

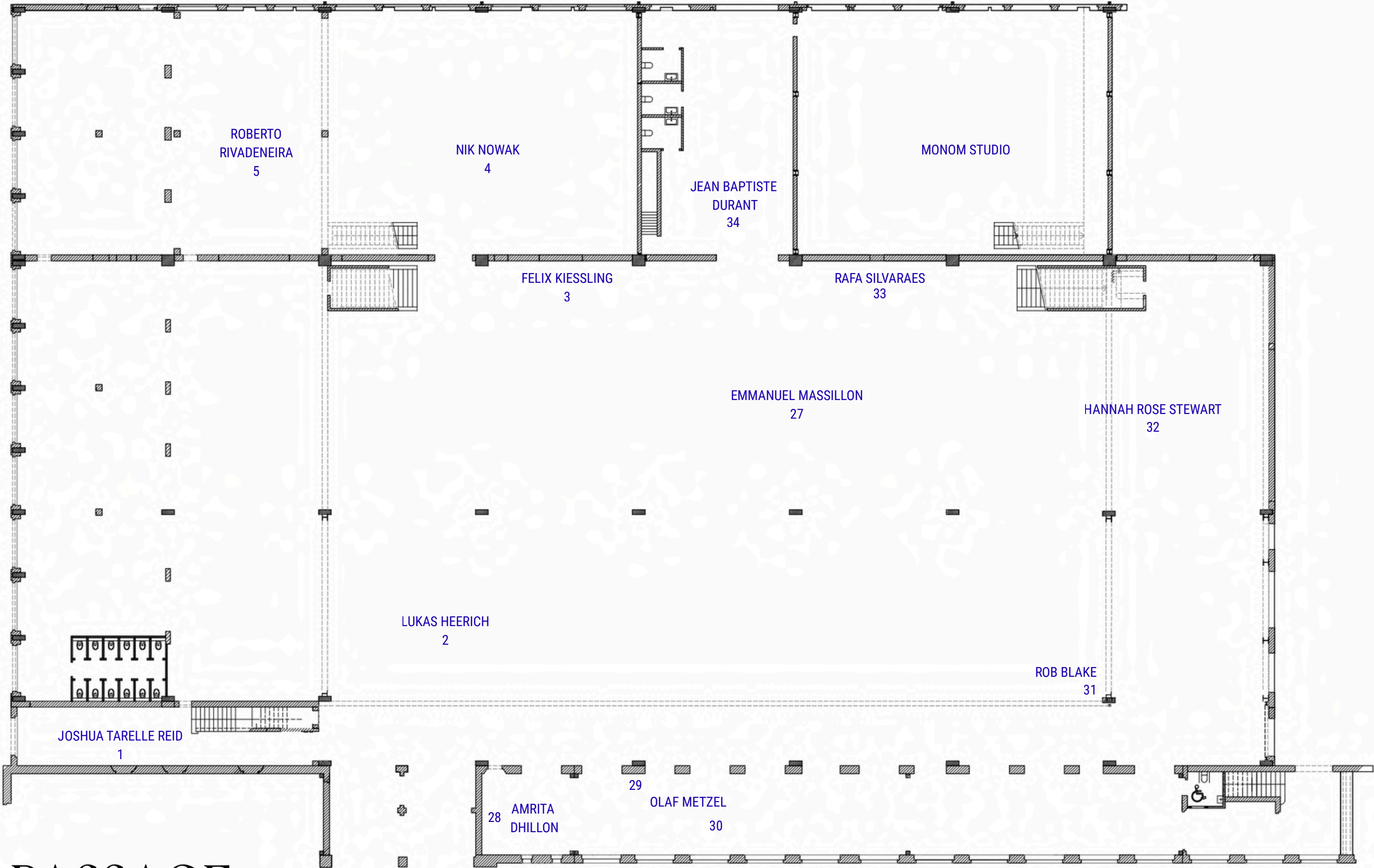
A photograph of a long, empty, arched concrete passage. The left wall is made of concrete and features a series of tall, narrow windows with metal frames. The right wall is also concrete and has a metal railing running along its base. The floor is a smooth, light-colored concrete. At the far end of the passage, there is a brick wall. The ceiling is a curved concrete arch. A single light fixture hangs from the ceiling in the foreground. The overall atmosphere is industrial and minimalist.

*POLYPHONIC VIEWS*

PASSAGE



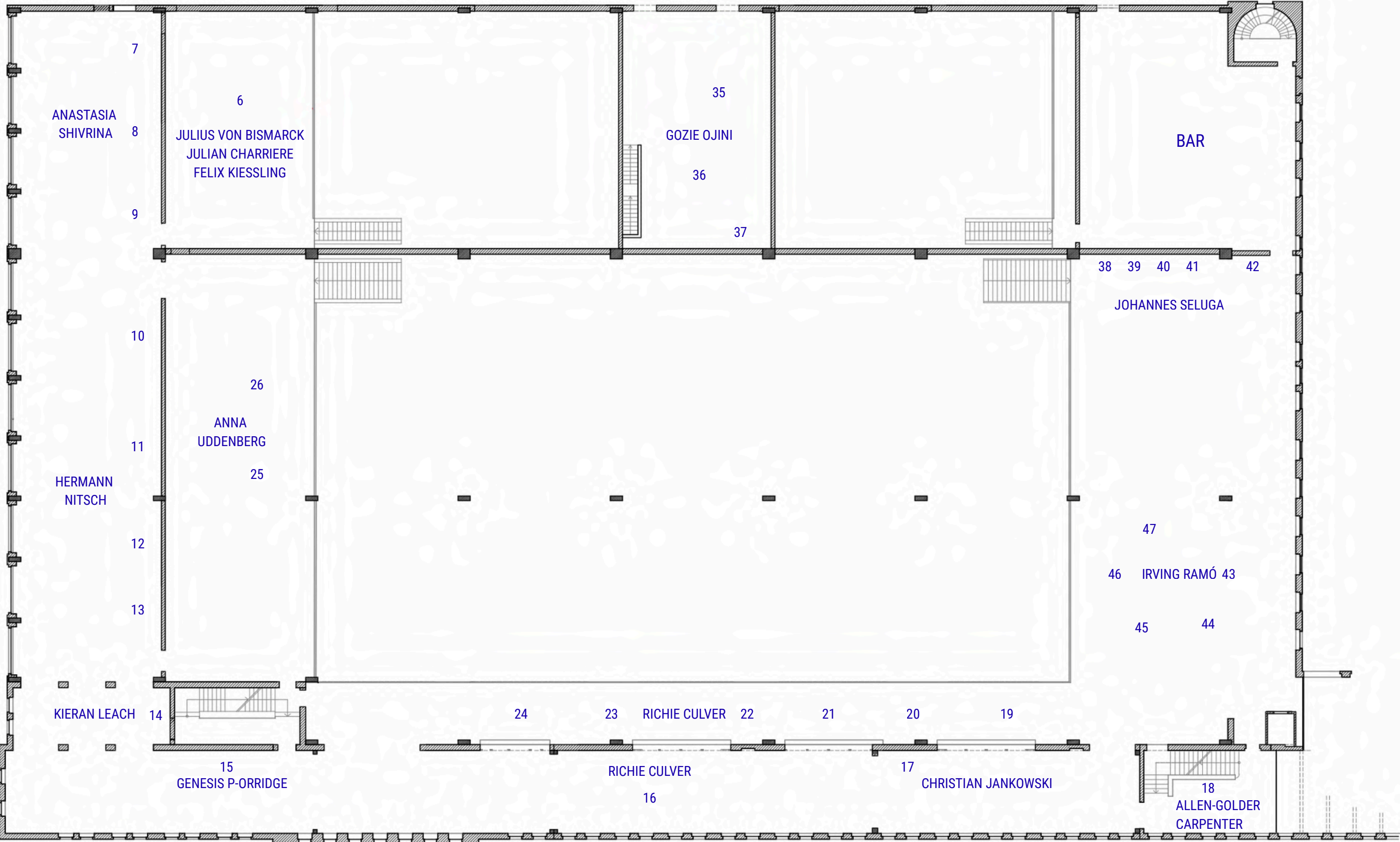
# GROUND FLOOR



# PASSAGE



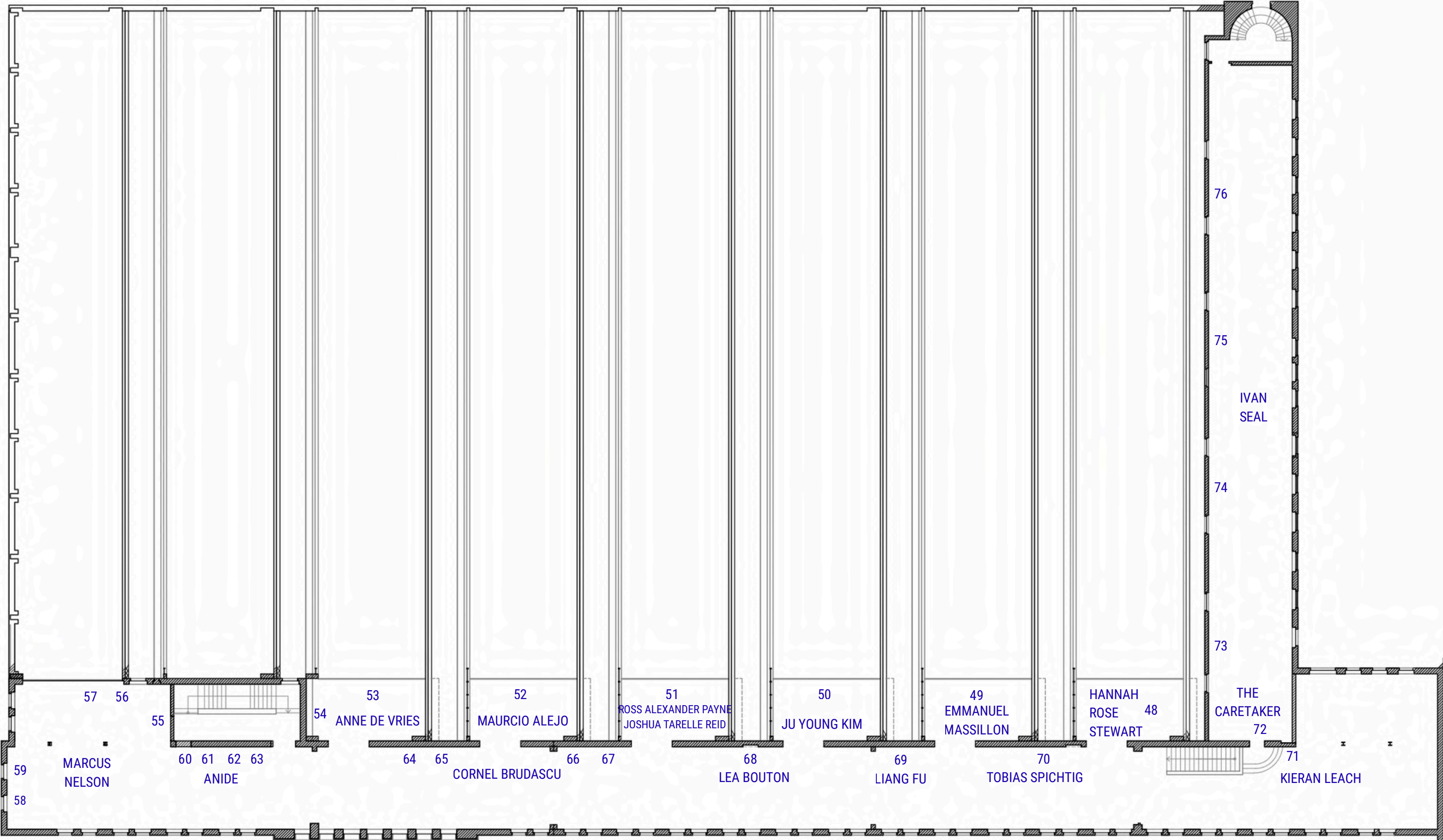
1ST FLOOR



PASSAGE

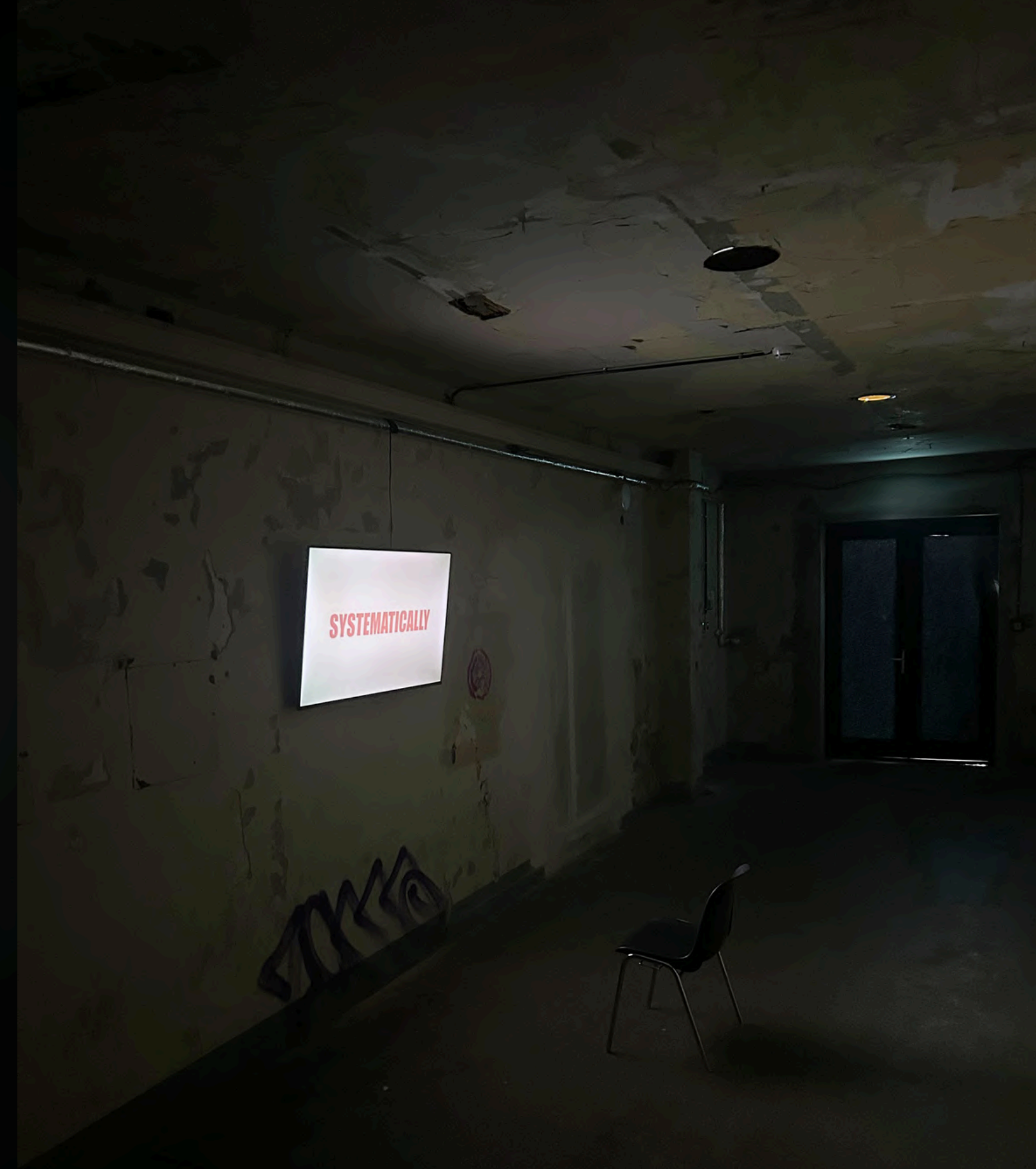


# 2ND FLOOR



# PASSAGE





JOSHUA TARELLE REID  
*What remains of towers ?*, 2025  
Video installation



# JOSHUA TARELLE REID

*'What remains of towers ?', 2025*

Short attention spans, british transport command slogans, public advertising and cybernetic feedback loops.

Joshua Tarelle Reid plays with these ideas to create an ephemeral loop to introduce the viewer to the intensification and acceleration of social change within post-industrial cities. Looking at the technologies around us and using it as a source of inspiration, he proposes us a momentary flight from the 'oculus' to think about our engagement and its implications around us.

text / sound / design : Joshua Tarelle Reid

video editing: Chloé Magdelaine

# PASSAGE



**LUKAS HEERICH**

*Glocke, 2022*

Rubber

120 x 120 x 110 cm

47.2 x 47.2 x 43.3 in





# LUKAS HEERICH

“Glocke” (2020 (2022)) is a sculpture made of black rubber. In his work, Heerich is concerned with ambivalences and tensions that exist simultaneously within objects or situations. For thousands of years, the bell has accompanied humankind – both as a warning signal and as a ritual object rung for spiritual contemplation and meditation.

The sculpture reflects the tension between the theoretical construction of an ideal bell and the practical knowledge of the traditional foundries with which the artist collaborates. Heerich transfers the stylized image of the resonating body into the insulating material of rubber, thereby inverting all functionality. The bell lies sunken on the ground, revealing the heaviness weighing on the material.

Rubber is a recurring material in Heerich’s practice, which he reflects upon in terms of its manifold functions in the organization of society. It is a product of historical processes such as colonialism and industrialization. In mechanical constructions, rubber serves as an intermediate layer, dampens, absorbs friction, and usually remains invisible. At the same time, it evokes fetish objects and stands in contrast to the symbolism of the bell as a liturgical device.

With “Glocke”, Heerich emphasizes rubber as a protagonist of historical developments and provokes viewers to reflect on the relationship between body, sound, form, and space.

PASSAGE





**FELIX KIESSLING**  
Antisonne, 2025  
Wood, metal, lack, light  
150 x 150 x 40 cm



# FELIX KIESSLING

Felix Kiessling (b.1980, Hamburg) is a Berlin-based artist whose work explores the experience of time and space. His artistic practice involves traveling the world to create minimalist land interventions, sculptures, and documentations that investigate dimensionality and scale. Kiessling earned his Meisterschüler degree under Olafur Eliasson at the Institut für Raumexperimente, University of the Arts (UdK) Berlin. Colourful Sonnen operate through an excess of visibility. Each monochromatic circle radiates outward, the pigment vibrating beyond its surface, creating halos that blur the line between object and phenomenon. These works heighten perception by saturating it: they are about color as energy, expansion, and presence.

The Antisonne inverts this logic. Instead of light, it offers its negation. A black disk, coated with light-absorbing pigment and set against an illuminated wall, it refuses to reflect, refuses to glow. Rather than extending into the room, it collapses into itself, generating the impression of an aperture, a blind spot, an impossible void. It does not reveal, but conceals. It does not project, but absorbs. Standing before it, viewers encounter a paradox: the Antisonne is palpably present, large, physical, within reach, yet it resists being seen as an object. It denies scale, depth, materiality. The eye falters, orientation slips, and one feels drawn into an immaterial depth that cannot be fathomed. This destabilization is not accidental but essential: for Kiessling, such moments of perceptual failure are opportunities to glimpse reality less conditioned by habit, expectation, and representation.

In dialogue with the radiant suns, the Antisonne defines the opposite pole of the same inquiry. If the Sonnen reveal perception through saturation, the Antisonne does so through negation. Together, they form a dialectical pair, expansion and collapse, glow and void, immersion and disorientation. Both insist that perception itself, not representation, is the true subject.

The Antisonne is thus not just a black circle. It is the counter-sun, a threshold into absence, a work that turns the act of looking against itself in order to reveal its fragility. Where the colourful suns celebrate the fullness of vision, the Antisonne makes us aware of the voids within it.

# PASSAGE





**NIK NOWAK**

*Panzer, 2011*

Sound object; mini dumper with steel tracks converted into a sound system.  
Hydraulically. Mini dumper, wood, GRP, lacquer, loudspeaker chassis, 4000-watt amplifier, audio equipment.  
250 x 140 x 350 cm





# NIK NOWAK

Nik Nowak's *Panzer* 2011 transforms a mini dumper into a mobile sound sculpture bristling with loudspeakers. Part tank, part sound system, it embodies the dual role of sound as both cultural transmitter and potential weapon. With its 4000-watt amplifier and militarised aesthetic, *Panzer* blurs the line between attraction and intimidation, echoing Nowak's wider investigations into the political and affective power of sonic technologies.

