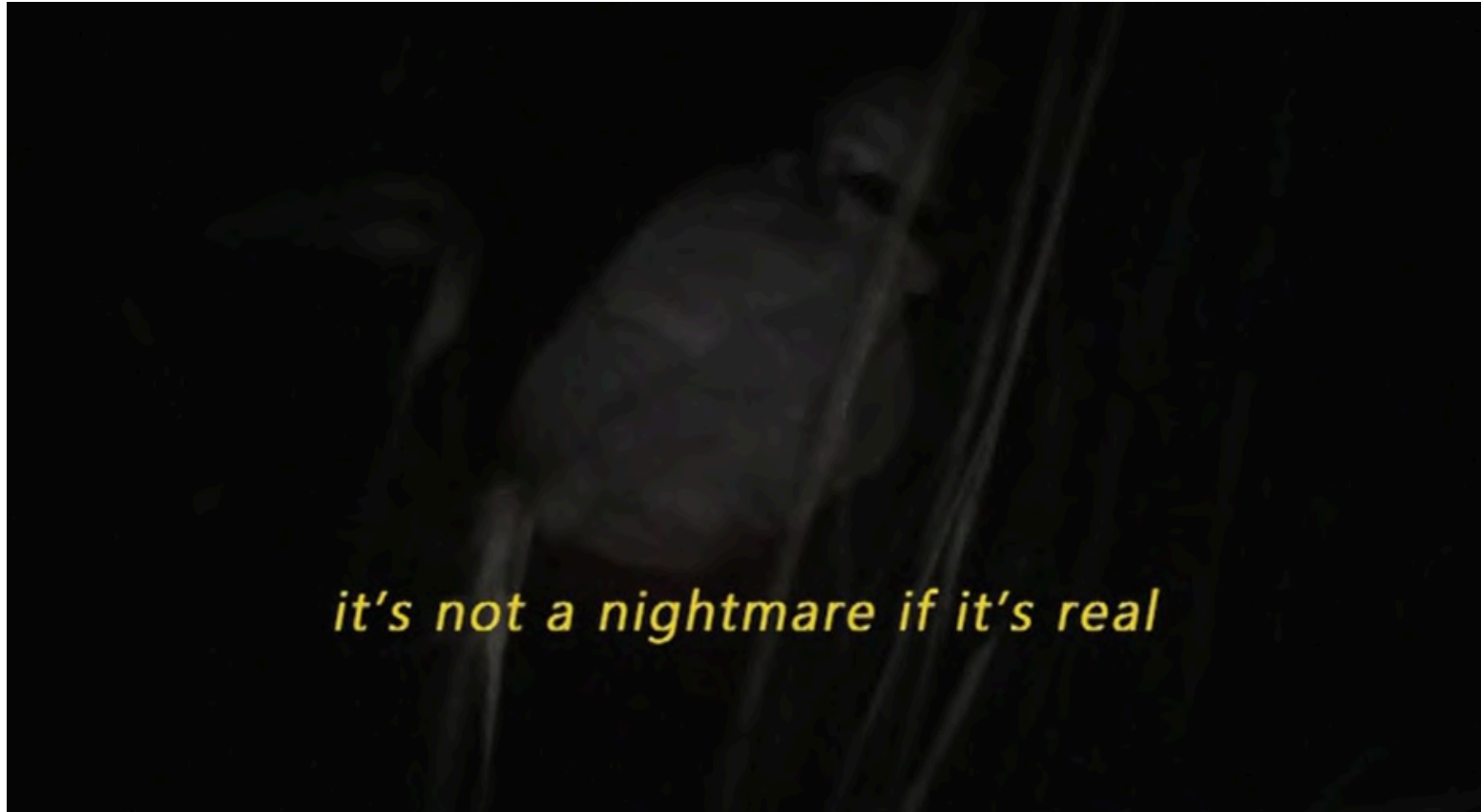




Video + Sound

1'55"

Watch [here](#)



*still frame*





wood, reed, photo print  
85 x 120 cm



*Nothing Sacred 0.5* exhibition view  
ArtHub, Bucharest (RO), 2023

# **W O R K   F R O M   H O M E** **2 0 2 1**

Exploration of the concept of remote work, a phenomenon that witnessed significant growth in popularity during and after the pandemic era. In response, I documented a typical day in the life of an individual who had been working from home well before the pandemic emerged.









*Going On* installation view, HSBI, Bielefeld (DE), 2024