



RADU COMSA

Introduction

Radu Comşa was born in 1975 in Sibiu (Romania), he lives and works in Cluj-Napoca (Romania)

Incorporating divagations, extractions, references, Radu Comşa's 'transcriptions' (from one material to another, from one shape to another, from one conceptual frame to another) are referring to the art object as a form of intellectual replica of the artist's own design of thoughts. His diagrammatic transcriptions (plates of cast concrete or mixed-media painting-objects informed by his interest in modernist architecture, concrete poetry, and atonal music) operate as visual morphemes expected to collide and further release extra meaning.

With his most recent painting-series - «Golden Ratio» - the artist tries to transform the quantitative rate indicators of arithmetic, the science of numbers, into qualitative colour-tastes. He uses methods closer to modern technological solutions, such as printing, the chromo-phototype, or serigraphy. Despite all appearances, he paints his work by hand, with extreme attention, similarly to the technique of batik painting. He disregards traditional painterliness and uses not an oily, mixed paste, but touches his canvas with a sublimated, more conceptual colour vision: he paints the diluted but unmixed, pure primary colours in a set proportion over one another, the colour-derivating process coming into being by colour-shifting, chromatic aberration.

Radu Comşa's works have been included in exhibitions including among others Arken Museum, Copenhagen; Center for Contemporary Art Ujazdowski Castle, Warsaw; Mucsarnok / Kunsthalle Budapest, Budapest; Marianne Boesky, New York; Peles Empire, London; Trafo Gallery, Budapest; Spazio A, Pistoia; Lucie Fontaine, Milan & Bali; Prague Biennial & Timisoara Biennial.



Vue d'exposition -- [exhibition view](#): *Après le Disco*, galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



Après le Disco 2017
vue d'exposition / [exhibition view](#)
galerie Emmanuel Hervé, Paris, France
Photo: Aurélien Mole



Vue d'exposition -- [exhibition view](#): *Après le Disco*, galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole



Après le Disco 2017
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Vue d'exposition -- [exhibition view](#): *Après le Disco*, galerie Emmanuel Hervé, Paris, France -- Photo: Aurélien Mole

Après le Disco

Poised as Anton Stankowski, fierce as Frank Lloyd Wright and exuberant as Delacroix, Radu Comşa shakes any surplus off his imaginary world and ventures the realm off for optimization and improvement. Yet, there is no lack of sophisticated taste in his boldness! Radu Comşa simply emphasizes Dieter Rams's idea of invisibility as a condition of knowledge whereby a good work entails a good deal of effort invested in the tedious outlining of the tiniest points and minute details that contribute to the proper meaning of his work.

His methodology and objectives are very clearly defined in “Après le Disco”, an exhibition where visualization, the visual rendition of ideas, functions and processes through painting and installation-based assemblages call for an active mental participation. This is a space where the public's own rational faculty and power of deliberation are simultaneously undermined and under scrutiny.

Radu Comşa moves fast and is insidious in his research. He sets off with observations of color, perspective and form, and reaches as far as the performative dimensions of his own body vis-à-vis the object. His work talks loudly of gestalt in the vein of Paul Signac with his division of color and of Charles Biederman, the structurist, whose works attempted to capture the «structural processes». In doing so, he puts himself in the company of those who have changed the reading of painting forever. And it's in reading and not in seeing that Radu Comşa's works are most potent. He consciously embraces a purist way of layering paint on the canvas as he mixes the four true colors according to the principles of Leon Battista Alberti. Then, outrageously, he includes grey. Comşa knows very well that he can rely on grey. In cement or on canvas, the fight for the perfect grey has made him rather unique. What he actually does when working with grey is to ask what is it in itself: a generally accepted code, CMYK, a molecular structure or optical stimuli.

This technique has made him understand form and light in a particular way that is dangerously unstable. His works are rather over-staged and reconfigured, prone to be turned into a game or a neurological enquiry of the mechanisms of perception. They are anchored in our deplorable inability to pin down reality. In this ‘game’, juxtaposition plays a crucial role, and this is where Radu Comşa completely embraces honesty. Each color field to its own. To lessen the shock, he shows he can be extremely calculated when thinking of an installation or, on the contrary, he chooses the freedom close to chance when his works turn into climates, composed by angled canvases, multicolored carpets or fiber curtains, which urge the viewer to adapt to the negative space, that which is outside the object altogether. In “Après le Disco”, he engages with ‘what if’ through the realization of material, which is in addition to the world. The material is not an interpretation of the world, it's in addition to it. And he holds true to the view of the world as this addition. The photo receptors in the eye respond to a specific color, they don't describe the color. I would say that Radu Comşa wants to find out if blue is tremendously un-blue. Even more, ‘what if’ the blue is not even important in this equation? In his own words, to miss what's going on outside the blue is to miss the many factors that make blue blue. To understand such claim is to look ontologically at the work of art. He does exactly that. Radu Comşa sets in motion many factors prone to destabilization, because of the direct relation of his works to his own body and mind. To a certain extent, every artist does this due to the inescapable isolation necessary to the act of creation. Only that Radu Comşa's biological data is used to destabilize the work itself by imposing a reading that has direct links to his body. From here on, there is no point in talking about abstract art anymore. He knows that abstraction is only abstraction in formalist terms, but de facto there is nothing abstract in this world, only interpretations given by the mind and by our physical limitations. Hence, we are talking about the problem of access, needless to say of seeing things which are not there. The content is not outside, never outside. The content is in the artist's own proportions, and also in the chair on which he sits or the table he works at, in the way light penetrates all these. Such facts create tension in the public, who needs to get physically adjusted to the work. More concrete evidence of Comşa's architectural and design interests is provided in the way he looks at Josep Lluís Sert's Joan Miró Foundation in Barcelona. He takes on recurring themes such as balance, space, color, light, substance, keeping a close eye to nature like all avant-garde architects who adopted such view: Wright, Gropius, Mies van der Rohe and Le Corbusier. He nevertheless urges us to look inward to find the truth in ourselves and gives us a reading that is our own regardless the many layers of sensory-closures he imposes in his work.