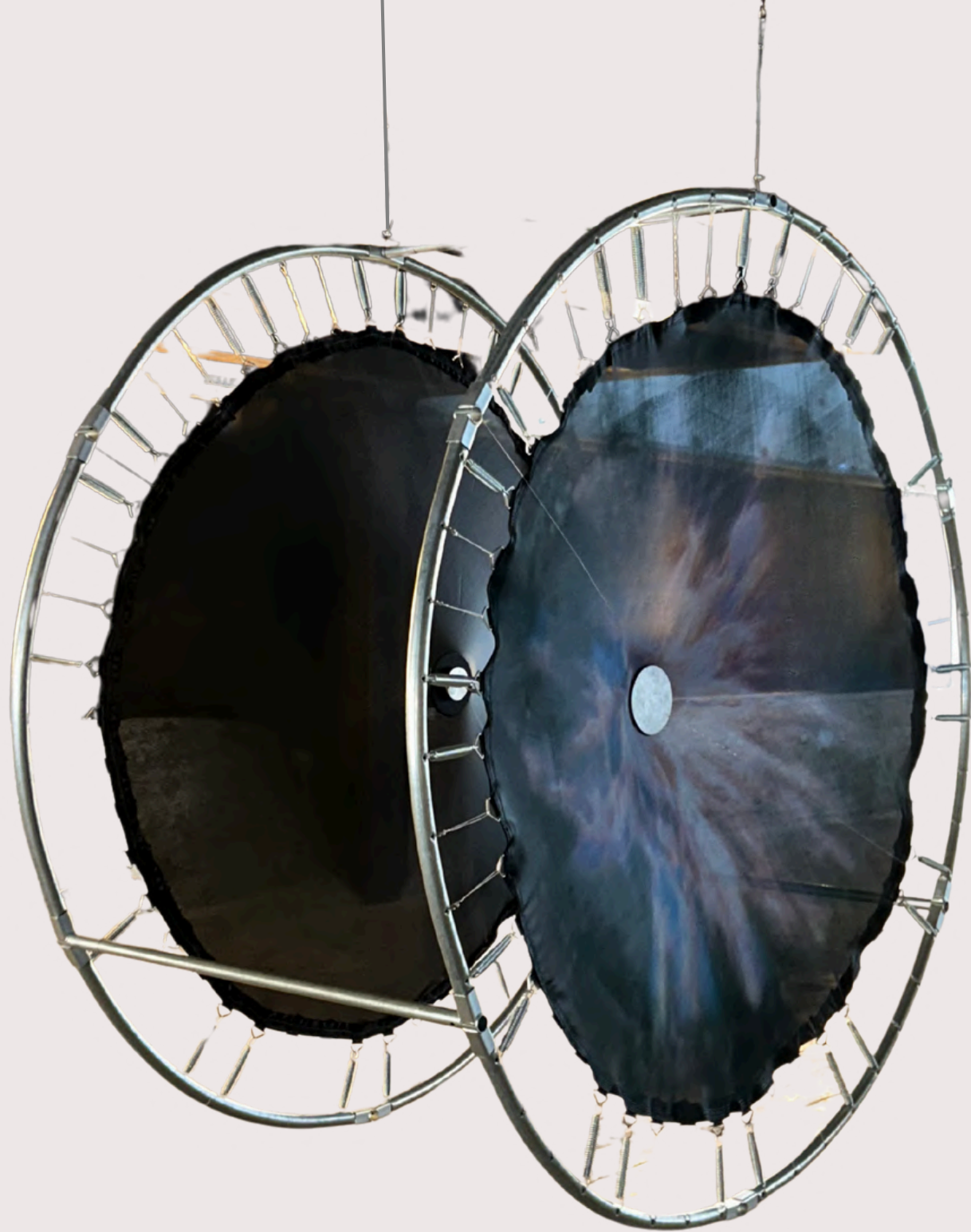
Nowak is known for such large-scale mobile sound objects, which he situates at the intersection of music, sculpture, and performance. His practice interrogates how sound shapes identity, how it circulates socially, and how it has been harnessed historically in contexts ranging from Caribbean sound system culture to Cold War propaganda.

The fox in *Panzer*'s installation deepens this inquiry into division and memory. During Berlin's separation, the Wall split the city's fox population, forcing them to reproduce in isolation. Over decades, east and west Berlin foxes became distinct species, and even after reunification, they continued to avoid one another. For Nowak, this quiet zoological fact becomes a living metaphor for the persistence of psychological, cultural, and political divides long after the fall of the Wall.

In *Panzer*, military machinery, sonic force, and natural history converge. The work stages an encounter with the ways collective memory and identity remain split, reverberating, and unresolved – even when the structures that produced them appear to be gone.

# PASSAGE





**ROBERTO**

*A Moment In Time, 2025*

Uv print on trampoline mat. Custom metal trampoline structure

240 x 240 x 120 cm





# ROBERTO RIVADENEIRA

Roberto Rivadeneira (b. 1991, Quito, Ecuador) is a Berlin- and Madrid-based artist whose practice explores the intersections of abstraction, digital technology, and spatial perception. His work challenges conventional relationships between form, color, and space, transforming the everyday into layered, symbolic compositions.

Rivadeneira uses technology as a primary tool, both as a means of production and a conceptual framework. His digitally manipulated abstractions extend beyond the canvas to include installations and murals, blurring the boundaries between physical and virtual experience. Through a visual language informed by architecture, urbanism, and the aesthetics of light and shadow, his work invites a rethinking of how we engage with built and imagined environments. Playful yet methodical, Rivadeneira's approach emphasizes the relational nature of image-making, how elements influence one another within a composition, and how viewers perceive and interact with them. His abstractions serve as both reflections and distortions of reality, acting as portals into hybrid landscapes shaped by both human experience and technological mediation.

According to general relativity, the center of a black hole is not defined by location but by a moment in time. It is not a point you can reach in space but rather a boundary in the structure of time itself. This work uses that concept as a starting point, presenting a suspended moment where tension, distortion and gravity-like pull are held in balance.

The installation is a physical metaphor that invites viewers to reflect on how reality is built around us. What appears fixed or still may actually be under constant pressure. What we experience as space may be shaped by forces we do not immediately see. The work asks whether the systems we inhabit, both natural and constructed, are more fragile, distorted or flexible than they first appear.

## PASSAGE





**JULIUS VON BISMARCK, JULIAN CHARRIERE, FELIX KIESSLING**

Joe Is Dead, 2016

Treadmill, Fan, and Tumbleweed

185 x 135 x 70 cm



# JULIUS VON BISMARCK, JULIAN CHARRIERE, FELIX KIESSLING

*Joe Is Dead*, 2016. A treadmill, a fan, and a tumbleweed are brought together in an absurd closed circuit. The treadmill runs endlessly, the fan blows, and the tumbleweed, usually a symbol of freedom, chance, and wandering across barren landscapes, spins in place, trapped in perpetual motion. The work stems from a collaboration between three Berlin-based artists who share an interest in exposing the paradoxes of human interaction with nature. Julius von Bismarck manipulates perception through machines and media; Julian Charrière explores ecological and geological extremes; Felix Kiessling investigates spatial phenomena and the limits of seeing. Together, often as part of the collective Das Numen, they create staged “experiments” where natural forces are displaced and domesticated inside artificial systems.

*Joe The Dead* crystallizes this approach. The tumbleweed, a plant that survives through dispersal, is removed from its ecological context and subjected to technological captivity. The treadmill, normally a device of self-optimization, becomes a stage for futility. The title lends the work a tragicomic tone: the tumbleweed is animated yet lifeless, a character condemned to repeat its performance.

At once humorous and unsettling, the piece critiques the way modernity simulates and controls the natural world. What appears as progress collapses into circular exhaustion; what symbolizes freedom becomes spectacle. Immediate in its absurdity yet layered in meaning, *Joe The Dead* reveals the contradictions at the heart of contemporary life, where even nature is drawn into loops of endless repetition.

PASSAGE





**ANASTASIA SHVRINA**

*Endurance*, 2025

Oil & Acrylic on Canvas

180 x 250 cm

*The Other Side*, 2024  
Huile sur carton bois, 100 x 70 cm, encadrée





**ANASTASIA SHVRINA**  
*Floored*, 2025  
Oil & Acrylic on Canvas  
180 x 160 cm







**ANASTASIA SHVRINA**

*Seared*, 2025

Oil & Acrylic on Canvas

180 x 250 cm

*The Other Side*, 2024  
Huile sur carton bois, 100 x 70 cm, encadrée



# ANASTASIA SHIVRINA

Anastasia Shivrina (b. 1991, Italy) is a Russian painter, whose practice is rooted in dance as both method and philosophy. With over two decades as a contemporary dancer on international stages, Shivrina carries her embodied knowledge of rhythm, gesture, and composition into painting, transforming the transient essence of movement into the permanence of visual art. Dance usually remains outside the field of interest of contemporary artists, since it requires not only an understanding of the fundamentals of movement and the depth of emotions, but also the ability and preparation to express this fleeting and transitional form of art. Anastasia overcomes this ephemerality by extending the existence of dance, taking it beyond the confines of the “here and now” into the plane of “forever.” Her body is the vehicle, echoing choreographic lines, the rigor of Suprematist geometry, and the emotive force of Abstract Expressionism.

Her paintings on view, *Endurance* (2025), *Floored* (2025), and *Seared* (2025), exemplify this synthesis. The skeleton, the bare bones of the pieces, are bodily sketches. Driven by adrenaline, the hours of pain, exhaustion and exploration become distant, almost intangible. What remains is the aftermath of a performance. Layers of paint are accumulated by body and hand, like layers of skin; scratched, burned and bruised, viscerally felt, and acutely alive. Segments of movement appear to push through the layers from beneath, like muscle memory and arise again at the surface. The artist invites us to feel the sensations of a dancer in movement and beyond movement, to feel not only the beauty of the moment, but the moments after the expression ends. What is left behind? Physical and psychological weight, memory, history and legacy. The complexity of dance as an art form is held in these layers, simultaneously celebrating and raising questions of dedication, sacrifice and beauty.

## PASSAGE





**HERMANN NITSCH**

Untitled, 1990

Acrylic on Canvas with Painting Shirt

200 x 300 cm ; 78 ¾ x 118 ⅞ in

*The Other Side*, 2024  
Huile sur carton bois, 100 x 70 cm, encadrée





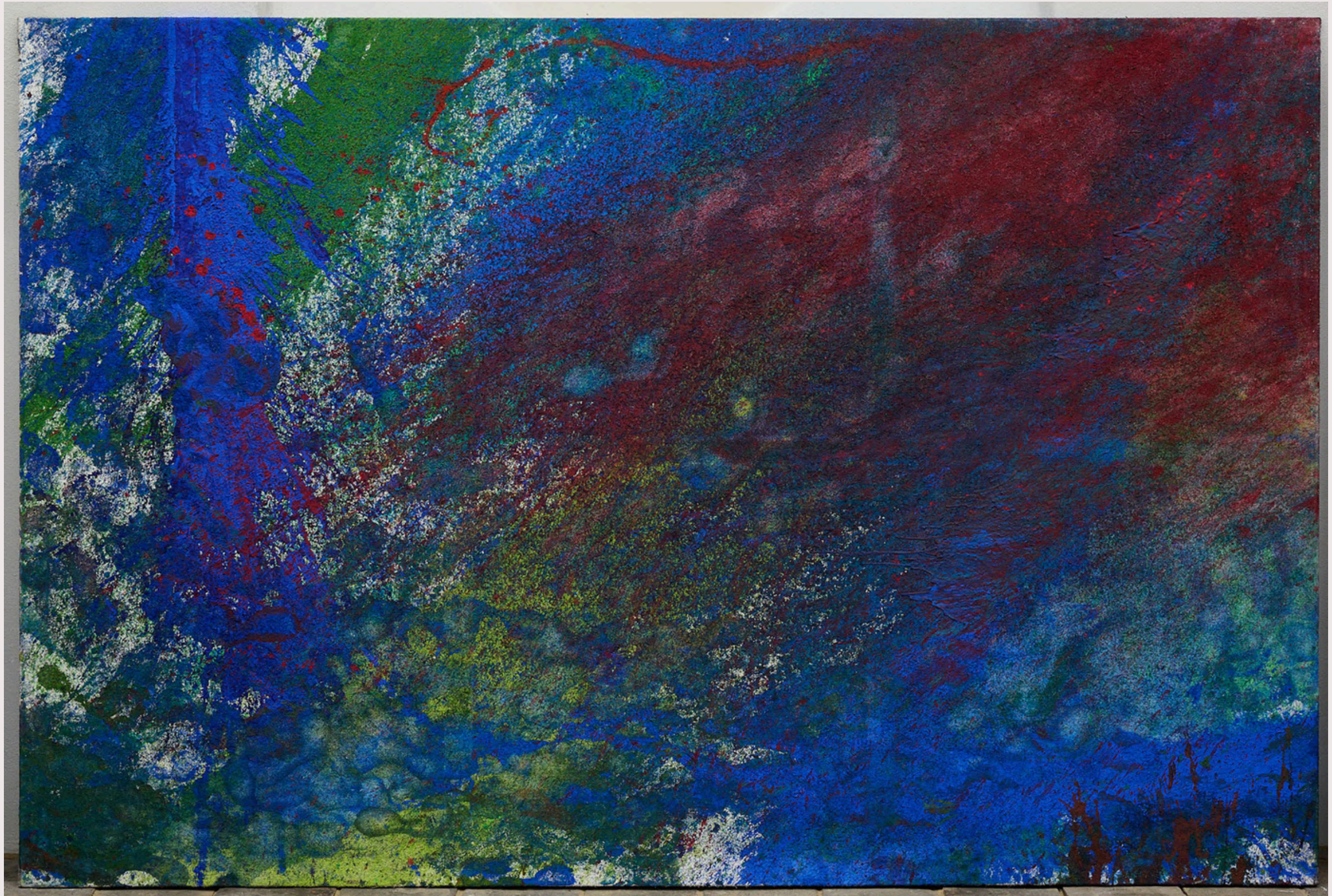
**HERMANN NITSCH**

*Schüttbild, 2009*

Acrylic on Canvas with Painting Shirt

200 x 300 cm ; 78 ¾ x 118 ⅞ in





**HERMANN NITSCH**  
*Schüttbild*, 2021  
Acrylic on Canvas  
200 x 300 cm ; 78  $\frac{3}{4}$  x 118  $\frac{1}{8}$  in





**HERMANN NITSCH**  
*Schüttbild*, 2021  
Acrylic on Canvas  
200 x 300 cm ; 78 ¾ x 118 ⅞ in



# HERMANN NITSCH

Hermann Nitsch (1938–2022), co-founder of the Vienna Actionists, conceived painting not as a private act of image-making but as part of a total, ritualised practice. His Schüttbilder (“pour paintings”) emerged from the controlled spilling, splashing, and smearing of paint during large-scale performances that involved music, ritual gestures, and the physical presence of the body. At times he integrated objects, such as painting shirts, which served as relics of these events, collapsing the distance between life, performance, and canvas. For Nitsch, painting was never representation but evidence of lived intensity.

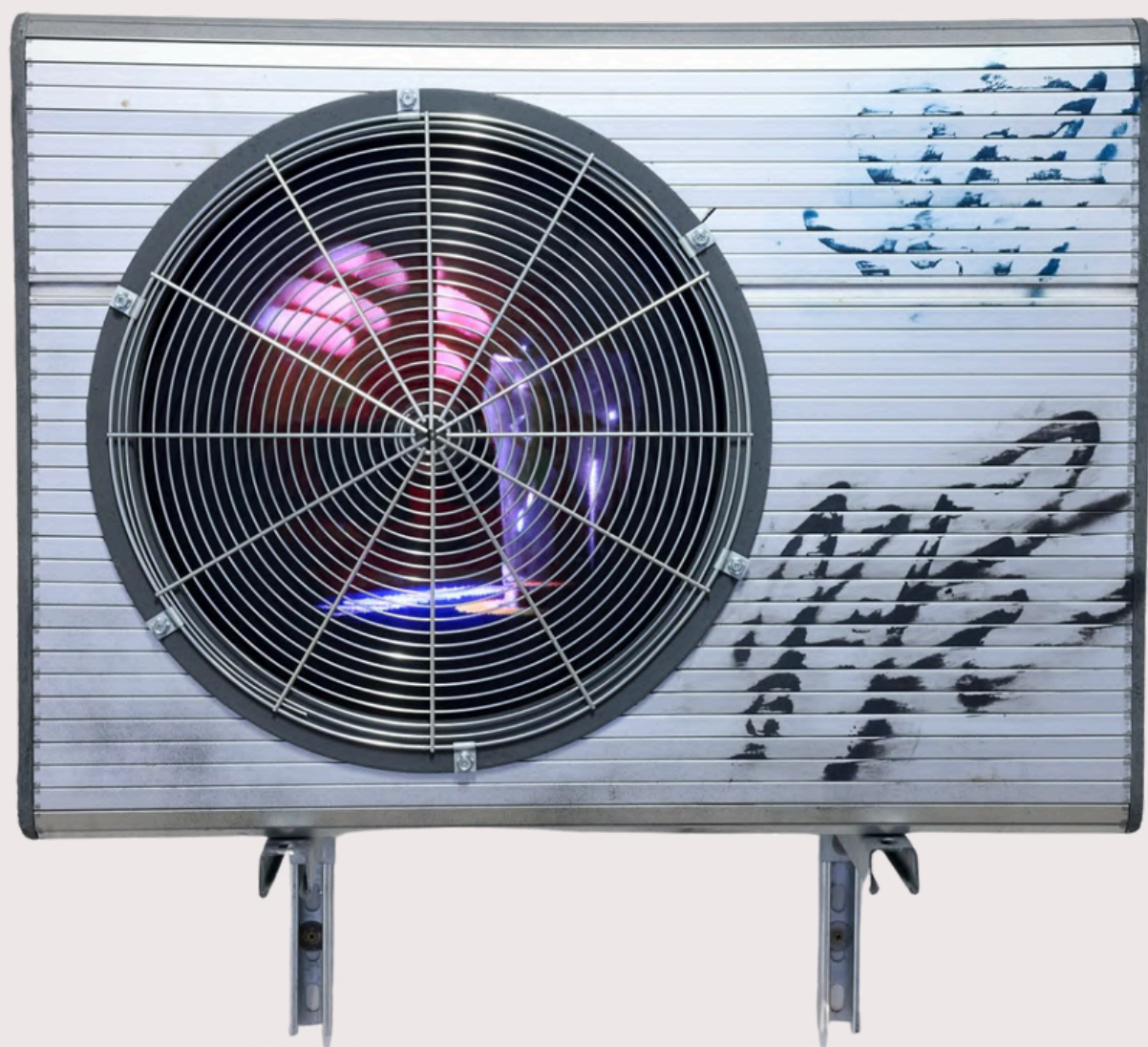
This approach blurred the boundaries between art and life, aesthetics and existence. His process foregrounded immediacy, catharsis, and collective experience, positioning painting as an event that could not be reduced to surface alone. Today, these works continue to resonate because they confront viewers directly with raw materiality: pigment as passion, gesture as evidence, surface as index of action.

The four paintings presented here reveal the breadth of this vision. A red Schüttbild with shirt from 2009 embodies his sacrificial colour language, where red evokes blood, vitality, and ritual, while the embedded garment testifies as witness. A green work from 1990 anchors this energy in earth tones and dense layering, transforming pigment into a terrain of material weight. Two large canvases from 2021 expand his late style: poured fields of blue and red that engulf the viewer in colour as pure energy. Here, violence turns to lyricism, and splashes open into cosmic, atmospheric spaces that approach transcendence.

Taken together, these works demonstrate Nitsch’s lifelong ambition to unite body, ritual, and colour into a single event. They are not simply paintings, but the remnants of performances — traces of a total artwork where gesture, matter, and spirituality converge.

# PASSAGE



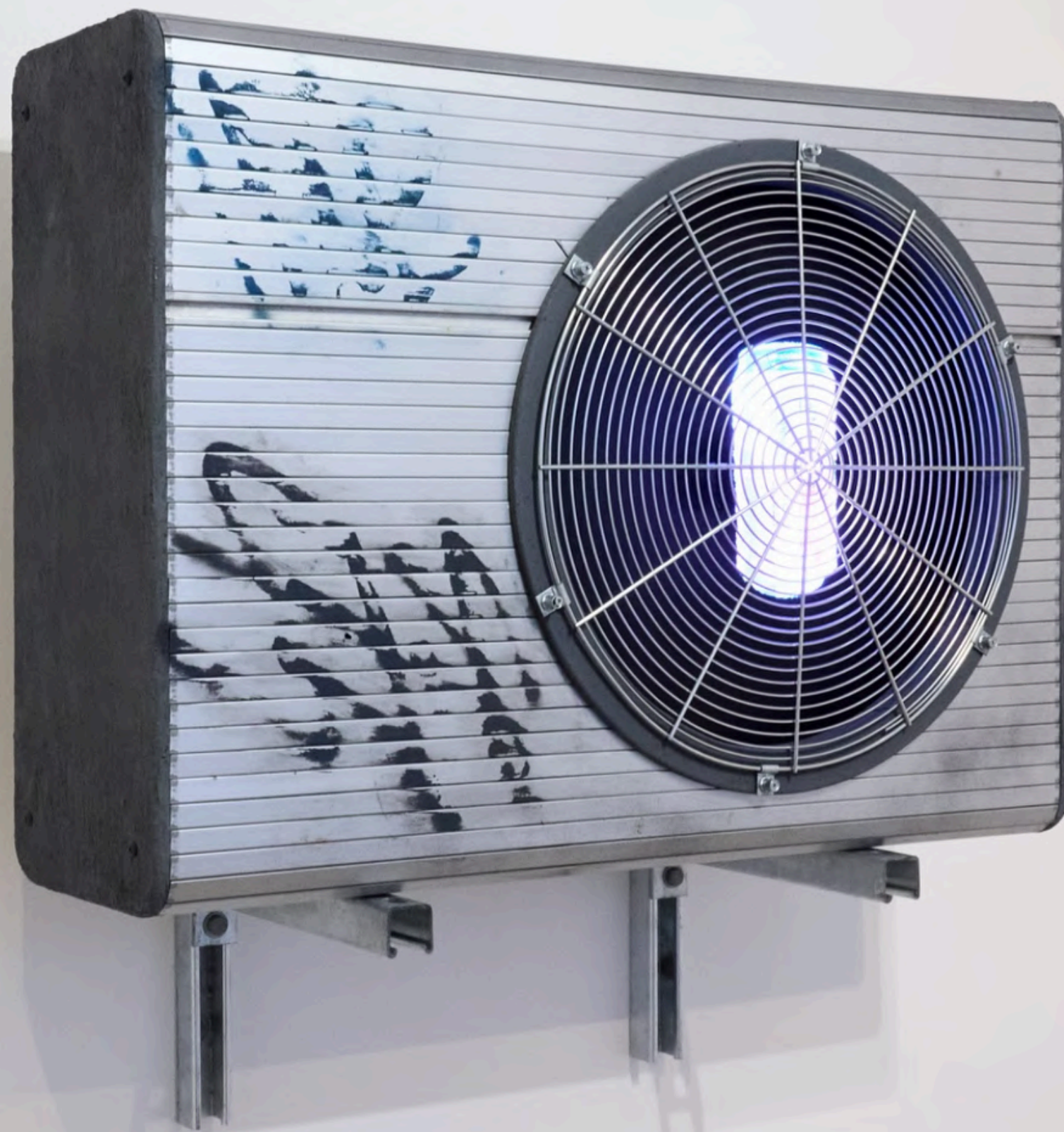


**KIERAN LEACH**

*HPVU-R1768, 2025*

Steel, MDF, Plastic, Holographic fan, plaster, paint, spray paint

92 x 69 x 40 cm







**KIERAN LEACH**

*EXIST*, 2025

Steel, Aluminium, perspex, LED, battery pack

38 x 19 x 6 cm





# KIERAN LEACH

Kieran Leach (b. 1994, UK) is a Manchester-based sculptor whose practice distills everyday objects, online culture, and the absurdities of contemporary art into sharp, witty forms. His works oscillate between critique and play, blurring the line between satire and sincerity, while maintaining a refined attention to materiality and form.

