

**AES+F**



**AES+F, *Inverso Mundus* (2015), 4K single-channel video, color, sound, 38'20"**

**1-channel 4K – € 140,000 Euros + VAT**

**3-channel HD – € 180,000 Euros + VAT**

**7-channel HD – € 375,000 Euros + VAT**

With *Inverso Mundus*, AES+F resurrect the satirical imagination of sixteenth-century engravings, reimagining the medieval and Renaissance tradition of the “world upside down” — the carnivalesque inversion of hierarchies where servants become masters, beasts rule over men, and moral order collapses into grotesque parody. In these early prints, chaos served as a tool of critique: the carnival as an anarchic mirror through which power could be seen for what it was — absurd, fragile, and contingent. AES+F transpose this historical satire into the digital age, transforming the allegorical etchings of the sixteenth century into a sprawling, cinematic vision of our own inverted reality, where spectacle has replaced politics and irony has devoured dissent.

In *Inverso Mundus*, the familiar coordinates of contemporary life implode in a tableau of choreographed chaos – a tragicomic apocalypse where social conventions are inverted to highlight the underlying premises that we always take for granted. Metrosexual garbage

collectors douse the streets with sewage; corporate elites are usurped by their impoverished doubles; the poor give alms to the rich; Chimeras descend from the sky to be caressed like domestic pets; a pig eviscerates a butcher; women in cocktail dresses sensually torture men on IKEA-style torture devices in an ironic reversal of the Inquisition; youth wages battle with the elderly; an orgy of riot police and protesters merge in a delirious embrace; men and women carry donkeys on their backs; and virus-like Radiolaria from Haeckel's illustrations loom over and settle on oblivious people occupied with taking selfies. Every image glitters with impossible precision — a vision of a world where ethics and aesthetics have collapsed into pure spectacle. The apocalypse has never looked so exquisite.

Beneath this dazzling surface, *Inverso Mundus* exposes the obscene performance of geopolitics - a theatre of reversed moral gravity where power performs its own undoing in public view. Here, justice, compassion, and dignity are consumed by the same media machinery that broadcasts their demise. AES+F's digital pageantry stages a perverse transparency — a world where exposure replaces truth, where suffering is stylized, and where the apocalypse arrives not as tragedy but as entertainment. Yet AES+F's allegory is coming all too close to our daily reality, where power masquerades as empathy; cruelty as pleasure; violence becomes choreography, oppression becomes entertainment, and catastrophe becomes aesthetic. The digital sublime, once a promise of progress, here becomes a theatre of moral entropy.

Malta, at the intersection of continents and histories — both fortress and threshold, both participant and spectator in the incessant cycles of power and layers of history — becomes an apt setting for this grotesque carnival of inversion. Within the context of *Art from Elsewhere: DEEP THROAT*, AES+F's vision resonates as a baroque mirror to the global condition: an endless feedback loop of exposure and denial, confession and control. In this "world upside down," we no longer know whether we are watching or being watched, performing or being performed. In *Inverso Mundus*, AES+F confront us with a perverse moral geometry: the world as spectacle, the obscene as truth. Its beauty is damning; its satire, uncomfortably familiar. As the film unfolds, we recognize ourselves not as onlookers but as actors in the same theatre — endlessly rehearsing the absurd, complicit in our own undoing.

The work's title itself — fusing the Italian *inverso* ("reverse," "poem") and the Latin *mundus* ("world") — signals this paradoxical terrain. The artists' vision is both poetic and diagnostic: they reveal a civilization intoxicated by its own image, drowning in the luminous surfaces of consumption, surveillance, and spectacle. *Inverso Mundus* resonates uncannily with the contradictions that define our moment: compassion turned to spectacle, crisis aestheticized, and truth obscured by the glare of endless revelation. In AES+F's world, as in ours, the inversion is complete — the grotesque and the beautiful entwined in a seamless choreography of collapse.

The soundtrack of the video is an amalgamation of Léon Boëllmann's 1895 *Suite Gothique*, an original piece by contemporary composer and media-artist Dmitry Morozov (aka VTOL), along with excerpts from Ravel, Liszt, Mozart, and Tchaikovsky, with a particular emphasis on "Casta Diva" from Vincenzo Bellini's *Norma*.

*Inverso Mundus* premiered as a 7-channel, 40-meter-long video installation in the former Venice salt warehouses as a collateral event of the 56th Venice Biennale in 2015. The video installation was subsequently shown in its single-channel, 3- or 7-channel versions at the 6th Moscow



Biennale (2015), the Kochi-Muziris Biennial (2016), the National Gallery of Australia (2017), and the 1st Bangkok Biennial (2018), among other venues. Other works in the project include a series of monumental digital collages, a series of oil paintings, colored pencil drawings, and the torture devices from the video as stand-alone sculptural objects. The objects, drawings, and paintings were first exhibited at Moscow's Triumph Gallery in 2015 as a special project of the 6th Moscow Biennale, and subsequently in AES+F's survey exhibition *Theatrum Mundi* at the Musée d'art et d'histoire in Geneva in 2018. *Inverso Mundus* was subsequently presented in various exhibitions around the world featuring selections and combinations of works from the project. *Inverso Mundus* is in the collections of the Blavatnik Family Foundation, London; the Multimedia Art Museum, Moscow (MAMM), as well as significant private collections in the USA and the Netherlands.

**ARTIST BIO:** <https://aesf.art/>

**AES+F (Artist Group founded in 1987 in Moscow, Russia. Live and work in Berlin, Germany; Rome, Italy; New York, USA.)**

First formed as AES Group in 1987 by Tatiana Arzamasova, Lev Evzovich, and Evgeny Svyatsky, the collective became AES+F when Vladimir Fridkes joined in 1995. AES+F work at the intersection of traditional media, photography, video and digital technologies. They define their practice as a kind of “social psychoanalysis” through which they reveal and explore the values, vices and conflicts of contemporary global culture.

AES+F achieved worldwide acclaim in the Russian Pavilion at the 52nd Biennale di Venezia in 2007, and since then have participated in many signature biennials around the world, including: Adelaide, Gwangju, Havana, Helsinki, Istanbul, Kiev, Kochi-Muziris, Lille, Lyon, Melbourne, Moscow, St. Moritz, Sydney, Taipei, Vancouver, and others. Festivals devoted to new media include: ARS Electronica (Linz), Mediacity Seoul and Video Zone (Tel Aviv); and photography: FotoFest (Houston), Les Rencontres d'Arles and Moscow's Photo Biennial.

AES+F had over 100 solo exhibitions at museums and galleries worldwide, including: ZKM (Karlsruhe), HAM (Helsinki), Moderna Museet (Stockholm), Tate Britain (London), MAXXI and MACRO Future (Rome), Centre Pompidou (Paris), Museo Thyssen-Bornemisza (Madrid), Today Art Museum (Beijing), Mori Art Museum (Tokyo), Leeum Samsung Museum of Art (Seoul), State Russian Museum (St. Petersburg), Garage Museum of Contemporary Art (Moscow), National Gallery of Australia (Canberra), Faena Art Center (Buenos Aires), and many others.

Notable solo exhibitions include: Galeria Senda in Barcelona in 2016, followed by the Claudine and Jean Marc Salomon Foundation in France the same year; the SCAD Museum of Art in Savannah, Georgia, in 2018; *Predictions and Revelations* at St. Petersburg's Central Exhibition Hall “Manege” in 2019, *What Came to Pass* at Tang Contemporary Art in Beijing in 2020, and *Lost, Hybrid, Inverted* at the Jeonnam Museum of Art in South Korea in 2021, *AES+F. Inverso Mundus: Chimeras* at Sargent's Daughters in New York in 2024.

Their works appear in some of the world's principal collections of contemporary art, such as Moderna Museet (Stockholm), MOCAK (Kraków), Sammlung Goetz (Munich), ZKM (Karlsruhe), National Gallery of Australia (Canberra), Art Gallery of South Australia (Adelaide), and the Museum of Old and New Art (Tasmania), Centre de Arte dos de Mayo (Madrid), Centre Pompidou (Paris), and the Louis Vuitton Foundation (Paris), the Vanhaerents Art Collection (Brussels), Taguchi Art Collection (Tokyo), The Carl & Marilyn Thoma Art Foundation (Dallas), 21C Museum Hotels (United States), The Museum of Fine Arts (Houston), and many others. Their work is also well represented in some of Russia's principal national museums, such as The State Tretyakov Gallery (Moscow), The State Russian Museum (St. Petersburg), the National Center for Contemporary Art, and the Multimedia Art Museum (Moscow).

AES+F received the Sergey Kuryokhin Contemporary Art Award 2011, the main award of the Kandinsky Prize 2012, the main award of the NordArt Festival 2014, and Pino Pascali Prize 2015 (18th Edition) – all for the project Allegoria Sacra. AES+F were also awarded a Bronze Medal (2005) and a Gold Medal (2013) by the Russian National Academy of Fine Arts.

**INNA ARTEMOVA**



**Inna Artemova, *Study of Space No. 11* (2023), acrylic marker, oil on canvas, 180 x 260 cm**

**Price: € 10,500 Euros + VAT**

Imbued with a surreal, cinematic tension, and an explosive sense of velocity, Inna Artemova's paintings appear to shatter the constraints of time and space that normally bind still images on canvas. Her practice explores the limits of utopian vision: whether grand architectural speculations can withstand the forces of history, memory, and ecological crisis.

Inna Artemova's *Study of Space No. 11* propels painting into a realm where architecture and imagination collide, conjuring visions of impossible cities and suspended worlds. Trained in architecture, Artemova transforms the rigor of structural design into a vehicle for speculative reflection—her works become blueprints for psychological, political, and ecological space. In her ongoing series *Study of Space*, these meticulously composed yet fragmented architectures recall both utopian urban planning and the ruins of modernity's failed promises. These scenes -

complete with floating structures, suspended gravity, and an occasional human figure - conjure a liminal space between ambition and ruin, progress and regression.

In *Study of Space No. 11*, ghostly frameworks and floating geometries evoke an unstable order, a world at once in construction and collapse. The painting's surreal momentum—its oscillation between precision and dissolution—suggests a world unmoored from the rational logic that once underpinned modernist design. What remains are the afterimages of ambition: the ruins of progress suspended in an endless state of becoming. It is a world upside-down, defying the laws of physics and gravity – defying the gravitas of social constraint.

Within the context of *Art from Elsewhere: DEEP THROAT*, Artemova's work resonates with the exhibition's exploration of the obscene performance of geopolitics. Her speculative architectures mirror the contradictions of a global system obsessed with visibility, control, and expansion—visions of mastery that ultimately reveal their own fragility. By exposing the instability of spatial and ideological constructs, Artemova dismantles the illusion of progress itself.

In this light, *Study of Space No. 11* becomes less a representation of place than a psychic diagram of the twenty-first century—an age of overexposure and disillusionment, where utopian ideals implode under the weight of their own spectacle. Between construction and collapse, visibility and disappearance, Artemova's work offers both blueprints for the future, and the ruins of unrealised utopias.

*"I work with transitional states -- moments when forms emerge and immediately dissolve before they have time to form properly, and at the same time something new emerges. The architecture I paint is not stable or closed - it is in motion, elastic, fragmented and in the process of being formed anew. I am interested in how our environment affects the way we think, feel and act. Modernist architecture - whether the endless high-rises of socialism or the utopian projects of the avant-garde - has always been an expression of power and worldview. But today we are at a point where these old models no longer work. The dualism between city and nature, between man and the environment, has led us to an ecological and social crisis. So in my work I ask myself: what could a new relationship between architecture and nature look like? Can architecture become a space for connection rather than separation? This work is a search for new forms of coexistence, spaces that pose questions about the past and the future and address the changing relationship between man and nature."*

- Inna Artemova, June 2025

**ARTIST BIO:** [www.inna-artemova.de](http://www.inna-artemova.de)

**INNA ARTEMOVA (born 1972 in Moscow, USSR. Lives and works in Berlin, Germany.)**

Inna Artemova studied architecture at the Moscow Architectural Institute (MArchI) and received the 2nd prize of the Russian Federation for her diploma project. In 1998 she moved to Berlin and



started to work as an artist in the fields of painting and drawing but her practice remained heavily influenced by the “Paper Architects”, her professors in Moscow who, from the 1980s, had developed futuristic architectural projects that were never intended to be realized. The visionary projects of the Paper Architects and her experience of migration to Berlin, a city perpetually re-building itself, led Artemova to explore, through her constructivist painting style, the ideas of architectural utopias from the 1960s up to her own futuristic visions. Her recent practice as an artist has shifted from a Constructivist focus on cityscapes, to an exploration of landscape in its natural diversity – specifically on how the natural and the manmade can coexist in an ideal future.

Artemova’s work has appeared in gallery and institutional shows across Europe, Central Asia, Japan, UK, and US. Her works are held in public and private collections, reflecting her continuing influence on discourses around architecture, memory, and speculative futures. Recent major solo exhibitions include: *“Becoming a Dragonfly”*, Kunstverein Hockenheim, Stadthalle Hockenheim, Germany; *“After Proun. Reflections on posthuman spaces”*, a site specific installation at the Savitsky State Museum of Art, Nukus, Uzbekistan (2023); *“Space and Vision”*, Gallery Erlas, Traunkirchen, Austria (2022); *“It May Sound Utopian: Agile Acceleration”*, DISKURS Berlin, Germany (2021); *“Landscapes of Tomorrow”*, Kyrgyz National Museum of Fine Arts, Kyrgyzstan (2019); *“Reinventing Utopia”*, Janinebean Gallery, Berlin, Germany (2018); *“No Yesterday, No Today”*, Kunstverein Frankenthal, Germany (2017); *“Error Codes”*, gallery Börgmann, Mönchengladbach, Germany (2016).

Selected major group exhibitions include: *“Landscapes of Futures Past”*, Jiangyuanhai Art Museum, Shanghai, China (2025); *“Preparing for Darknes , Vol. 8”*, Kampa Museum of Modern Art, Prague, Czech Republic (2024); *Ostrale Biennale 023: 14<sup>th</sup> International Exhibition of Contemporary Art*, Dresden, Germany (2023); *“DISSONANCE. Platform Germany”*, Künstlerhaus Bethanien, Berlin, Germany (2022); *“Danube Dialogues Contemporary Art Festival”* for the European Capital of Culture Novi Sad, Sremski Karlovci, Serbia (2022); *“the landscape: from arcadia to the urban”*, Gallery Rosenfeld, London, UK (2021); *“BETWIXT: Between Becoming and Being”* Tape Modern O54, Tacheles Culture Center, Berlin, Germany (2021); *“Points of Resistance”* with MOMENTUM, Zionskirche, Berlin, Germany (2021); *“Ulugh Beg: Intrinsic Futuristic Machine of Central Asia”*, 2<sup>nd</sup> Lahore Biennale: *“Between the Sun and the Moon”*, Pakistan (2020); *“Bonum et Malum”*, MOMENTUM & Kleiner von Wiese at Villa Erxleben, Berlin , Germany (2019); *“Another World”*, Deutsche Bank Collection, Frieze London, UK (2018); *“Man - Cosmos!”*, Biennale Worpswede, Germany (2018); *“Imágenes inimaginables”*, Kunstverein Wasserschloss Bad Rappenau, Germany (2018); *“AKKU”*, Collection Paschertz, Museum Heylshof, Worms, Germany (2017); *“blue bleu blau blu”*, Verein Biennale, Vienna, Austria (2017); and many others.

**AARON BEZZINA**



**Aaron Bezzina, *Untitled (cruci-gavel)*, (2017), wood, 10 x 10 x 2.5 and 11 x 5 x 29.5 cm**

Aaron Bezzina's artistic practice centers on what he terms *anti-interactive art*—a concept he has been developing since 2016 through a body of sculptural works that probe the tension between attraction and danger, use and misuse. His objects often appear functional—tools, instruments, or devices awaiting activation—yet this apparent utility conceals a latent threat: any attempt at physical engagement risks harm to the viewer. This paradox defines Bezzina's sculptural language: works that seduce through their crafted precision while forbidding the touch they seem to invite. The “anti” in *anti-interactive* thus becomes a conceptual stance, rejecting tactile participation in favor of intellectual reflection, transforming encounter into contemplation.

In *Untitled (cruci-gavel)* (2017), from the *cruci-dagger* series, Bezzina crystallizes the dualities at the core of his practice. The work fuses two potent symbols—the crucifix, emblem of faith, sacrifice, and redemption, and the gavel, signifier of judgment, law, and authority—into a single, unsettling hybrid form. Yet the gavel's resonance extends beyond the courtroom: it is also the auctioneer's tool, the ceremonial instrument that sanctions ownership, value, and exchange. Within this conflation of the sacred and the transactional, Bezzina's object exposes the

intertwined economies of belief, governance, and capital that underpin both religion and the art world itself.

As both relic and weapon, the *cruci-gavel* oscillates between reverence and violence, conviction and commerce. It embodies the uneasy marriage of form and function, its potential for use inseparable from its capacity for harm. By staging this conflict between material seduction and moral hesitation, Bezzina's sculptures reflect on the structures—spiritual, judicial, and economic—that regulate our bodies, our desires, and our values. In the charged space between devotion and consumption, *Untitled (cruci-gavel)* stands as a sharp meditation on faith, authority, and the commodification of belief in an age where everything, especially art, has its price.