Alex Mirutziu

This text (accurately paraphrased by Tudor Vlădescu) has been informed by a series of conversations between Alex Mirutziu and Radu Comşa, long-time friends who share complementary creative philosophies and the same huge appetite for knowledge.

Alex Mirutziu is a Romanian artist who's complex practice (installation-based performances and writings) coexists with more theoretical endeavors (lectures, master classes and dialogues with artists, writers, musicians, designers, philosophers, among which Grit Hachmeister, Paul Devens, Elias Merino, Graham Foust, Graham Harman).

Tudor Vlădescu holds a PhD in philology and an MA in cultural anthropology. He is a freelance lecturer; currently working on Writing and Composition with the Culinary Institute of America, Singapore and the European Culture and Civilization with the Singapore Institute of Technology.



Après le Disco, 2017 -- Rideau de fil peint à la main, peinture textile / [Hand-painted thread curtain, textile paints](#) -- 245 x 270 cm (3 x 245 x 90 cm) -- Unique -- Photo: Aurélien Mole



Après le Disco, 2017

Vidéo couleur, muette, 4K / Color video, no sound, 4K

108 x 108 x 10 cm (108 x 28 x 10 cm & 121 x 67 x ø 81 x 3 cm)

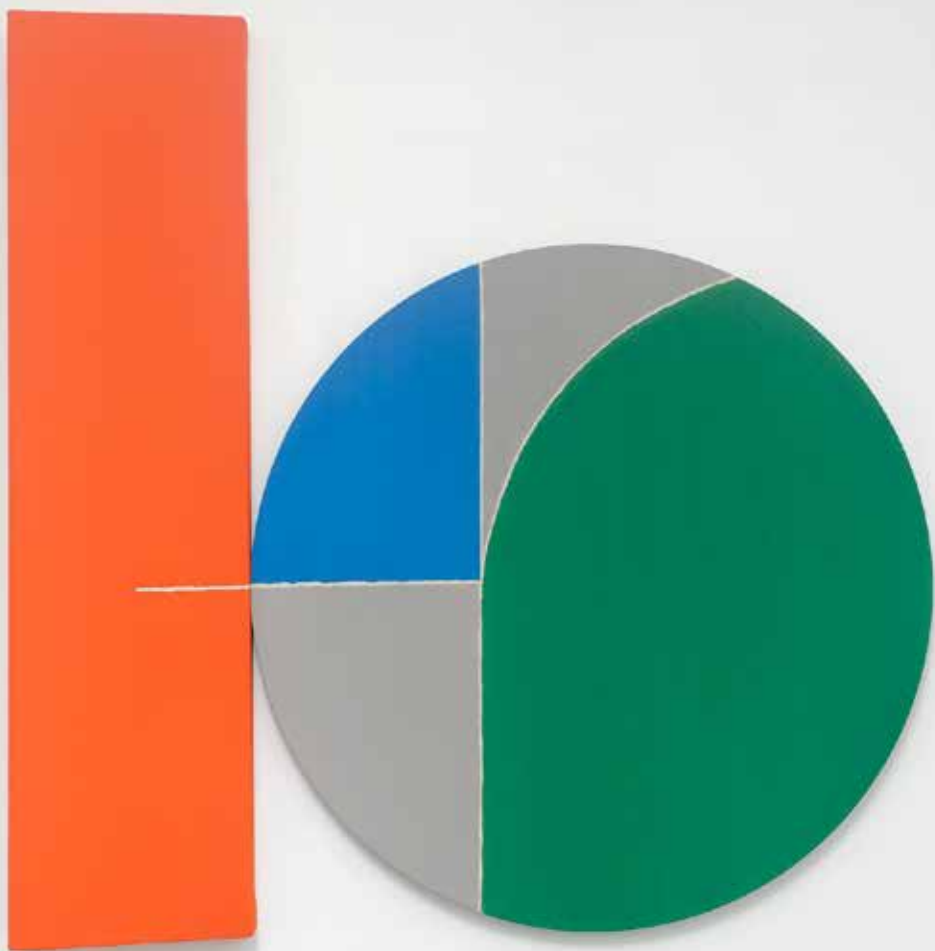
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Certificat d'authenticité / Certificate of authenticity

Photo: Aurélien Mole

Passage introductif (Après le Disco), 2017
Pigments sur toile de coton [batik] / [Pigments on cotton fabric \[batik\]](#)
121 x 95 x 10 cm (40,5 x 28 x 10 cm & 121 x 67 x 10 cm)
Unique
Certificat d'authenticité / [Certificate of authenticity](#)
Photo: Aurélien Mole