In *HPVU-RT7628* (2025), Leach transforms the familiar unit of an air conditioner into a sculptural fiction: its fan replaced by a holographic projection, graffiti marks adding urban residue. The piece destabilises expectations of function and reality, turning an object of utility into a strange, theatrical presence.

*EXIST* (2025), by contrast reduces its gesture to a single illuminated word, borrowing the visual language of emergency signage. Its deadpan urgency—somewhere between instruction, affirmation, and existential command—embodies Leach's ability to condense humour, critique, and philosophy into a minimal sculptural punchline.

Together, these works highlight Leach's ongoing interest in the absurd logics embedded in everyday design and language, offering objects that are both disarming and incisive.

PASSAGE





**GENESIS P ORRIDGE**

Untitled, Undated

Polaroid

10.2 x 10.2 cm / 4 x 4 in



# GENESIS P-ORRIDGE

Genesis Breyer P-Orridge (1950–2020) was an English artist, musician, and cultural provocateur whose pioneering work in performance, music, and identity radically expanded the possibilities of art and life. Emerging in the 1970s with the collective COUM Transmissions and later as co-founder of Throbbing Gristle and Psychic TV, P-Orridge played a central role in shaping industrial music and the avant-garde's intersections with occult practice, ritual, and counterculture.

The Polaroid on view belongs to the intimate body of works made with their partner Lady Jaye as part of the Pandrogeny Project. Through a series of performances, photographs, and body modifications, the pair sought to merge into a single being, the “pandrogyné”, collapsing binaries of male and female, self and other, art and life. These Polaroids, unmediated and immediate, are both love letters and documents of transformation, capturing moments where identity itself becomes fluid, unstable, and shared.

Across five decades, P-Orridge's practice blurred boundaries between music, spirituality, politics, and desire, challenging systems of control while proposing new forms of collective becoming. Revered and reviled in equal measure, their legacy continues to influence generations of artists questioning the body, belief, and the structures of power embedded in culture.

PASSAGE





**RICHIE CULVER**

*Couch II*, 2025

Tape, Acrylic, Spray Paint on Leather Couch  
250 x 110 x 120 cm







**CHRISTIAN JANKOWSKI**  
*Playing the Spree to the Moldau and Vice Versa*, 2018  
 Set of 4 color photographs on baryta paper LP-Size  
 31,5 x 31,5 cm (framed 75 x 55 cm)  
 Vinyl (Japan Cut), 38:05 min





# CHRISTIAN JANKOWSKI

Christian Jankowski (b.1968, Göttingen, West Germany) is a renowned contemporary multimedia artist. His conceptual artworks make use of film, video, photography and performance, but also of painting, sculpture, and installation. He studied at the University of Fine Arts of Hamburg, in Germany and lives and works in Berlin. Jankowski's work consists of performative interactions between himself with non-art professionals, between contemporary art and the so-called 'world outside of art'. These interactions give insight into the popular understanding of art, while incorporating many of contemporary art's leading interests in contemporary society: regarding lifestyle, psychology, rituals and celebrations, self-perception, competition, and mass-produced and luxury commodities.

Here Jankowski highlights the urban structure of the city of Prague and the natural forces predating the city itself, specifically the river Vltava, or Moldau in German, in a work called Playing the Spree to the Moldau and Vice Versa.

With a set-up for a DJ session on the banks of the Vltava, Jankowski played his field recordings from Berlin's river Spree to the Vltava. He focused on the significance of the Vltava for Czech history and legends, taking into account the role of Bedřich Smetana's symphony *Má vlast* and its best-known segment, named after the river. Upon his arrival back home in Berlin, Jankowski presented in turn, the sounds of the Vltava to the Spree. With this gesture, Jankowski connects the two poles of his voyage from Berlin to Prague and back again, serenading two bodies of water which flow into the river Elbe and exit the European mainland into the North Sea.

The performance work *Playing the Spree to the Moldau and Vice Versa* was initiated and performed for the second m3 festival / Art in Space, titled *VICE VERSA: Our Earth is Their Moon, Our Moon is Their Earth* (June 9-September 30, 2018 in Prague), curated by Jen Kratochvil and Laura Amann. The record was produced for Christian Jankowski's solo exhibition *Floating World* (September 15-October 28, 2018 at Kyoto City University of Arts Art Gallery @KCUA), curated by Mizuho Fujita.

PASSAGE





**ALLEN-GOLDER CARPENTER**

*Untitled, 2025*

Plastic, inkjet prints, film transparency, copy paper, acrylic medium

160 x 160 cm





# ALLEN-GOLDER CARPENTER

Allen-Golder Carpenter (b. 1999, Washington, D.C.) is a gender non-conforming interdisciplinary artist, designer, poet, and author whose practice investigates identity, power, and the architectures of visibility. Working across photography, sculpture, and installation, Carpenter often reconfigures everyday systems of surveillance, shame, and spectacle, exposing how they shape social and cultural narratives.

In Untitled (2025), Carpenter presents a grid of images, some sharp, others blurred or distorted, drawn from popular culture and the internet. Figures flicker between recognition and erasure, suspended in the tension between exposure and censorship. This oscillation evokes questions central to Carpenter's practice: what is revealed, what is withheld, and who controls the conditions of representation?

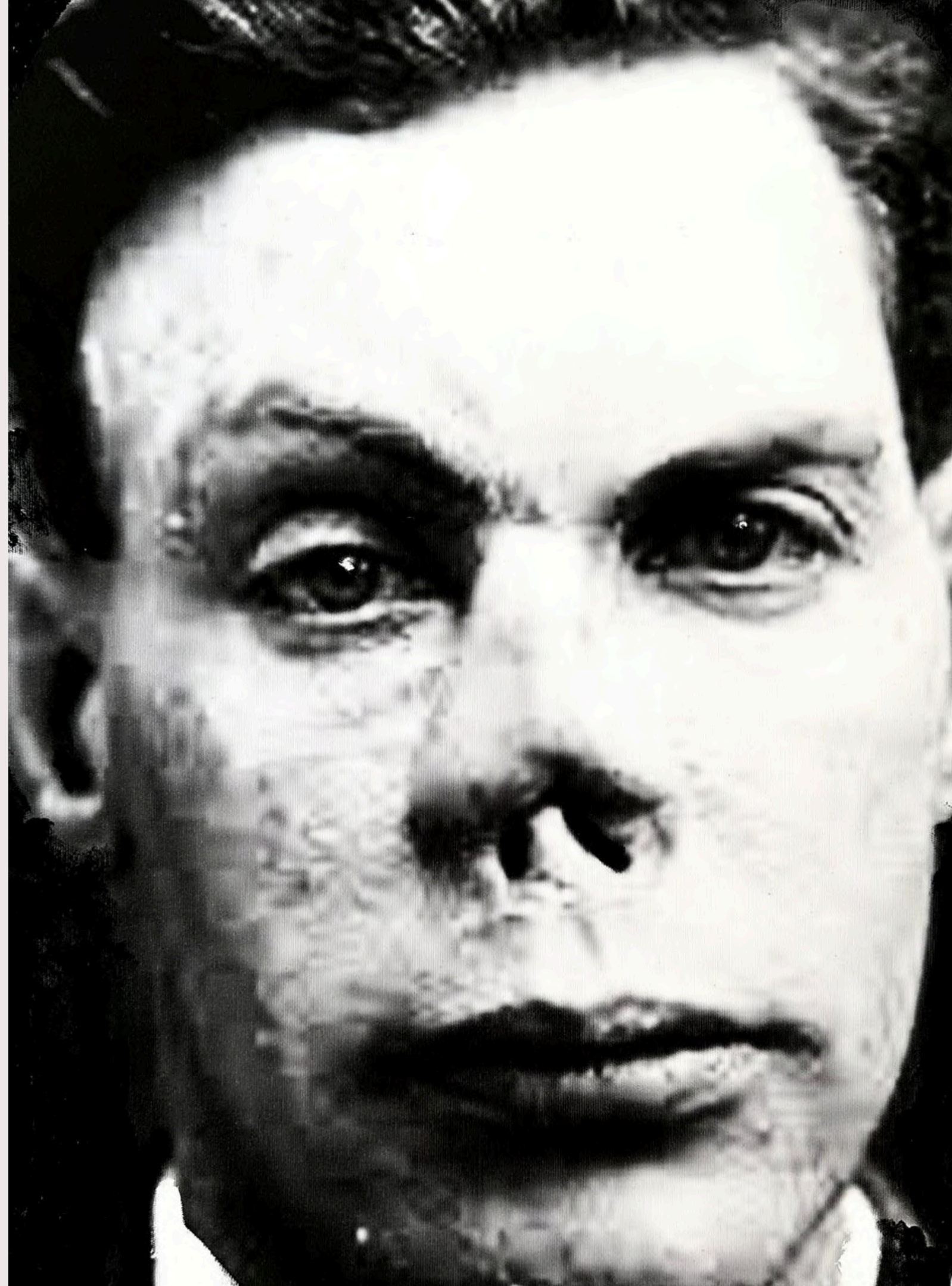
Echoing the logics of both "walls of shame" in convenience stores and the blurred faces of digital anonymity, the work situates hip hop culture, celebrity, and everyday identity within broader systems of surveillance and judgment. Carpenter forces us to confront how images function as both evidence and projection, demanding viewers reckon with their complicity in cycles of consumption, condemnation, and desire.

PASSAGE





**RICHIE CULVER**  
*Disfiguration 1, 2025*  
Digital print on pvc  
220 x 180 cm



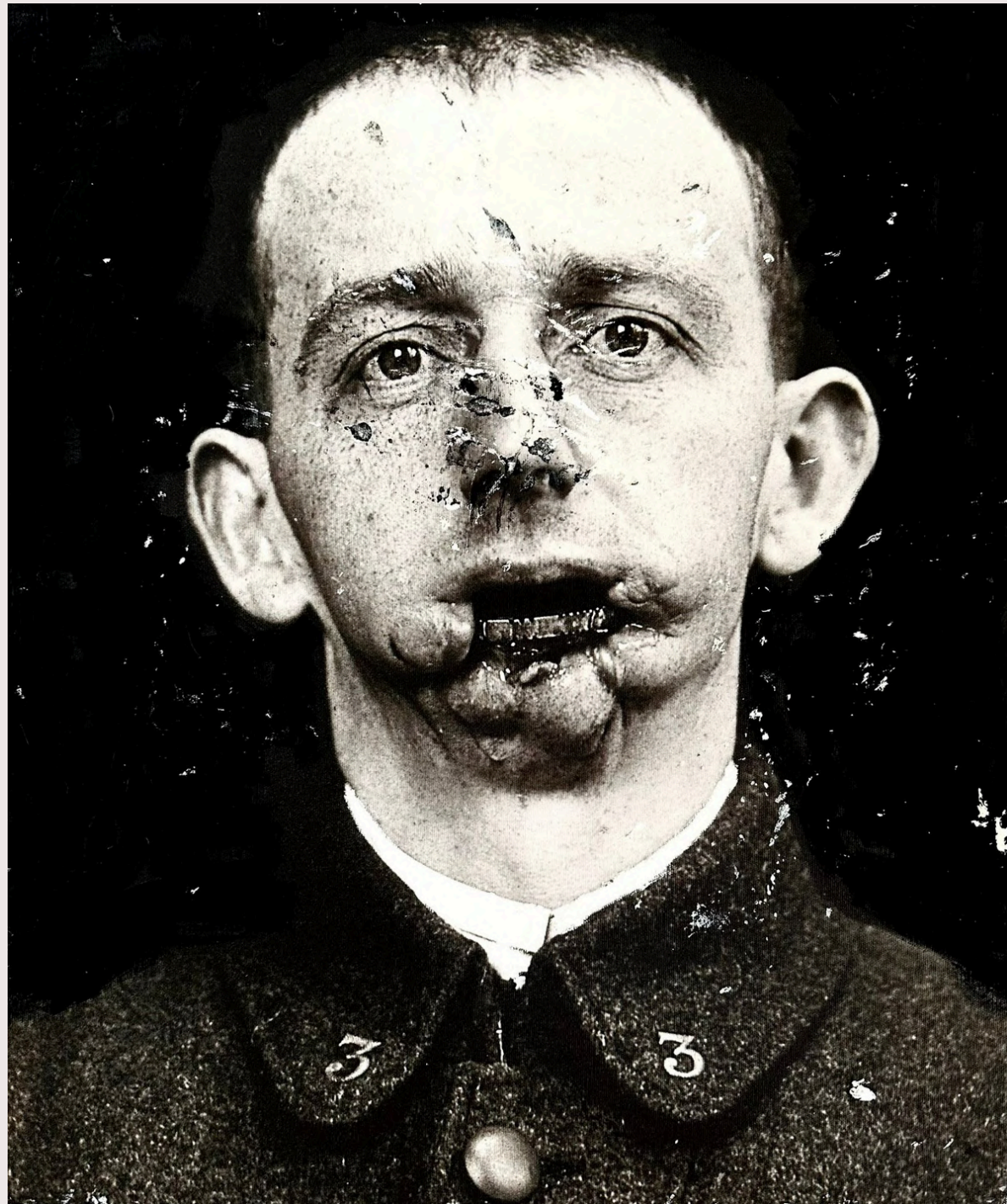




**RICHIE CULVER**  
*Disfiguration 2, 2025*  
Digital print on pvc  
220 x 180 cm



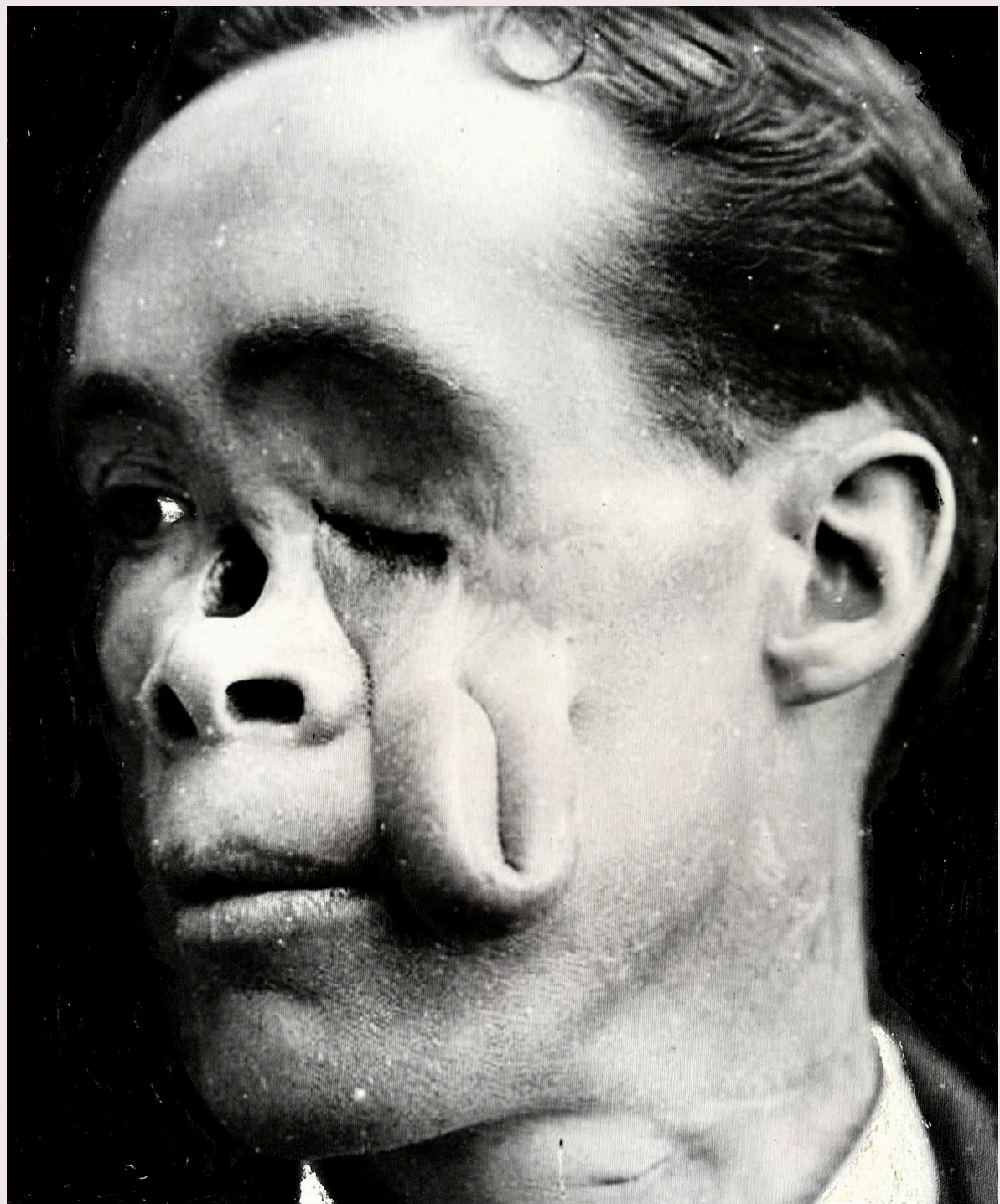




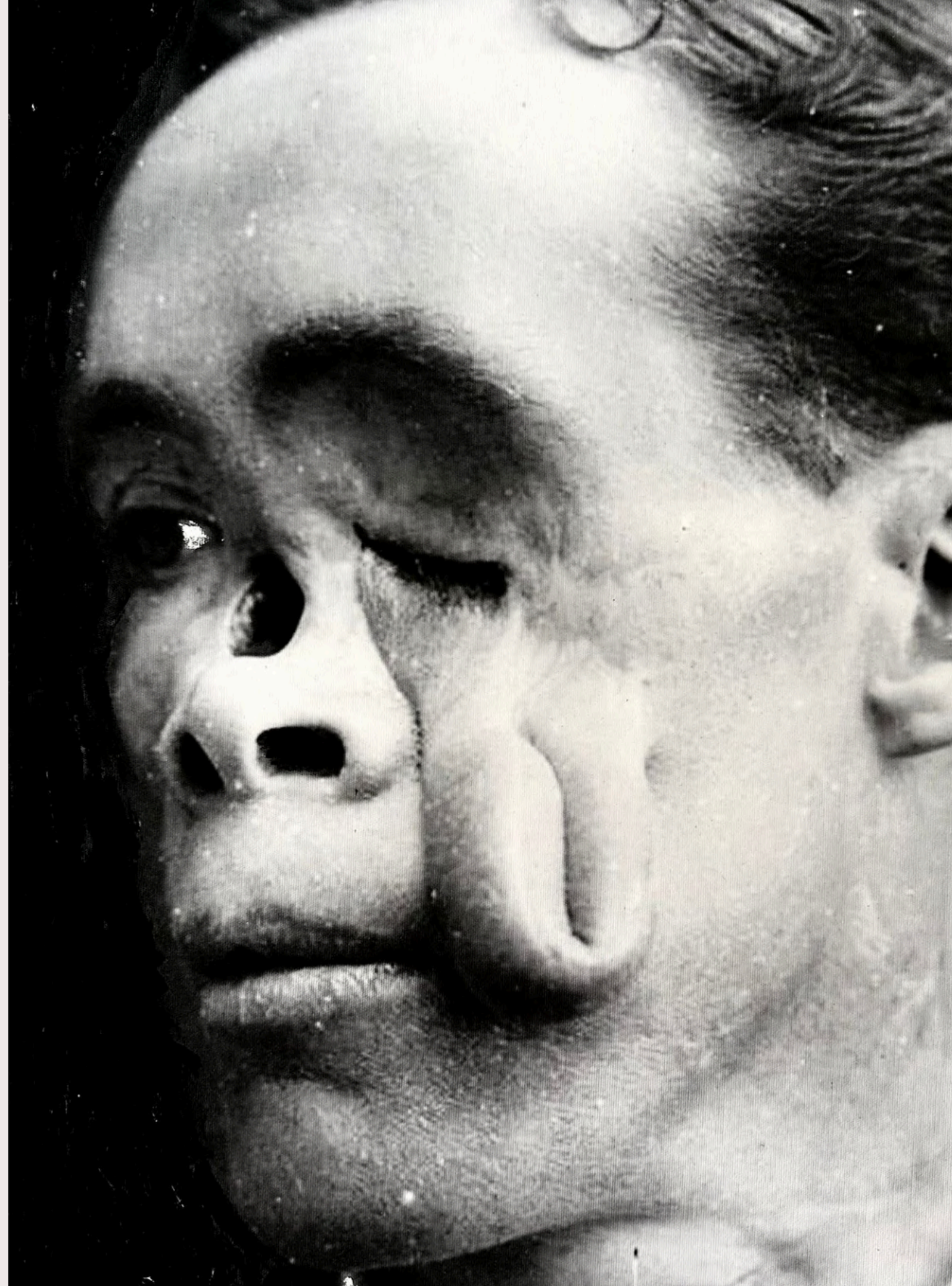
**RICHIE CULVER**  
*Disfiguration 3, 2025*  
Digital print on pvc  
220 x 180 cm



