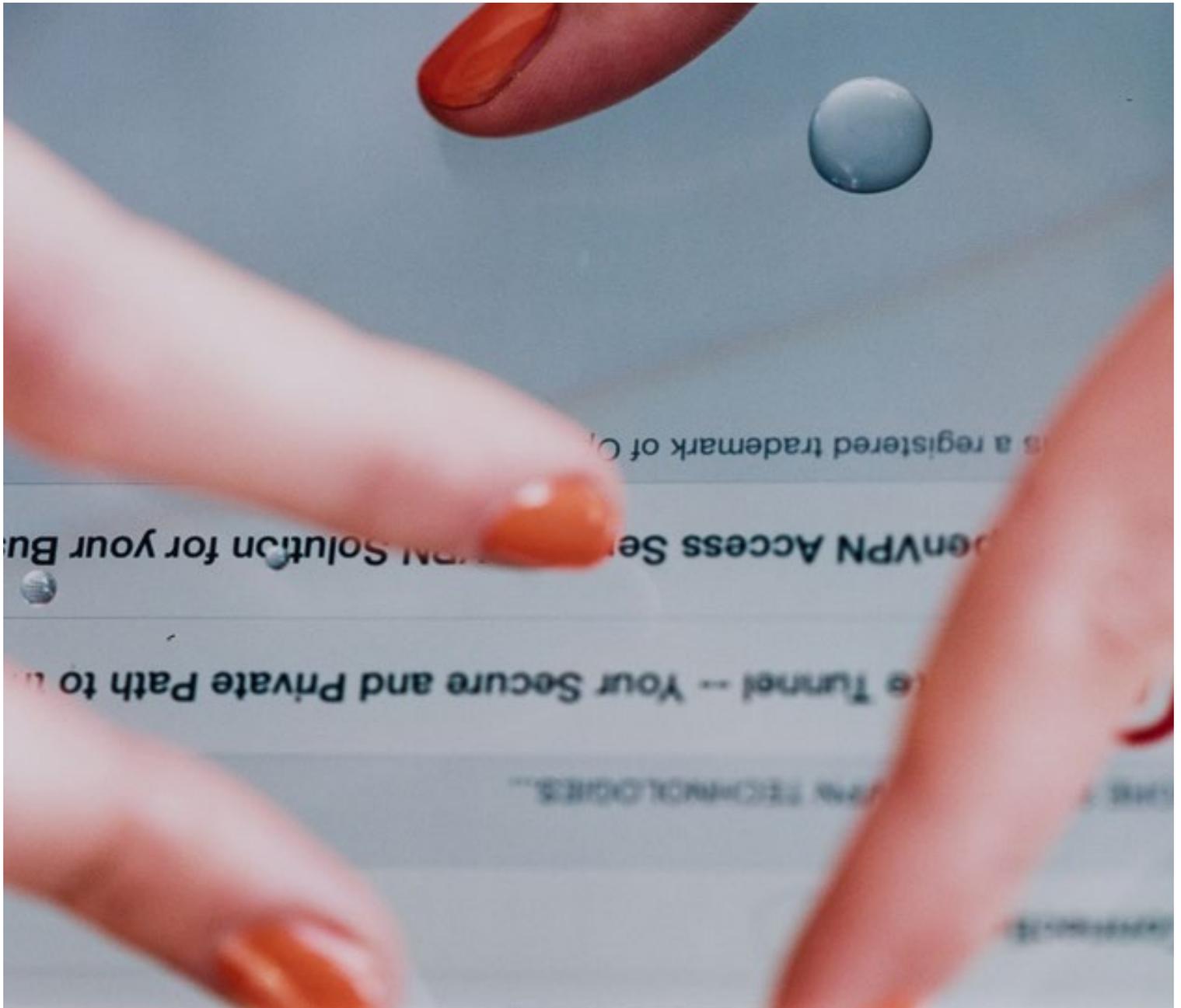


MUDAM

Le Musée d'Art Contemporain du Luxembourg

mudam.com



02.10.2021 — 16.01.2022

Post-Capital

Art and the Economics of the Digital Age

Presentation - September 2021

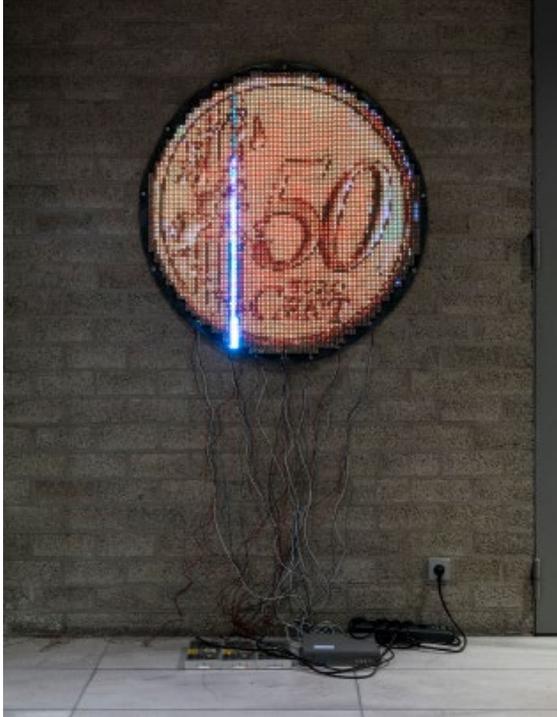
MUDAM

Ei Arakawa



Photo: Galerie Max Mayer

Ei Arakawa (b. 1977, Fukushima, Japan) has held recent solo exhibitions at Artists Space, New York (upcoming, 2021); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2018); Midway Contemporary Art, Minneapolis (2016); CAC Brétigny, Paris (2011); Kunsthalle Zürich (2009). His work has been presented within significant group surveys including 8th Liverpool Biennial (2018); 5th Skulptur Projekte, Münster (2017); 9th Berlin Biennial (2016); 10th Gwangju Biennial and 21st Whitney Biennial (2014). It has also been recently exhibited at Museum Ludwig, Cologne (2020); Asian Cultural Center, Gwangju (2020); High Line Art, New York (2019); Museum Abteiberg, Mönchengladbach (2020, 2016); The Kitchen, New York (2018); Mumok, Vienna (2016); Museum Brandhorst, Munich (2015); The Museum of Modern Art, Warsaw (2014); Mori Art Museum, Tokyo (2013); MoMA PS1, New York (2013), Tate Modern, London (2012). He lives and works in New York.



Ei Arakawa, *Family Dollar (Social Capital)*, 2020 *

7384 LED (WS2813 100/m black) including 7 altered LED tips, on hand-dyed fabric with grommets, 1 T300-K Controller, 1 SD card (2GB) with 1 LedEdit 2014 data (.led), 4 5V40A power supplies with 22 AWG stranded wire, 1 Tectonic TEAX25C10-8/ SP transducer, double corrugated cardboard, Lepai LP-2020TI amplifiers, MP3 player, 100cm diameter.
Photo: Katja Illner

Works exhibited in Mudam's East Gallery (first floor):

Ei Arakawa, *How to DISappear in America*, 2020.

4364 LED (WS2813 100m black) on hand-dyed fabric with grommets, 1 T300-K Controller, 1 SD card (2GB) with 1 LedEdit 2014 data (.led), 2 5V40A power supplies with 22 AWG stranded wire.

80cm diameter

Sammlung Haus N - Kiel D/Athen, GR

Ei Arakawa, *YouTube Our Unemployment (Post-Capital)*, 2021 *

7384 LED (WS2813 100/m black) including altered LED tips, on hand-dyed fabric with grommets, 1 T300-K Controller, 1 SD card (2GB) with 1 LedEdit 2014 data (.led), 3 5V40A power supplies with 22 AWG stranded wire, 1 Tectonic TEAX25C10-8/ SP transducer, double corrugated cardboard, Lepai LP-2020TI amplifiers, MP3 player. Music: Ei Arakawa, Lyrics: Ei Arakawa and Dan Poston
107cm diameter

*Courtesy of the artist and Galerie Max Mayer, Düsseldorf