Passage introductif (Après le Disco), 2017

Pigments sur toile de coton [batik] / [Pigments on cotton fabric \[batik\]](#)

108 x 108 x 10 cm (108 x 28 x 10 cm & 121 x 67 x ø 81 x 3 cm)

Unique

Certificat d'authenticité / [Certificate of authenticity](#)

Photo: Aurélien Mole

Passage introductif (Après le Disco), 2017
Pigments sur toile de coton [batik] / [Pigments on cotton fabric \[batik\]](#)
94,5 x 82 x 10 cm (40,5 x 28 x 10 cm & 94,5 x 54 x 3 cm)
Unique
Certificat d'authenticité / [Certificate of authenticity](#)
Photo: Aurélien Mole





Passage introductif (Après le Disco), 2017
 Pigments sur toile de coton [batik] / [Pigments on cotton fabric \[batik\]](#)
 108 x 108 x 10 cm ([67 x 41 x 10 cm & 108 x 67 x 10 cm])
 Unique
 Certificat d'authenticité / [Certificate of authenticity](#)
 Photo: Aurélien Mole
 Collection privée / [Private collection](#), Bucharest, Romania



Body-Paintings [free-standing cylinder and Larousse], 2017
Polyuréthane, coton et Dictionnaire de l'Art Contemporain (Larousse, 1965) /
Medium density polyurethane foam (30 kg/m³), patchwork (cotton hoodie),
Dictionnaire de L'Art Contemporain (Larousse, 1965).
120 x Ø 30 cm
Unique
Photo: YAP Studio

Colour-Birth by Golden Section

*Colour is not a characteristic of things, but an element of the world
which has self-standing meaning and laws. (Béla Hamvas)*

The fairy tales of our childhood have sent all of us through enchanted castles, gilded halls, or Ali Baba's hidden treasure cave, bloody history has shown us the mysteriously lost Amber Room or Atahualpa's room in Cuzco, laden with gold. Still, nobody has ever heard of the Room of Golden Section, let alone crossing its threshold. If you don't believe this exists, go and see for yourself! And you don't even have to cross the Seven Seas, just wander through Sabot gallery in the Paintbrush Factory in Cluj, through the most recent show of Radu Comşa, and you can get the instant proof that there is indeed such a golden section room on Earth. Here, at an effervescent spot of the creative latitudes, Radu Comşa experiments with the creation of a contemporary exhibition space organized by the "divina proportione". This is a rationally structured space under the spell of irrational numbers, where every painting is a "golden rectangle", with every colour field "breathed" on it in accordance with the "sectio aurea". Comşa followed three basic principles when setting out to create this golden harmony: chromatic, conceptual, and compositional. Namely, the principles of colour theory, the mixing, the alchemy of colours; the abstract, sublimating, conceptual painterliness; and the image plane, the spatial structure that follows the rules of the golden section.