Within the framework of *Art from Elsewhere: DEEP THROAT*, *Untitled (cruci-gavel)* becomes a meditation on the systems of power that compel confession and submission—whether to faith, to law, or to capital. The fusion of crucifix and gavel marks a collision between spiritual judgment and material transaction, exposing the violence embedded in both redemption and regulation. In the Maltese context—where religion remains deeply woven into the fabric of governance and identity—Bezzina's object resonates with particular acuity, confronting the viewer with the uneasy entanglement of morality, authority, and market value. Here, the artist's "anti-interactive" gesture mirrors a broader cultural condition: a world in which belief and obedience are sculpted not by faith alone, but by the silent pressure of systems that demand our complicity.

**ARTIST BIO:** [www.aaronbezzina.com](http://www.aaronbezzina.com)

**AARON BEZZINA (born 1991 in Malta. Lives and works in Malta.)**

Aaron Bezzina is a Maltese artist whose practice blends sculpture with installation, digital processes, and wry conceptual strategies to probe mortality, materiality, and the conditions that elicit meaning and touch. Trained in fine art (BA Hons, MCAST, the Malta College of Art, Science, and Technology) and holding an MFA in Digital Arts from the University of Malta, Bezzina builds work that stages bodily presence and absence - often with a darkly humorous logic - inviting viewers to reconsider how objects, rituals and images shape experience and value. Aaron Bezzina participated in major international Biennales, such as the Venice Biennale of Architecture (2016), the Maltese Pavilion at the Venice Biennale of Art (2017), and the inaugural Malta Biennale (2024). His recent projects trace a steady international trajectory: most recently he is participating in the prestigious at the Cité Internationale des Arts artist residency in Paris (2025-26), and he has participated in artistic exchanges and virtual presentations such as MICAS's *Between Sea and Land* (2023) and the *Rituals of Passage* exchange in Antwerp (2023). In 2021 he joined the UN/MUTE virtual residency with an exhibition at the Austrian Cultural Forum New York; in 2020 he presented the solo *PLEASE DON'T COME TO MY SHOW, IT'S SAFER TO STAY AT HOME* at Il-Kunvent tal-Patrijiet Dumnikani in Valletta; and in 2019 he mounted the solo *Corpus Adflictum* at Valletta Contemporary. His residencies include RigenArte, Treviso (Jan–Jun 2019), AMuSE (Dusetos Cultural Centre, Lithuania, Apr–May

2019), the inaugural Blitz–Snehta Residency in Athens (Oct 2017), and the European Investment Bank Artist Development Programme in Luxembourg (May–Jul 2015). Earlier group and institutional presentations include the Malta Pavilion programmes and collateral events at the Venice Biennale (2016–17) and numerous national exhibitions from 2012 onwards.



## RACHELLE BEZZINA



Portrait of Rachelle Bezzina by Lorella Castillo

**Rachelle Bezzina performs Kirsten Palz's *Song Book Daqshekk Gwerrer* (2025), 31 October 2025**

**Rachelle Bezzina, New Performance Commission, 29 November 2025**

Rachelle Bezzina's practice operates at the intersection of art, activism, and language—an embodied form of social critique that exposes the contradictions within systems of power, representation, and belonging. Working across performance, text, installation, and public intervention, her work transforms the personal into the political, probing the lived realities of gender, class, and nationhood in contemporary Malta. Bezzina's background as both artist and activist inflects her practice with a sharp awareness of the ways in which speech—whether silenced, amplified, or manipulated—becomes a tool of both liberation and control.

Her works often navigate the tensions between visibility and erasure, confession and resistance, drawing attention to how institutional, religious, and patriarchal structures shape the conditions of expression and self-determination. Through acts of poetic defiance and linguistic play, Bezzina challenges dominant narratives of identity and nationhood, reclaiming space for multiplicity, dissent, and vulnerability.

For *Art from Elsewhere: DEEP THROAT*, Bezzina presents two live performances that anchor the exhibition in embodied speech and collective listening. At the Vernissage, she performs an interpretive reading of Kirsten Palz's Song Book *Daqshekk Gwerrer*, reactivating Palz's textual and sonic exploration of resistance through her own vocal and physical presence. This performative translation—part recitation, part invocation—extends Palz's work into the realm of lived experience, foregrounding the voice as both weapon and wound. For the Finissage, Bezzina will premiere a newly commissioned performance that reflects on the exhibition's core themes of confession, exposure, and the politics of the body—a closing gesture that transforms articulation itself into an act of critical solidarity.

Within the framework of *Art from Elsewhere: DEEP THROAT*, Bezzina's practice resonates with the exhibition's exploration of voice, intimacy, and complicity. Her work interrogates who gets to speak, who is silenced, and how confession—whether religious, judicial, or digital—functions as a mechanism of both empowerment and surveillance. In the Maltese context, where questions of gender equality, bodily autonomy, and freedom of expression remain urgent, her art situates itself as both witness and catalyst. Through the language of the body and the gesture of articulation, Bezzina insists on the right not only to speak, but to speak otherwise—to transform testimony into resistance, and silence into a form of collective critique.

**ARTIST BIO:** <https://sites.google.com/rachelledeguara.com/rachelle-deguara/work>

**RACHELLE BEZZINA (born 1997 in Malta. Lives and works in Malta.)**

Rachelle Bezzina is a multidisciplinary artist and performer whose work traverses live art, music, and socially engaged practice. Through performance, voice, and text, she explores the intersections between collective memory, feminist resistance, and the body as an archive of political experience. Drawing from folk and hip-hop traditions, Bezzina's practice fuses ritual, protest, and storytelling to confront the entanglements of gender, power, and postcolonial realities in Malta.

Rachelle Bezzina's recent projects include *Harvest – Abundance – Preservation* (Boomerang Festival, 2025), *Nisa, Jghannu* (Ritmu Festival, 2025), and *The Heart Ticks Soft and Mild* (Mamo Tower, 2025). She has presented work at Spazju Kreattiv (Il-Kazin tal-Partit Karma Demokratika, 2024; *Shifting Context*, 2022), R Gallery (*Dig Deep*, 2024 and *Inheritance*, a residency for R Open 2025), the Gabriel Caruana Foundation (*No Time to Spare*, 2023), MUŻA (*2bec1*, 2023), and Rosa Kwir (*Xewka f'Qalbi Xewka f'Sormi*, 2023).

As the lyricist and frontwoman of the punk-hip hop band BRUDA, Bezzina extends her performative practice into music, using the stage as a site of rebellion and catharsis. Her work often merges curatorial practice with live experimentation, reflecting a commitment to care, collectivity, and artistic risk.

Beyond her artistic work, Bezzina is the President of the feminist NGO Young Progressive Beings, which she co-founded in 2019. She also ran as a candidate in the 2024 European Parliament elections with the Green Party (ADPD), advocating for cultural equity and feminist politics. A graduate of MCAST's Bachelor's in Performing Arts, she is an alumna of the Salzburg Global Seminar for Young Cultural Innovators and a former intern at the Peggy Guggenheim Collection in Venice.

**ANDREAS BLANK**



**Andreas Blank, *Landscape Metaphor* (2025), alabaster, marble, 48 x 33 x 80 cm**

**Price: € 7,200 Euros + VAT**



**Andreas Blank, *Still Life with Nail Polish Remover* (2025), alabaster, marble, limestone, 20 x 15 x 18 cm**

**Price: € 2,600 Euros + VAT**



Andreas Blank's sculptures transform the transient artifacts of everyday life into objects of uncanny permanence. Working in alabaster, marble, and other semiprecious stones, Blank meticulously carves plastic bags, bottles, and banal commodities into forms that defy their origins. These paradoxical objects, rendered useless by their material opulence, interrogate the systems of value, consumption, and permanence that define contemporary existence. His practice stages a profound contradiction: rendering the disposable in materials that measure the eternity of the ages. What is fleeting in function becomes monumental in form.

*Landscape Metaphor* (2025), the latest work in his ongoing series of stone-carved plastic bags, captures this tension with quiet force. The delicate folds and creases of a bag—an object emblematic of consumption and movement—are preserved in marble and alabaster, transformed into a topography of trade and extraction. Its title evokes both terrain and illusion, turning a mass-produced container into a geological metaphor: a fossil of the Anthropocene, in which the marks of human commerce and environmental change have become inseparable.

*Still Life with Nail Polish Remover* (2025) shifts from the collective to the intimate. Modeled after a bottle Blank remembers from his childhood—a simple object belonging to his mother—it fuses personal memory with the language of classical sculpture. The translation of a volatile, synthetic substance into enduring stone not only arrests time but also embodies the persistence of memory through material transformation. The work becomes both a portrait and a relic, a tender monument to care, routine, and domestic gesture.

Within the framework of *Art from Elsewhere: DEEP THROAT*, Blank's practice resonates deeply with the exhibition's investigation into the economies of desire, faith, and value that shape contemporary life. Malta itself—an island literally built on and from stone—embodies the temporal continuum his work engages: layers of geological time, historical sediment, and cultural accumulation. Yet Blank's transformation of ordinary consumer objects into sculptures of semiprecious stone extends beyond material fascination. In an age where meaning and identity are commodified, where even intimacy and emotion are subsumed by systems of production and display, Blank subverts the logic of utility and exchange. By rendering the most banal, disposable objects in materials associated with permanence and luxury, he exposes the absurdity of a culture that measures worth through consumption. His works are at once precious and useless, inert yet seductive—objects that resist circulation even as they embody the aesthetics of value.

In this reversal, Blank's sculptures function as both critique and elegy: they fossilize the very logic of commodification by turning its products into monuments. Their stillness becomes a form of defiance—a slowing down of the accelerated temporality of use and waste. Within the mineral density of *Landscape Metaphor* and *Still Life with Nail Polish Remover*, the fleeting gestures of daily life are immortalized, compressed into geological time. The works fuse the mineral and the emotional, the geological and the biographical. They are not silent, but resonant—stones that speak of consumption and devotion, of what endures and what disappears, of beauty reclaimed from the debris of desire.

**ARTIST BIO:** [www.andreasblank.com](http://www.andreasblank.com)

**ANDREAS BLANK (born 1976 in Ansbach, Germany. Lives and works in Berlin & Aurach, Germany.)**

Andreas Blank studied Fine Art at the State Academy of Fine Arts Karlsruhe, where he was a Meisterschüler under Harald Klingelhöller, and completed postgraduate studies at the Royal College of Art, London, earning an MA in Sculpture. Blank's practice is rooted in the tension between ephemerality and endurance: he transforms the disposable artifacts of everyday life into meticulously carved sculptures in semiprecious stones. Andreas Blank redefines the sculptural object as both a philosophical inquiry and a contemporary artifact. By transmuting the disposable into the enduring, his work exposes the paradox of value in a culture where permanence itself has become a luxury.

Drawing from the traditions of classical sculpture while engaging with the aesthetics of industrial design and the psychology of desire, Blank's work challenges the hierarchy between the monumental and the mundane. His sculptural process, which demands extreme precision and physical endurance, contrasts with the fleeting nature of his subjects—an interplay that questions the commodification of both material and meaning. Through this inversion of expectation, Blank's practice becomes a meditation on time: the geological time embodied in stone, the cultural time of artistic production, and the biographical time of memory and care.

Blank's His sculptures have been presented in international institutional exhibitions and biennales, such as: the *56th October Salon – Belgrade Biennial*, Serbia; the Saatchi Gallery (London); Royal Academy of Arts (London); Kunsthalle Mannheim; Kunstverein Heidelberg; Kunsthalle Basel; Künstlerhaus Bethanien (Berlin); Kunsthalle Hilsbach; Kunstverein Duisburg; and the Royal British Society of Sculptors (London), among many others.

His work appears in public and institutional collections including the German Federal Art Collection (Bundeskunstsammlung), the Ministry of Environment (Sammlung des Umweltministeriums), Berlin, the Sammlung Museum Baselland and others.

Among his awards is the prestigious Wilhelm-Loth Sculpture Prize at Art Karlsruhe (2024) in recognition of his exploration of social conditions through material and form. He has also received the Ansbach Contemporary Award (2025); the Stiftung Kunstfonds Award (2022); Arts Foundation, London; the Kunststiftung Baden-Württemberg, amongst others.

CLAUDIA CHASELING



Claudia Chaseling, *due to the heat 3* (2019), aluminum, pigments, MDM binder and oil on canvas, 40 x 50 cm

**Price: € 3,600 Euros + VAT**

Claudia Chaseling's practice, which she terms *Spatial Painting*, unfolds across the boundaries of medium and dimension—between painting, sculpture, and installation. Her works refuse containment: they extend beyond the edges of the canvas to occupy walls, floors, and ceilings, enveloping the viewer within disorienting topographies of color, motion, and matter. Chaseling's visual language is defined by swirling organic forms, inverted landscapes, and irradiated color-fields that pulse between abstraction and narrative. Beneath their fluorescent allure, however, lies a sustained engagement with environmental catastrophe and the long, invisible legacies of warfare.

In *due to the heat 3*, Chaseling's molten imagery and luminous palette evoke both beauty and toxicity—a world fevered by human excess and ecological collapse. Her landscapes, populated by mutant flora and dissolving horizons, are not speculative visions of a dystopian future, but cartographies of an already contaminated present. Drawing from meticulous research, Chaseling traces the global footprint of depleted uranium—an enduring byproduct of the nuclear and military-industrial complex—embedding quotations, coordinates, and URLs within her painted surfaces. These hidden references tether the hallucinatory seduction of her imagery to real sites of contamination and geopolitical violence, transforming her paintings into both aesthetic and forensic documents.

Within the context of *Art from Elsewhere: DEEP THROAT*, Chaseling's work exposes the obscene underside of power—the ways in which the detritus of war, cloaked in the rhetoric of progress and security, continues to poison the world long after the spectacle of conflict has faded from view. Her spatial paintings perform a double inversion: turning landscape into body, and beauty into evidence. They confront the viewer with the uncomfortable truth that our visual and political economies alike are built upon cycles of extraction, destruction, and denial. In this light, *due to the heat 3* becomes both a landscape of aftermath and a mirror of complicity—an image that burns with the radioactive glow of the world we have made and continue to unmake.

*“My painting seems at first glance to have a biomorphic abstract dynamic. On a closer look, one can decode explosive forms and poisoned, mutated landscapes. The depicted scene is sourced from photos of a US plane in action shooting depleted uranium munitions above a middle-eastern landscape. In the middle of the painting, one can see another layer embedded into the painting: the shape of a depleted uranium rocket. The title of the work refers to this part of the painting and the explosive heat of the radioactive uranium used in munitions in wars today.”*

– Claudia Chaseling

**ARTIST BIO:** [www.claudiachaseling.com](http://www.claudiachaseling.com)

**CLAUDIA CHASELING (born 1973 in Munich, Germany. Lives and works in Berlin, Germany; Kangaroo Island, Australia; Belgrade, Serbia.)**

Claudia Chaseling is known for developing the practice of Spatial Painting, comprised of canvases and sculptural paintings with mixed media on objects, walls and floors. She studied at Academy for Visual Arts in Munich, Germany, and Academy of Visual Arts in Vienna, Austria, before graduating in 1999 from the University of the Arts (UdK) in Berlin, Germany. She received her Masters degree in Visual Arts from both the University of the Arts Berlin, in 2000, and the School of Art, Australian National University in Canberra, Australia, in 2003. In 2019 the artist is completing her PhD in Visual Arts at the School of Art, Australian National University in Canberra, Australia.

Claudia has exhibited her work in over sixty solo and group exhibitions, notably in the United States, Australia and Europe. Among other major international exhibitions, her work has been



featured in the X-Border Biennial, Finland; the Luela Art Biennial, Sweden; and the Lorne Sculpture Biennial, Australia. Recent projects include solo exhibitions at Art Gallery Nadezda Petrovic, Cacak, Serbia; Wollongong Art Gallery and Yuill Crowely Gallery, Sydney, Australia; Kunstverein Duisburg; Staatliche Kunsthalle Baden-Baden; with MOMENTUM at the Australian Embassy, Berlin; at Rohkunstbau 26 in Schloss Lieberose, Germany; and with Art in Buildings in Milwaukee and New York City, USA.

Major grants and scholarships received continuously – include those of the German DAAD and Karl Hofer Society Award; the Australian Samstag Scholarship, Australia Council for the Arts Grant, artsACT Grants, IGNITE Career Fund and the Postgraduate Award. Claudia Chaseling has taken part in various international visiting artists programs and residencies, among others at Art Omi and the International Studio and Curatorial Program in New York, at the Texas A&M University and at the Australian National University.

The “Verlag für zeitgenössische Kunst und Theorie” published her first extensive monograph in 2016. Chaseling’s work is included in the major survey exhibition and publication “DISSONANCE. Platform Germany” (2022) edited by Mark Gisbourne & Christoph Tannert.

**GABRIEL D. DOUCET DONIDA**



**Gabriel D. Doucet Donida, *THE CONFESSIONAL | INFINITE HABITAT* (2025), mixed-media installation, 240(L) x 120(W) x 240(H) cm: plywood, ACP mirror, foam, Acadian vintage chair, wine bottle and glass; HD video performance, color, sound, 4'33"**

Gabriel D. Doucet Donida's *The Confessional | Infinite Habitat* transforms one of the oldest architectures of exposure - the confessional booth - into a site of psychic endurance and contemporary reflection. Combining the religious structure of the confessional with the sterile geometry of a padded solitary cell, the installation confronts the entangled histories of penitence, punishment, and performance. Here, intimacy and incarceration share a single frame: the same

architecture that once promised absolution now stages our culture's relentless need to reveal, record, and repent in public.

In a world where the private has collapsed into the performative, Doucet Donida reclaims confession as a radical act of resistance. *The Confessional | Infinite Habitat* invites participants to perform in a padded cell within a mirrored box - reflecting the world around it, multiplying the spectators outside, gazing in. What begins as a gesture of seclusion, becomes a negotiation between scrutiny and solitude - staging the paradox between exposure and concealment within a world saturated by surveillance, confession, and spectacle. Both inward and outward facing, the installation collects anonymous traces, whispered admissions, and fragmentary performances, creating a video archive of interiority in an age obsessed with visibility.