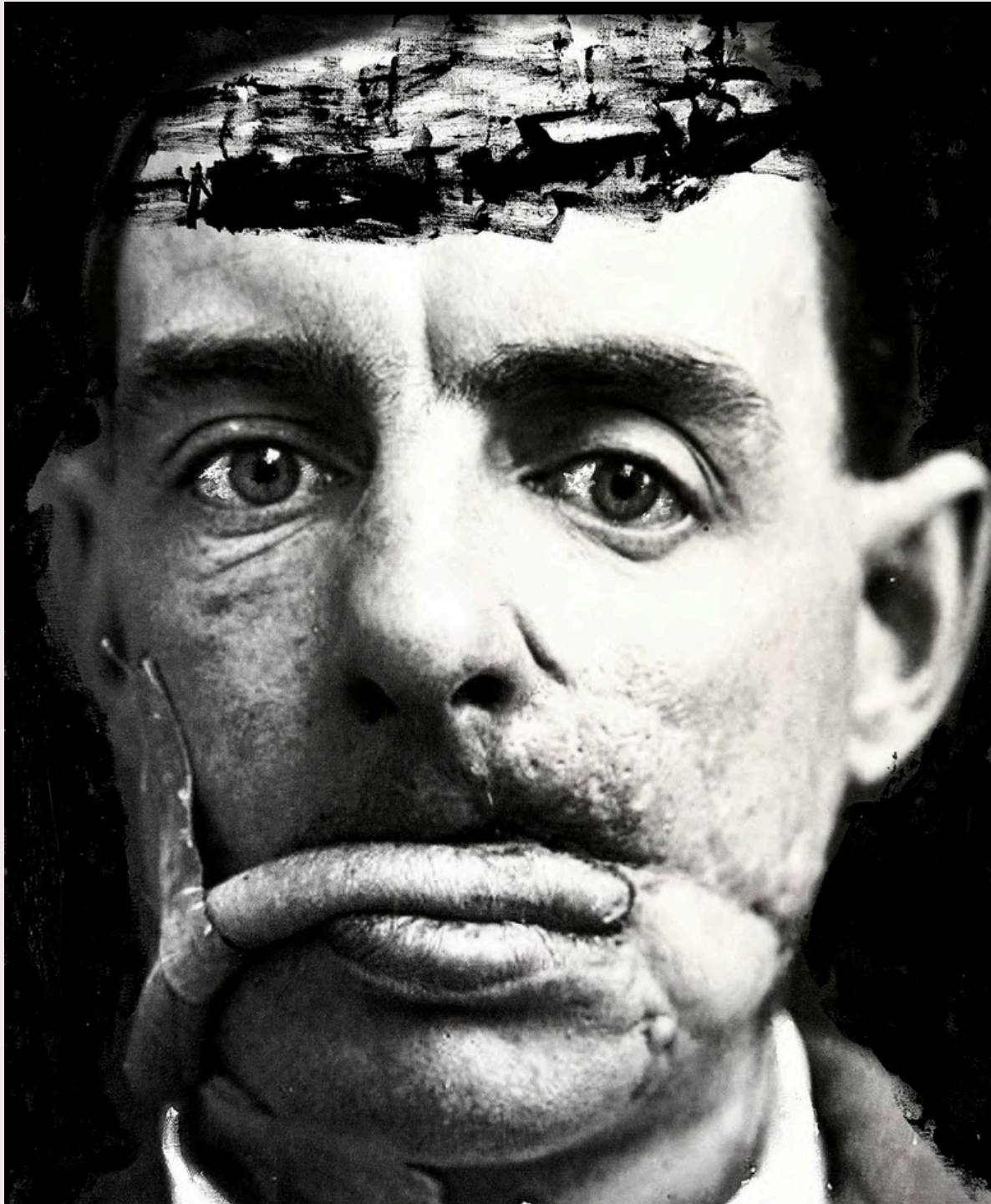




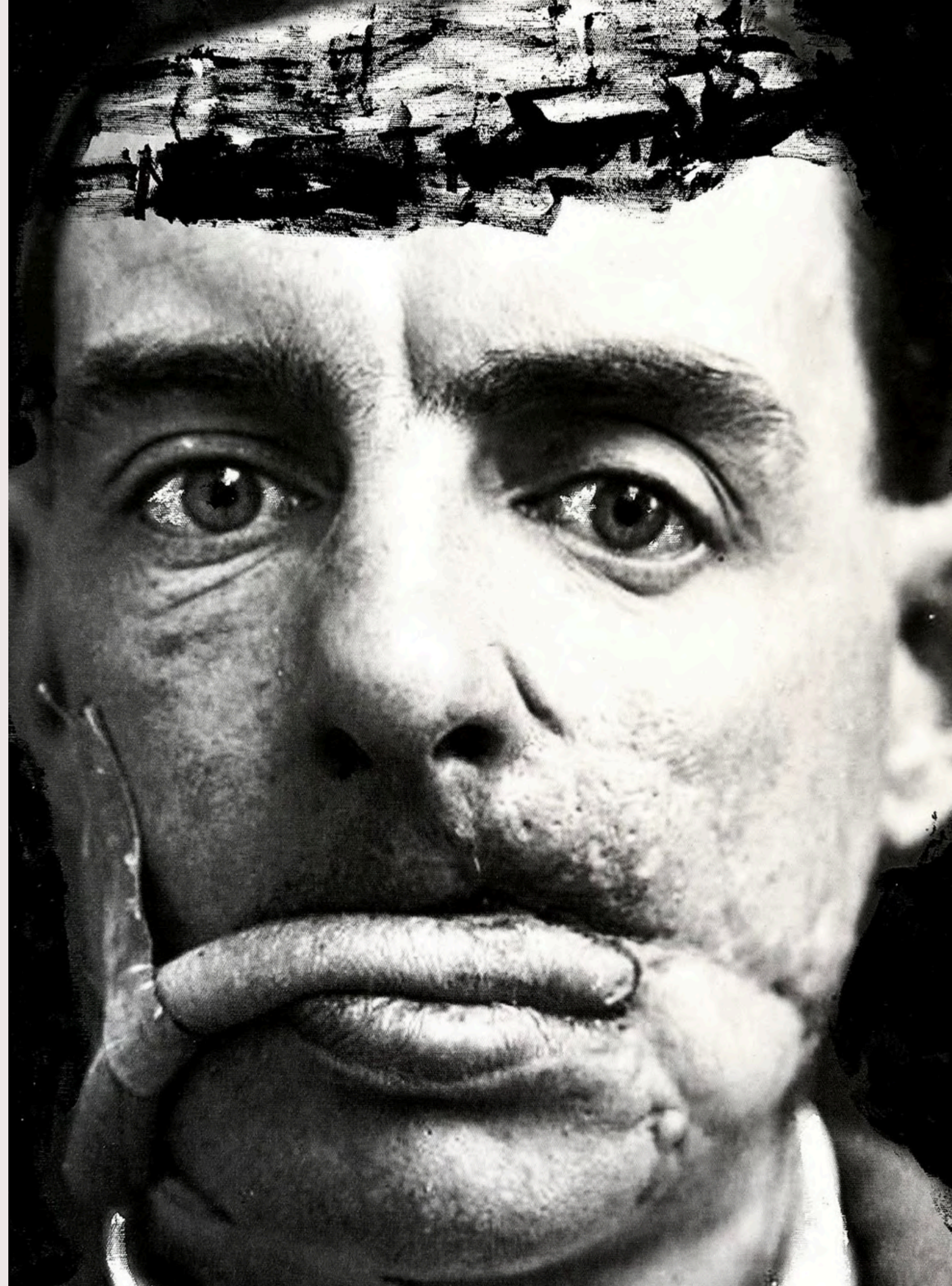
**RICHIE CULVER**  
*Disfiguration 4*, 2025  
Digital print on pvc  
220 x 180 cm



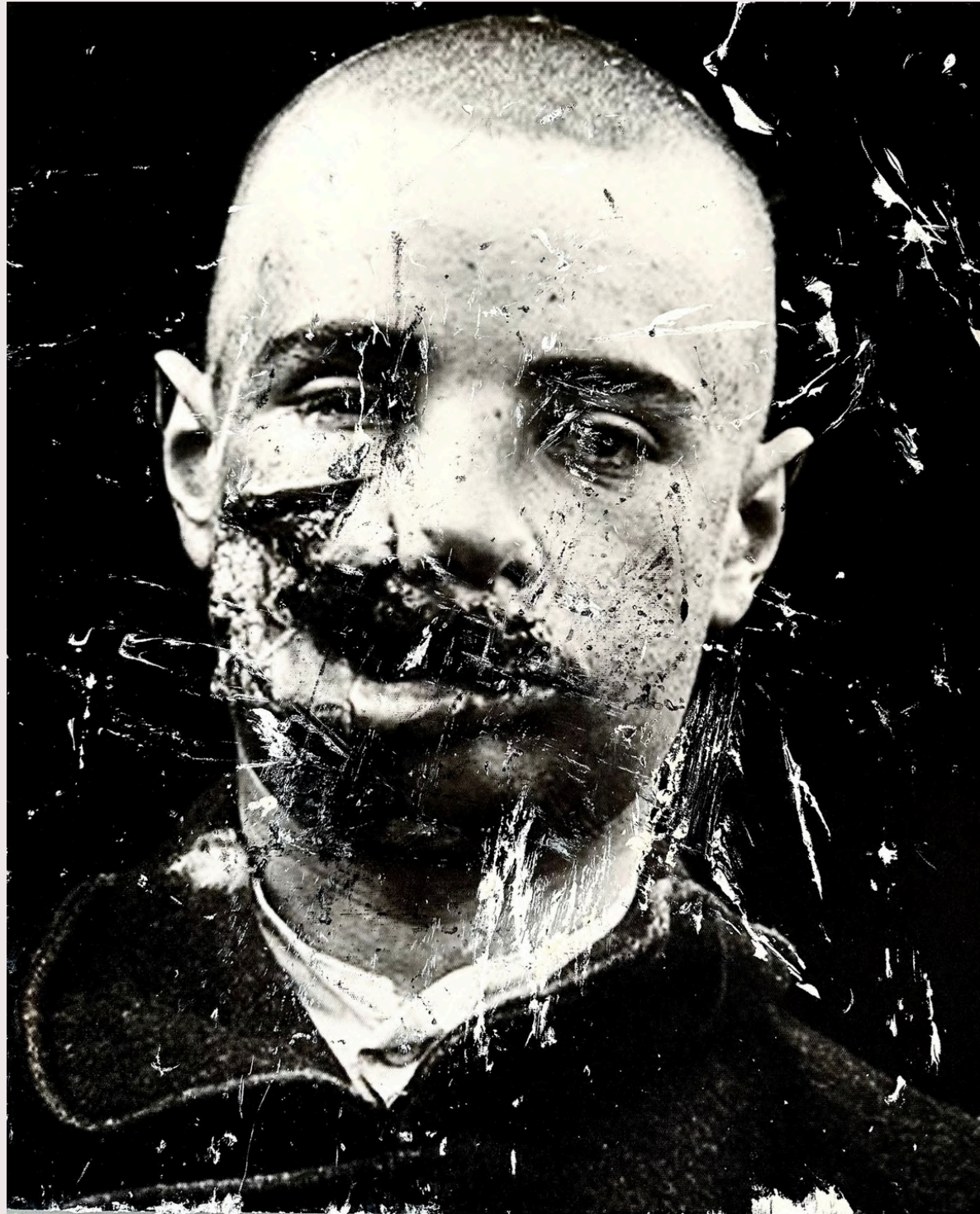




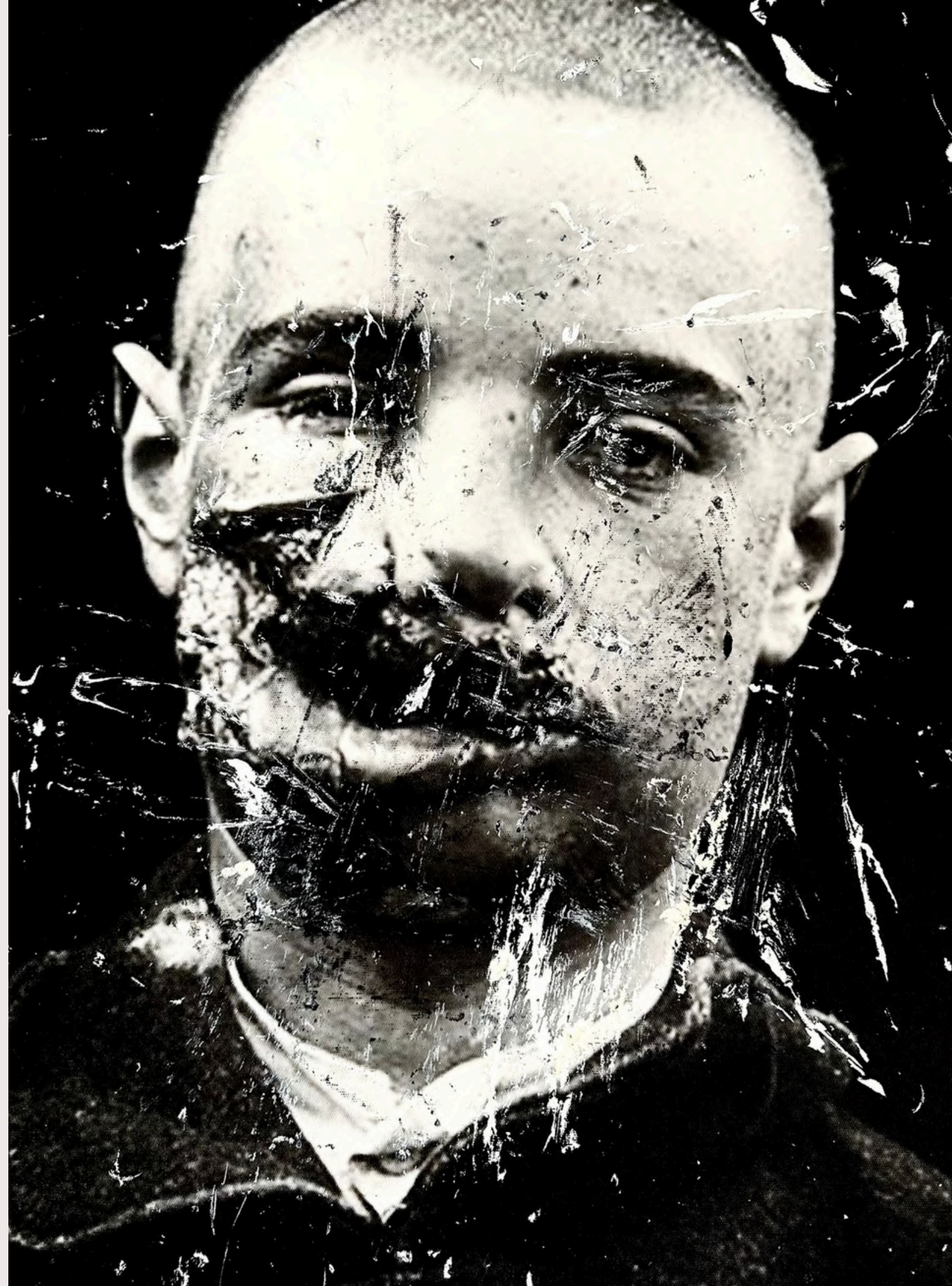
**RICHIE CULVER**  
*Disfiguration 5, 2025*  
Digital print on pvc  
220 x 180 cm







**RICHIE CULVER**  
*Disfiguration 6*, 2025  
Digital print on pvc  
220 x 180 cm





# RICHIE CULVER

This work begins with a painted portrait of Walter Yeo, reputedly one of the first individuals to undergo advanced facial reconstruction after sustaining injuries in World War I. His face, reconstructed through early plastic surgery, becomes a powerful symbol of trauma, repair, and the human cost of technological progress.

Photographing the original painting and printing it onto PVC was a deliberate gesture. The use of PVC is not merely practical or aesthetic, it introduces another conceptual layer to the work. As a synthetic material, PVC evokes the plasticity of reconstructed identity. Its clinical sheen and artificiality mirror the medical interventions that reshaped Yeo's face and, more broadly, how modernity reshapes both the body and memory.

By transferring the image from canvas to plastic, I explore how layers of mediation, painting, photography, industrial print, echo the layered reality of Yeo's reconstructed face. Each surface becomes a site of transformation: paint becomes pixel, then ink on polymer. The process imitates surgery, not to repair but to reconsider how we see and remember damaged faces in the context of war, media, and history.

This print isn't simply a reproduction. It's a new object that shifts meaning through material. Yeo's image, once painted by hand, is now fused with the synthetic, reflecting on both the unnatural and the necessary in acts of reconstruction, whether surgical, technological, or artistic.

PASSAGE





**ANNA UDDENBERG**

*Premium Economy IV, 2023*

Polylactic acid, thermoset polymer resin, epoxy, concrete, stainless steel,  
acrylic windshield, crowd control barriers, chalk paint, leather, foam boat flooring  
157.5 x 78.5 x 109 cm ; 62 x 31 x 43 in







**ANNA UDDENBERG**

*The Intimidator III, 2023*

Polylacticacid, thermoset polymer resin, epoxy, concrete, stainless steel,  
leather, acrylic windshield, chalkpaint, foamboat flooring, outdoor heater

222 x 63 x 81 cm ; 87 ½ x 24 ¾ x 32 in





# ANNA UDDENBERG

Premium Economy sculptures present uncanny hybrids of furniture, consumer objects, and bodily extensions. At first glance, they resemble luxury seating: glossy surfaces, ergonomic curves, metallic details, alluding to airports, business lounges, wellness studios, and leisure technologies. Yet their exaggerated forms betray a darker logic. These are not neutral commodities but objects that script the body — demanding postures of exposure, restraint, or even submission.

The title Premium Economy points to a paradox. It names a class between classes, a space that promises comfort and exclusivity but remains defined by limitation and control. Uddenberg seizes on this ambiguity, creating sculptures that embody the contradictions of consumer culture: hyper-designed yet alienating, seductive yet coercive.

By positioning her works as sculptures rather than functional objects, Uddenberg lays bare the aesthetics of optimization. Every curve and strap is a reminder of how design regulates desire, shapes identity, and enforces compliance. What appears luxurious reveals itself as a system of constraint.

The Premium Economy series continues Uddenberg's wider investigation into gendered performance, consumer subjectivity, and the commodification of comfort. Her sculptures are both absurd and precise: they exaggerate tendencies already present in the everyday built environment, where bodies are disciplined through interfaces of leisure, transport, and lifestyle.

In presenting these two works together, the viewer encounters not just speculative furniture, but a critical mirror held up to the logics of neoliberal consumption. Uddenberg's Premium Economy does not offer rest — it stages the exhaustion of a culture that demands we optimize even our relaxation.