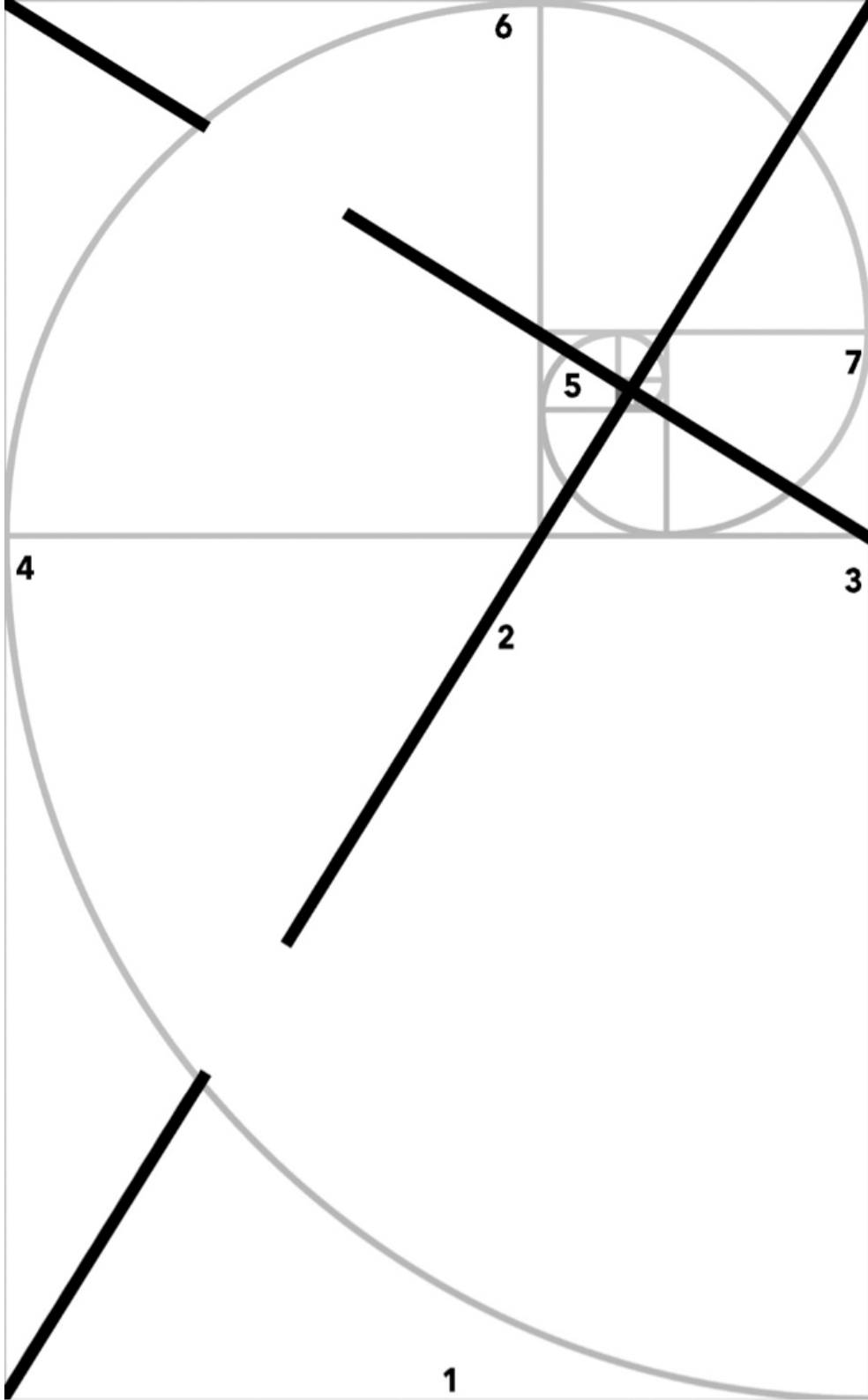
As a chromatographer of the spirit, Comşa tries to transform the quantitative rate indicators of arithmetic, the science of numbers, into qualitative colour-tastes. His work draws inspiration from the spirit of the great masters, but without their millenary techniques. He uses methods closer to modern technological solutions, such as printing, the chromo-phototype, or serigraphy. Despite all appearances, he paints his work by hand, with extreme attention, similarly to the technique of batik painting. He disregards traditional painterliness and uses not an oily, mixed paste, but touches his canvas with a sublimated, more conceptual colour vision. He uses additive colour mixing, so that he paints the diluted but unmixed, pure primary colours in a set proportion over one another. This way, combined with the shine of the white canvas, he creates a translucent optical colour mixture. The chromogenous, colour-siring subject is the filtered light itself. It is the color-genesplicer, while the painter is playing the role of the prism. Comşa becomes thus a colour-diffractor operating with the "golden triangle". The colour-derivating process comes into being by colour-shifting, chromatic aberration. Then he sprinkles "stardust" over the silky canvas, bringing to life a velvety, glimmering chromatron projection of mysterious abyss, a magically iridescent screen of colours. This chromatized kinescopic projection radiating from the depth is, firstly, a diaphanously painted colour field. But divided with the "sacred section", it turns into post-Euclidian, space-forming, limitlessly extended chromatophores, colour-bodies. Dived into these, the colour-breath from beyond becomes inhalable. Comşa, as we see, creates a metaphysical chromosphere around us, just like Mark Rothko has done.

The diagonally twisted canvas stretchers slant the painterly planes, not only lending a new pulse to the colour planes, but adding planes of light to the elaboration of the visual experience. Using this technique, Comşa is also playing with the subtle differences of light reflection. He creates thus a somewhat immaterial, sublimated, "lightyform" or "lighteous" painterliness. Although divided by lines of composition, by the rule of the "divine proportion" and the Phi (Φ), the colour fields remain plasmatic and vaporize together. These proportional lines and curves do not completely frame and cage them like in Mondrian's paintings. The colour-halos of chromatic plasmas border on each other and pulsate together.

Comşa is not merely the midwife of colour birth, but also the engineer of the colour space. He divides the entire exhibition area using the "divine proportion", the "golden section", Fibonacci's magic sequence, in such a way that the size, composition, colour proportion of the paintings stand in a balanced harmony with each other and the space of the gallery. He articulates, requalifies and incorporates the physical space into a painterly space. We as spectators also step into this space. He employs the three dimensions of the exhibition room as a painterly surface, using the "golden ratio" to create a uniform balance in the entire spectrum of colours, from proto-greys to primary colours, in the division of golden section lines, in the colours of space and the space of colours, and even in the chromo-somas of all the entrapped photons. This is a creation of world order by irrational numbers, in our microscopic size, at room temperature. A colourful micro-cosmology. Chromatic dimension gates opening from our Euclidean prison cell. A complex painterly balance and search for harmony, in such a way that opposing signs (lines, patches, shades) correspond to each other, and raise above analogies, mutually pervading each other and merging into a conjoined unity. Kandinsky writes about this same consonance of the whole world in his theosophical theory of art. Comşa also studied Leon Battista Alberti's treatises and the secret geometry of the great masters. Drawing on this wisdom of image design, he tries to translate this secret geometry of nature, of the universe, and its aggregation by numbers into the language of a diffuse, expansive, abstract painterliness. He paints the icons of mathesis by the projection of some essential super-qualities. He tries to meld the concealed order of the world with the proportion of the "suprematist" Phi (Φ) sequence.