Psychologically and politically, the work addresses the paradox of exposure at the heart of our over-mediated age - the compulsion to reveal, record, and consume the self and others. Within this mirrored architecture, confession becomes both a sanctuary and a stage: a place where the self is dismantled and reassembled, where private reflection becomes a quiet defiance against the external noise of control and consumption. Exploring how isolation, repetition, and introspection can become acts of resistance, *The Confessional*, reclaims solitude and vulnerability as radical gestures in a culture driven by overexposure and performative self-display. In the padded cell of his *Confessional*, Doucet Donida exposes the thin line between therapy and surveillance, intimacy and spectacle, madness and clarity.

Premiering in *Art from Elsewhere: DEEP THROAT*, *The Confessional | Infinite Habitat* exposes the politics of confession as a form of self-regulation that has migrated from the sacred to the digital sphere—from the church to the algorithmic panopticon. If, in the past, confession was an exchange between sinner and priest, today it unfolds endlessly across screens and platforms, where the promise of redemption has been replaced by the currency of attention. Doucet Donida's mirrored enclosure thus becomes both sanctuary and trap—a space where silence resists the spectacle of disclosure, and where vulnerability regains its dignity as a form of truth-telling beyond performance.

Unfolding in three phases - from the privacy of the artist's studio, to the public realm of Valletta Contemporary, to a durational endurance performance at *Ground 99*, a satellite event of the Malta Biennale 2026 - *The Confessional | Infinite Habitat* functions as a living experiment in exposure and withdrawal. In the charged context of Malta—a site layered with histories of faith, surveillance, and secrecy—the work resonates as both confession and critique, proposing a new “infinite habitat” for reflection in an age that has forgotten how to be alone.

*“The Confessional, an inhabitable nomadic installation piece (both inside and out), aims to bring together anonymous performative actions, prayers and fragmented video recordings, while promising solitary confinement, leading to a wild fertile psychic sanity. Aware of the curative powers of endless self-reflections combined with body isolation, the work attempts to permeate neurotic compulsion of all of our individual beings, from ordinary to extraordinary moments and thoughts (beyond the normative self-representation within a collective body)... revealing a potential for freedom and needed disruption, crucial for growth at*

*all levels of our contemporary social-political realities. In psychological terms, exposing the virtues of a certain kind of madness. This can be a “life-saving” method for deep emotional restoration while the body gives form to overwhelming but necessary internal anxieties. This can enable us to develop a form of resistance, emerging out from relentless electromagnetic radiations and the ever-so-present violence of our global economics of guided desires, breaking down each of our own frameworks of thought.”*

- Gabriel D. Doucet Donida

**ARTIST BIO:** [www.ateliervoyage.com](http://www.ateliervoyage.com)

**GABRIEL D. DOUCET DONIDA (born 1972, Canadian-Brazilian. Lives and works in Malta and Munich, Germany.)**

Gabriel D. Doucet Donida is a multidisciplinary creative, architect, and business executive whose career bridges the worlds of art, architecture, and luxury travel. Having spent his formative years in Rome, where he attended the Lycée Châteaubriand, Doucet Donida developed an early sensitivity to the dialogue between history, space, and cultural identity that continues to inform his work today. He went on to study Architecture (B.Arch) at Carleton University, before earning an MFA in Multimedia/Interdisciplinary Studies from NSCAD University (1998–2000) and a Master’s in Arts from New York University (2000–2001).

Doucet Donida’s artistic practice explores the thresholds between architecture and the body, space and endurance, object and experience. Deeply influenced by the legacy of performance and body art, his work investigates endurance performance as a spatial and temporal condition—where duration, repetition, and physical presence become forms of sculptural and conceptual inquiry. His installations and performances often draw on the language of architectural systems and ritual gesture, situating the body within structures of constraint, persistence, and transformation. Through these investigations, Doucet Donida examines the ways in which the built environment, and by extension the social world, shape and test the limits of human experience.

Parallel to his artistic practice, Gabriel D. Doucet Donida is Co-Founder, Chief Executive Officer, and Marketing Director of Atelier Voyage (Munich), a boutique travel consultancy founded in 2007 that curates bespoke journeys for an international clientele. At Atelier Voyage, he brings his multidisciplinary background to the design of immersive travel experiences that transcend conventional tourism—merging art, architecture, and cultural discovery into meaningful encounters with place. Fluent in six languages and grounded in a deep understanding of visual culture, Doucet Donida has positioned Atelier Voyage as a global preferred-partner network of luxury hotels, resorts, yachts, and lifestyle brands, distinguished by its blend of aesthetic sophistication and intellectual depth.

In both his artistic and professional practice, Gabriel D. Doucet Donida continues to explore how architecture, endurance, and travel intersect as forms of performance - each a means of negotiating time, body, and environment in pursuit of a more profound understanding of human experience.



**MARGRET EICHER**



**Margret Eicher, *Age of Styx* (2024) Digital Montage/Jacquard Tapestry, 280x206 cm**

**Price: € 40,000 Euros + VAT**

In *Age of Styx*, Margret Eicher reimagines the ancient medium of tapestry as a critical mirror to our age of digital images and displacement. Across two mirrored triangular fields rising above the planks of a crowded refugee boat, myth and present tragedy collapse into one another. The foreground evokes the Greco-Roman sculptures of the Laocoön group – the classical emblem of human struggle against inescapable fate - its serpentine tormentors now entwined with the

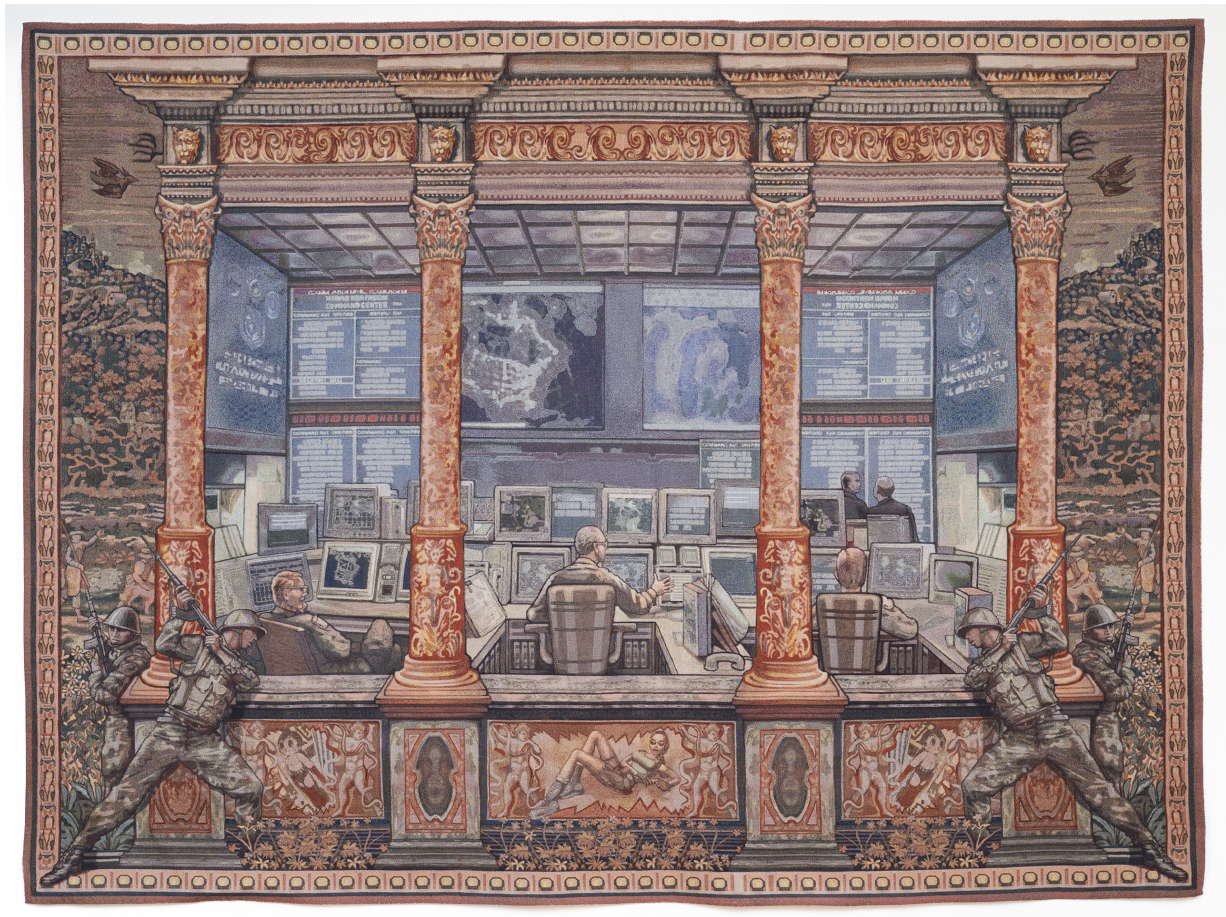
bodies of modern refugees. Towering above them, a monstrous hybrid figure conjures the devourers of Dante's Inferno, while in the distance, a thermal image of a bombed city glows between steep digital cliffs: war rendered as both medieval vision and contemporary surveillance feed.

The title invokes the river Styx, the mythic boundary between the living and the dead - a fitting metaphor for the Mediterranean today, that vast liquid grave at the epicentre of the global refugee crisis. For decades, its waters have borne witness to desperate crossings: the ongoing exodus of people from war-torn regions, daring to seek a better life. Thousands have drowned in their attempt to reach the safety of European shores, their fates reduced to statistics or fleeting images consumed by an unblinking public eye.

For Malta - positioned at the heart of this sea - the work strikes a particularly painful chord. Historically both sanctuary and fortress, the island has long been defined by the paradoxes of refuge and exclusion. Once a waystation for pilgrims and seafarers, it now occupies the frontline of Europe's migration policy: a small nation burdened by its geography, caught between humanitarian obligation and political pressure. Its search-and-rescue operations, detention policies, and occasional refusals to grant safe harbor reveal the profound ethical tensions that define Europe's response to migration - between compassion and control, survival and sovereignty.

In the context of *Art from Elsewhere: DEEP THROAT, Age of Styx* becomes more than a tapestry of myth and suffering; it is a mirror held up to the obscene spectacle of geopolitics itself. Eicher's digital montage exposes the transformation of catastrophe into consumable image, implicating both artist and audience in the economy of watching. Yet within the intricacy of her woven surface lies a quiet act of resistance: an insistence that empathy - like the woven thread - can still bind meaning across distances of culture, history, and despair. By rethreading myth into the circuitry of contemporary media, Eicher reminds us that the images we consume are also the moral fabrics we inhabit.





**Margret Eicher, *Master of the Universe* (2008), Digital Montage/Jacquard Tapestry, 275x373 cm**

**Price: € 40,000 Euros + VAT**

In *Master of the Universe*, Margret Eicher transforms a journalistic image of an American air surveillance room into an opulent digital tapestry that lays bare the mechanisms of contemporary power. Behind a baroque architectural frame borrowed from historical weaving, rows of glowing screens reveal the anonymous operators of today's empire - figures who monitor, map, and control the world through invisible networks of data. The title, at once ironic and ominous, evokes both the godlike fantasy of omniscience and the fragility of human dominion in a world governed by code, image, and algorithm.

As with all of Eicher's digitally woven works, the seductive texture of *Master of the Universe* conceals a critique of our image-saturated condition. By translating mass-media imagery into the slow, tactile medium of tapestry, she fuses the languages of propaganda and ornament, spectacle and reflection. The woven surface becomes a site where beauty and domination intertwine - echoing the way 18th-century court tapestries once glorified royal power, and now the global web of information industries celebrates its own reign.

Within the framework of *Art from Elsewhere: DEEP THROAT*, this work resonates with the exhibition's central inquiry into exposure and control. If geopolitics today unfolds as an obscure

performance - a spectacle of power and surveillance staged for mass consumption - then Eicher's tapestry captures its set design: the glowing architecture of observation. In this baroque theatre of data, the omnipresent gaze replaces divine vision; truth becomes a managed stream; visibility itself a form of domination.

From the ornate façades of empire to the sleek screens of the digital age, *Master of the Universe* reveals how authority persists through the aesthetics of control. By weaving the imagery of surveillance into the language of luxury, Eicher exposes the paradox of our time: a world where power is both hidden and hyper-visible, and where the art of watching has become the ultimate performance.

**ARTIST BIO:** [www.margreteicher.de](http://www.margreteicher.de)

**MARGRET EICHER (born 1955 in Viersen, Germany. Lives and works in Berlin, Germany.)**

Margret Eicher is renowned as a digital artist who works with the textile medium of tapestry. Having studied at the Düsseldorf Art Academy (1973-1979) with a focus on drawing, Eicher subsequently developed the technique of "Copy Collage", to become part of the Copy Art movement, duplicating motifs in the public domain by means of ordinary laser copies. Since the early 2000s, the artist has become known for her "Medientapisserien" (Media Tapestries): digital montages of image motifs commenting on the mass media and ever-accelerating information age of the 21st century, which she produces as woven tapestries. Invoking the historical significance of tapestries as signifiers of wealth and power, formerly limited to the nobility, Margret Eicher's tapestries feature the superstars of today. Working for over 25 years with this practice of digital collage, she spins intricate visual narratives combining quotations from art history with diverse icons of popular culture. Drawing on the historical canon of European art, she populates her motifs with contemporary characters from film and television, advertising, the music industry, video games and the vast digital image archive of the internet. These digital collages are then woven on digital Jacquard looms into tapestries. The Jacquard loom, dating back to the turn of the 19<sup>th</sup> century, with its binary punch-card technology, is widely considered to be the forefather of the computer. Eicher's Media Tapestries move in a hybrid manner between digital and textile; between mystical narratives and complex media worlds.

Selected recent solo museum exhibitions include: Museum Schloss Gottorf, Schleswig, Germany (2025); Albrechtsburg Castle Museum, Meissen, Germany (2024); Moritzburg Museum, Hall, Germany (2022-23); Haus am Lützowplatz, Berlin, Germany (2021); Museum Villa Stuck, Munich, Germany (2020); Sprengel Museum, Hannover, Germany (2018); YAY Gallery, Baku, Azerbaijan (2015). Selected recent group museum shows: Kunstmuseum Wolfsburg, Germany (2025); Kunsthalle Baden-Baden, Germany (2025); Wilhelm Hack Museum, Ludwigshafen, Germany (2025); Deutsches Textilmuseum, Krefeld, Germany (2024); Kasteel D'Ursel Castle Museum, Hingene/Antwerp, Belgium (2024); Museum Merano Arte, Merano Italy (2024); Eutin Castle Museum, Eutin Germany (2023); KAI 10 Arthana Foundation, Düsseldorf, Germany (2023); ZKM Karlsruhe/ European Culture Capitale Luxembourg (2022); Boghossian Foundation



Villa Empain, Brussels, Belgium (2022); Staatliche Kunstsammlungen, Schloss Pillnitz Museum, Dresden Germany (2021); Zentrum für Aktuelle Kunst, Berlin, Germany (2020); Me Collectors Room, Berlin, Germany (2019); Museum Schloss Caputh, Stiftung Staatlicher Schlösser und Gärten, Potsdam, Brandenburg, Germany (2019); München Kunstpavillion, Munich, Germany (2019); Museum Villa Rot, Burgrieden, Germany (2019); Kunstverein Pforzheim Museum, Pforzheim Germany (2018); Haus am Lützowplatz, Berlin Germany (2018); KunstHaus Potsdam Kunstverein, Potsdam Germany (2018); Museum Liner, Appenzell, Switzerland (2017); Kunsthalle der Sparkasse Leipzig, Germany (2017); Kunstmuseum Singen, Singen Germany (2017); ZKM, Karlsruhe, Germany (2017); Sprengel Museum, Hannover, Germany (2017); Kunstverein Ulm, Germany (2016); Kunstverein Bellevue-Saal, Wiesbaden, Germany (2016); Port 25 Raum für Gegenwartskunst, Mannheim, Germany (2016); Museum Pfalzgalerie, Kaiserslautern, Germany (2016); Kunsthalle am Hamburger Platz, Berlin, Germany (2015); *Spazio Luparia*, Stresa, Italy (2015); Gallery of Art Critics Palace Adria, Prague, Czech Republic (2015); KHM - Kunsthistorisches Museum Wien, Vienna, Austria (2015).

**NEZAKET EKICI**



**Nezaket Ekici, *But all that glitters is not gold* (2014), Video Performance, HD MP4, 16:9, color, sound, 8'50"**

**Courtesy of the artist © Nezaket Ekici**

**Edition: 4/5 + 2AP**

**Price: € 16.000 Euro + VAT**

Nezaket Ekici's performances transform the body into a living site of tension - between visibility and vulnerability, ritual and rebellion, freedom and confinement. Using endurance and repetition as both method and metaphor, she turns everyday gestures into acts of resistance and revelation. Her body becomes, as she describes it, a "seismograph of the present": a finely tuned instrument registering the tremors of social, political, and spiritual life.

In *But All That Glitters Is Not Gold*, Ekici places herself inside a golden cage, reaching again and again toward thirty golden keys suspended above her - each promising, yet withholding, escape. What begins as a delicate game soon becomes an ordeal of exhaustion and frustration. The lustrous setting - radiant, seductive, almost sacred - gradually reveals itself as a prison. Every failed reach, every heavy breath, every glittering key out of grasp exposes the cost of illusion: the price of comfort, conformity, and control.