PASSAGE





**EMMANUEL MASSILLON**  
*Self-Snitching, 2023*  
Taxidermy Mouse, Microphone  
5.5 x 2.5 x 30 in / 14 x 6.3 x 76 cm







**EMMANUEL MASSILLON**  
*Drill Music*, 2022  
Bullet Shells & Trumpet  
48.3 x 17 x 12 cm / 19 x 6.5 x 4.5 in





# EMMANUEL MASSILLON

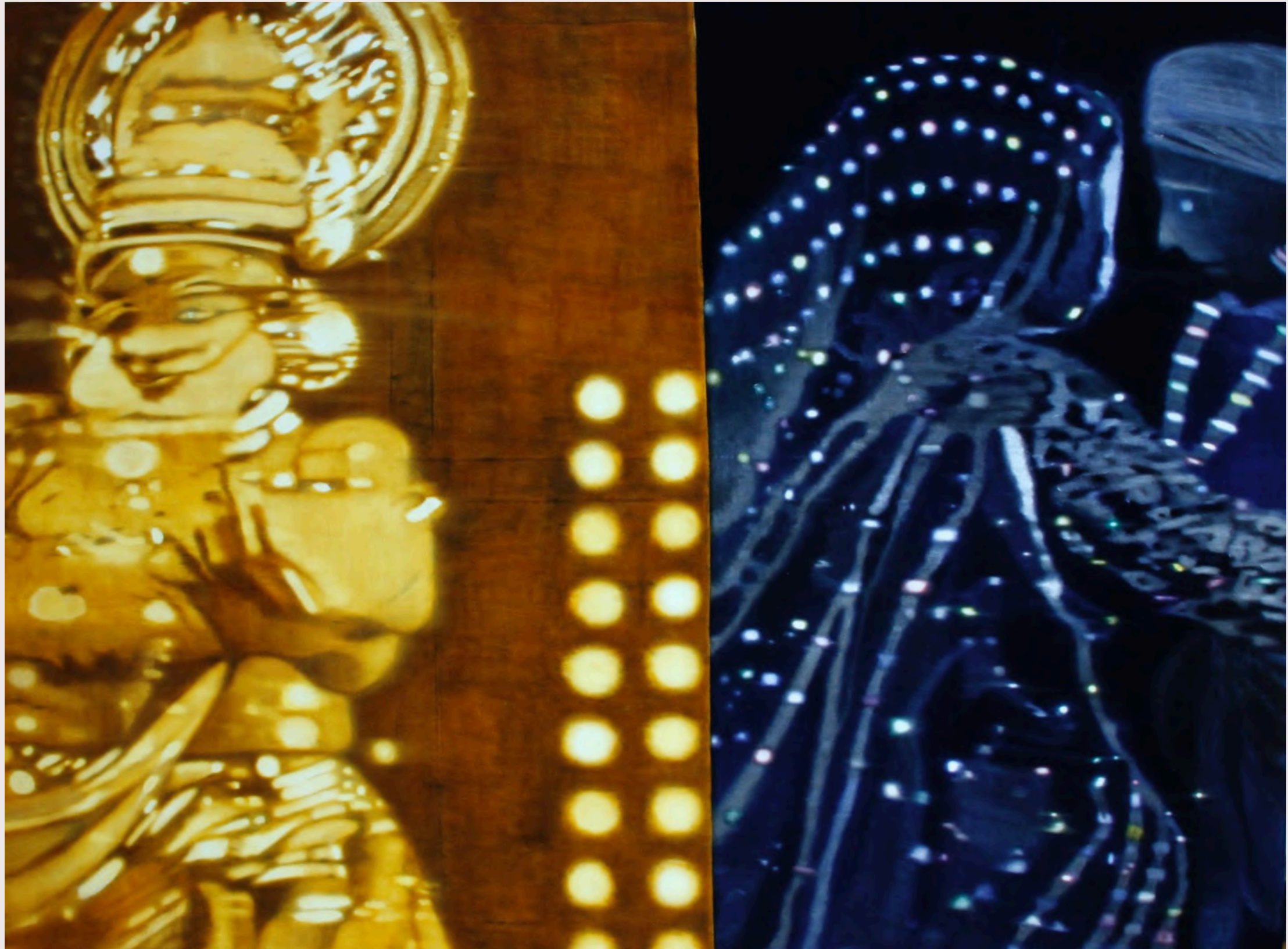
Emmanuelle Massillon (b. 1998, Washington D.C.) is a conceptual artist whose multidisciplinary practice spans sculpture, painting, performance, and sound. Grounded in his experiences growing up in Washington D.C., Massillon examines race, identity, and inner-city culture, often through raw, found, and culturally charged materials. His work draws on African-American music traditions—jazz, R&B, rap, and drill—not only as influence but as living archives of Black resilience and expression.

In *Drill Music* (2022), a trumpet is fused with bullet shells, transforming an instrument of joy and resistance into a meditation on violence, survival, and the inseparability of sound and struggle. *Self-Snitching* (2023), featuring a taxidermy mouse clutching a microphone, reflects on the entanglement of surveillance, vulnerability, and performance in contemporary culture, blending dark humor with critique.

Massillon's practice resists categorization, instead shifting across media to best articulate his ideas. Whether assembling objects, reworking cultural symbols, or creating immersive environments, his works operate as layered narratives—part protest, part celebration—bridging personal memory with collective histories.

PASSAGE





**AMRITA DHILLON**

Dancers, 2025

Oil on Velvet

230 x 170 cm



# AMRITA DHILLON

Amrita Dhillon (b. 1990, New Delhi) is a Berlin-based artist whose practice explores memory, identity, and cultural narratives through painting, often working with velvet for its sensorial depth and shifting surface. Drawing from cinema, archives, and popular culture, her works suspend figures between presence and erasure, revealing the fragility of representation.

In *Dancers* (2025), luminous performers emerge and dissolve across velvet, their gestures caught between celebration and concealment. Light shimmers while shadows absorb detail, transforming the scene into something both radiant and veiled. Here, Dhillon extends her exploration of how images—whether cinematic, historical, or personal—hold memory while simultaneously obscuring it.

The use of velvet as a medium adds a tactile layer to the paintings. Enhancing the audience's engagement on a more sensory level. The fabric's opulent texture evokes both warmth and darkness, absorbing light and pulling viewers into the psychological depths of the work. Velvet also possesses a unique quality where its appearance shifts with changing light, creating a sense of movement and dynamism.

# PASSAGE





**OLAF METZEL**

*Respect (Aretha Franklin), 2022*

Aluminium, stainless steel, digital print, marble plinth

186 x 95 x 70 cm







**OLAF METZEL**

*The Rolling Stones (Sticky Fingers)*, 2024

Aluminum, stainless steel, digital print

135 x 132 x 34 cm





# OLAF METZEL

Olaf Metzel (b. 1952, Berlin) is a German sculptor whose practice confronts the frictions of contemporary life through the transformation of everyday and mass-cultural imagery into volatile sculptural forms. Known for his concept of “Living Context”, Metzel reconfigures materials such as police barriers, furniture, and printed media into works that oscillate between critique, irony, and spectacle.

*Respect* (2022) and *Sticky Fingers* (2024), exemplify this approach. Here, iconic album covers and press images are digitally printed on aluminum and steel, then twisted and crumpled into unstable, monumental reliefs. The works dislodge familiar pop-cultural symbols from their smooth surfaces of consumption, re-staging them as fractured, wrinkled monuments to collective memory. They hover between reverence and destruction: homage to music’s cultural power, but also commentary on its commodification and endless reproduction.

Metzel, who has taught at the Academy of Fine Arts in Munich since 1990, rose to prominence with works such as *13.4.81* (1987), a controversial installation of stacked police barriers referencing a protest around the RAF. His sculptures often ignite debate by exposing the tensions between media, politics, and public space.

Through distortion and compression, his recent works turn pop history into sculptural debris—compressed icons that force us to consider not only what we remember, but how.

PASSAGE





**ROB BLAKE**  
*Push Tone*, 2025  
Speakers  
Variable dimensions





# ROB BLAKE

*Pushtone*, a work made during the wonderful 'Operation Himmelblick' residency on a shopping centre carpark roof in wedding. The notification tones of our devices, or those of others, trigger various auto-emotional reactions, from excitement and joy to dread. On some level, this work seeks to disconnect these pavlovian responses, through shifting the context and frequency of these sounds into something almost alive, buzzing with an unexpected musicality.

The notification tone also seems to have invaded and carved something else out of our daily lives, replacing the background noises of the world with a new prescient lack of sound, loudly existing only as anticipation of the notification: the empty absence of a message or update, only calmed by an inevitable chime.

Sometimes while shopping or making love we may find we have accidentally freed ourselves of this existential confusion that we pay for and carry with us at all times, but then, dingding.

# PASSAGE





**HANNAH ROSE STEWART**

*Atter*, 2024

LED screen, raw black steel, faux leather, foam, 3D printed clamps, perspex, gaffa tape, mp4 wireless video  
190 x 280 cm







**HANNAH ROSE STEWART**  
*Jersey Foal, 2024*  
Mix Media  
150 x 110 x 40 cm





# HANNAH ROSE STEWART

Hannah Rose Stewart (b. 1994, Newcastle, UK) is a Berlin-based artist whose practice investigates the architectures—social, cultural, and material—that structure contemporary life. Drawing from research into hauntology, cybernetics, and post-industrial landscapes, Stewart builds environments where symbols of power, consumer desire, and collective memory become estranged. Her work often hovers between the playful and the unsettling, layering allegory and material tension to reflect on how neoliberal culture shapes bodies, cities, and imaginaries.

In *Atter* (2024), LED screens and fabricated supports transform fragments of nightlife into a spectral procession. Borrowing from the visual language of Northern England's party districts, the installation channels the cyclical intoxication of nightlife economies, their hauntings of class history, and the uneasy allure of spectacle.

Meanwhile, *Jersey Foal* (2024) embodies fragility and absurdity: a young horse rendered in slumped fabric, its head cloaked in designer fabric. Both tender and grotesque, the figure becomes a distorted emblem of vulnerability wrapped in luxury's empty promise. Together, these works articulate Stewart's ongoing interest in how symbols and surfaces mediate identity, excess, and collapse—where the ghosts of past economies linger within present-day desires.

PASSAGE





**RAFA SILVEARES**  
*Pleasure Principle*, 2025  
Oil on linen  
250 x 200 cm / 98  $\frac{3}{8}$  x 78  $\frac{3}{4}$  in





# RAFA SILVARES

Rafa Silves (b. 1984, Santos, Brazil) stages a world where industrial objects and organic forms converge in states of tension and release. His paintings fuse the precision of hyperrealist rendering with the sensuality of gradient colour fields, creating scenes where machines, pipes, and metallic surfaces erupt into soft, fleshy flows of liquid or air.

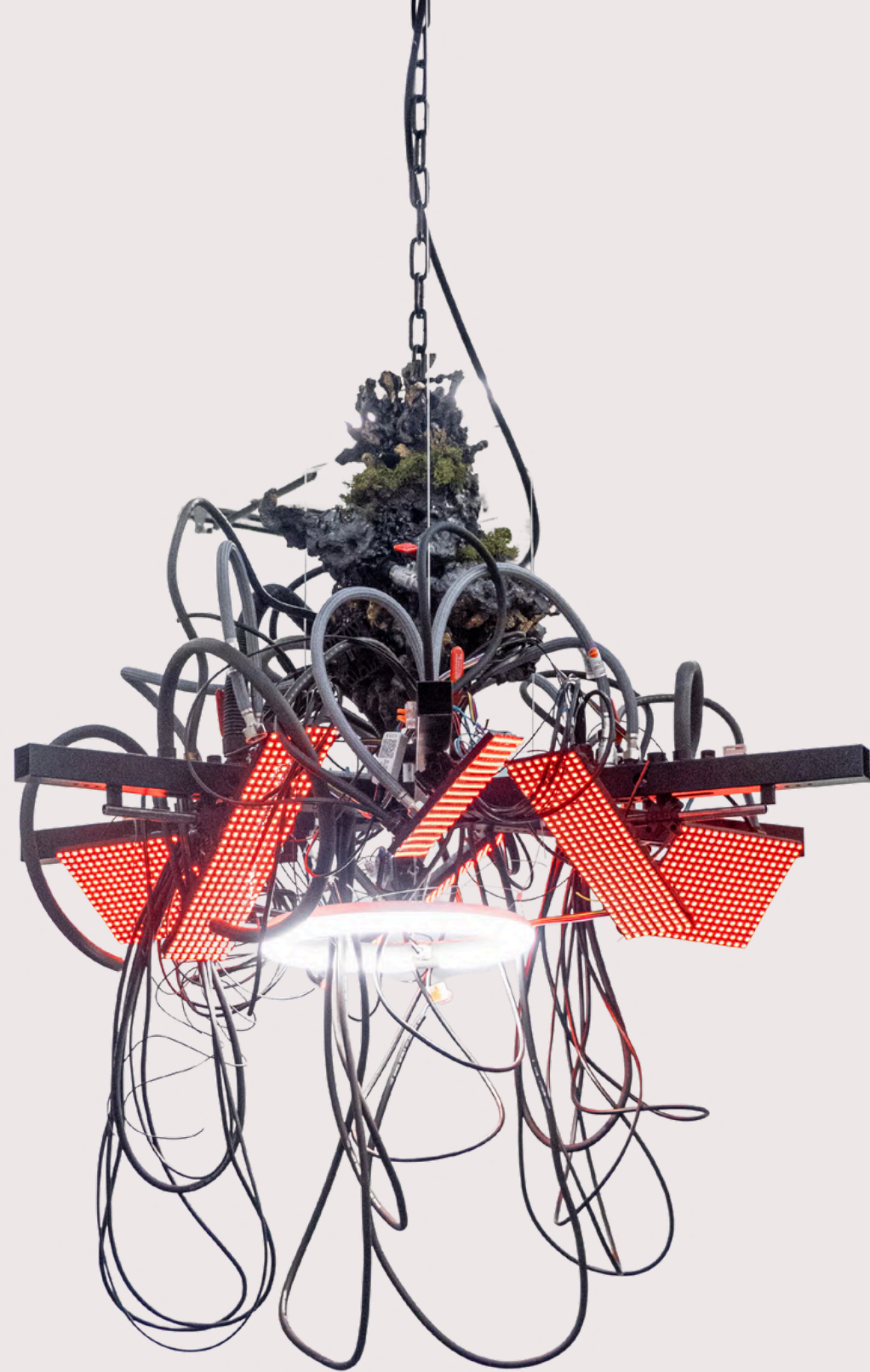
In *Pleasure Principle* (2025), a torrent of crimson matter bursts from a chrome vortex, cascading outward with both voluptuous allure and mechanical inevitability. The painting distills Silves' practice: an orchestration of contrasts between the engineered and the organic, the rigid and the fluid, the seductive and the unsettling.

Absent of human figures yet charged with bodily presence, Silves' compositions propose objects as autonomous actors, machines that appear to think, feel, or desire. His chromatic intensities and glossy surfaces seduce the viewer while hinting at a latent violence beneath their perfection.

By transforming banal mechanisms into theatres of sensation, Silves exposes the absurdity and allure of a world shaped by production, consumption, and spectacle. His works vibrate between critique and celebration, offering not clarity but a sensory charge, an aesthetic of both pleasure and unease.

PASSAGE





**JEAN BAPTISTE DURANT**

*Voices in my Head (Hung), 2025*

Steel, stoneware, PLA-based foam, PLA (3d printed), LEDs, pipes, electrical components  
Variable Dimensions





# JEAN BAPTISTE DURANT

Jean Baptiste Durant (b. 1993, France) creates sculptural assemblages that inhabit the threshold between organic growth and technological excess. Working with steel, ceramics, 3D-printed elements, LEDs, and tangled electrical components, Durant's practice stages hybrid ecosystems where natural and synthetic forms fuse into restless, living machines.

Voices in my Head (Hung) (2025) suspends this tension mid-air: a chandelier-like structure of pipes, glowing panels, and proliferating cables, encasing a core of rough stoneware and moss. The work resembles both a neural network and an industrial organism, channeling a multiplicity of signals, fragments, and flows. The red LED arrays pulse like urgent transmissions, while the tangled cords evoke synapses firing, or invasive roots overtaking their host.

Durant's sculptures confront the overload of contemporary perception – the constant hum of data, images, and mediated voices that infiltrate daily life. At once chaotic and ordered, fragile and monstrous, his constructions mirror the psychic density of living in a permanently connected world. They are architectures of thought under pressure, machines haunted by the organic, offering form to the dissonant chorus of the present.

PASSAGE





**GOZIE OJINI**  
untitled, 2025  
Altered Upright Piano  
Variable Dimensions





**GOZIE OJINI**  
 untitled, 2025  
 Altered Upright Piano  
 Variable Dimensions







**GOZIE OJINI**  
untitled, 2025  
Sound Installation, Altered Upright Piano  
Variable Dimensions





# GOZIE OJINI

Gozié Ojini (b. 1995, Los Angeles, CA) sculptural practice intervenes in the tactile, sonic, and linguistic attributes of Black and American cultural production, working with found objects to reveal their embedded social and emotional resonances. Rooted in the tradition of assemblage, his work explores fragmentation, vulnerability, and the precarious values placed on objects and bodies alike.

For this new body of work, Ojini turns to the piano, a long-standing symbol of refinement, discipline, and aspiration. Often inherited through generations only to become obsolete, stripped of function and reduced to furniture, the piano embodies both cultural aspiration and its collapse. By dismantling these instruments, cutting and reassembling their frames and strings, Ojini activates a language of sampling, echoing musical practices that splice and recompose fragments into new forms.

Silent yet resonant, these installations meditate on memory, inheritance, and Black life in America, while registering an existential worry about the stability of the future and the shifting values placed on objects, bodies, and histories in a precarious world.

# PASSAGE





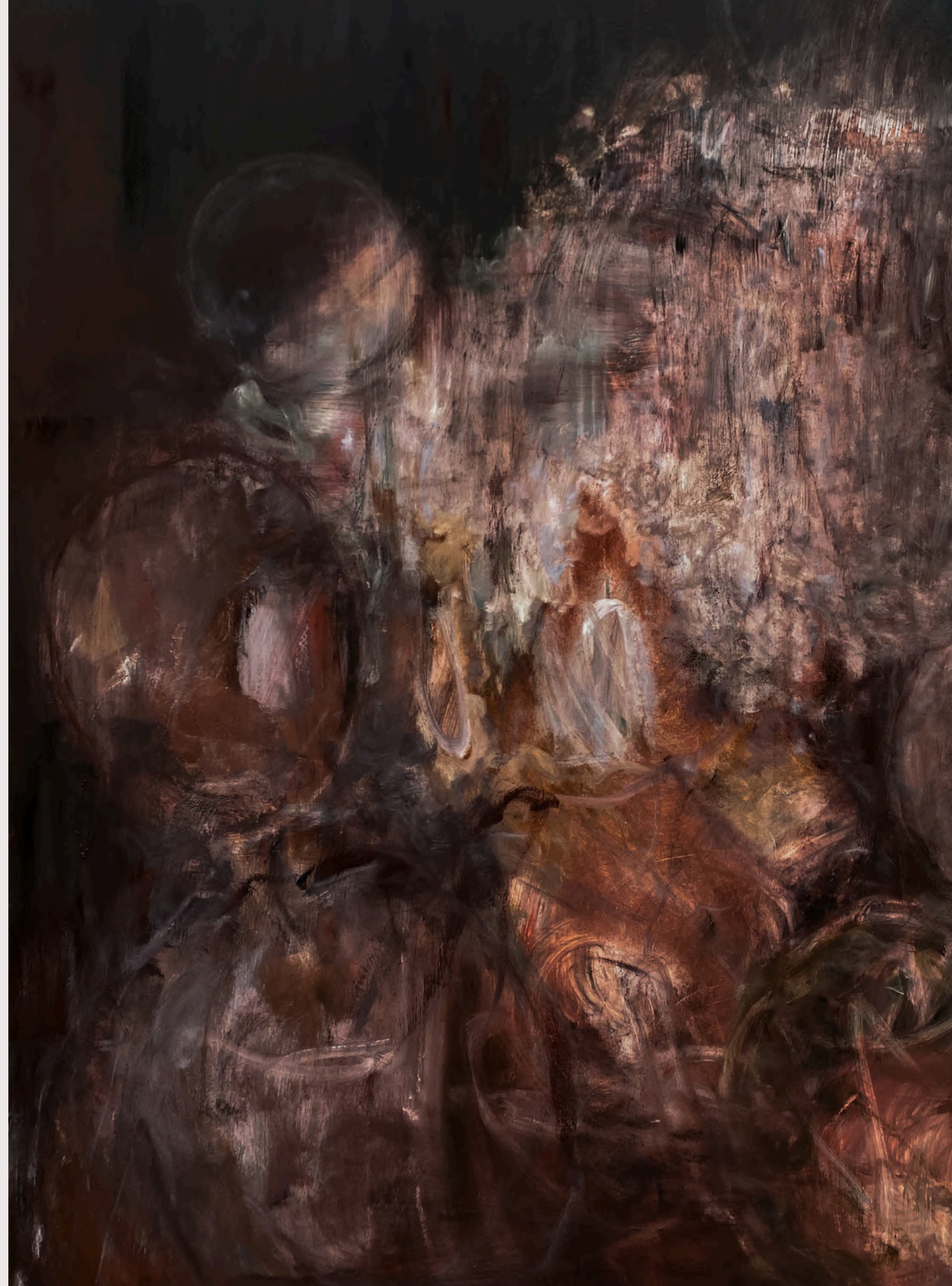
**JOHANNES SELUGA**  
Die Leserin, 2025  
Oil on linen  
190 x 155 cm







**JOHANNES SELUGA**  
Die Leserin, 2025  
Oil on linen  
190 x 155 cm







**JOHANNES SELUGA**  
Schall und Rauch, 2024  
Oil on linen  
190 x 155 cm







**JOHANNES SELUGA**

Schrift, 2025

Oil on linen

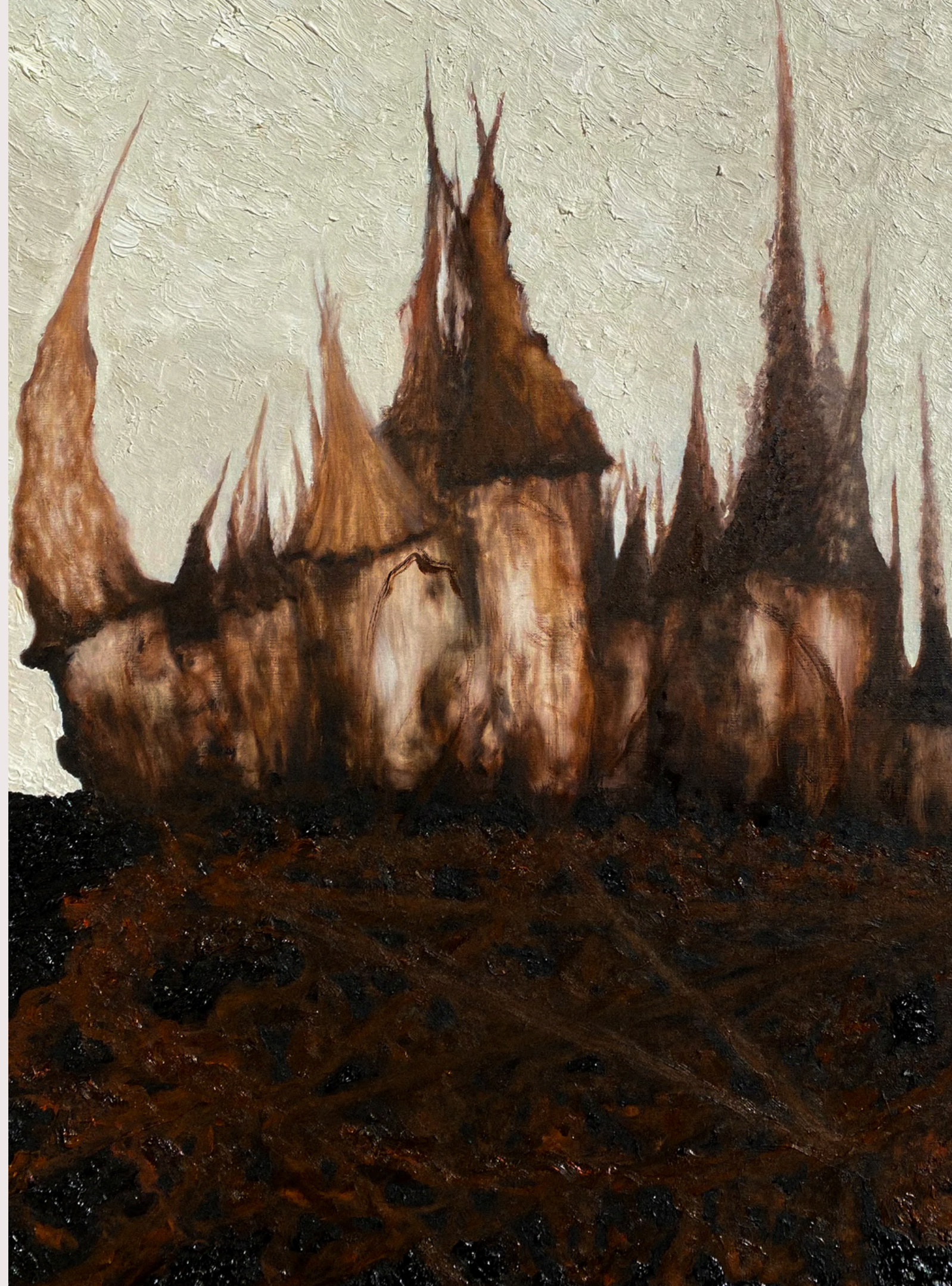
190 x 155 cm







**JOHANNES SELUGA**  
Chor der Jünglinge, 2022  
Oil on linen  
76 x 56 cm





# JOHANNES SELUGA

Johannes Seluga, (b. 1998, Worms, Germany; lives and works in Berlin) paintings are the result of a process that privileges gesture, layering, and reduction over premeditated image-making. Working directly with oil and spatula, Seluga builds dense surfaces of paint, scraping away and reapplying until forms begin to emerge. There is no initial plan – only the act of painting itself. Figures, landscapes, and atmospheres appear almost by accident, suspended between depiction and abstraction, before the artist decides whether to “extract” them from the linen.