What is this Phi, this "divine proportion", in number theory? Well, paper is too tiny to explain it, not to mention myself. According to the Pythagoreans, the number, the arithmos is the basic principle, the primary reason of the world. It was endowed with divine attributes. They considered numbers to be the manifestations and revelations of archetypal image models. The millenary sages thought that the universe was created according to number, measure, and weight. It is the basic organisational principle, axiom of the palpable, manifest world, but it has a progression which transgresses the quantitative value. This is the "eidetic" number which governs the noetic world, the realm of ideas. First of all, this Number possesses quality and its physical projection appears in geometry as well. Architects and painters have used for thousands of years the sacred geometry and the Phi number sequence, the Golden Section, to create perennial works of art of unfading beauty.

This has been the inspiration of Radu Comşa as well, but he does not paint the cognitive experience of numbers. His experience is rather intuitive, a chromo-hint of numerical proportions and a fundamental desire for pristine harmony. This golden-geometry cabin turns into a chromo-scene of chromo-confession, where our discoloured personality undergoes a trans-colouration, where we can heal our faded lives and the hue-blindness of our soul, and where we can inhale also some tinctures of the universe.





Naked and drawing with a compass 2016 -- vue d'exposition / [exhibition view](#) -- galeria Sabot, Cluj-Napoca, Romania



Naked and drawing with a compass 2016 -- vue d'exposition / [exhibition view](#) -- galerie Sabot, Cluj-Napoka, Romania



Naked and drawing with a compass 2016 -- vue d'exposition / [exhibition view](#) -- galeria Sabot, Cluj-Napoka, Romania



Naked and drawing with a compass 2016 -- vue d'exposition / [exhibition view](#) -- galerie Sabot, Cluj-Napoka, Romania



Golden ratio 8 per 13, 2016
Pigments sur toile de coton [batik]
Pigments on cotton fabric [batik]
130 x 80 cm
Unique



Double diapente 4 per 6 per 9, 2016 -- Pigments sur toile de coton [batik] / Pigments on cotton fabric [batik] -- 180 x 270 x 10 cm -- Private collection, Bucharest, Romania



Golden ratio 5 per 8, 2015
 Pigments sur toile de coton [batik]
 Pigments on cotton fabric [batik]
 80 x 50 cm
 Unique



Golden ratio 13 per 21, 2015
 Pigments sur toile de coton [batik]
 Pigments on cotton fabric [batik]
 210 x 130 cm
 Unique



Golden ratio 8 per 13, 2015
 Pigments sur toile de coton [batik]
 Pigments on cotton fabric [batik]
 130 x 80 cm
 Unique

Basa Walikan [Batik transcriptions]

September 3rd - October 3rd, 2015
KAYU / Lucie Fontaine, Bali
www.kayu-luciefontaine.com

Radu Comşa (1975, Cluj-Napoca, Romania) sees the art object as a form of intellectual replica of his own design of thoughts. He merges divagations, extractions, and references into “transcriptions” – from one material to another, from one shape to another, from one conceptual frame to another – conceptualizing the notions of “painting overall” and “expanded painting.” His paintings are nomadic figures constantly moving from different contexts, structures, frames, and surfaces, which the artist integrates into the given environment through a complex relationship between art and life.

Following Kayu’s vision, Radu Comşa decided to integrate his artistic practice within the Indonesian context: the title of the exhibition refers to one of the Indonesian language registers, the Basa Walikan* [‘reverse language’] from Yogyakarta, which is based on the ngoko** level of Javanese language. Its words come from a formula that is based on the Javanese script hanacaraka, an Indic typescript composed by twenty symbols. Each symbol conveys a syllable that consists of a consonant and the vowel “a,” which can change through the use of additional signs. This twenty-symbol alphabet is usually arranged in four horizontal lines, each line containing five consonant-vowel (CV) pairs. Basa Walikan words are formed regularly from ngoko words by moving each CV pair in a word two lines vertically. Line 1 switches with line 3 and line 2 switches with line 4. The original consonant in each CV pair is replaced by the new consonant, but the vowel – or lack thereof – does not change.