Created during her residency at Villa Tarabya in Istanbul, this performance speaks powerfully to the contradictions of female agency and autonomy across both personal and political spheres. The golden cage, a timeless emblem of luxury and captivity, becomes here a metaphor for the systems that confine women under the guise of protection or prosperity - from patriarchal expectations to state power, from religious orthodoxy to the false freedoms of consumer culture.

Within the context of *Art from Elsewhere: DEEP THROAT*, Ekici's work reverberates with Malta's own realities: a nation whose golden façades conceal deep fractures in gender equality and justice. While the island glitters as a European haven of prosperity and faith, women continue to struggle for fundamental rights - from reproductive freedom to protection against gender-based violence. Malta's high rate of femicide, and the silence that often surrounds it, underscores the exhibition's central concern with the obscene performance of power and the moral blindness of visibility. Here, as in geopolitics, what glitters conceals as much as it reveals.

In the glow of Ekici's cage, we witness the spectacle of constraint dressed as aspiration - the seductive sheen of gold masking the brutal architecture of control. The performance becomes both confession and confrontation: a visual parable for a world where exposure masquerades as empowerment, and where women's bodies remain contested sites of discipline, desire, and defiance. Through exhaustion, persistence, and endurance, Ekici transforms the act of struggle itself into a radical gesture of freedom - a refusal to accept the glittering traps of power as inevitable.

**ARTIST BIO:** [www.ekici-art.de](http://www.ekici-art.de)

**NEZAKET EKICI (born 1970 in Kırşehir, Turkey. Lives and works in Berlin and Stuttgart, Germany.)**

Nezaket Ekici is one of the foremost performance artists of her generation, known for her physically demanding and conceptually rigorous works that explore the intersections of culture, gender, ritual, and social conditioning. Drawing upon her bicultural identity and training in both sculpture and performance, Ekici's practice examines the body as a site of memory, negotiation, and transformation—probing the boundaries between private and public space, ritual and rebellion, endurance and grace. Whether enduring the physical strain of repetition or staging gestures of symbolic liberation, Ekici uses her body as both medium and message—a seismograph of contemporary existence, attuned to the currents of migration, gender politics, and spiritual resilience.

Ekici emigrated to Germany with her family at the age of three. She studied Sculpture at the Academy of Fine Arts, Munich, and received a Master's degree in Art Education from Ludwig-

Maximilians University, Munich. She later studied under Marina Abramović at the Hochschule für Bildende Künste Braunschweig, where she earned her MFA and Meisterschülerin degree (2004) in Performance Art.

Over the past two decades, Ekici has presented more than 300 performances and installations across over 70 countries and 180 cities, including in major museums, biennales, and performance festivals worldwide. Her work has been shown at major institutions such as the Museum of Modern Art, New York; Tate Modern, London; MAXXI Museum, Rome; ZKM | Center for Art and Media, Karlsruhe; Kunsthalle Bremen; Pinakothek der Moderne, Munich; Van Abbemuseum, Eindhoven; National Museum of Modern and Contemporary Art, Seoul; Stedelijk Museum, Amsterdam; Haus der Kunst, Munich, amongst many other museums worldwide.

Her performances have been included in numerous international biennales, including the Venice Biennale (2011, 2015); Havana Biennale (2012); Moscow Biennale of Contemporary Art (2013); Istanbul Biennale (2017); Thessaloniki Biennale of Contemporary Art (2019); Bangkok Biennale (2020); amongst others.

Ekici has received numerous awards and fellowships recognizing her exceptional contribution to performance art. She was Artist-in-Residence at the Tarabya Cultural Academy in Istanbul (2013–14); a Rome Prize Fellow of the German Academy Villa Massimo (2016–17); and recipient of the Paula Modersohn-Becker Art Prize (2018). In 2020, she received the Cultural Exchange Fellowship of the State of Berlin – Visual Arts: ISCP, New York, and in 2012 and 2022 she participated in the Operndorf Afrika / Christoph Schlingensief Artist Residency Program in Burkina Faso. Most recently, in 2024, she was invited by the Foundation for Spirituality and the Arts (FSA) for a six-week residency in Charleston, South Carolina, USA.



**MARIANA HAHN**



**Mariana Hahn, *Basins in Copper* (2024/25), site-specific installation: copper basins, seawater, dimensions variable**

**Originally commissioned for *Poetics of an Archive*, curated by Andrew Borg Wirth for the Franco-German Pavilion, 1st Malta Biennale of Art, 2024**

**New site-specific iteration for *Art from Elsewhere: DEEP THROAT*, Valletta Contemporary, 2025**

**Price: upon request**

Mariana Hahn's *Basins in Copper* unfolds as a quiet meditation on memory, material transformation, and the body's elemental relation to time. Originally conceived for *Poetics of an Archive* at the inaugural Malta Biennale, the work now returns to Valletta in a new, site-specific iteration - its form altered by the traces of its own past, much like the patina that forms upon copper when exposed to air, salt, and touch. Hahn's practice often draws upon the alchemical

properties of materials - copper, salt, water, hair, skin - as carriers of human history and affect. Her installations hover between sculpture and ritual, inviting reflection on how matter records, absorbs, and transmits the residues of experience.

In *Basins in Copper*, the vessel becomes both container and conduit: a site of collection and corrosion. Copper, historically associated with the feminine principle, with Venus and conductivity, here acquires new resonance in the Maltese context - an island surrounded by salt water, its history marked by trade, migration, and transformation. Over time, the salt crystallizes and the metal oxidizes, producing an evolving surface that inscribes the passage of time and touch. The work thus becomes a living archive of encounters, a slow choreography of chemical and human interaction.

Within the framework of *Art from Elsewhere: DEEP THROAT*, Hahn's installation speaks to the exhibition's meditation on exposure, confession, and the materiality of truth. The basins evoke the rituals of purification and penitence - echoing the architecture of the confessional and the baptismal font alike - yet they also recall the industrial extraction and corrosion that underlie our global economies. In this convergence of intimacy and industry, body and infrastructure, Hahn's work reveals how the personal and the political, the sacred and the profane, flow into one another like currents in an elemental circuit.

Revisited in 2025, *Basins in Copper* becomes a reflective counterpoint to the exhibition's broader critique of the spectacle of geopolitics. Against the noisy theatre of exposure and control, Hahn offers an act of quiet listening: to material, to place, and to time itself. Her work insists that transformation - whether chemical, historical, or psychic - arises not through domination but through endurance, receptivity, and care.

*"Some of the copper basins are filled with water, others empty and flattened—like coins. The sea's water will, over time, eat and merge with the metal. They embody the womb-like nature of the sea, as their skin will change slowly over time. Like ours, it will be inscribed by stories and traces and their rim will be eroded by slow oxidation. This transformation will condense the encounter, preserve the story and dissolve the boundary between each."*

- Mariana Hahn (excerpted from *Poetics of an Archive*, p. 25, curated by Andrew Borg Wirth for the Franco-German Pavilion, 1st Malta Biennale of Art)

**ARTIST BIO:** [www.marianahahn.com](http://www.marianahahn.com)

**MARIANA HAHN (born in Schwaebisch Hall, Germany. Lives and works in Paris, France & Berlin, Germany.)**

Mariana Hahn's artistic practice explores the relationship between the body, materiality, and the transmission of memory and knowledge. Working with organic materials such as silk, hair, and salt, she investigates how matter can store, transform, and communicate human experience across time and culture. Her work engages processes of alchemy, corrosion, and crystallization to reveal the traces of history inscribed in both body and material. In her installations, sculpture,

and performances, and poetry, Hahn approaches material transformation as a form of embodied archive - where the personal and the collective, the spiritual and the scientific, converge.

After studying theatre studies at the ETI in Berlin, Hahn received her Diploma in Fine Art from Central Saint Martins, London. Her background in performance continues to inform her installations, which often unfold as quiet rituals of transformation.

Hahn has exhibited internationally in museums, galleries, and biennales, including: The Museum of Contemporary Art, Oaxaca, Mexico (2025); *Poetics of an Archive*, Franco-German Pavilion, 1st Malta Biennale of Art (2024); *Les Rencontres de la Photographie*, Arles, France (2021); *My Ocean Guide*, collateral event of the Venice Biennale (2017); the *56th October Salon – Belgrade Biennial*, Serbia (2016); and the *Biennial for Young Art*, Moscow, Russia (2014).

Her work has been presented in institutions such as Vetrina #13 (Venice, Italy); *TERRA* (Beaune, France); Governors Island (New York, USA); MOMENTUM (Berlin, Germany), die Räume, PS120, and Diskurs (Berlin, Germany); The Mountain View (Shenzhen, China); Ding Shung Museum (Fujian, China); Redtory Museum of Contemporary Art (Guangzhou, China); Mill6 Foundation (Hong Kong); Galleria Mario Iannelli (Rome, Italy); TRAFO Museum of Contemporary Art (Szczecin, Poland); and the Corpo Festival of Performing Arts (Venice, Italy).

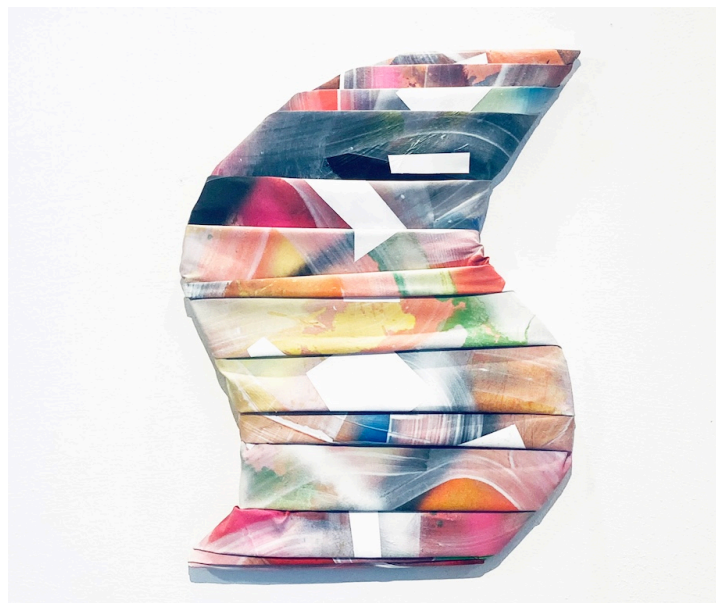
She has participated in several international artist residencies, including the Mill6 Foundation, Hong Kong (2016); Redtory Museum of Contemporary Art, Guangzhou, China (2017); and the Treeline Residency, Capalbio, Italy (2017).



**ANNE JUNGJOHANN**



**Anne Jungjohann, *Special Nothing Nr. 2* (2022), acrylic & ink on canvas, 52 × 33 × 6 cm**  
**Price: 3,800 Euros + VAT**



**Anne Jungjohann, *Special Nothing Nr. 3* (2022), acrylic & ink on canvas, 61 × 44 × 3 cm**  
**Price: 4,200 Euros + VAT**





**Anne Jungjohann, *Topless* (2022), acrylic & ink on canvas, 57 × 44 × 3 cm**

**Price: 3,600 Euros + VAT**

Anne Jungjohann's *Special Nothing* series and *Topless* extend her ongoing investigation into what she calls "fold paintings": works that exist in the charged space between image and object, surface and structure, visibility and concealment. Beginning with pre-painted canvases that she later folds, presses, and reconfigures, Jungjohann adds an additional sculptural step to the traditional painting process - treating the canvas not as a static support for an image, but as an active material capable of movement and transformation. Moving beyond the pictorial toward the spatial, areas of colour and form are compressed, constrained, hidden, or suddenly revealed - creating tensions between control and accident, surface and depth, gesture and erasure.

Jungjohann's "fold paintings" embody a contemporary poetics of compression and concealment, proposing a material resistance to the economy of exposure that defines our visual culture. Her folded compositions bear traces of both digital and manual processes. Influenced by the glitch aesthetics of faulty scans and the emotive shorthand of digital communication - emoticons, distorted screenshots, and pixelated errors - Jungjohann translates the smooth reproducibility of the digital image into the singular tactility of paint and canvas. Each fold becomes both a formal decision and a metaphorical act of compression: the storing of image, emotion, and meaning beneath the surface. What we see is not simply what is painted, but what is concealed within. The folds obscure as much as they reveal, compressing time and intention into a single surface - a meditation on what is withheld, what is lost, and what persists in the act of concealment.

Within the context of *Art from Elsewhere: DEEP THROAT*, Jungjohann's works resonate with the exhibition's exploration of the porous boundaries between inner and outer, visible and hidden, confession and resistance. Her folded canvases evoke the gestures of containment and exposure that define contemporary visual culture - our screens, feeds, and filtered selves. The paintings suggest a kind of coded emotional language, in which folds replace words and the surface

becomes a site of sublimation. They also echo the exhibition's recurring concern with the body as an instrument of mediation: the fold becomes a space where expression is both shaped and constrained, where what is repressed may yet find a form. In their restraint, these works mirror the contradictions of our contemporary condition: a culture obsessed with revelation yet terrified of vulnerability, seduced by surfaces yet yearning for depth.

In Jungjohann's practice, painting is no longer a window onto the world but a layered, sculptural skin—an interface between the seen and the felt, the digital and the physical. Her "fold paintings" are quiet acts of resistance against the flattening of experience, reasserting painting's capacity to hold memory, gesture, and contradiction within its own material folds. They turn inward, reclaiming ambiguity and nuance as radical gestures. Through the simple act of folding, Jungjohann collapses the binaries of inside and outside, public and private, digital and material - creating spaces where the unsaid, the unseen, and the unshown still matter.

**ARTIST BIO:** [www.annejungjohann.com](http://www.annejungjohann.com)

**ANNE JUNGJOHANN (born 1981 in Freiburg im Breisgau, Germany. Lives and works in, Berlin, Germany.)**

Anne Jungjohann studied Fine Arts at the Berlin University of the Arts, completing her Master's degree with honors in 2017. In 2016, she was awarded the Dorothea Konwiarz Foundation Scholarship, followed by the Helmut Thoma Prize in 2017. Jungjohann's practice operates at the threshold between painting and sculpture. Her "fold paintings" reimagine the painted canvas as a spatial object - folded, creased, and reconfigured to challenge the conventions of pictorial composition. Influenced by digital imagery, she translates the smooth, immaterial language of the screen into tactile, time-bound gestures. Through this interplay of surface and depth, visibility and concealment, Jungjohann explores how meaning is produced and withheld in contemporary visual culture.

Jungjohann's work has been presented in institutional exhibitions, including: the Kunstverein Jesteburg (2023); Künstlerhaus Dortmund (2022); Kunsthalle Bremen (2021); Kunstverein Leverkusen Schloss Morsbroich (2021); Kunstverein Bochum (2020); Kunsthaus Hamburg; and MOMENTUM, Berlin (2019).

**SARAH LÜDEMANN (BEAUEHAM)**



**Sarah Lüdemann (Beauham), *Penny Lick* (2020), HD video loop, color, sound, 31'09"**

**Price: upon request**

In *Penny Lick*, Sarah Lüdemann (Beauham) isolates a gesture both banal and charged, turning the simple act of licking into a confrontation. The act is cyclical, endless, hypnotic - a ritual of consumption that oscillates between pleasure and discomfort, innocence and eroticism. Stripped from its original installation *Mortadella Statistics*, where it was one element in a larger meditation on meat, bodies, and commodified desire, the video becomes an autonomous image of appetite - of wanting, tasting, and being consumed in turn. Here the work is recontextualized as a meditation on the eroticism of looking, the commodification of intimacy, and the ambiguous pleasures of exposure and concealment.

The work's title refers to the small glass cups used for serving ice cream in 19th-century London - cheap, reusable vessels from which customers would lick their portion before returning the unwashed glass to be refilled for the next. The "penny lick" was eventually banned for spreading

disease, a history that lends Lüdemann's looping image a microbial intimacy. Pleasure and contamination, desire and disgust, circulate together in a scene that feels at once sweet and unsanitary. Lüdemann draws on this history of shared surfaces, contamination, and pleasure to explore the contagion of looking itself. The act of licking becomes a medium for transmission—of germs, desire, and meaning.

Contrary to the suggestive title of the work, the mouth we see in *Penny Lick* does not lick ice cream - it licks the very surface of the screen through which we watch it. This inversion collapses the distance between viewer and image, inside and outside, desire and display. The gesture, repetitive and intimate, feels both erotic and invasive: as though the body on screen were seeking contact with us, or perhaps consuming our gaze in return.

When presented through a peep-hole, the work's charged intimacy is compounded. The voyeuristic mode of encounter implicates the viewer's own body, transforming the act of seeing into an act of touching. What begins as a seemingly playful, sensual gesture becomes a study in discomfort - an exposure of how easily pleasure can slip into pathology, how the gaze itself can become tactile, invasive, and complicit - from innocent ingestion to perverse gloryhole.

Within the context of *Art from Elsewhere: DEEP THROAT*, *Penny Lick* functions as both metaphor and mirror. It reflects on how consumption - of food, of bodies, of images - structures our contemporary economies of attention and desire. The same gesture that signifies pleasure can, with a slight shift of framing, be rendered pornographic or obscene. Lüdemann exposes this slippage with disarming clarity: how the surface of the image, like the surface of the skin, is a site where meaning is constantly produced, eroticized, and devoured. Seen within the context of *DEEP THROAT*, *Penny Lick* becomes an emblematic work - one that articulates the exhibition's investigation of the mouth as both metaphor and threshold. Lüdemann's licking mouth embodies the point where consumption, communication, and desire intersect. By turning the screen into skin, she exposes the feedback loop of mediated intimacy in contemporary culture: how we touch with our eyes, devour with our devices, and blur the line between viewing and being viewed.

