

TEODOR GEORGESCU

P O R T F O L I O 2 0 2 6

I am an interdisciplinary artist working with photography, video, installation and sculpture. In my practice I am driven by the desire to capture the raw and unfiltered essence of life, transforming ephemeral moments into enduring visual narratives, that reflect on the relationship between people and their environments.

My work has evolved to bridge the gap between two-dimensional imagery and three-dimensional form, allowing me to re-contextualize my photographic subjects. Whether using found objects, cast materials, or unconventional mediums, these sculptural works serve as a tactile extension of my visual storytelling, adding depth to my reflections on community and its social difficulties.

TEODOR GEORGESCU

b. 1999 in Bucharest, Romania.

EDUCATION

2022 – 2025: 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)

SOLO EXHIBITION

PARK ME HARDER, CAV Multimedia, Bucharest (RO), 2025

SELECTED GROUP EXHIBITIONS

The Fantastic Belt, Sandwich + Pharmakon Gallery, Bucharest (RO), 2025

Garden of Hooks, Jecza Gallery, Timișoara (RO), 2025

NEW WAVE Art Prize, Catinca Tabacaru Gallery (RO), 2025

RAD Sculpture Park, RAD Art Fair, Bucharest (RO), 2025

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

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

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

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](#).

P A R K M E H A R D E R

2 0 2 5

My graduation project starts from an apparently mundane reality, parking spaces, but opens up a broader reflection on the fragile boundaries between public and private space, personal use and collective intervention. As car ownership rises, conflicts over parking, and how these spaces are shared between drivers and residents, have become increasingly common. Parking has turned into a significant topic, one that reveals underlying frustrations, habits, and forms of indirect communication between people.





found object, digital prints, acrylic coating
 80 x 135 cm



found object, papier-mâché, digital print
 70 x 130 cm



cardboard, papier-mâché
50 x 95 cm



clay, dry hay, styrofoam, acrylic
40 x 100 x 44 cm

CASTLE SERIES 2025 - PRESENT



tryptich, wood panels, plaster, acrylic, oil pastels



watercolor on A3 paper



color pencil drawing on A4 paper

ACCOMPLICE

2025

What does it really mean to sit on a chair?
What does that moment of rest imply, the moment
in which we take on the role of the spectator?

On one hand, we watch the spectacle as if we
are outside of it, separated from what is
happening in front of us, but the comfort of this
position is, in essence, illusory.

In today's late capitalism, we occupy a dual
position: we are simultaneously beneficiaries,
witnesses, and often involuntary accomplices to
the exploitation and suffering of others,
while paradoxically also being victims of the
same oppressive system.