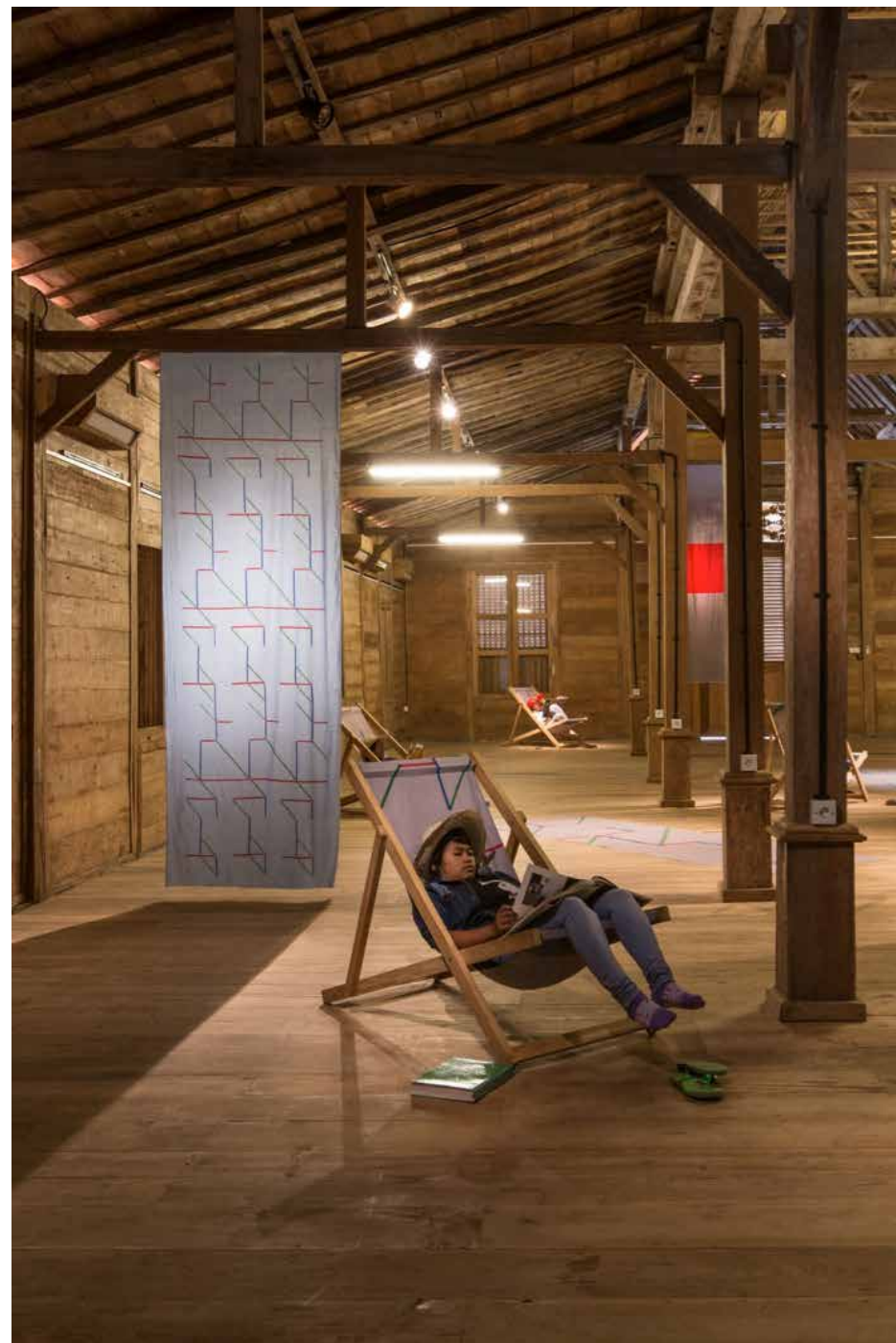
The result of Comşa’s exploration of the Basa Walikan language is the creation of seven new “transcriptions,” which the artist translated into his fabric-paintings and consequently sewn to sun chairs. Produced in collaboration with the Bali-based Italian brand, Quarzia***, which works with Indonesian artisans, these seven fabricpaintings are consequently transcribed into batik. Batik is a word that refers to either the technique of wax-resist dyeing applied to whole cloth or to cloths made through this very same technique. It is made either by drawing dots and lines of the resist with a spouted tool called “canting” or by printing the resist with a copper stamp called “cap.” The applied wax resists dyes and therefore allows the artisan to colour selectively by soaking the cloth in one colour, removing the wax with boiling water, and repeating if multiple colours are desired. In Indonesia the batik has diverse patterns, which mostly are symbolic and influenced by a variety of cultures; due to the routes of Dutch colonizers, this technique – and its multiple variations – became very popular in West Africa and then – through various waves of immigration – it became part of cosmopolitan fashion trends in cities like London.

Displayed in Kayu’s antique joglo, Radu Comşa’s artworks are choreographed in order to create an inquisitive environment where codes, shapes and materials collide and interlace into continuous dialogues between art, language and culture that prompt further questions and explorations.

** The origin and current status of Basa Walikan Yogyakarta is surrounded by popular legends. One of them describes Basa Walikan as a secret language that was created by young Javanese nationalists during the 1940s. It is said that young patriots used Basa Walikan in order to communicate without being discovered by the Javanese-speaking Dutch government officials. It is also said that Basa Walikan was created for secret communications among local criminals in the 1970s and 1980s*

*** Ngoko is the Javanese informal speech, used between friends and close relatives. It is also used by people of higher statuses – such as elders and bosses – addressing those of lower status – such as young people and workplace subordinates.*

**** Founded in 2004, Quarzia is a Bali-based Italian brand specialized in contemporary clothing that are produced through the employment of traditional Indonesian batik dyeing techniques carefully handmade by skilled artisans.*