Visceral, uncanny, and darkly humorous, *Penny Lick* seduces only to unsettle. It reminds us that every surface - digital, corporeal, or symbolic - is a site of exchange, and that in the economies of desire and representation, nothing remains untouched. In its slow, sensuous repetition, *Penny Lick* reveals the mechanics of looking and the politics of desire. It invites viewers to linger uncomfortably in the space between hunger and shame, to confront the ease with which pleasure is aestheticized, sexualized, and sold. In doing so, Lüdemann's work resonates with the exhibition's exploration of the mouth—as organ, metaphor, and site of both speech and consumption—where every act of tasting is also an act of interpretation, and every image, a mouthful too much.

*"The tongue touches, explores the surface, and licks in a continuous loop. Like a snake that 'sees' that way. Penny lick also denotes a small glass for serving ice cream used in London (UK) in the 19th century. The video is one of various elements from the work Mortadella Statistics, a three-paneled partition, which evokes associations with meat consumption in the widest sense.*

*Here, meats and cures, as well as paid sex practices, are combined with a visualisation of quantitative research statistics. For Art from Elsewhere: DEEP THROAT the video has been singled out to tie in with other works."*

- Sarah Lüdemann (Beauham)

**ARTIST BIO:** [www.sarahluedemann.com](http://www.sarahluedemann.com)

**SARAH LÜDEMANN (BEAUHAM) (born in Cologne, Germany. Lives and works in Bremen, Germany.)**

Sarah Lüdemann (Beauham) (b. Cologne, Germany) is a visual artist, writer, and researcher whose work interrogates the entanglement between language, the body, and systems of mediation. Working across video, installation, sculpture, and text, she explores the performative structures of consumption, desire, and communication - examining how bodies are coded, disciplined, and abstracted within cultural and technological systems. Her practice often stages acts of repetition and ritualized touch, transforming ordinary or intimate gestures into critical tools for examining how identity, sexuality, and power are performed in contemporary culture. Her works often stage choreographies of intimacy and control, turning acts of exposure, repetition, and touch into conceptual and aesthetic strategies.

Lüdemann (Beauham) studied Linguistics, Psychology, and Fine Art at the University of Cologne (2001–2005), before teaching Academic Writing, Critical Thinking, and Art History in Norway, Italy, England, and the Netherlands. In 2010, she was awarded a residency at Fundación Marcelino Botín, Villa Iris, working alongside Mona Hatoum, and later received the South Square Trust Award to pursue her MFA in Fine Art at Central Saint Martins, London, graduating with distinction in 2011. She is currently a PhD candidate at the University of Bremen, where her dissertation, *Bodies That Speak Back: Postdigital Performativity, Queer Gesture, and the Politics of Spectatorship*, examines the performative feedback loops between digital imagery, embodied spectatorship, and systems of power.

Since 2017, Lüdemann has lectured in Contemporary Art and Mediation at both the University of Bremen and the University of the Arts Bremen, where she teaches and writes on media theory, feminist aesthetics, and performative methodologies. Her ongoing research bridges academic inquiry and artistic practice, continuing to explore how digital and embodied gestures speak within and against systems of control. She maintains her studio at Künstlerhaus Bremen.

Her work has been exhibited internationally at institutions and biennales including Printed Matter, New York (US); Museum Frieder Burda | Salon Berlin (DE); Goethe-Institut Cairo (EGY); Collegium Hungaricum, Berlin (DE); TRAFO Center for Contemporary Art, Szczecin (PL); HDLU, Zagreb (HR); October Salon | Belgrade Biennale (RS); Museum Villa Rot, Burgrieden (DE); La Lavoire Public | Lyon Biennale de la Danse (FR); Ventolin Art Space, Melbourne (AUS); and Hayaka Arti, Istanbul (TR).



Her works are held in public and private collections, including the New York Public Library (US), Städtische Galerie Bremen (DE), MOMENTUM Worldwide Video Collection (DE), and Piracy Book Collection, AND Publishing (UK).

DUŠKA MALEŠEVIĆ



Duška Malešević, *Better Luck | Better Fuck Next Time* (2025), 2 light boxes: aluminium, acrylic, LED light

Edition: 1/3 + 1 AP

Price: € 3,800 Euro + VAT

Premiering in *Art from Elsewhere: DEEP THROAT*, Duška Malešević's *Better Luck | Better Fuck Next Time* takes the language of consolation and exposes its emptiness under the neon glare of contemporary life. The twin lightboxes pulse with the hollow fluorescence of consumer culture - their phrases oscillating between comfort and cruelty, intimacy and indifference. "Better Luck Next Time" becomes the tired script of polite society; "Better Fuck Next Time" its unfiltered, flesh-and-blood truth.

In this new commission, Malešević translates the emotional economy of neoliberalism - where empathy is outsourced, resilience commodified, and every failure becomes a performance - into

a luminous anatomy of language. Her glowing words are both billboard and confession, their vulgar honesty mirroring a world where even consolation must sell. In the cold light of the screens that mediate our desires, sex, empathy, and outrage are flattened into the same transactional performance - the same shallow theatre that *Art from Elsewhere: DEEP THROAT* confronts across its many forms.

By replacing “luck” with “fuck,” Malešević collapses the distance between the abstract and the bodily, exposing how politics, intimacy, and commerce share the same obscene vocabulary of performance and power. In a culture addicted to exposure, the work reads like both seduction and indictment - a luminous slogan for an age where every gesture, from the apology of a government to the swipe of a thumb, is scripted, sold, and consumed.

Suspended in their seductive glow, the two phrases flicker between sincerity and cynicism, hope and humiliation - a linguistic striptease that captures the very condition of our time: the obscene theatre of geopolitics and the commodification of desire, empathy, and even failure itself.

## **ARTIST STATEMENT:**

‘Better Luck Next Time’ is a phrase that has lost its weight. It drips from the mouth as a shallow pat on the back, a disposable condolence for failure. It does not console, nor does it empower. It dismisses. In today’s accelerated, transactional world, this sort of phrase functions as a linguistic bandaid: it covers over disappointment without ever touching the wound.

Where ‘Better Luck Next Time’ dismisses failure with shallow consolation, ‘Better Fuck Next Time’ confronts it through the body — exposing how intimacy, performance, and vulnerability are judged in today’s world. It speaks to a culture where consolation is cheap, success is performative, and even our most intimate failures are commodified. Suspended between cruelty and encouragement, the phrase holds both the sting of dismissal and the strange beauty of persistence.

To say ‘*Better Fuck Next Time*’ is to collapse failure and desire, performance and intimacy, hope and humiliation. It acknowledges not just that someone failed, but that they failed in their flesh, in their performance, in their ability to connect.

The brutality of the phrase mirrors the pressures of contemporary life. We live in a culture that thrives on assessment — of bodies, performances, encounters, even failures. Dating apps rate desirability with swipes. Porn and hookup economies measure sex in terms of satisfaction, efficiency, novelty. Social media counts likes as if they were proof of worth. In this world, ‘*Better Luck Next Time*’ feels out of place — an empty consolation that no longer matches reality. ‘*Better Fuck Next Time*’ feels truer, because it speaks the language of performance, judgment, and relentless self-optimization.

Today’s world often treats relationships, sex, even self-worth as performative and commodified. ‘Better Fuck Next Time’ mirrors that reality more than the hollow optimism of ‘luck’. The phrase reflects a culture obsessed with doing better, being better, performing better — even in the most private spaces. It captures the anxiety of never being ‘enough’.

At its core, the phrase is about cycles: failing, trying again, failing again. In this sense, it echoes the cultural obsession with resilience — the startup mantra of “fail better,” the romantic ideal of persistence, the social demand to keep producing, keep performing. But where those slogans remain abstract and sanitized, *‘Better Fuck Next Time’* is raw. It drags failure into the bedroom, into the body, into the intimate spaces where shame and vulnerability are most acute.

Together, they expose a shift in tone: from civility to cynicism, from care to indifference. *‘Better Luck Next Time’* once offered reassurance, but in today’s world of political corruption, staged empathy, and public disillusionment, it has become meaningless. As governments fumble and citizens protest, the rhetoric of concern feels rehearsed. Power no longer even pretends to console. The shrug has replaced the apology. The smirk has replaced the promise. The subtext might as well read: *Better Fuck Next Time*.

Suspended in a glowing lightbox, it becomes a mirror of language itself — how words can console, dismiss, wound, or seduce, often at the same time. Replacing ‘luck’ with ‘fuck’ moves the phrase from abstraction into flesh — from chance to performance, from shallow optimism to the vulnerability of the body. It captures how intimacy, success, and even failure are now scored, consumed, and commodified.

Together they form a portrait of a culture that confuses cruelty with honesty, and consolation with dismissal. It is a critique of shallow consolation clichés in contemporary society.

Suspended between sarcasm and sincerity, the phrases reveal the tension between how we speak and how we feel — between the desire to care and the temptation to give up. In the end, both still carry that fragile, persistent promise: *Next Time*, the promise — however cynical — that failure is never final.

- Duška Malešević

**ARTIST BIO:** [www.duskamalesevic.com](http://www.duskamalesevic.com)

**DUŠKA MALEŠEVIĆ (born in Novi Sad, Yugoslavia. Lives and works in Valletta, Malta)**

Duška Malešević is an interdisciplinary visual artist. She holds an MA in Psychology of Art from Sapienza University of Rome, Italy.

Malešević has exhibited in Mahala Berlin Art Week (Berlin Germany); Cultural Centre and Academy of Art Gallery Novi Sad (Novi Sad Serbia); Librerria del Viaggiatore (Rome Italy); R Gallery (Malta); Valletta Contemporary (Malta), Gabriel Caruana Foundation (Malta), Mdina Cathedral Contemporary Art Biennale (Malta), Lily Agius Gallery (Malta), and many others. Malešević’s work was presented in the Maltese Pavilion Catalogue at the Venice Biennale (2017).

In 2016 Duška published 'Postcards from Paradise', a photography book that was launched in Rome and received an Honorable Mention from International Photography Awards (IPA). The 2nd extended edition of the book was launched in 2019 at Valletta Contemporary, Malta.

Duška is a founder and a creative director of *s e l e k t e d m a l t a*, an independent publisher specialising in photography books and publications.



## SHAHAR MARCUS



**Shahar Marcus, *Seeds* (2012), HD video, 16:9, color, sound, 3'19"**

**Courtesy: MOMENTUM Collection**

**Edition: 3/7 + AP**

**Price: € 8,000 Euro + VAT**

Shahar Marcus's *Seeds* (2012) unfolds in a stark desert landscape - earth, wind, horizon, body - where a mine clearance team methodically combs the landscape for buried mines. The precision of their gestures and the slow, almost ritualistic pace evoke a choreography of danger and control. The tension of the scene - between destruction and regeneration, violence and care - is palpable. Each careful movement carries the threat of detonation, the unseen residue of conflict embedded in the earth. As the soldiers advance, they mark the ground with trails of red tape, carving the desert into linear rows that evoke both the logic of agriculture and the boundaries of occupied land. The red tape unfurled across the terrain both secures and scars it, transforming the land into a grid of demarcation, surveillance, and containment.

Into this militarized geometry steps a solitary figure - the artist himself - dressed in the clothing of a pioneer or early settler. In a direct citation of Jean-François Millet's *The Sower* (1850), he walks the cleared furrows, casting seeds into the earth. This simple, archaic gesture of sowing resonates

here as both a literal and symbolic act of healing. The land, once seeded with death, is replanted with the possibility of life.

This act of sowing becomes a symbolic counterpoint to the violence that precedes it. Yet in Marcus's work, the gesture is not naïvely redemptive. The seeds are scattered across a land that has been mined, mapped, and militarized—a territory whose fertility has been co-opted by geopolitics. *Seeds* thus becomes a meditation on the cyclical perversions of human enterprise: the same hands that sow destruction seek to replant the seeds of renewal, only for the cycle to repeat again and again throughout human history. Seen from today's perspective, amid the renewed escalation of war across the Middle East and an alarming normalization of violence worldwide, *Seeds* acquires a haunting immediacy. The film becomes a parable of cyclical conflict and fragile hope, questioning how we cultivate peace on ground perpetually re-mined—physically, politically, and ideologically.

Within the conceptual framework of *Art from Elsewhere: DEEP THROAT*, Marcus's work resonates with the exhibition's interrogation of how power manipulates both vision and desire. The clearing of landmines mirrors the sanitization of history - acts of erasure and control disguised as care. The artist's quiet intervention exposes the perversions of geopolitics into a global theater of war, where destruction is aestheticized, crisis commodified, and truth weaponized. In a contemporary moment where images of conflict are circulated, monetized, and absorbed as global entertainment, *Seeds* stands as a subtle critique of the political machinery that turns suffering into currency. The work's restrained beauty and meditative rhythm contrast with the grotesque excess of real-world destruction—inviting the viewer to reflect on how easily empathy can be replaced by consumption.

Presented in Malta—a place historically layered with conquest, siege, and survival—the work gains additional resonance. Malta's landscapes bear their own buried histories: fortifications, bomb shelters, and sacred groves that have witnessed both violence and rebirth. In this context, Marcus's act of sowing reads as an echo of Malta's own cycles of devastation and renewal, a gesture that acknowledges the scars of war while insisting on the possibility of life to grow again from the mined ground.

In *Seeds*, hope is not innocent—it is an act of resistance. Marcus's gesture bridges the personal and the geopolitical, transforming the act of sowing into a spiritual counterpoint to warfare—a quiet insistence on life amid the machinery of death. Against the backdrop of ongoing conflicts in the Middle East and beyond, Marcus transforms a wound in the earth into a site of quiet defiance. The work embodies the fragile insistence that creation, however precarious, remains possible even amid the perverse economies of destruction that define our time.

*"The work Seeds explores the phenomenon of the buried mines that exist in Israel and the world over, exposing how these areas still carry the consequence of the war within their soil while supporting the new populations who must inhabit the conflict area. It examines the power of the present moment in these places where efforts are beginning to shift these death zones into places that consciously affirm life, embracing continuity in the very place where it once was blocked."*

– Shahar Marcus

**ARTIST BIO:** [www.shaharmarcus.com](http://www.shaharmarcus.com)

**SHAHAR MARCUS (born 1971 in Petach Tikva, Israel. Lives and works in Tel Aviv, Israel.)**

***Seeds* (2012) is part of the Collection of the Israel Museum.**

Shahar Marcus is an interdisciplinary artist whose practice spans performance, video, and installation, using his own body as a central medium to explore themes of endurance, ritual, history, and identity. Educated in Linguistics and Art History at Tel Aviv University, Marcus brings a conceptual and semiotic awareness to his visual language, merging performance art traditions with a cinematic sensibility and a wry sense of humor. He has also taught and lectured widely in the fields of performance and video art, influencing a younger generation of artists in Israel and abroad.

In his early works, Marcus used perishable materials such as dough, ice, and juice in actions that tested the limits of the body and the transformation of matter. Food—particularly bread—became a recurring motif, symbolizing survival, sustenance, and the cyclical nature of life. By juxtaposing bread and military symbols, Marcus playfully critiques the intersection of nourishment and nationalism, the sacred and the mundane. His body, often presented as a site of experimentation or ritual, is alternately a vessel, a battlefield, and a stage.

Over time, Marcus's focus expanded from intimate bodily performances to conceptual reflections on collective identity and national mythologies. His recurring character, *The Man in the Suit*, a clean-cut everyman reminiscent of Magritte's bourgeois archetypes, allows him to perform authority while subverting it—embodying the absurd duality of the artist as both director and subject, insider and outsider, laborer and elite. Through this figure, Marcus examines the performance of power and the construction of identity in contemporary society. His works are influenced by the visual language of cinematography along with familiar themes and tributes to art – history and artists, such as Ives Klein, Paul McCarthy, Peter Greenway and Jackson pollock.

Marcus's recent works address political and cultural tensions within Israel, re-staging iconic national symbols and sites with a blend of irony and poignancy. Works such as *Seeds* (2012) and *The Menorah Project* (2016) reimagine geopolitical trauma through gestures of absurdity and renewal, turning landscapes of conflict into allegories of transformation. His cinematic compositions reference both religious iconography and the visual codes of news media, locating his art in the uneasy territory between faith and propaganda, truth and performance.

Marcus has exhibited extensively at major museums, biennales, and art institutions worldwide, including: Tate Modern (London, UK); The Israel Museum (Jerusalem); Tel Aviv Museum of Art; Petach Tikva Museum of Art; Kunsthalle Charlottenborg (Copenhagen, Denmark); Moscow Museum of Modern Art; The Hermitage Museum (St. Petersburg, Russia); Poznań Biennale (Poland); Moscow Biennale (Russia); Museum of Contemporary Art (Tbilisi, Georgia); Torrance Art Museum (Los Angeles, USA); and Kumu Art Museum (Tallinn, Estonia), among many others in Germany, Italy, Japan, Turkey, and the United States.

His works are held in numerous public and private collections, including The Israel Museum, Jerusalem; Tel Aviv Museum of Art; Petach Tikva Museum of Art; Haifa Museum of Art; as well as institutional collections in Poland, Italy, and the United States.

Marcus has been recognized with multiple grants and awards for his contributions to contemporary performance and video art. His work continues to challenge the boundaries between ritual and spectacle, myth and modernity—revealing the absurdities of political and cultural systems through gestures that are at once poetic, satirical, and profoundly human.