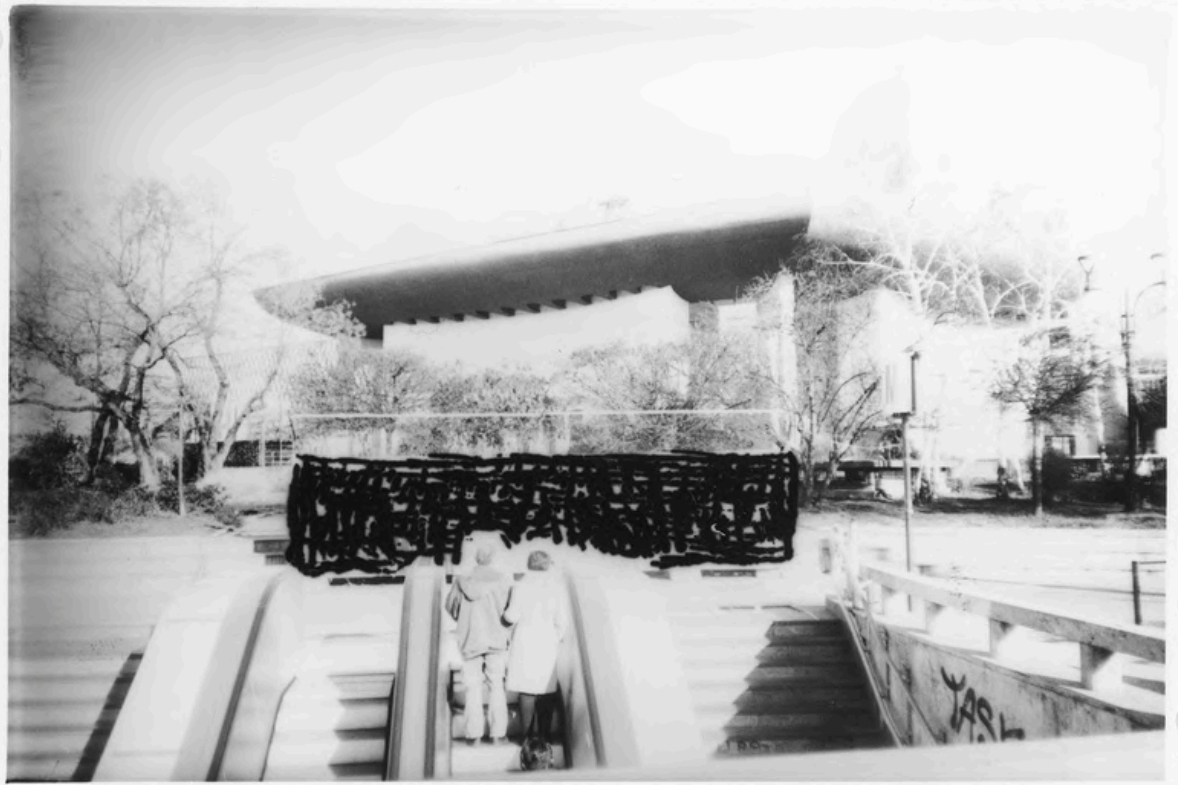


cardboard, foam, papier-mâché, metal strings, found materials
variable dimensions

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 prints, filmstrip scratches
9 x 13 cm



darkroom prints, filmstrip scratches
9 x 13 cm



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

G R O T T O
2 0 2 4



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, digital print
46 x 59 x 22 cm





Young Boy Dreaming Of (Experiment 1)
argile
27 x 32 cm



Young Boy Dreaming Of (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.



cement, AAC, styrofoam, digital prints mounted on dibond (10 x 10 cm)
175 x 120 x 25 cm



OGRADA 2024



textile, styrofoam
60 x 80 cm



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*.

INTERVENTION I

2023



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





INTERVENTION II

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”.

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



acrylic on found objects
 variable dimensions



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

INTERVENTION III 2024



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

INTERVENTION IV

2024



argyle, found object, finger drawing on dust
variable dimensions

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



INTERVENTION V 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.



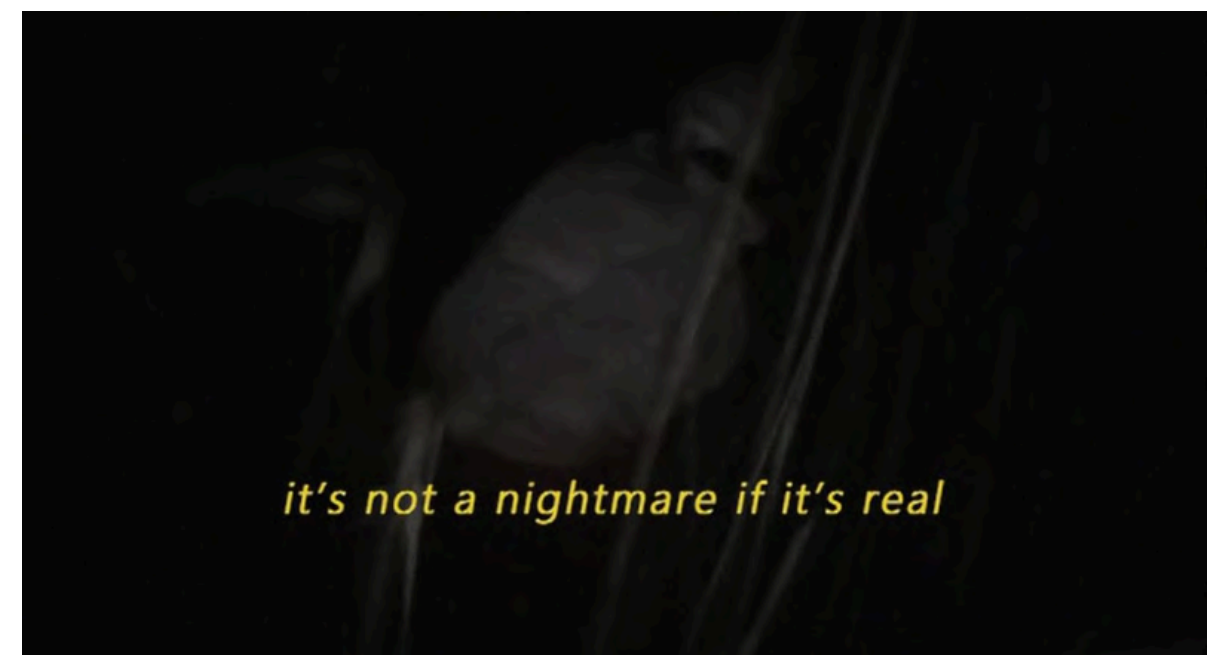
argile, acrylic, rope
variable dimensions

IT'S NOT A NIGHTMARE IF IT'S REAL

2023



wood, reed, digital print
85 x 120 cm



Video + Sound
1'55"
Watch [here](#)