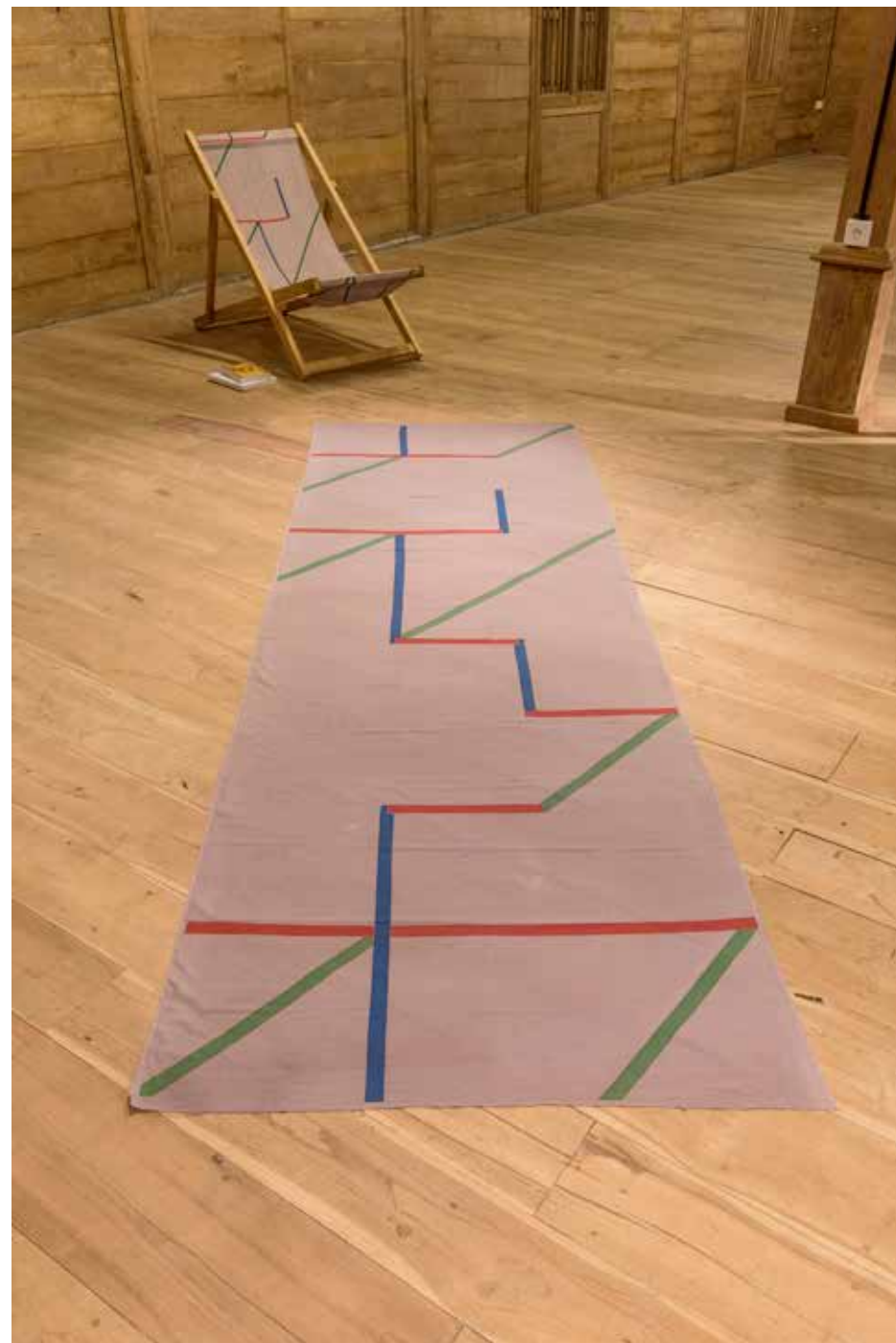
Basa Walikan [Batik transcriptions], 2015 -- vue d'exposition / [exhibition view](#) -- KAYU / Lucie Fontaine, Bali, Indonesia



Basa Walikan [Batik transcriptions], 2015 -- vue d'exposition / [exhibition view](#) -- KAYU / Lucie Fontaine, Bali, Indonesia



Basa Walikan [Batik transcriptions], 2015 -- vue d'exposition / [exhibition view](#) -- KAYU / Lucie Fontaine, Bali, Indonesia



Basa Walikan [Batik transcriptions], 2015 -- vue d'exposition / [exhibition view](#) -- KAYU / Lucie Fontaine, Bali, Indonesia

Radu COMSA

Born 1975 in Sibiu (Romania) — lives and works in Cluj-Napoca (Romania)

Selected solo exhibitions

2018 — *TBA*, duo exhibition, National Museum of Contemporary Art (MNAC), Bucharest, Romania - curated by Nicola Trezzi
2017 — *Après le Disco*, Emmanuel Hervé, Paris, France
2016 — *Naked and drawing with a compass*, Sabot, Cluj-Napoca, Romania
2015 — *Basa Walikan (Batik transcriptions)*, KAYU / Lucie Fontaine, Bali,
2012 — *Things as they are*, Sabot, Cluj-Napoca, Romania
2010 — *Being Radu Comsa*, Sabot, Cluj-Napoca, Romania
2008 — *On Memory and Reminiscence*, Citric gallery, Brescia
2001 — *Love upon open heart*, Sindan gallery, Cluj-Napoca, Romania