**MILOVAN DESTIL MARKOVIC**



**Milovan Destil Markovic, *Bank Me Now!*, (2014), gold leaf, pigments and MDM binder on canvas, 31cm x 30cm**

**Courtesy of the artist © Milovan Destil Markovic**

**Price: € 3,400 Euro + VAT**

In *Bank Me Now!*, Milovan Destil Marković distills the language of contemporary capitalism into a shimmering provocation - part prayer, part command, part sardonic humor. The phrase, rendered in gold leaf and pigment, glows with the seduction of capital's sacred aura. In Marković's hands, banking becomes both verb and fetish, transforming the transactional into the devotional: *to bank* becomes *to believe*.

The work belongs to Marković's ongoing Barcode Series, in which words and symbols are translated into linear, codified compositions that recall both consumer packaging and minimalist

abstraction. The title of each painting becomes also its form and content, translated into a bar code painted on canvas, as well as stuck to the side of the work like any product on a supermarket shelf. Here, language itself becomes a commodity - stripped of meaning, priced by context, and gilded with the false promise of value. The barcode is at once a contemporary icon and a weapon: the invisible architecture of global capitalism made visible, aestheticized, and absurd.

*Bank Me Now!* embodies this collision of faith and finance, desire and domination. Its glittering surface evokes both sacred altarpiece and luxury branding — an object that blurs the line between art, commodity, and currency. The gold leaf, long associated with divine illumination – and which Markovic employs in this context in his Aureoles Series if disembodies, abstracted golden halos - becomes instead the emblem of market worship: an alchemy that turns exploitation into beauty, and greed into gospel.

Within the context of *Art from Elsewhere: DEEP THROAT*, Marković's painting reads as a sly meditation on the pornography of power and the obscene performance of geopolitics. In a world where banks collapse and are resurrected like deities, where crises are traded as commodities, and where morality is measured in profit margins, *Bank Me Now!* lays bare the eroticism of capital — the compulsive desire to possess, to consume, to believe.

Marković's practice exposes the linguistic and visual codes of the market as the true theology of our time. His painting gleams like a sacred relic of a faith gone rogue — an object that asks not for redemption, but for reflection. What, after all, remains sacred when value itself has become the only god worth worshipping?

**ARTIST BIO:** <http://www.markovic.org/page/vitae/exhibitions.html>

**MILOVAN DESTIL MARKOVIC (born in 1957 in Čačak, Serbia. Lives and works in Berlin, Germany; Belgrade, Serbia, Kangaroo Island, Australia.)**

Milovan Destil Markovic is a conceptual artist whose practice spans installation, painting, performance, and video. Marković studied painting at the Faculty of Fine Arts at the University of Arts, Belgrade, where he graduated in 1983. He has lived and worked in Berlin since 1986. Defining himself as a conceptual painter, Marković has exhibited extensively in Europe, Asia, Australia, and in the Americas. Marković's works are held by numerous public and private collections throughout the world, including: Contemporary Art Museum, Kumamoto, Japan; Neuer Berliner Kunstverein, Berlin, Germany; Museum of the City of Belgrade, Serbia; Istanbul Art Museum Foundation, Istanbul, Turkey; Museum of Contemporary Art, Belgrade, Serbia; Kunstmuseum Düsseldorf, Germany; Landesmuseum Joanneum, Graz, Austria; The Artists' Museum, Lodz, Poland; MOMENTUM, Berlin, Germany; amongst others.

Marković's work has been featured in the 42nd Venice Biennial (Aperto '86); 4th Istanbul Biennial; 46th Venice Biennial; 6th Triennial New Delhi, India; the 56th, 49th, 24th October Salon, Belgrade Biennale; 2018 Lorne Sculpture Biennale; Hamburger Bahnhof Museum of

Contemporary Art Berlin; Museum of Contemporary Art Kumamoto; MoMA PS1, New York; Moderna Museet, Stockholm; Ludwig Museum, Budapest; Saarland Museum, Saarbrücken; The Artist's Museum, Łódź; National Museum, Prague; Museum of Contemporary Art, Belgrade; MSURS Museum of Contemporary Art, Banja Luka; Landesmuseum Graz; Kunstmuseum Düsseldorf; Museum of Modern Art, Ljubljana; National Gallery, Athens; Art Museum Foundation Military Museum, Istanbul; KW Institute for Contemporary Art, Berlin; Kunstverein Hamburg; Kunstforeningen Bergen; Kunstverein Jena; Galleri F15 Oslo; Nishido Contemporary Art, Tokyo; Fei Contemporary Art Center, Shanghai; the art program of the European Capitol of Culture Novi Sad; Museum of Modern Art Ljubljana; and many other notable institutions worldwide.

**ALMAGUL MENLIBAYEVA**



**Almagul Menlibayeva, *Mother Water. Gulbibi Balkhash* (2024), HD digital video animation, 16:9, color, sound, 15'**

**Part of the project Interweaving Climate, Water(s), and Communities, Balkhs, Kazakhstan.**

**Courtesy of the artist © Almagul Menlibayeva**

**Edition: 3/10 + 2AP**

**Price: € 2,900 Euro + VAT**

*Mother Water. Gulbibi Balkhash* extends Almagul Menlibayeva's long-standing investigation into the environmental, social, and psychological aftermath of global geopolitics. Here Menlibayeva returns to the terrain that has long defined her practice - the post-Soviet landscapes of Central Asia, scarred by the legacies of empire, extraction, and environmental collapse. The work, a 15-minute AI-generated digital video, continues the artist's sustained engagement with ecological devastation as both symptom and mirror of global geopolitics. Like her earlier project *Transoxiana Dreams* (2011), which traced the environmental and psychological aftermath of the catastrophic desertification of the Aral Sea, *Mother Water* reveals how the exploitation of natural resources serves as a quiet form of warfare - one waged through neglect, policy, and greed.



*Mother Water. Gulbibi Balkhash* is dedicated to the cross-border water conflict between China and Kazakhstan, where the diversion of the Ili River has triggered the slow death of Lake Balkhash. Where earlier works approached issues of ecological devastation through the poetics of myth and memory, *Mother Water* adopts the visual language of the present - rapid, strident, hyper-saturated. Blurring the aesthetic codes of music video, video game, and propaganda, Menlibayeva harnesses the very tools of mass culture and digital spectacle to confront the catastrophic desiccation of Lake Balkhash in Kazakhstan.

At the center of the work is a merging of bodies: the artist's mother—whose life was bound to the lake—and the shrinking body of water itself. This emotional superposition transforms environmental collapse into an intimate allegory of inheritance, erasure, and the entanglement of human and planetary fragility. Yet Menlibayeva resists elegy. Instead, *Mother Water* is loud, fast, and deliberately fractured, an audiovisual torrent that refuses the consolations of beauty or nostalgia. The glitches and technical seams that lace the video are left exposed, undermining the illusion of smooth digital perfection. AI serves here as both medium and metaphor - a technology of reanimation and distortion that mirrors the mechanisms of power it critiques.

At a time when AI imagery increasingly masquerades as truth, Menlibayeva uses artificial intelligence not to fabricate reality, but to *reveal* it. The visible ruptures in the image - the errors, repetitions, and pixelated distortions - make evident both the constructedness of the medium and the artifice underlying geopolitical narratives. In *Mother Water*, AI becomes a double agent: the very technology implicated in disinformation and the acceleration of ecological catastrophe is redeployed as a means of critique, a mirror turned back on the systems that produced it - to witness, to accuse.

Within the conceptual framework of *Art from Elsewhere: DEEP THROAT*, the work functions as a devastating allegory for the perversions of geopolitics — where resource control, territorial dominance, and capitalist ambition deform not only landscapes but the psychic fabric of entire societies. The drying lake stands as a monument to this obscene legacy of mismanaged power, its shrinking waters echoing the wider desiccation of empathy in an age of spectacle and commodified catastrophe. The drying lake becomes a site of confrontation rather than mourning—its surface a screen upon which the failures of modernity flicker and distort. Menlibayeva's deliberately overcharged aesthetic mirrors the chaos of an age in which truth, image, and ethics have collapsed into each other. By weaponizing the visual vocabulary of AI against itself, *Mother Water. Gulbibi Balkhash* becomes both revelation and warning: a hyper-real memorial that insists on seeing, even when the truth itself has been digitally eroded.

In Malta - an island country whose own history is defined by conquest, survival, and the politics of water - *Mother Water* resonates with particular force. It mirrors the exhibition's exploration of how the intimate and the geopolitical, the bodily and the planetary, are entangled within the same circuits of power and control. By transforming a dying lake into a living, digital memorial, Menlibayeva offers not redemption but reckoning: a vision of flawed beauty inseparable from ruin, of technology haunted by the very nature it seeks to replace.

*“Art project dedicated to the transboundary water conflict, where the massive diversion of water from the Ili River in China (the Ili flows out of China) leads to the catastrophic desiccation and salinization of Lake Balkhash in Kazakhstan.*

*The central concept is built on emotional superposition: the image of the artist's mother, whose life was intertwined with the lake, merges with the degrading water body. The ecological destruction of Balkhash is utilized as a powerful tool to transform personal loss into a universal marker of national vulnerability and a critique of global resource selfishness.*

*The project uses AI technologies to bridge the gap between cold geopolitics (water disputes) and the visceral experience of loss, creating an active, emotionally charged memorial. AI thus transforms the geopolitical conflict into a visually and emotionally resonant call for accountability, making Balkhash simultaneously a personal archive and an objective indicator of planetary vulnerability.”*

- Almagul Menlibayeva

**ARTIST BIO:** <https://www.almaty.art/what-is-on/exhibition-almagul>

**ALMAGUL MENLIBAYEVA (born 1969 in Almaty, Kazakh SSR. Lives and works in Almaty and Berlin.)**

Almagul Menlibayeva is a multidisciplinary artist whose practice spans video, performance, photography, and large-scale multimedia installations. Combining the visual languages of documentary, myth, and digital fantasy, her work explores the complex intersections of environmental devastation, post-Soviet transformation, and the politics of gender and belief across Central Asia. Rooted in the landscape and mythology of her homeland, yet deeply attuned to global discourses on environmental collapse, digital mediation, and decolonial thinking, Almagul Menlibayeva’s work gives poetic form to the ruptures and continuities that define our planetary condition.

Trained in painting and textile art at the Almaty State Theatre and Fine Arts Institute (graduated 1992), Menlibayeva emerged as one of the leading voices of a new generation of artists responding to the collapse of the Soviet Union and the rapid modernization of Kazakhstan. Her early works, rooted in performance and staged photography, reinterpreted Turkic and nomadic mythologies through a contemporary feminist lens, situating the female body as both a site of resilience and a vessel of cultural memory.

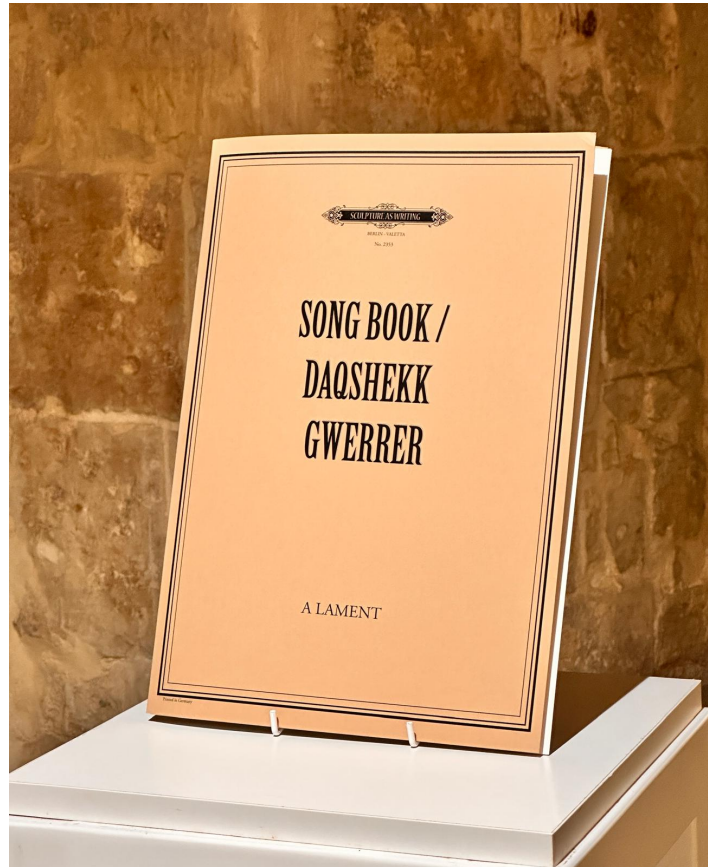
Over the past two decades, Menlibayeva has developed a distinctive cinematic language—hybridizing documentary realism with elements of surrealism, mysticism, and speculative fiction—to address themes of ecological and social crisis. Works such as *Transoxiana Dreams* (2011), *Milk for Lambs* (2013), and *Exodus* (2015) map the environmental degradation of the Aral Sea and Central Asian steppes as allegories for the psychic and political aftermath of empire. Her recent projects, including *Kosmogonia* (2019) and *Mother Water. Gulbibi Balkhash* (2024), employ artificial intelligence and digital animation to confront ongoing ecological catastrophes and the human cost of global geopolitics.

Menlibayeva's works have been widely exhibited internationally, including at major institutions and biennials such as: the Venice Biennale, Sydney Biennale, Sharjah Biennial, Istanbul Biennial, Kyiv Biennial, Moscow Biennale, Bangkok Biennale, and many others; and in museums such as the Kiasma Museum of Contemporary Art (Helsinki), Stedelijk Museum (Amsterdam), ZKM | Center for Art and Media Karlsruhe, Queens Museum (New York), Haus der Kulturen der Welt (Berlin), National Museum of the Republic of Kazakhstan (Astana), Moscow Museum of Modern Art, the Centre Pompidou and the Grand Palais (Paris), amongst numerous others. Menlibayeva's major solo retrospective formed the inaugural exhibition at the Almaty Museum of Arts (Almaty, Kazakhstan, 2025-26).

She participated in and co-curated the groundbreaking exhibition *Bread & Roses: Four Generations of Kazakh Women Artists* (MOMENTUM, Berlin, Germany, 2018). Her work has been featured in major survey exhibitions including *Eurasia: A Landscape of Mutability* (MOCAT, Tokyo), *Global Feminisms* (Brooklyn Museum), and *Post-Soviet Visions* (Calvert 22, London). She has been the recipient of numerous awards and residencies, among them the Taryn Simon Fellowship for Women Artists, Prince Claus Fund for Culture and Development Award, and the Halle 14 Residency, Leipzig. In conjunction with her solo exhibition 'Transformation' at the Grand Palais in Paris (France, 2016-17), she was awarded the prestigious Chevalier Ordre des Arts et des Lettres by the French Minister of Culture in 2017.

Menlibayeva's works are held in significant public and private collections worldwide, including the Stedelijk Museum (Amsterdam), Kiasma Museum (Helsinki), Art Jameel Collection (Dubai), National Museum of Kazakhstan (Astana), and the Tate Library and Archive (London).

**KIRSTEN PALZ**



**Kirsten Palz, *Song Book Daqshekk Gwerrer, A Lament* (2025), digital print, cover plus inlay, 23 x 33 cm**

**Edition: 10 + 2 AP**

**Price: € 200 Euro + VAT**

*Song Book / Daqshekk Gwerrer, A Lament* (2025) is a new work by Kirsten Palz - specially commissioned for this exhibition - reimagining her 2022 performance *nie wieder krieg* ("never again war"), originally performed at Berlin's Neue Nationalgalerie upon the outbreak of war in Ukraine. The title references the rallying cry of German artist and pacifist Käthe Kollwitz, whose poster *Nie wieder Krieg!* (1924) became one of the most powerful visual statements of the twentieth century against the horrors of war. A century later, Palz's lament revives this cry in another voice, another language, and another geopolitical moment — as global powers once again descend into the obscene theatre of militarized greed and destruction.

Translated into Maltese for *Art from Elsewhere: DEEP THROAT*, the work takes the form of a songbook, a manual, a score for resistance. The act of translation transforms the piece into a

local utterance, resonating deeply within Malta's own layered histories of colonization, conflict, and survival at the culturally charged crossroads of the Mediterranean, between Europe, Africa, and the Middle East.

For the exhibition's opening, artist, singer, and activist Rachelle Bezzina performs an interpretive version of Palz's lament, lending it a new corporeality and emotional register, while also expanding its call for peace into a collective act of remembrance and defiance. Bezzina's interpretation of *Daqshekk Gwerrer* extends the work's gesture of protest into a living, evolving conversation between voices, generations, and geographies.

At a time of escalating wars and geopolitical unrest - from Ukraine and Gaza to far beyond beyond - Palz's work stands as a protest against the numb repetition of history. It is a refusal of silence in the face of state-sanctioned violence and a mourning song for the failure of humanity to learn from its own devastation. In the context of a world once again engulfed by war, Palz's lament acquires renewed urgency. Her work does not illustrate catastrophe but insists upon the ethical necessity of articulation - to name, to resist, to mourn. Against the numbing repetition of global violence, *Song Book / Daqshekk Gwerrer* is an act of radical attentiveness: a refusal to forget, a plea to interrupt the cycles of destruction that threaten to define our age.

Within her broader practice of "Sculpture as Writing", Palz conceives language itself as a sculptural material - something to be molded at need, shaped, inscribed, and offered as both object and action. Each iteration of the work, each translation, and each performance becomes an act of renewal, a moment of solidarity that resists the erasure of empathy.