This methodology produces works that remain in constant motion. They do not depict fixed scenes but shifting worlds where brushstroke and image overlap. *Musikaten II* (2025) suggests a spectral gathering of musicians, their outlines blurred as though conjured from memory. *Die Leserin* (2025) submerges its subject in shadowy layers, oscillating between presence and erasure. *Schall und Rauch* (2024) stretches toward landscape, while *Schrift* (2025) dissolves into a vibrating field of marks. In *Chor der Jünglinge* (2022), architectural silhouettes rise like flames from a dark ground, both fragile and monumental.

Seluga offers only minimal guidance through his titles, inviting viewers into their own introspection. The works ask for slow looking: to notice shapes, surfaces, and depths, and to allow memory and association to play their part. What emerges is never definitive. Each painting becomes a site of transformation, where meanings shift with the gaze and narratives unravel only to reform anew.

In this way, Seluga’s practice is less about representation than about encounter. His paintings are lived processes, where gesture, chance, and perception converge, works that mirror the instability of memory and the fluidity of inner life.

PASSAGE





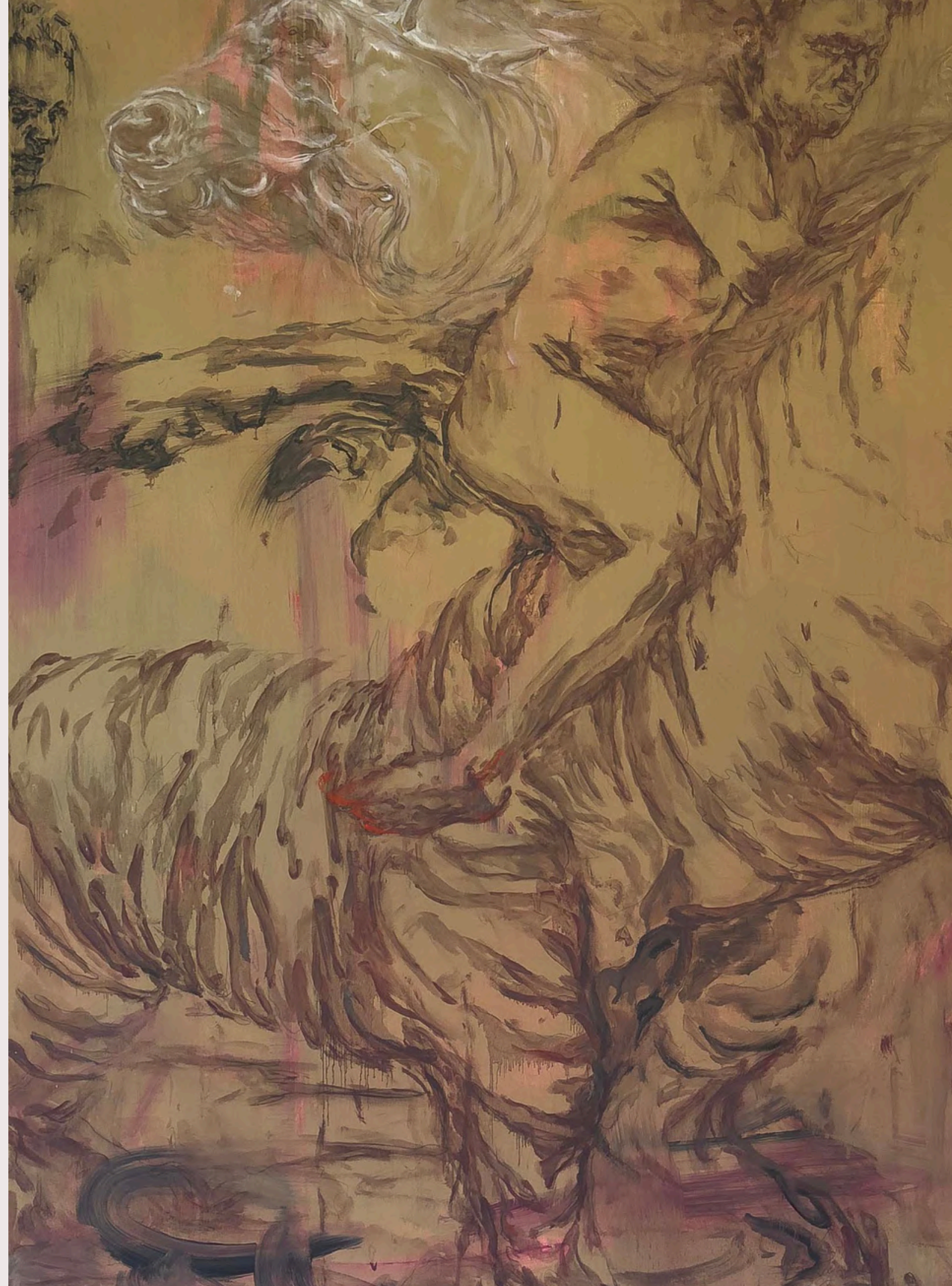
**IRVING RAMO**  
*Equestrian Carousel 1, 2025*  
Oil on canvas  
185 x 135 cm







**IRVING RAMO**  
*Equestrian Carousel 2, 2025*  
Oil on canvas  
185 x 135 cm







**IRVING RAMO**  
*Equestrian Carousel 3, 2025*  
Oil on canvas  
185 x 135 cm







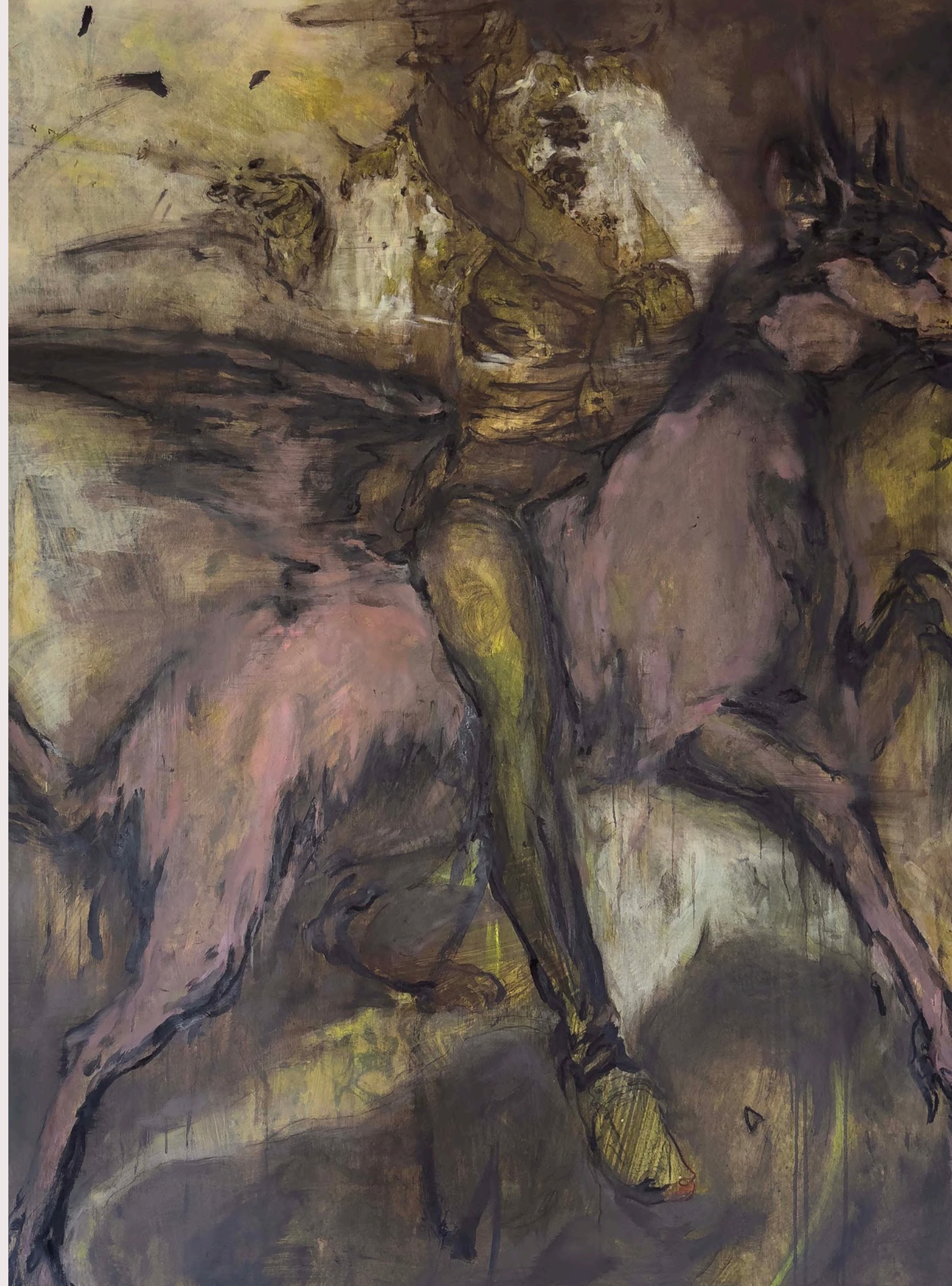
**IRVING RAMO**  
*Equestrian Carousel 4, 2025*  
Oil on canvas  
185 x 135 cm







**IRVING RAMO**  
*Equestrian Carousel 5, 2025*  
Oil on canvas  
185 x 135 cm





# IRVING RAMO

Between power and play, ritual and repetition, Irving Ramó's (\*1989) *Equestrian Carousel*, (2025) unfolds as an allegorical installation. Here, the carousel becomes a metaphor for an endless loop, where discipline and recurrence coexist with fragments of heroism and parody. Hybrid figures, fused from animal, human, and myth, destabilise familiar hierarchies and reveal how desire is entangled with acts of domination. The narrative remains unfinished, suspended in constant displacement rather than resolving into closure.

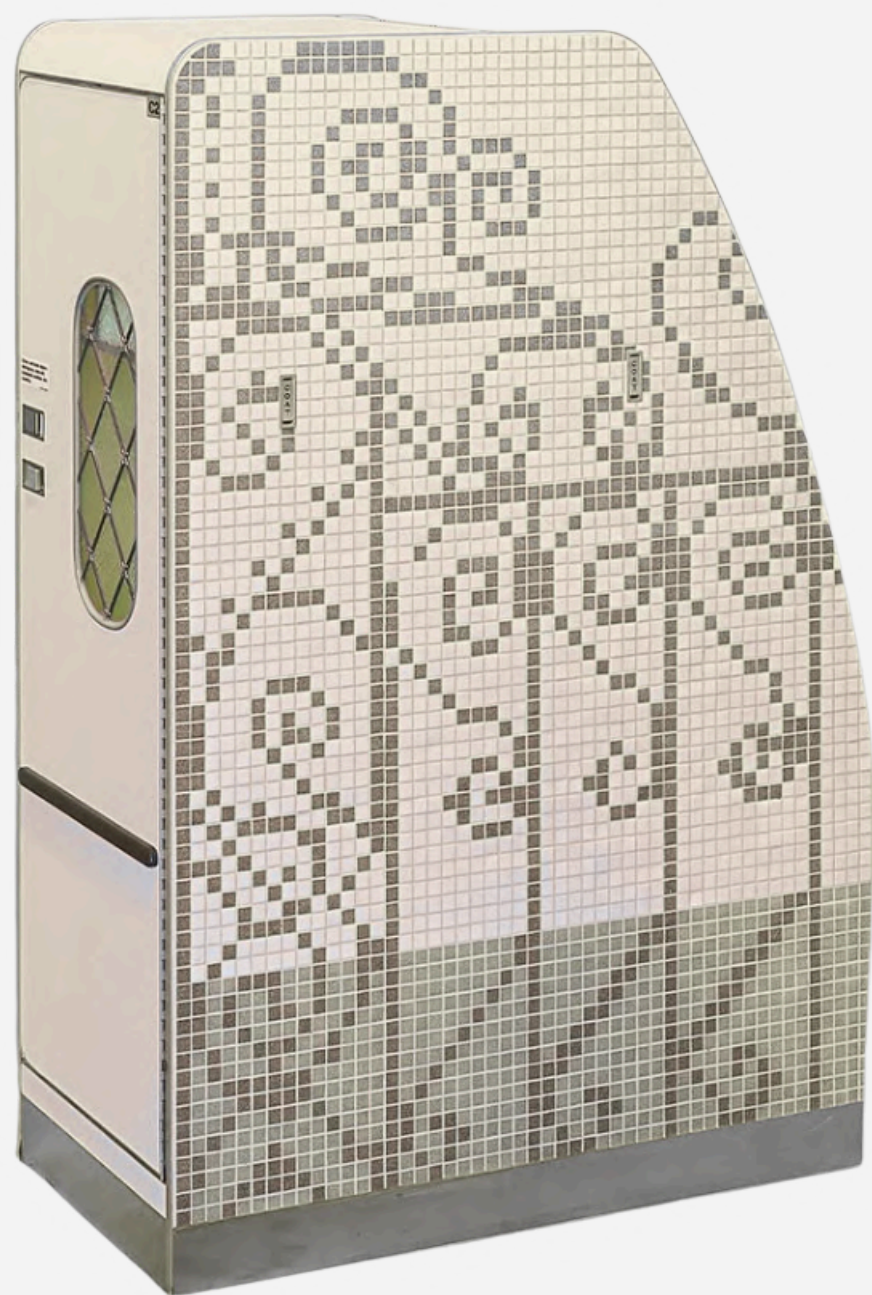
The installation itself comprises five canvases (185 × 135 cm), each set in aluminium frames, in which the equestrian portrait, long immortalised by masters such as Velázquez, Goya, and Rubens, is re-examined as a vehicle of authority, prestige, and domination. Ramó interprets the carousel, originally conceived as a military training device, as a symbolic stage of transformation: from the heroic equestrian monument to the children's fairground ride. Rather than naming colonial legacies directly, he addresses them obliquely: symbols of heroism, masculinity, migration, and belonging are dismantled, ironised, and reframed. The classical monument—so deeply tied to the embodiment of masculinity, the victorious man on horseback, conqueror, hero—is here subverted through repetition, variation, and playful displacement. Multiplied in series, the figures lose their singularity and with it their heroic aura; instead of celebrating the hero, Ramó ridicules him: the pose becomes caricature, the macho an ironic figure. Georges Bataille argues that the body is never merely a vessel of life but a site where violence, sacrifice, and excess converge. His reflections resonate throughout *Equestrian Carousel*, in which the hunting scenes by Rubens and Raden Saleh appear not as celebrations of triumph but as allegories of domination, where pleasure is inseparable from destruction. Heroic gestures falter in this register, revealing not mastery but the entanglement of desire and violence. Within this frame, the horse and tiger emerge as symbolic bodies: the horse as an apparatus of the warrior, an extension of military power; the tiger as the exoticised Other, perpetually imagined as prey within the European canon. By reconfiguring and morphing these figures, the artist dissolves the heroic archetype and opens a space for the imaginary, the mythical, the impossible. Animals cease to function as trophies of conquest and instead return as mirrors of human projections, reflecting the fantasies and cruelties that sustain the image of the hero. Beyond its critical engagement with (art) history, the installation emerges within a register of the mythical and fantastical. Figures appear to merge and dissolve throughout Ramó's brushwork, their outlines blurred into spectral forms. The palette shifts between pale beige and pastels, flashes of red, and deeper tones of blue, black, and grey. This chromatic field imbues the works with a tragic atmosphere, yet not one of despair. Instead, a sense of longing permeates the surfaces, a nostalgia that hovers without closure. In this mode, the paintings evoke a mythological imaginary: a space where the heroic figure falters, not abolished but suspended, caught between memory, fantasy, and a dream.

What keeps these figures turning? In Ramó's carousel, repetition becomes both burden and possibility: the heroic figure is neither abolished nor affirmed but transformed into an unstable assemblage of human and non-human life. What remains is not triumph but a sense of longing, an atmosphere where memory and myth converge.

Text by Livia Klein

# PASSAGE





**JU YOUNG KIM**

*Unit C2: Temporary Housing Module, 2025*

Aircraft wardrobe, glass mosaic, stained glass and LED

160 x 47 x 109 cm / 63 x 18 ½ x 42 ¾ in





# JU YOUNG KIM

Ju Young Kim (\*1991, Seoul, KR) creates sculptural installations that reimagine objects of transit as vessels of identity and belonging. By fusing aircraft interiors, stained glass, ceramics, and mosaics, she transforms high-tech modules of global travel into hybrid architectures charged with memory, fragility, and displacement.

In Unit C2: Temporary Housing Module (2025), an aircraft wardrobe is reconfigured into a shelter-like structure, clad in ornamental glasswork and lit by a domestic lamp. The object oscillates between functionality and fiction: both a remnant of mobility and an emblem of stasis. Kim's work often inhabits this in-between space, where industrial components collide with Art Nouveau motifs, and where the logic of circulation is interrupted by the poetics of stillness.

Her practice reflects on the experience of living between cultures — Munich and Seoul, departure and return — while probing how borders, materials, and symbols shape one's sense of place. Through recontextualization, Kim stages a subtle tension between permanence and transience, questioning what it means to build a home in a world of constant movement.

# PASSAGE



JOSHUA TARELLE REID & ROSS ALEXANDER PAYNE

*To Have Been A Part (Where We Are Today...), 2024*

Sound-work - 12'56

Car door, concrete blocks, speaker

150 x 130 x 40 cm





# JOSHUA TARELLE REID & ROSS ALEXANDER PAYNE

The British rave movement, which began in the late 1980s, is generally considered a short-lived phenomenon, cut short by repressive UK Conservative politics of the mid 1990s. Still, underground raves still take place throughout the world, and the echoes of this subversive movement remain a pervasive force in our societies.

Distant reverberations of the origins of the rave-era may be observed within online culture via numerous video-recordings documenting the expressive and liberated parties which took place around the UK at the turn of the decade. The comments beneath these videos offer an intimate view into the historical narrative and perpetual spirit of rave culture through their ecstatic recollections and yearning grief for lost innocence and faded dreams.

This commentary carries an almost folkloric nature, lost raves are remembered and re-lived, commenters list their age, their employment and where they are now, some explain they were too young to experience this time first hand and long to know how it was to be there. These communications express in their reflections a glimpse of what rave stood to mean in its essence, whilst the nuances of this inter-generational discourse offer insight into how the memory may be accessed via nostalgic and hauntological frameworks, and how the manifestation of these memories exist within a state of subjective liminality whether formed through first hand experience or at a meta-level of online interaction. To Have Been A Part (Where Are We Today....) uses spoken word recordings of a selection of these comments, together with collaged sound and music elements played from a loudspeaker within a suspended car door in the form of a site-specific sound installation.

Rave quotes read by.