Selected group exhibitions

2017 — *Delta*, Razvan Boar, Cluj-Napoca, Romania
2017 — *Listening to the Form*, Pathera Today, Brussels, Belgium
2017 — *3 shells and a square game*, Camera, Cluj-Napoca, Romania
2016 — *Art Capital - Visual Arts Festival and Biennale*, Ferenczy Museum, Szentendre, Hungary-curated by Gulyás Gábor
2016 — *Künstlich, Natürlich*, curated by Vlad Nancă, Sabot, Cluj-Napoca, Romania
2016 — *EXTENSION.RO*, Triumph Gallery, Moscow, Russia
2015 — *Art Encounters / Timisoara biennial, Appearance & Essence*, Timisoara, Romania - curated by Nathalie Hoyos and Rainald Schumacher
2015 — *Tomb Raider*, curated by Tyler Park, Arturo Bandini, Los Angeles, USA
2015 — *The Romanian-Bulgarian Union. A Retrospective*, Salonul de Proiecte, Bucharest, Romania
2014 — *I baffi del bambino*, Lucie Fontaine, Milan, Italy
2014 — *KAYU: Domesticity V*, Lucie Fontaine, Bali, Indonesia
2014 — *Non-Profit & Profit*, Spazio A / Uscita Pistoia, Pistoia, Italy
2014 — *Boogie Woogie*, Trafó Gallery, Budapest, Hungary
2014 — *A few grams of Red, Yellow, Blue*, Center for Contemporary Art Ujazdowski Castle, Warsaw, Poland
2013 — *Hotspot Cluj – New Romanian Art*, Arken Museum, Copenhagen, Denmark
2012 — *ORIGINAL/COPY III*, Peles Empire, Cluj-Napoca, Romania
2012 — *Fake It! Limited Edition*, Intact art space, Cluj-Napoca, Romania
2012 — *Estate*, Marianne Boesky, New York, USA
2012 — *(0)ikea*, Hydra School Projects, Hydra, Greece
2012 — *European Travellers – Art from Cluj today*, Mücsarnok | Kunsthalle Budapest, Hungary
2012 — *Play dice would be nice*, Gaudel de Stampa, Paris, France
2012 — *New Nomenclature*, Pies, Poznan, Poland
2012 — *ORIGINAL/COPY I*, Peles Empire, London, UK
2012 — *Modern Talking*, Museum of Art, Cluj-Napoca, Romania
2011 — *Altered Translation*, CAR projects, Bologna, Italy
2011 — *Bombastic Fantastic Plain Vanilla*, amt_project, Bratislava, Slovakia

2011 — *I fought the X and the X won*, National Museum of Fine Arts, Valletta, Malta & Museum of Art, Cluj-Napoca, Romania
 2010 — *L'Arpa Magica [The Magic Harp]*, Lucie Fontaine, Milan, Italy
 2010 — *Play*, Accademia di Romania, Roma, Italy
 2009 — *Calling All the Stations*, National Gallery in Pristina, Pristina, Kosovo
 2009 — *Prague Biennale 4*, Expanded Painting 3, Prague, Czechoslovakia
 2008 — *Romanian Art Today/ The Artist and his Supporters*, Espace Tajan, Paris, France
 2008 — *15 Hungarian and Romanian Painters*, Plan B, Cluj-Napoca, Romania
 2007 — *Donumenta, How to Build a Universe That Does Not Fall apart Two Days Later*, Regensburg, Germany - curated by Simona Nastac, Leeren Beutel
 2007 — *Prague Biennale 3*, Expanded Painting 2, Prague, Czechoslovakia
 2004 — *Airbag*, National Museum of Art, Cluj-Napoca, Romania

Selected bibliography

2017 — ARFIERO, Michela, Questionnaire to the Romanian artist Radu Comsa, Fruit of the Forest (online) <http://www.fruitoftheforest.com/radu-comsa/>
 2015 — HUDSON, Suzanne, Painting Now, published by Thames & Hudson / (under “Appropriation” chapter)
 2013 — DAZED (online), Best of Art Basel <http://www.dazeddigital.com/artsandculture/article/16446/1/basel-art-fair-2013>
 2012 — MIRCAN, Mihnea, preface to Six Lines of Flight: Shifting Geographies in Contemporary Art, exhibition catalogue, published by SF MOMA in association with University of California Press
 2012 — DEJEAN, Gallien, Visit [Play dice would be nice/ Sabot at Gaudel de Stampa], Kaleidoscope blog
 2011 — MUREȘAN, Ciprian, The Paintbrush Factory: Snapshot. Diapositives from One Year of Existence, IDEA magazine #36-37
 2010 — Calling all the stations, exhibition catalogue, published by National Gallery in Pristina, Kosovo (texts by Gazmed Ejupi, Visar Geci, Hans Ulrich Obrist, Michele Robecchi, Anri Sala, Evis Sala, Kai Vöckler)
 2010 — COTTER, Holland, An Abundance of Room, an Absence of V.I.P. Gloss, The New York Times, March 4
 2010 — MAERTENS, Marie, L'école de Cluj, Art Press, March, pp.58-64
 2009 — Giancarlo Politi Editore, PRAGUE BIENNALE 4 catalogue, p. 63
 2008 — COSTA, Valentina, Radu Comsa. Essential Fragments, interview, ARTE E CRITICA, nr. 54, p. 118
 2008 — MONTINI, Fabrizio, Radu Comsa, EXIBART
 2007 — NASTAC, Simona, How to Build a Universe That Does Not Fall apart Two Days Later, Donumenta (ars danubiana), exhibition catalogue, pp. 92-129
 2007 — CASAVECCHIA, Barbara, Prague Biennale 3, FLASH ART, No. 255, pp. 68-69
 2007 — GHEORGHE, Catalin, Bienala de la Praga 3: un cocktail savurat la rece, Observatorul Cultural, No. 377
 2007 — Giancarlo Politi Editore, PRAGUE BIENNALE 3 catalogue, pp. 68-69

Radu Comşa is represented by Galerie Emmanuel Hervé



www.emmanuelherve.com