In the context of *Art from Elsewhere: DEEP THROAT*, *Song Book / Daqshekk Gwerrer* resonates as both a score and a warning – a voice raised in uncompromising witness amidst the perverse noise of geopolitical spectacle. This work stands as a moral and aesthetic counterpoint to the perversions of geopolitics that the exhibition exposes - a lament that refuses to become mute, and a reminder that the act of speaking, singing, or writing "never again" is itself an act of resistance against the machinery of perpetual war.

*"Sculpture as Writing' is an archive – elementary entities; the manual, the score, the flyer, the playwright, the architectural plan, the choreography or the data-set. They exist before the performance, before the realisation, before the show. It is thus a speculative open process for new actors; be it a visitor, a curator, a collective, an actor, a director or a performer.*

*'Sculpture as Writing' is independent towards any previous staging and find power in the future. Each new interpretation, performance or act of a singular work from the archive becomes unique within the new engagement. I welcome this uncertainty.*

*The fragmented and independent representation suits my practice that is performative and changes with every iteration. Everyone is invited to engage."*

– Kirsten Palz



**ARTIST BIO:** [www.kirstenpalz.com](http://www.kirstenpalz.com)

**KIRSTEN PALZ (born 1971 in Copenhagen, Denmark. Lives and works in Berlin.)**

Kirsten Palz is a Berlin-based conceptual artist and educator, trained in Fine Arts at the School of Visual Arts, New York (1994–98), and Computer Science at IT-University Copenhagen (1999–2003). Palz interweaves art, technology, language, and ecological critique. Her multidisciplinary practice — collected under the heading “Sculpture as Writing” — blends performance, video, installation, text, generative music, linguistic and structural form, programming, data-mining, and AI-driven media to explore aesthetics, environments, and ecological loss. The archive *Sculpture as Writing*, on which Palz has been working for over 15 years, is structured around text-based works consisting of more than 470 individual manuals, choreographies, and compositions. The works have been presented in exhibitions, performances, and readings in Germany and abroad.

Her work addresses pressing global issues such as climate change, species extinction, the influence of the pharmaceutical industry, destructive consumption patterns, and the accelerated degradation of Earth's ecosystems. Palz's practice integrates conceptual methodologies with interdisciplinary approaches, research-driven processes, and new technologies. Her methods include self-written texts, the use of AI, pop-cultural aesthetics, and scientific research methodologies, including research into data from institutional libraries and private companies, to create knowledge-based works. These are collected in Palz's *Chronicle of Extinction* archive, which centres on themes of climate change and the destruction of biodiversity.

Selected recent solo exhibition include: Pavillon Milchhof, Berlin, Germany (2024); Four Boxes, Krabbesholm, (Denmark) (2024); Changing Room, Berlin, Germany (2022, 2020, 2019); Neue Nationalgalerie, Berlin, Germany (2022); Spor Küblü, Berlin, Germany (2020); SCHARAUN, Siemensstadt, Berlin, Germany (2019); Hamburger Bahnhof Museum for Contemporary Art, Berlin (2018); Botschaft, Berlin, Germany (2017); The National Museum, Berlin, Germany (2016); Schwartzsche Villa, Berlin, Germany (2015); Grimmuseum, Berlin, Germany (2015); MOMENTUM, Berlin, Germany (2015); KW Institute for Contemporary Art, Berlin, Germany (2014); and many others.

Recent selected group exhibitions include: The National Museum, Berlin, Germany (2025, 2023); Spor Klübü, Berlin, Germany (2024, 2019, 2018, 2016); Gregory Allicar Museum of Art, Colorado State University, Michigan, USA (2023); LAGOS, Mexico City, Mexico (2023); Irenic Projects, Los Angeles, California, USA (2022); Stadtraum, Berlin, Germany (2021); MOMENTUM, Berlin, Germany (2021); Zionskirche, Berlin, Germany (2021); Tokyo Wondersite, Tokyo, Japan (2016); Tete, Berlin, Germany (2016); BarBabette, Berlin, Germany (2015); Den Frie, Copenhagen, Denmark (2015); Month of Performance Art, MOMENTUM, Berlin, Germany (2015); Neue Nationalgalerie, Staatliche Museen, Berlin, Germany (2014), among many others.

**NINA E. SCHÖNEFELD**



**Nina E. Schönefeld, *The Anatomy of Political Scandals* (2025), HD video (1920 x 1080), 16:9, b/w & color, sound, 17'27**

**World Premier**

**Edition: 5 + 3 AP**

**Price: € 9,000 Euro + VAT**

**ARTIST STATEMENT:**

“The video work THE ANATOMY OF POLITICAL SCANDALS takes its starting point in the sociopolitical research of the artist's father, “Die Anatomie des politischen Skandals” (Rolf Ebbighausen, 1989). The anatomy of political scandals is the anatomy of bourgeois society. Political scandals reveal structural problems in representative democracies and, like a magnifying glass, reflect a country's cultural landscape, public discourse, and long-term social processes.

The story of the video work revolves around the artist Henri Michael Blum, who is having his first major solo show in an important museum. One of his video installations revolves around the theme of “justice at any price, even through the use of violence,” which was already addressed by Heinrich von Kleist in his work “Michael Kohlhaas.” This arouses the disapproval of the museum director, who threatens to cancel the entire exhibition if the artist does not withdraw his

work. The artist Blum tries to come to terms with giving up his censored work, but he can't. Blum believes that if he gives up this work, he will have lost the fight for freedom of art in general. The story of the film takes its tragic course and culminates in a dramatic duel between the artist and the museum director.

The right of citizens to consistently enforce justice is often rejected by those in power, even though rights of freedom and equality exist for the individual. The FREEDOM OF ART stands as a legitimate instrument for the restoration of justice and individual dignity as a last resort."

- Nina E. Schönefeld

Premiering in *Art from Elsewhere: DEEP THROAT*, Nina E. Schönefeld's *The Anatomy of Political Scandals* is both a thriller and an autopsy — an alluring dissection of democracy's glossy surfaces and the rot beneath. Drawing on the 1989 study *Die Anatomie des politischen Skandals* by her father, sociologist Rolf Ebbighausen, Schönefeld translates academic analysis into pop-noir cinema. What he exposed through theory — scandal as the mirror of bourgeois democracy — she exposes through image: power stripped bare, outrage sold as entertainment, the corrosive mechanisms of institutional power, and the price of freedom.

Schönefeld situates this work within her ongoing cinematic inquiry into social and environmental resistance, where dystopian near-futures often serve as allegories for present realities. Here, the battlefield shifts from ecological survival to cultural control - the silencing of dissent, the sanitizing of institutions, and the commodification of artistic expression. Like much of her work, *The Anatomy of Political Scandals* merges documentary realism with speculative fiction and surreal AI generated fantasies, creating a world that feels both viscerally heightened and disturbingly plausible.

Shot with the slick precision of a fashion shoot and the narrative intensity of a political drama, *The Anatomy of Political Scandals* follows a contemporary artist whose museum show is threatened with cancellation after his work is deemed "too dangerous." What unfolds is part duel, part downfall — a choreography of censorship. When the museum director demands that the artist remove an artwork from his exhibition, the artist faces a moral reckoning: to comply would mean betraying the very principle that art must remain free from coercion. In refusing to comply, he becomes an emblem of integrity in a world where freedom of expression is increasingly recast as provocation, and dissent mistaken for deviance. His refusal leads to a tragic confrontation, echoing the violent dialectic between power and conscience that underpins both history and art.

Amongst numerous visual and thematic citations, Schönefeld draws upon Ray Bradbury and François Truffaut's *Fahrenheit 451* - themselves allegories of Nazi book burning. This intertextual reference links the film's fictional crisis to historical reality, where the suppression of art signals not moral order but the collapse of democracy. The reference is not nostalgic; it's prophetic. The Nazi branding of "degenerate art," the purges of culture through moral panic, find their digital echo in today's algorithmic censorship and the global rise of the far right. What begins as a story

of one artist's moral crisis becomes a mirror of our collective one — a world where free expression is recast as provocation and justice itself perverted into performance.

Schönefeld's work thrives in this tension. By adopting the seductive grammar of pop culture - the jump cut, the slow pan, the slick hyperreal AI animations - she weaponizes its tools against itself. The result is as intoxicating as it is unsettling: a world where the aesthetics of control are indistinguishable from those of desire. When those in power demand the erasure of dissenting voices, the perversion of justice is already complete - a kind of moral pornography in which repression becomes arousal and domination masquerades as virtue. Politics, in Schönefeld's vision, has become the new porn: a spectacle where truth is choreographed, outrage is aestheticized, and every act of silencing becomes a performance of power.

Within the context of *Art from Elsewhere: DEEP THROAT, The Anatomy of Political Scandals* becomes a keystone - a film about censorship in an exhibition that exposes censorship as the invisible architecture of our age. The film is a sharp indictment of the perversions of power that turn culture into propaganda and politics into theatre. It speaks to the exhibition's broader exploration of how truth, justice, and freedom - once ideals of democracy - are increasingly weaponized, censored, and bought. The "anatomy" of scandal thus reveals itself as an anatomy of our times: a system where visibility and morality are negotiated through media, where outrage replaces ethics, and where the artist becomes both witness and target.

Stylish, furious, and defiantly political, *The Anatomy of Political Scandals* transforms the aesthetics of scandal into a manifesto. It's not just a film about freedom of art — it is the act of freedom itself. Schönefeld's work insists on the necessity of risk - the courage to speak, to show, to refuse complicity. In a moment when the freedom of art is again under siege worldwide, *The Anatomy of Political Scandals* is not only a film about censorship; it is itself an act of resistance - a cinematic protest affirming that to remain silent is to surrender the possibility of truth.

**ARTIST BIO:** [www.ninaeschoenefeld.com](http://www.ninaeschoenefeld.com)

**NINA E. SCHÖNEFELD (born 1972 in Berlin, Germany. Lives and works in Berlin and Ibiza, Spain.)**

Nina E. Schönefeld is a Berlin-based interdisciplinary artist of German/Polish descent, and PhD scholar in art theory, whose practice spans video, installation, sculpture, light, electronics, and AI-driven media. With influences ranging from the early-20th-century avant-garde to urgent contemporary crises, her cinematic works confront the seductive aesthetics of consumer culture with a sharp political edge. Rather than offering escapism, Schönefeld's immersive narratives expose the cracks in the glossy surface of capitalist modernity. Her work grapples with the most pressing dilemmas of a hyper-mediated, hyper-consumerist West—where environmental collapse, authoritarianism, and algorithmic control are too often obscured by distraction and spectacle. Central to her practice are stories of abrupt societal rupture: digital surveillance, nuclear threat, ecological devastation, and the fragile illusions of freedom under neoliberal

systems. Her protagonists—frequently women—navigate dystopian near-futures where rebellion becomes survival, and where the cost of complacency is laid bare.

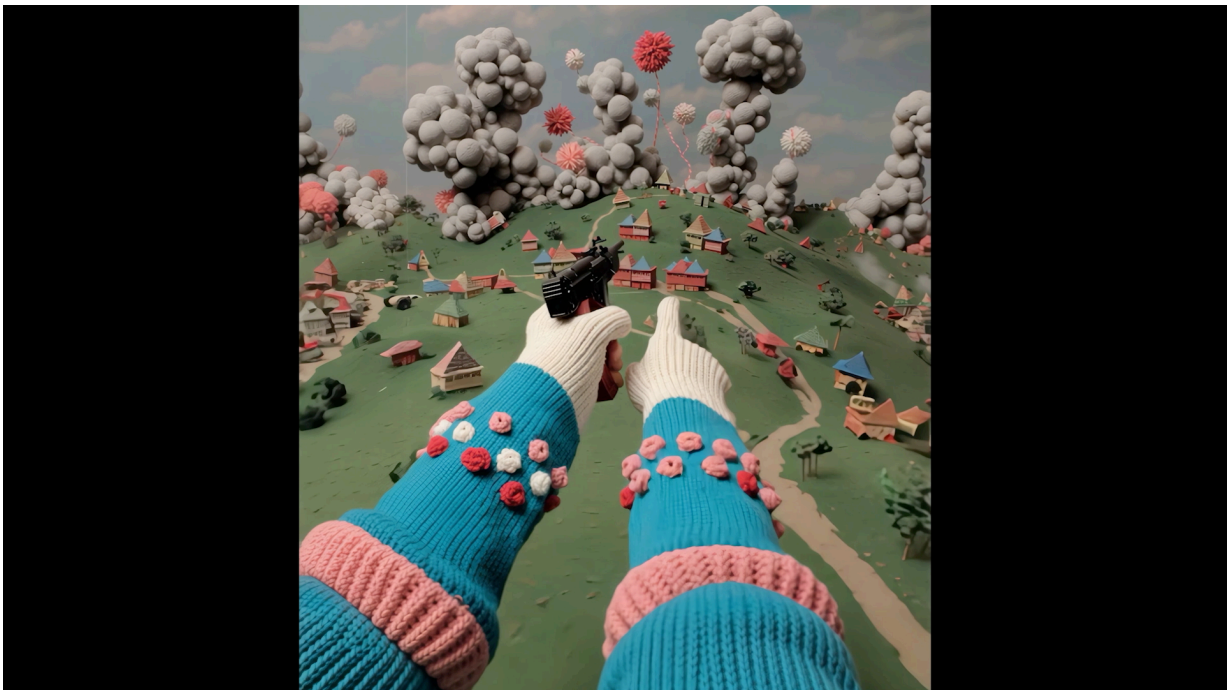
A selection of Schönefeld's recent major museum and institutional exhibitions includes: 2025 – *Landscapes of Futures Past*, Jiayuanhai Art Museum, Shanghai, China. 2024 - *RIDE OR DIE* (solo), KINDL Center for Contemporary Art, Berlin, Germany; *NO FUTURE* (solo), Lothringer 13 & Münchner Kammerspiele & Habibi Kiosk, Munich, Germany; MSU Museum (CoLab Studio, Michigan State University), Michigan, USA; GDM Contemporary Gallery, Ostrava, Czech Republic. 2023 - *FUCK THE SYSTEM* (solo), Diskurs Berlin, Germany; Kunsthalle Osnabrück, Germany; Ikono TV, COP28, Dubai; Gong Gallery, with Goethe-Institutes Prague & Bratislava, Ostrava, Czech Republic; Aleš South Bohemian Art Museum, Czech Republic; GDM Contemporary Gallery, Ostrava, Czech Republic; Kultursymposium Weimar, Goethe-Institute & Galerie Eigenheim, Weimar, Germany; LAGOS Gallery, Mexico City, Mexico. 2022 - *Enemy Within* (solo), Berlin Weekly Gallery; Haus am Lützowplatz, Berlin, Germany; Ikono TV, COP27, Egypt; Diskurs Gallery Berlin, Germany; Artspring-Festival, Berlin, Germany. 2021 - Heidelberger Kunstverein, Heidelberg, Germany; MOMENTUM, Kunstquartier Bethanien, Berlin, Germany; Alte Münze, Berlin, Germany; CICA Museum, Gyeonggi-Do, Korea; Kunstverein Familie Montez, Frankfurt, Germany; Seoul International ALT Cinema & Media Arts Festival (NeMaF), Seoul, Korea; Art Life Foundation, Hong Kong, China; ARTSPRING-Festival, Berlin, Germany; Roppongi Art Festival, Tokyo, Japan. 2020 - Heidelberger Kunstverein, Heidelberg, Germany; Weltkunstzimmer, Düsseldorf, Germany; Kunsthalle Bratislava Museum, Slovakia; Galerie la Pierre Large, Strasbourg, France; MOMENTUM, Kunstquartier Bethanien, Berlin, Germany; Contemplatio Art, Germany. 2019 - Aram Art Museum, Seoul, South Korea; Alternative Culture Making Art Space, Shenzhen, China; Federation Square, Melbourne, Australia; MOMENTUM, Kunstquartier Bethanien, Berlin, Germany; Anima Mundi Festival 2019, Palazzo Ca' Zanardi, Venice, Italy; Bamhaus Luxembourg, Luxembourg; Mitte Media Festival 2019, Berlin, Germany; Made In NY Media Center by IFP, New York City, USA; Villa Heike, Berlin, Germany. 2018 - Berlinische Galerie, Berlin, Germany; Goethe Institut, Beijing, China; Kühlhaus, Berlin, Germany; BBA Artist Prize 2018 Berlin, Germany; Ex Pescheria Centrale, Trieste, Italy; Mitte Media Festival, Berlin; Palazzo Ca' Zanardi, Venice, Italy; THE ROOM Contemporary Art Space, Venice, Italy. And many others.



**DAVID SZAUDER**



**David Szauder, *Babel* (2025), digital animation, color & b/w, sound 3'18"**



**David Szauder, *Game* (2025), digital animation, color, sound 2'29"**



**David Szauder, *Hypnosis* (2025), digital animation, b/w, sound 3'01"**

In *Art from Elsewhere: DEEP THROAT*, three of David Szauder's recent animations — *Babel*, *Game*, and *Hypnosis* — unfold like fragments from a digital dreamscape where fantasy and critique cohabit in dazzling harmony. Known for his visually sumptuous, surreal AI animations, Szauder crafts parallel worlds where art history, pop culture, and contemporary anxiety collide in bursts of humour, absurdity, and elegance. These works exemplify the issues addressed in his recent book *Glitches & Glory* (Gestalten, 2025): a reflection on how digital disruption becomes artistic expression - turning machine error into new aesthetics, and bringing a sensibility of playful critique to supposedly perfect technological futures.

While contemporary image culture accelerates toward seamless simulation, Szauder allows the seams to show. His animations reveal what happens when digital perfection turns surreal — when the hyperreal loops back into the uncanny. Infused with retro aesthetics and the glossy optimism of mid-century futurism, his imagery conjures a world both nostalgic and speculative, seducing the eye with familiarity before descending into a fever dream of surreal spectacle. Beneath their candy-coloured sheen, these animations ask a vital question: when technology mediates memory, performance, identity, and value, what remains genuinely human?