Aliyah Enyo, Ashok Velineni, Auntie Rachelle, Auntie Sharon, Ben Drazen, Blackhaine Tom, Bryrony Dawson, Colin O'Kell, Dad, Dean Patterson, Flora Yin Wong, Florence Sinclair, Francesca Gavin, Gwen Dafydd, Hannah Hammond, Iceboy Violet, Jack O'Neil, John Twells, Joshua Inyang, Kerry Lawton, klein, London John, Olivia Shipman, Phoebe Kowalska, Uncle Jonny, Uncle Mark, Richie Culver, Thomas Searson, Tors Beedles, Yousif Al-Karaghoul

# PASSAGE





**Mauricio Alejo**  
*A Suitable Song for a Final Defeat, 2017*  
Rotating Fan, Flutes, Table  
120 x 100 x 60 cm







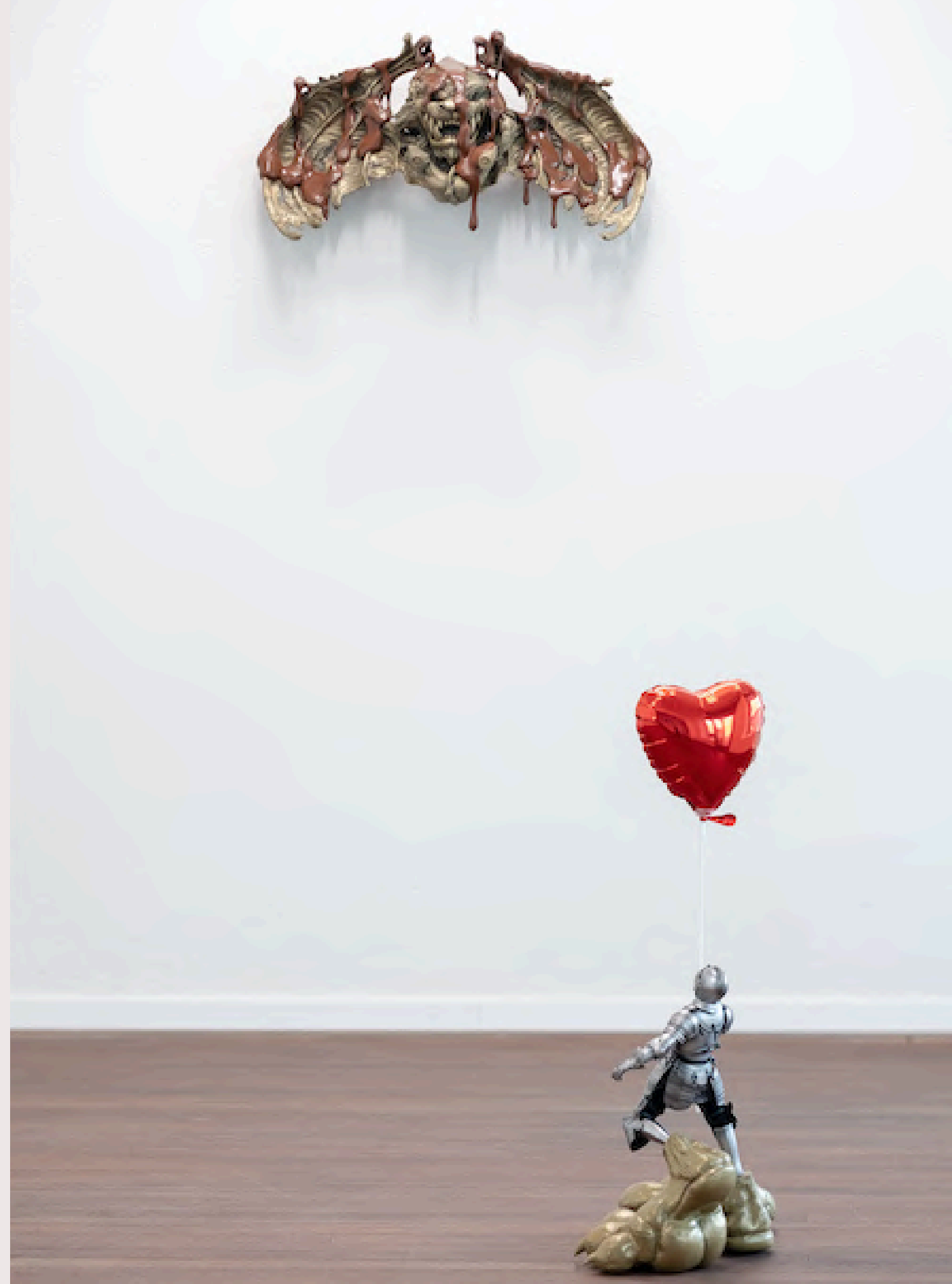
**ANNE DE VRIES**  
Little Herald, 2025  
Brass pulver, Patina, Resin core,  
Customized 1/6 knight with aluminum armor, flower  
35 x 45 x 30 cm







**ANNE DE VRIES**  
Vapula's Obsession 78%, 2025  
Brass pulver, epoxy, patina, resin core, acrylic paint  
89 cm × 55 cm × 35 cm





# ANNE DE VRIES

Anne de Vries (b. 1977, The Hague) builds complex, hybrid mythologies through sculpture, installation, and media-based practice. His works often combine fragments of pop culture, subcultural references, and invented characters into sprawling, interwoven narratives that blur the line between fantasy and reality. By doing so, de Vries creates allegories for the digital age—where meaning is fluid, identities are unstable, and stories circulate as endlessly mutating loops.

In Vapula's Obsession 78% (2025), a grotesque winged demon drips with sticky, chocolate-like matter, embodying temptation and excess. Opposite him stands Little Herald (2025), a knightly figure perched on oversized claws—stolen, perhaps, from Vapula himself. Holding a delicate flower or a heart-shaped balloon, Little Herald mocks his monstrous adversary, signaling innocence, irony, and resistance in the face of domination. These characters belong to a broader pantheon of de Vries' making, where archetypes of good and evil, hero and villain, dissolve into playful yet unsettling exchanges.

Through such myth-making, de Vries exposes the mechanisms of storytelling itself. His characters are never stable; they parody power while embodying vulnerability, turning narrative into a battleground between sincerity and satire. The works ask us to consider not only what these figures are, but also how meaning itself is generated, distorted, and performed in the age of images

PASSAGE





**MARCUS NELSON**  
Paranoid Architecture (composite I), 2024,  
'found door, oil on canvas  
200 x 100 cm.







**MARCUS NELSON**

Contained I & Contained II (composite V), 2021-25  
found doors, paper, photographic prints, newspaper  
210 x 110 cm.(Each Panel)







**MARCUS NELSON**  
*Maskenfreiheit I*, 2025  
 site-specific installation, oil on canvas,  
 180 x 100 cm.



**MARCUS NELSON**  
*Maskenfreiheit II*, 2025  
 site-specific installation, oil on canvas,  
 180 x 100 cm.



# MARCUS NELSON

Contained (I,II) (composite V), 2021–25, found doors, paper, photographic prints, newspaper, 210 x 110 cm. This work presents a collection of drawings, notes, timesheets, and reference photography from Marcus Nelson's studio archive from 2021–25. Sealed beneath the reinforced glass of two security doors – found on the streets of Berlin – Contained (I,II), documents the process of making, by preserving the ephemera generated from a restless mind. Moments of violence, vulnerability, physical performance and emotional release appear and disappear under the visual noise of its entirety, all while trapped within the negative space of the object's facade. In this work, Nelson asks how certain urban structures might support or inhibit our sense of self and what we choose to present to the external world.

Paranoid Architecture (composite I), 2024, found door, oil on canvas, 200 x 100 cm. Chronicling the residue of the streets, by traversing his local area, Nelson uncovers objects that become documents of his direct environment and his existence within it. Framed within the predetermined form a metallic door, Paranoid Architecture, unites ideas of the physical body with the mechanical; questioning our true sense of autonomy in an environment bound and ordered by structural interventions.

Maskenfreiheit, 2025, site-specific installation, oil on canvas, 180 x 100 cm. Physically integrated within the walls of the Funkhaus, Berlin, Maskenfreiheit is a site-specific installation exploring the emotional disguises we wear in our daily lives to conform to societal expectations. Laughter is often a persona we present to the exterior world in order to fit in, masking our true feelings. Specifically made to fit within the buildings stark interior, the figures rendered in the diptych become part of the structure that contains them, exploring how urban structures and societal conformities frame and fragment our true self: our real emotions.

# PASSAGE





**ANIDE**

*Angel's Bones, 2024*

Oil on Wooden Cardboard

100 x 70 cm





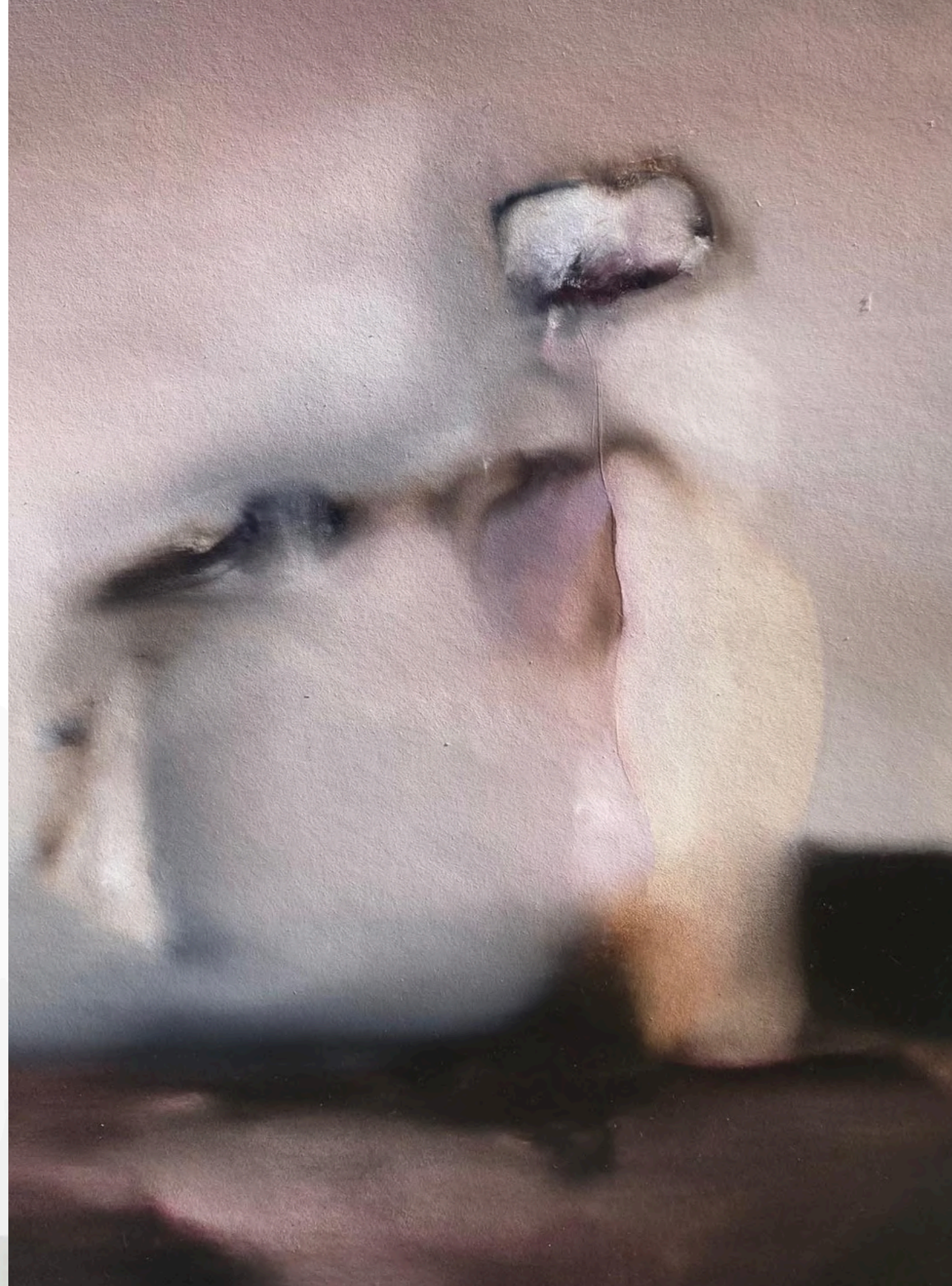


**ANIDE**

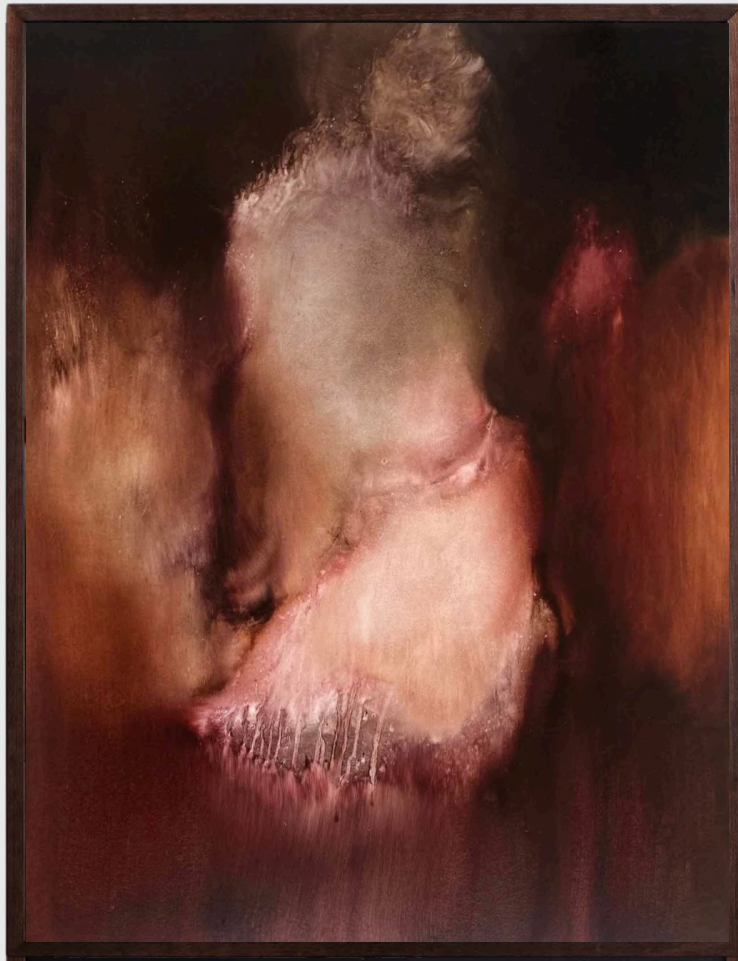
*Petal Erosion, 2024*

Oil on Wooden Cardboard

80 x 60 cm





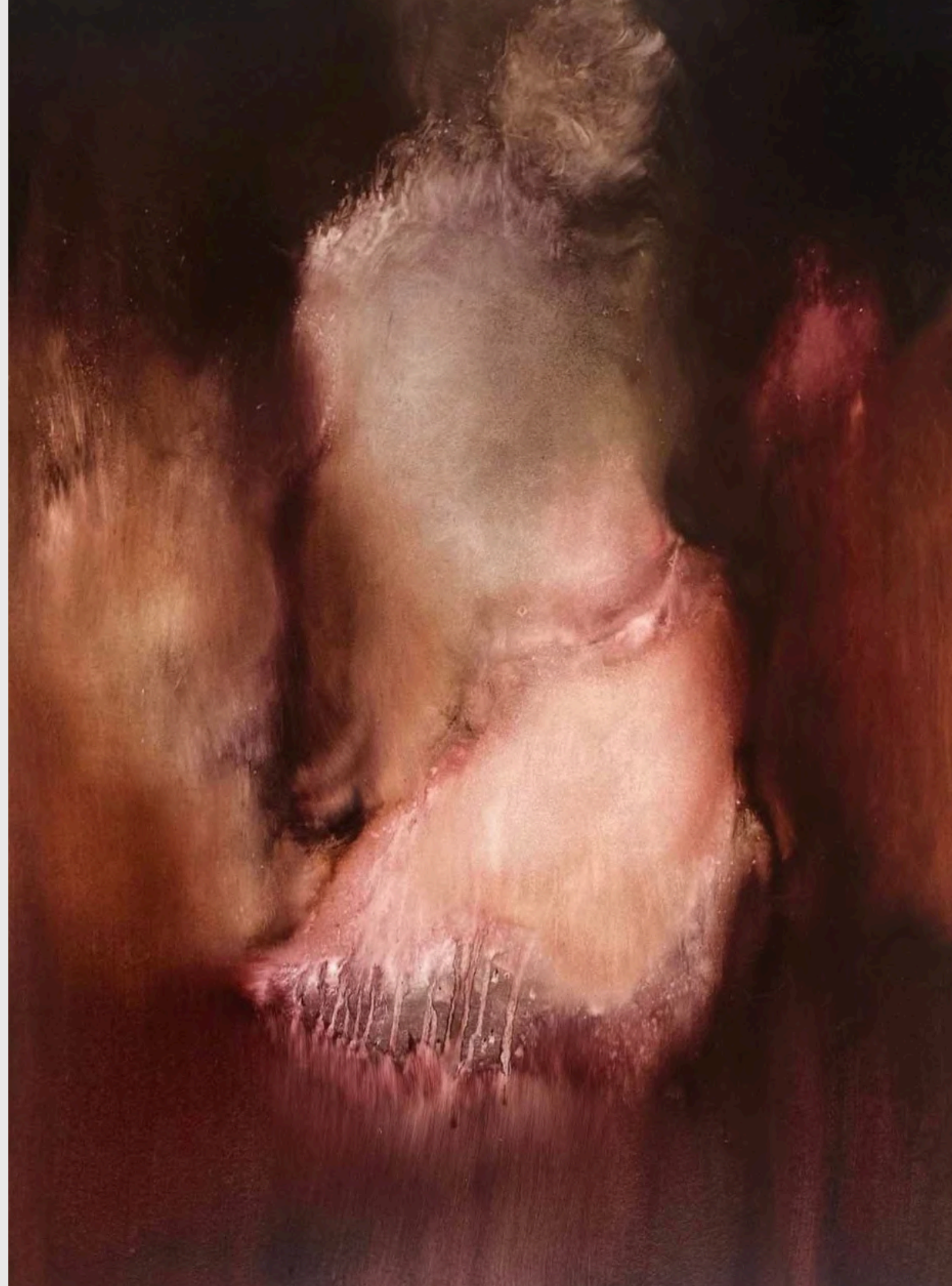


**ANIDE**

*Les Larmes Du Corps*, 2025

Oil on Wooden Cardboard

80 x 60 cm





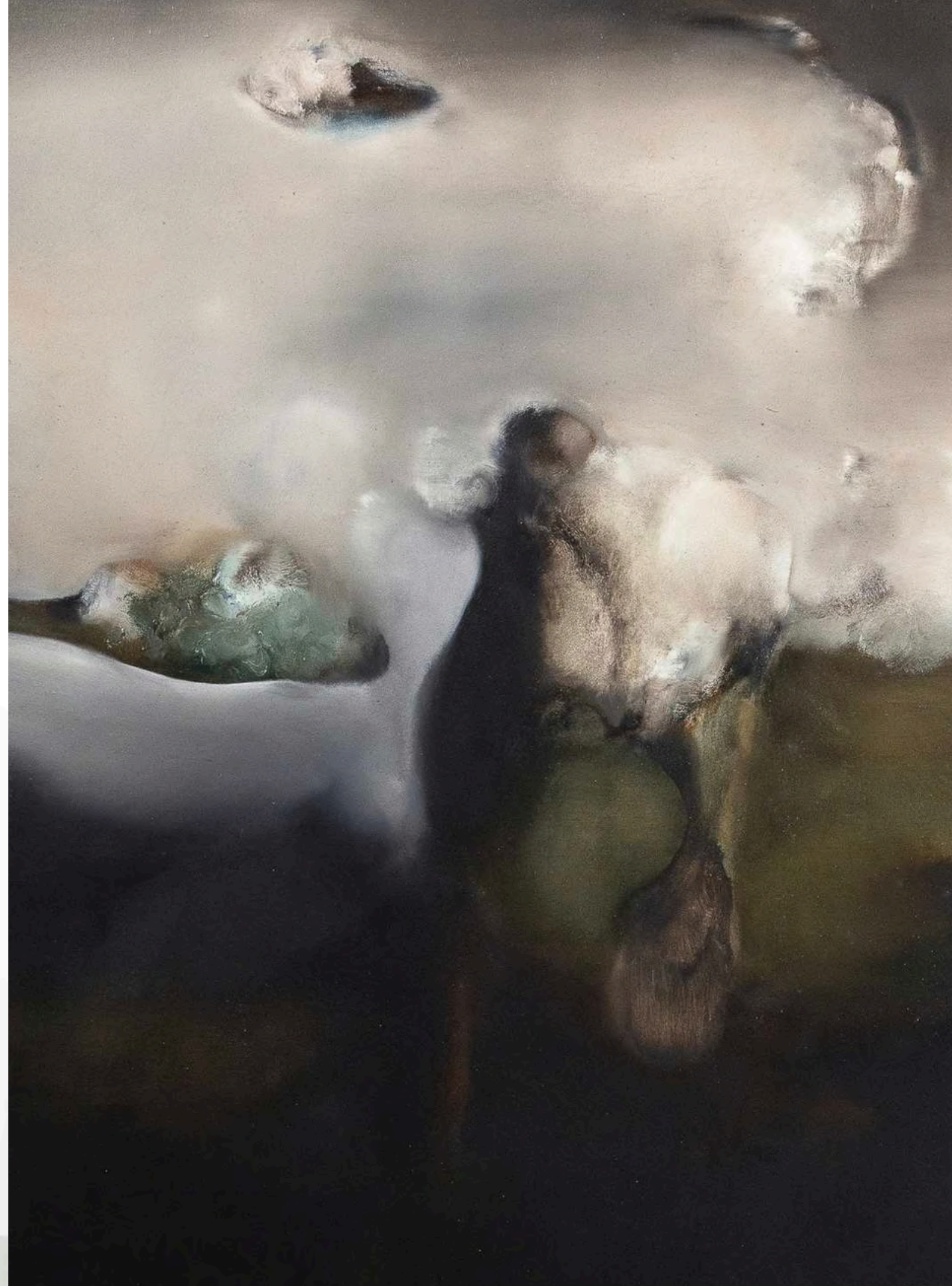


**ANIDE**

*The Other Side, 2024*

Oil on Wooden Cardboard

100 x 70 cm





# ANIDE

In his work, abstraction does not just question the limits of figuration – it activates a perceptual play where familiar forms seem to emerge from apparent disorder. This ambiguity invites us to ask: how does illusion constantly push us to probe our own senses? The name “Anide,” born from the fusion of “absence” (an-) and “form” (eidos), reflects a duality: what escapes predefined frames in order to reveal something more essential. Her practice seeks precisely these interstices, where identity is fluid and perception unsettled.