*Babel* becomes a metaphor for our era of hyper-communication and engineered misunderstanding. *Game* turns the grammar of play and into a social allegory. *Hypnosis* lures the viewer into a monochrome trance of recursive patterns and algorithmic rhythm, parodying both early animation and the mesmerising feedback loops of social media culture. Each piece operates like a visual poem - playful, uncanny, and meticulously composed - masking sharp cultural critique beneath its candy-coloured surface.

Szauder's practice thrives on contradiction: playful yet profound, ironic yet sincere, digital yet deeply human. By fusing machine intelligence with human imagination, he transforms artificial systems into mirrors of our collective psyche — exposing the humour, vanity, and fragility embedded in our digital desires. His retro-futurist worlds evoke the optimism of a bygone technological age even as they critique the disillusionment of the present. Beneath the humor and spectacle lies a sharp critique of our attention economy, where wonder, memory, and intimacy are commodified and sold back as experience.

By aestheticizing the absurdities of technological culture, Szauder reclaims irony as a form of resistance - laughter as the last human gesture in a world increasingly designed by machines. Ultimately, *Babel*, *Game*, and *Hypnosis* remind us that the most potent critique may not be outrage but laughter - the kind that disarms, unsettles, and implicates. In Szauder's hands, humour becomes resistance; spectacle becomes exposure; and art reclaims its power to turn the obscene back into innocence.

**ARTIST BIO:** [www.davidarielszauder.com](http://www.davidarielszauder.com)

**DAVID SZAUDER (born 1976 in Budapest, Hungary. Lives and works in Berlin, Germany & Vienna, Austria.)**

David Szauder is a media artist and curator whose work operates at the intersection of artificial intelligence, visual culture and digital storytelling. He studied Art History at Eötvös Loránd University and Intermedia at the Hungarian University of Fine Arts in Budapest, followed by a Master's Fellowship at the School of Arts, Design and Architecture at Aalto University, Helsinki. Between 2009 and 2014 he served as curator at the Hungarian Cultural Institute in Berlin (CHB). He has taught and led workshops on interactive media and AI with institutions such as the Film Academy Potsdam and, since 2023, the Moholy-Nagy University of Art and Design.

Szauder's artistic practice explores the relationships between technology, memory, identity and myth. Known for his visual language that blends surreal AI-generated imagery, pop-culture references and art-historical touchstones, he has exhibited in institutions and festivals including the Ars Electronica Festival, Ludwig Museum Budapest, and solo exhibitions such as *Glitches & Glory* at Elza Kayal Gallery in New York. His work has also appeared in major publications, notably with illustrations for *The Washington Post* and designs for public projects in Budapest and Berlin.

Beyond his studio practice, Szauder has curated public art initiatives such as Buildingscape, as well as served as New Media Advisor for the European Capital of Culture VEB 2023. He works across digital animation, installation, and AI-tooling, bringing a sensibility of playful critique to supposedly "perfect" technological futures. His recent publication *Glitches & Glory* presents his reflections on how digital disruption becomes artistic expression — turning machine error into new aesthetics.

VADIM ZAKHAROV



Vadim Zakharov, *BAFF BAFF! What Are The Politicians Talking About* (2021), HD video performance, color, sound, 4'20"

Vadim Zakharov's *BAFF BAFF! What Are The Politicians Talking About* is a sharp, tragicomic parody of political discourse - a performance in which meaning itself collapses into noise. Wearing a crisp white shirt and tie, Zakharov stands before the camera like a statesman ready to address the nation. Yet instead of coherent speech, he delivers a torrent of onomatopoeitic absurdities: *CRACK! CLIRR! BLIEP! KAROMMS!* - exclamations scavenged from German *Mickey Mouse* magazines and comic classics like *Tintin* and *Asterix & Obelix*. These cartoon outbursts, once used to illustrate slapstick catastrophe, now resound as the soundtrack to our contemporary geopolitics.

What begins as humorous quickly turns sinister. Zakharov's nonsensical rhetoric mirrors the hollow performance of power: the endless talk shows, press briefings, and televised debates where language no longer communicates but conceals. Meaning is replaced by soundbites, conviction by performance - a symphony of empty noise that drowns out human suffering. In the artist's words, the piece is both parody and poetry: a lament for the death of meaning in public speech.



Within the framework of *Art from Elsewhere: DEEP THROAT*, Zakharov's work becomes an emblem of the "obscene theatre" of contemporary geopolitics - a grotesque spectacle in which truth is weaponised, outrage is choreographed, and the machinery of governance runs on performative noise. His absurd incantations echo the guttural language of power today: the barking of pundits, the algorithmic churn of media feeds, the hollow slogans of moral authority.

By replacing political rhetoric with the vocabulary of comic violence, Zakharov exposes the childishness of real-world power games. The explosions, crashes, and bangs that punctuate his monologue could just as easily be the soundscape of our news cycle - war zones televised in real time, diplomacy reduced to meme. Yet there is also a strange poetry in this absurdity: a sense that, when language fails, nonsense might be the only honest response left.

In *BAFF BAFF!*, the artist turns gibberish into critique. His mock-political performance transforms farce into philosophy - revealing that in an age where politics has become pornography, the babble of authority is itself the obscenity.

*"In the video performance, non-verbal words are read aloud, most of which have been found in the magazines "Mickey Mouse" (German editions) and also taken from the books "Tintin The Mysterious Star" and "Asterix & Obelix The Laurels of Caesar". The words collected in the non-verbal vocabulary have no meaning, but only phonetically reflect certain events: someone has fainted (BLIEP!), a glass has broken (CRACK! CLIRR!), a helicopter has crashed into a cupola (KAROMMS!), a museum has collapsed (CRACK! THUNDER! CRIME!)."*

*The Reader (Vadim Zakharov), wearing a white shirt and a tie, recites these words seriously and forcefully. The image of a politician is created, a public figure who professionally and convincingly is ready to say something on any occasion. At the same time, we see that these are just empty words – bubbles that float away as soon as they reach our ears. The film highlights the absurdity of what we see and hear every day on television and the internet.*

*At the same time, reading non-verbal words can be perceived as reading poetry..."*

- Vadim Zakharov

**ARTIST BIO:** [www.vadimzakharov.com](http://www.vadimzakharov.com)

**Vadim Zakharov (b. 1959 in Dushanbe, UdSSR (now Tajikistan). Lives and works in Berlin and Cologne, Germany.)**

Vadim Zakharov is an artist, editor, archivist of the Moscow Conceptual art movement, and collector. Since 1979 he has participated in exhibitions of unofficial art and collaborated with such artists as: V. Skersis, S. Anufriev, I. Chuikov, A. Monastyrski, Y. Leiderman. In 1982–1983 he participated in the AptArt Gallery, Moscow. Since 1992 till 2001 he has published the "Pastor" magazine and founded the Pastor Zond Edition. In 2006 he edited book "Moscow



Conceptualism". His retrospective was held at the Tretyakov Gallery in 2006. He represented Russia at the Venice Biennale in 2013 with the project "DANAE". In 2016-2020 Zakharov organized the exhibition space "FREEHOME-Artist to Artist" in Berlin.

Selected honors and awards include: Griffelkunst-Preis, Hamburg (1995); Renta-Preis, Kunsthalle Nürnberg (1995); Soratnik Prize, Moscow (2006); Innovation Prize, Moscow (2006); Joseph Brodsky Memorial Fellowship Fund, American Academy in Rome (2007); Kandinsky Prize – Best Work of Year, Moscow (2009); Kaissering Art Prize – Germany's most prestigious art award (2023).

In addition to numerous solo and group exhibitions, Vadim Zakharov has participated in many biennales of contemporary art, including: the 49th Venice Biennale, "Plateau of Humankind", (Director Harald Szeemann, Arsenale, 2001); 1st Thessaloniki Biennale, "Black Birds" installation (Museum of Byzantine Culture, 2007 ); 55th Venice Biennale, Vadim Zakharov, "Danaë", Russian Pavilion (2013); 5th Moscow Biennale, Vadim Zakharov, "Dead Languages Dance. Fall collection", (TSUM, 2013); "2014. Space Odyssey", CAFAM BIENNALE, Beijing (2014); 3rd Biennale of Bahia, Museum of Modern Art of Bahia (2014); 14 Krasnoyarsk Museum Biennale, Russia (2021).

Vadim Zakharov's works are held in many prestigious public collections, including: Guggenheim Museum, New York, USA; TATE Modern, London, UK; Modern Art Museum, Frankfurt, DE; Deutsche Bank Collection, Frankfurt am Main, DE; Kupferstienkabinet, Berlin, DE; Ludwig Museum, Aachen, Budapest; Saint Petersburg, RU; Zimmerli Art Museum, Rutgers USA; Museum of Art at Duke University, USA; Museum of Fine Arts, Budapest, HU; Strasbourg Museum of Modern and Contemporary Art, DE; Tretyakov Gallery, Moscow, RU; Russian Museum, Saint Petersburg, RU; Museum of Modern Art, Moscow, RU; Moscow Collections of the NCCA, Moscow, RU.

**ZHOU XIAOHOU**



**Zhou Xiaohu, *The Goey Gentleman* (2002), stop-motion animation, 4:3, color, sound, 4'40"**

**Edition: 4/4**

**Price: € 40.000 Euro + VAT**

In *The Goey Gentleman*, Zhou Xiaohu – pioneer of video animation in China - turns the human body into both canvas and battlefield. Playful, perverse, and wickedly intelligent, *The Goey Gentleman* is a striptease gone deliciously wrong. Painted frame by frame onto two naked bodies - one the artist himself, and the other female - the stop-motion animation turns flesh into film, intimacy into spectacle, and desire into slapstick. As the images flirt, fight, and ultimately destroy one another upon each other's skin, Zhou blurs the line between seduction and aggression, the creator and the created. The result is as funny as it is unsettling: a surreal duet of body politics, played out on literal bodies.

The work's absurd sensuality conceals a biting critique. Beneath its comic rhythm - a burlesque of touch, a tango of paint and sweat - *The Goey Gentleman* exposes the politics of looking, the power play between who performs and who watches. Like politics itself, it's a performance of exposure: a choreography of charm, deceit, and control. Zhou's own hand - the artist as manipulator - becomes complicit, drawn into the lusty theatre of his own making.

In the context of *Art from Elsewhere: DEEP THROAT*, the work hits a nerve. When politics becomes pornography and truth is stripped bare, Zhou's animation reads as both erotic farce and political allegory. Its sticky humour mocks the obscenity of power - the endless teasing, the promises of revelation that never quite deliver. At the same time, it reminds us that laughter can be its own form of resistance, that satire and seduction share a pulse.

That *The Goopy Gentleman* cannot be shown in the artist's home country only amplifies its punch. Its painted bodies - humorous, tender, rebellious - stand in for all bodies forbidden to perform freely. Zhou's burlesque of exposure becomes an act of defiance: a reminder that, in repressive times, pleasure itself is political, and the erotic can still be a weapon against control.



**Zhou Xiaohu, *Conspiracy* (2004), 2-channel stop-motion animation, color, sound, 6'12"**

**Edition: 3/3**

**Price: € 43.000 Euro + VAT**

In *Conspiracy*, Zhou Xiaohu stages a literal and metaphorical *body politic* - a double-screen performance where creation, control, and corruption play out across flesh - turning the body into a subversive stage for political theatre. On one screen, the artist is seen at work, sketching and shaping his film; on the other, his ideas come alive as animations drawn frame by frame directly onto a naked female body. Political rallies erupt, leaders speechify, and the seduction of power unfolds as erotic spectacle. Then - suddenly - a sniper takes aim. A single animated bullet pierces both screens, killing the politician and penetrating the woman's body - collapsing both the animated subject and its fleshy canvas. The assassination is both metaphor and climax: politics consummated through violence, image, and desire. The film closes in a chaos of rallies and rivalries, until one politician triumphs in election - as if power, having devoured its own image, must always resurrect itself for another round. The body, meanwhile, remains marked,

wounded, and complicit: both medium and message, both victim and stage, where violence and seduction blur into one another.

Zhou's trademark humor runs through the work — a sly, dark irony that heightens its discomfort. *Conspiracy* turns the language of animation — a medium of childhood fantasy — into a tool of political satire. The stop-motion animation, handmade and tactile, contrasts sharply with its brutal content, making the absurdity of political theatre even more palpable. Here, the artist's hand and the woman's body fuse into a single apparatus of image-making: a collaboration, a struggle, a conspiracy of creation itself. Zhou's painted figures rise up, collapse, and are reborn in an endless loop of destruction and regeneration. It's a cycle as old as history and as current as the news feed: protest and power locked in an embrace so intimate it becomes impossible to tell who is controlling whom.

Zhou uses the techniques of play - stop-motion, slapstick, absurd juxtaposition - to talk about the gravest of subjects. As the two halves of the screen interact and slip between film and animation, they mimic the unstable choreography of politics itself: disinformation, delay, distortion. The two-channel structure mirrors the split between representation and reality, artist and subject. It echoes the double-speak of power, where truth is refracted into competing narratives - a visual metaphor for how propaganda, media, and spectacle conspire to turn political reality into performance.

In *Art from Elsewhere: DEEP THROAT*, *Conspiracy* resonates as a devastating allegory of politics as the new pornography - where the obscene is no longer hidden but performed, where domination and desire are indistinguishable, and where truth itself becomes a fetish. It exposes the perverse intimacy between power and pleasure, between political violence and the erotic gaze. *Conspiracy* feels almost prophetic, capturing in the "innocent" medium of animation, the obscene theater of geopolitics, where violence is aestheticized, rebellion commodified, and outrage becomes entertainment. Zhou's use of the body as both surface and subject underlines the exhibition's central theme — that politics today operates through exposure, intimacy, and desire.

In the end, *Conspiracy* turns the oldest metaphor in politics — the "body politic" — inside out. What remains is a stark and seductive truth: that power always leaves its mark on the flesh, that the spectacle of control is inseparable from the desire to watch, and that the politics of our time is nothing if not a performance of the obscene.

**ARTIST BIO:** <https://www.mplus.org.hk/en/collection/makers/zhou-xiaohu/>

**ZHOU XIAOHOU** (Born 1960 in Changzhou, China. Lives and works in Shanghai.)

**Zhou Xiaohu** is a pioneering figure in Chinese contemporary art, celebrated as one of the first to develop claymation and stop-motion video animation in the region. Trained in sculpture and oil painting at the Sichuan Academy of Fine Arts, he began using computers as an artistic tool in 1998. He has since experimented with stop-frame video animation, video installation and

computer-gaming software by interlayering images between moving pictures and real objects in what has become his signature style. His work defies genre boundaries by combining animation, video, installation, performance, photography, and sculpture. Drawing on techniques from folk puppetry, popular media, and classical art forms, Zhou orchestrates biting social satire that critiques the mediated production of reality and the absurdities of modern public life.

Zhou's interdisciplinary practice reflects the documentation of and misunderstandings of history in a digital age. His work offers a provocative exploration of mediated reality—using puppetry and animation as metaphors for spectacle and absurdity in contemporary culture. Through meticulously crafted claymation scenes re-enacting news events, social spectacles, and folklore, his installations dismantle the authority of media while exposing how spectacle shapes collective perception. With roots in Chinese folk forms and engagement with philosophical parody, Zhou's artistic vision challenges viewers to question the line between fact and fiction, and to see how narratives are constructed, circulated, and internalized. Using absurdist narratives and puppet-like figures, Zhou Xiaohu probes the social and philosophical landscapes of contemporary life.

Selected major exhibitions include: *Permaculture*, Zhou Xiaohu Solo Exhibition, Biyun Art Museum, Shanghai China (2024); The 14<sup>th</sup> Shanghai Biennale (2023); 2<sup>nd</sup> Bangkok Art Biennale (2020); *Chimera: Zhou Xiaohu Solo Exhibition*, Shanghai Minsheng Art Museum, China (2016); *Schiesse: Zhou Xiaohu Solo Exhibition*, MOMENTUM, Bethanien Art Center, Berlin, Germany (2015); *Harmonious Society*, Asia Triennial, Manchester, UK (2014); White Rabbit Gallery, Sydney, Australia (2013); *Panorama: Recent Art from Contemporary Asia*, Singapore Art Museum, Singapore (2012); 4<sup>th</sup> Guangzhou Triennial -Grangdview project, Guangzhou, China (2012); Barbican Art Gallery, London, UK (2011); National Art Museum of China, Beijing, China (2011); 40<sup>th</sup> International Film Festival Rotterdam in Netherland (2011); *Not Soul For Sale*, Tate Modern Turbine Hall, London, UK (2010); 8<sup>th</sup> Gwangju Biennial, Gwangju, South Korea (2010); Tate Liverpool, Liverpool, UK, (2007); Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria (2007); Kunst Museum Bern, Bern, Switzerland (2007); Asia Pacific Triennial of Contemporary Art, Brisbane, Australia (2006); The Utopia Machine, MoMA Museum of Modern Art, New York, USA (2004); 1<sup>st</sup> Seville Biennial, Seville, Spain (2004); *Between Past and Future*, International Center of Photography, New York, USA (2004); 56<sup>th</sup> International Film Festival Locarno, Locarno Switzerland (2003); Experimental Video Gold Medal Award, 36<sup>th</sup> World Fest-Houston International Film Festival (2003); *China Rushes*, Hamburger Bahnhof National Museum, Berlin, Germany (2001); 3<sup>rd</sup> Shanghai Biennale (2000); amongst many others.