Having first worked in communication and photography, Anide turned to painting as a more direct, organic form of expression. Early experiments with pigments and water led her toward abstraction, attentive to accidental forms and resonances that evoke fleeting presences.

Today, her large-scale oil paintings unfold like rituals. With slow gestures of brush and cloth, she allows matter to stretch, blur, and breathe across the surface. Her palette – from pearly greys and ochres to deep blues and charcoals – generates subtle tensions: warmth against coolness, wet against dry, light against shadow. Figures never fully appear, but silhouettes hover, dissolve, or seem to float in transition.

These works are less about depiction than about thresholds – between presence and absence, perception and imagination, reality and inner vision. Like Rorschach tests or passages in Francis Bacon, they open onto a field of uncertainty where every image becomes process, every form a beginning rather than a conclusion.

# PASSAGE





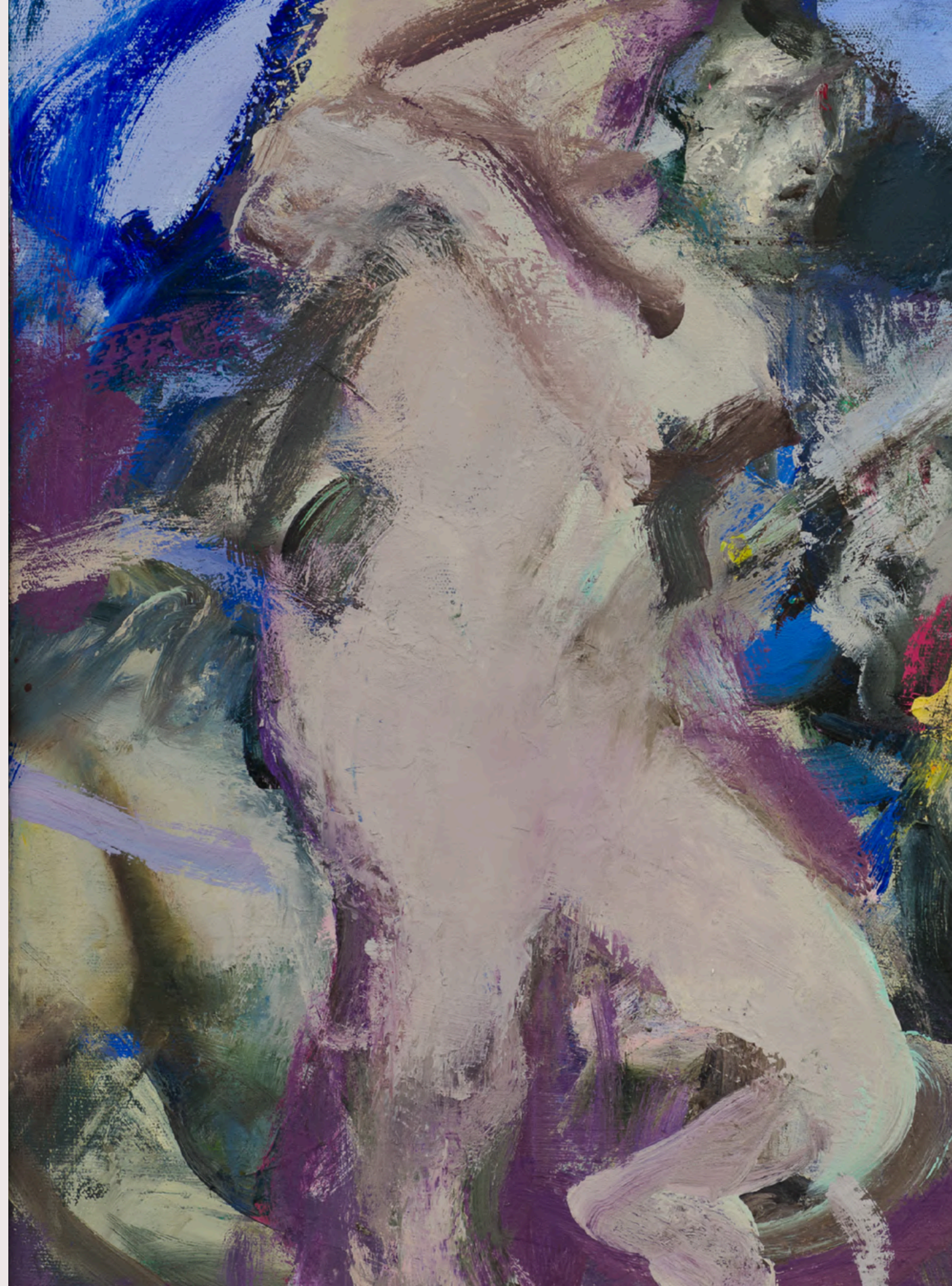
**CORNEL BRUDASCU**  
Untitled, 2024  
Oil on canvas  
60 x 50 x 2.3 cm







**CORNEL BRUDASCU**  
Composition, 2017  
Oil on canvas  
54 x 50 x 2.5 cm







**CORNEL BRUDASCU**

Untitled, 2024

Oil on canvas mounted on panel

50 x 50 cm







**CORNEL BRUDASCU**  
Untitled, 2024  
Oil on canvas  
55 x 50 x 2.7 cm





# CORNEL BRUDASCU

Cornel Brudaşcu (b. 1937, Tusa, Romania) is a seminal figure of Romanian postwar art, whose practice bridges intimacy, cultural longing, and painterly experimentation. Long celebrated for his role in shaping younger generations of figurative painters, Brudaşcu's work is marked by its resistance to rigid categorization: navigating between the vivid immediacy of pop and the atmospheric weight of expressionism.

The four works presented here, *Composition* (2017) and three untitled canvases from 2024, demonstrate the enduring vitality of his approach. In *Composition*, Brudaşcu dissolves the figure into painterly fragments, where flashes of color and blurred contours evoke both presence and disappearance. The untitled paintings from 2024 reflect a deepened intimacy: figures emerge from shadow and atmosphere, tender yet fragile, their gestures caught between vulnerability and transcendence. At times, bodies are rendered in spectral tones, as if suspended in memory; at others, they are charged with almost sculptural force, immersed in chromatic fields of blue, violet, and crimson.

Across these works, Brudaşcu insists on painting as a space of encounter, between body and history, longing and immediacy, figuration and abstraction. What persists is his ability to convey the texture of human presence: the intimacy of skin, the weight of gesture, the porous boundary between the seen and the felt. These canvases exemplify why Brudaşcu's practice remains both historically significant and urgently contemporary: deeply rooted in Romania's cultural context, yet resonant with universal questions of representation, memory, and desire.

## PASSAGE





**LEA BOUTON**

*4 Panneaux, 2025*

Fine black felt pen, promarker, coloured pencil on Japanese Paper  
25 x 35.3 cm (b4)

*The Other Side, 2024*  
Huile sur carton bois, 100 x 70 cm, encadrée



# LEA BOUTON

Léa Bouton (b. 1997, Montreuil) constructs worlds where funerary architecture, science fiction, and ritual imagery converge. A graduate of Villa Arson (2022), she moves fluidly between ceramics, video, crochet, 3D, installation, and above all drawing, the medium where her imagination crystallizes most intensely.

Her works stage dreamlike scenes in suspension, poised between past and future, where gestures and objects carry both ritual weight and speculative strangeness. *4 Panneaux* (2025) unfolds as a theatrical tableau: a fragmented environment of hybrid architectures and enigmatic relics, inhabited by a figure expelling inky matter that pools at her feet. At once macabre and fantastical, the drawing evokes funerary rites, digital landscapes, and the porous boundary between body and artifact.

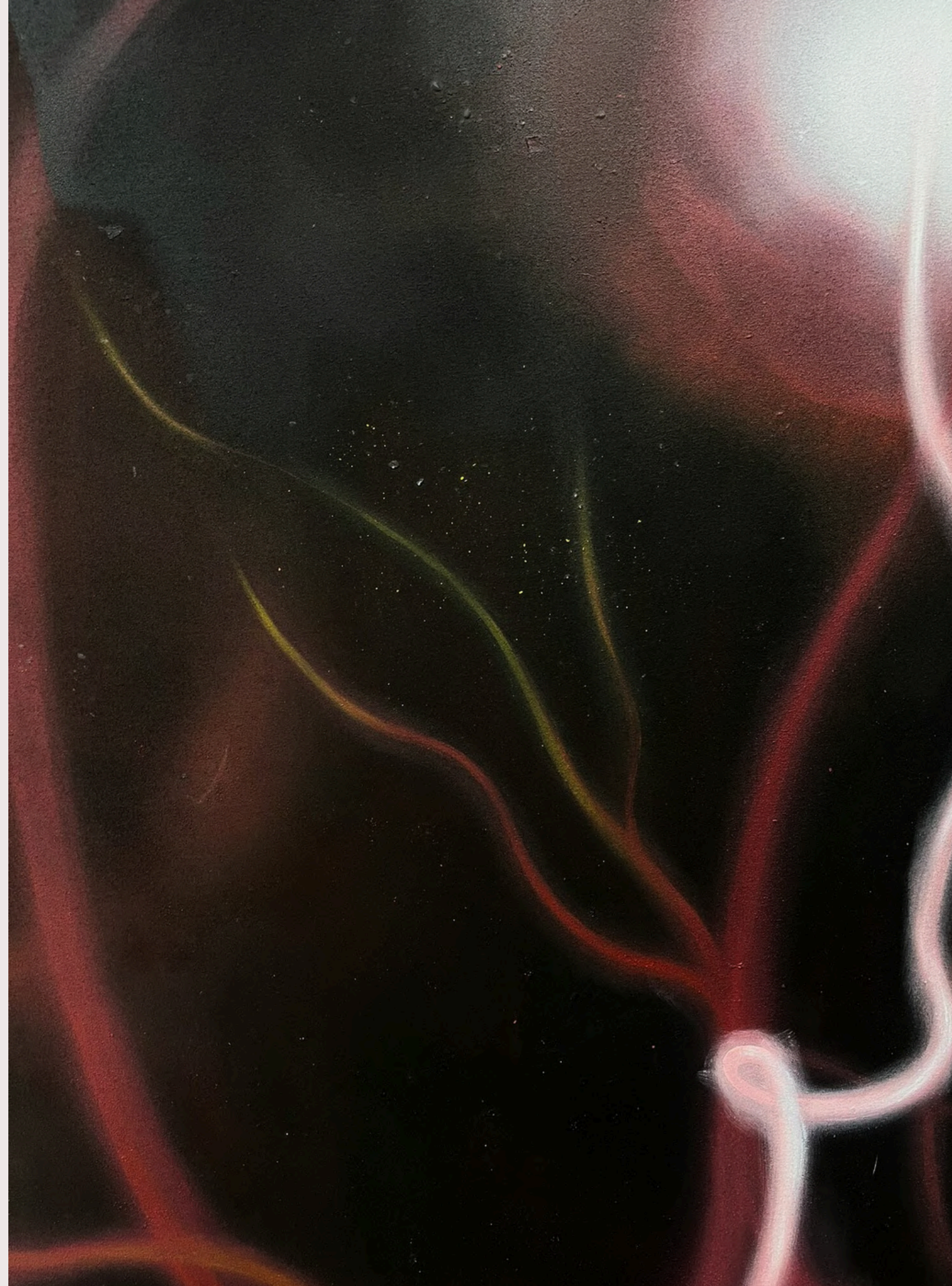
Bouton's practice is rooted in tension, between scales (microscopic, human, cosmic), between science and mysticism, between permanence and transience. Her drawings become portals into universes where mourning, memory, and imagination intertwine, asking us to linger in spaces where decay and invention co-exist.

PASSAGE





**LIANG FU**  
*Pulse*, 2025  
Oil and Pigment on Canvas  
180 x 140 cm ; 70.8 x 55 in





# LIANG FU

Liang Fu (b. 1993, Chengdu, China) lives and works in Paris. His practice hovers between figuration and abstraction, using raw pigments, oils, and organic binders to create images that seem to emerge and dissolve at once. Rather than depicting likeness, Fu explores transition, figures and forms caught in flux, veiled, fragmented, or dissolving into atmosphere. His works probe how painting can embody spirit, transformation, and the tension between presence and absence.

In *Pulse* (2025), a luminous tendril of light unfurls against a dark, fleshy ground, evoking both a vascular system and a cosmic root. The painting crystallizes Fu's interest in life as perpetual metamorphosis, where the material becomes immaterial and back again. Here, the body is abstracted into a vital rhythm, fragile yet forceful, intimate yet cosmic.

Fu's process, which embraces the unpredictability of liquid pigments and mineral powders, leaves space for the medium to "breathe" and guide the image. This alchemical approach situates him less as an image-maker than as a conductor of transformation, allowing matter itself to suggest spirit and impermanence.

PASSAGE





**TOBIAS SPICHTIG**

*Lana Del Ray Singing Mazzy Star, 2025*

Oil on linen

150 x 100 cm / 59 x 39 ¾ in





# TOBIAS SPICHTIG

Tobias Spichtig (b. 1982, Lucerne, Switzerland) is a multidisciplinary artist working across painting, sculpture, installation, and photography. His practice draws on the visual languages of fashion, theater, and music, consistently exploring the tension between presence and absence, intimacy and spectacle.

In *Lana Del Ray Singing Mazzy Star* (2025), Spichtig distills the essence of live performance into a spectral image: the singer is rendered with elongated limbs and a mask-like face, caught between apparition and icon. The painting exemplifies his signature approach, flattened figures, drained of depth, yet charged with a strange stillness that hovers between glamour and morbidity. Here, the concert becomes an eternal moment, “always as good as the best moments of a concert, always in a state of pre-breaking point,” as the artist himself describes painting.

Spichtig’s work transforms familiar figures and cultural icons into ghostly presences, questioning the nature of representation and the fragile boundary between individuality and collective memory. Whether through portraits, sculptural assemblages, or domestic installations of everyday objects, his practice confronts the uncanny space where beauty, artifice, and disappearance meet.

PASSAGE



# THE CARETAKER

James Leyland Kirby (b. 1974, Stockport, UK) is a British experimental and ambient musician best known for his project The Caretaker. Since the late 1990s, The Caretaker has transformed early 20th-century ballroom recordings into ghostly soundscapes, exploring memory, nostalgia, and mental decline. His landmark six-part series *Everywhere at the End of Time* (2016–2019) offered a devastating sonic journey through the stages of dementia, securing his place as one of the most influential conceptual musicians of his generation.

For *Polyphonic Views*, Kirby composed a 90-minute score in direct response to the four paintings of Ivan Seal. The sound unfolds as a shifting aural architecture: tones swell and recede like half-remembered melodies, textures crackle with decay, and silence punctuates as heavily as sound. Just as Seal's canvases stage memory as invention, Kirby's composition refuses fixed form, instead creating an unstable terrain where recollection drifts into abstraction. The piece functions less as accompaniment than as a parallel work—an auditory environment that extends Seal's imagery into time, enveloping viewers in a disorienting space between remembering and forgetting.

PASSAGE





**IVAN SEAL**  
 Imbasadorsdagasfling, 2017  
 Oil on linen  
 130 x 100 cm







**IVAN SEAL**  
Foyeratropo Napreseptetirawe, 2018  
Oil on linen  
150 x 150 cm







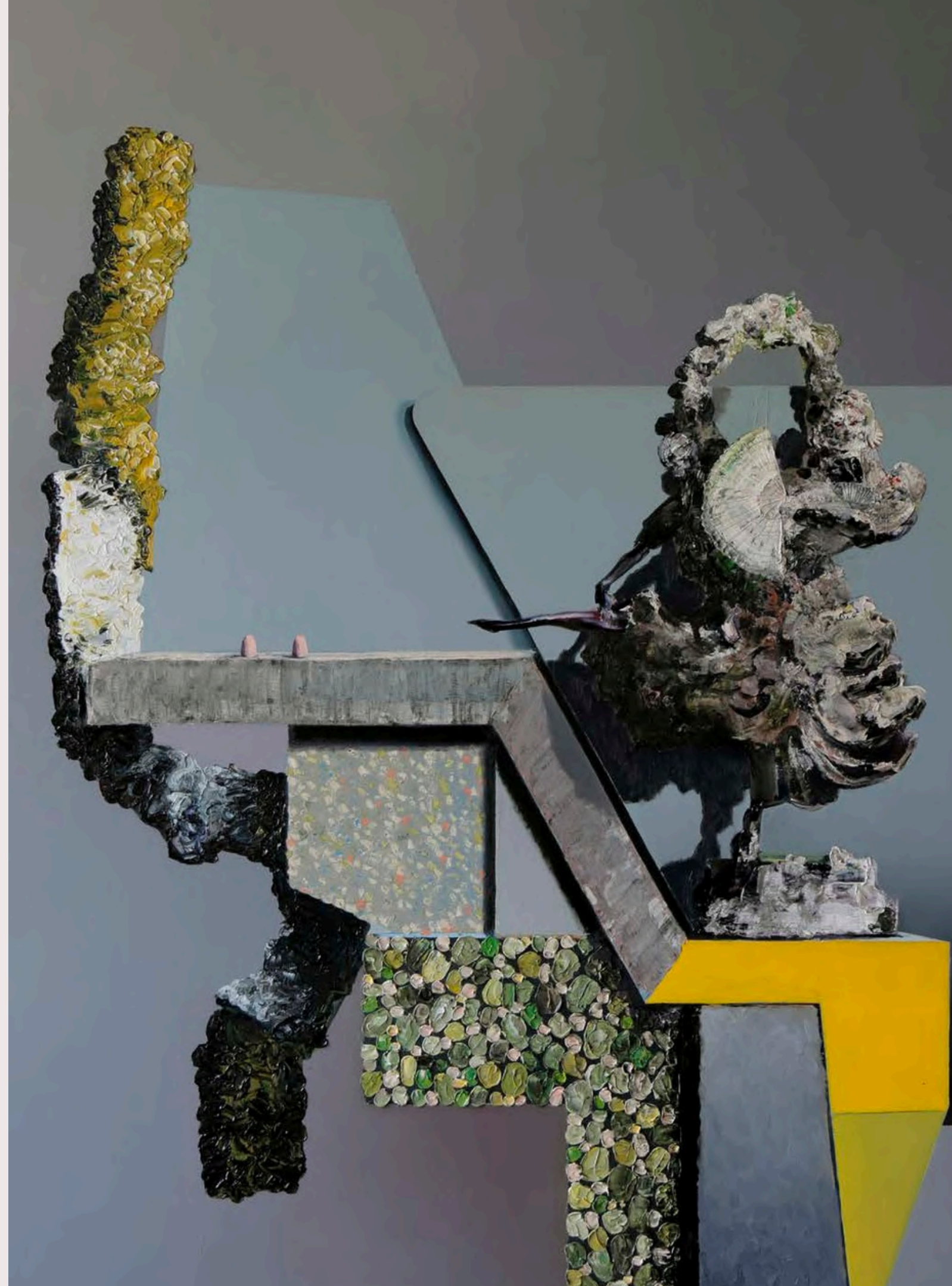
**IVAN SEAL**  
 Cobbintrotypts Mantalpeass, 2017  
 Oil on linen  
 190 x 170 cm







**IVAN SEAL**  
*Auxch Noise Reduced*, 2016  
Oil on linen  
150 x 145 cm





# IVAN SEAL

Ivan Seal (b. 1973, Stockport, UK) is a Berlin-based painter and sound artist whose work probes the instability of memory through the invention of objects that seem at once familiar and unknowable. Primarily using oil on canvas, he reshapes the still life into psychological terrains where recollection unravels into abstraction. His forms hover between recognition and invention, rendered with dense textures that echo the glitches and distortions of memory in flux.

*Imbasadorsdagsfling* (2017) presents crystalline surfaces encasing a hybrid form that oscillates between instrument and artifact. In *Cobbinotrotyps Mantlapeass* (2017), monumental, rock-like bodies are countered by fragile protrusions, a precarious architecture of recollection. *Foyeratropo Naprespettirawe* (2018) turns remembrance into excess, as dense red floral accumulations threaten to smother the composition. By contrast, *Auxch Noise Reduced* (2016) deploys architectural geometries, yet the logic of its construction remains unstable, slipping between order and collapse.

Taken together, these works position memory as invention rather than record—a process of continual assembly and disintegration. Seal's paintings are less depictions than provisional monuments, holding space for what can no longer be fixed or fully retrieved.

PASSAGE