How to DISappear in America (2020) belongs to a series of LED 'paintings' that display what Ei Arakawa was paid (per minute) for his performances at various art institutions over the past fifteen years. In order to calculate the rate per minute, Arakawa divided his honorarium for each performance, by the sum total of the work's approximate preparation time, its duration and the number of times it was performed. These calculations, along with the name of the performance, make up the complete titles of each work. Created during a time when Covid-19-related measures left the artist unable to perform, the works draw attention to how value is measured and distributed in traditionally immaterial practices such as performance art, while also reflecting on the instability of these systems – particularly in times of crisis.

It is accompanied by a new work, *YouTube Our Unemployment (Post-Capital)* (2021), that 'performs' a song about the economic situation of contemporary artists and especially performance artists, written by and performed by Arakawa in collaboration with writer Dan Poston.

Mohamed Bourouissa



Photo: Jalis Vienne Boulemsamer

Mohamed Bourouissa (b. 1978, Blida, Algeria) has held solo exhibitions at Kunsthal Charlottenborg, Copenhagen (upcoming, 2021); Goldsmiths CCA, London (2021); Schinkel Pavillon, Berlin (2020); Musée d'Art Moderne de la Ville de Paris (2018); Centre Pompidou, Paris (2018); Musée Delacroix, Paris (2017); The Barnes Foundation, Philadelphia, USA (2017); Stedelijk Museum, Amsterdam (2016). Bourouissa's work has also been exhibited at Kunst Haus Wien, Vienna (2019); Red Brick Art Museum, Beijing (2019); Villa Médicis, Rome, Italy (2018); Liverpool Biennial (2018); Pirelli HangarBicocca, Milan (2017); MAXXI, Rome (2017). Bourouissa lives and works in Gennevilliers and Pantin, France.



Mohamed Bourouissa, *All-in*, 2012

Still, HD video (Colour, sound), 5:41 min

Co-production kamel mennour/La Monnaie de Paris © ADAGP

Mohamed Bourouissa

Courtesy of the artist and kamel mennour, Paris/London

Exhibited in Mudam's West Gallery (first floor).

The intersections between economics and racial and social issues are recurrent subjects in the work of Mohamed Bourouissa. *All-in* (2012), playfully appropriates from the genre of the pop music video to question symbols of power and capitalism. The video shows the different stages of production for a coin bearing the likeness of the French rapper Booba. His song 'Foetus', which recounts his life story, provides the soundtrack to the work.

Filmed partly at the Monnaie de Paris factory in Pessac, and the historic Monnaie de Paris headquarters in Paris, the work combines images of industrial production with conspicuous consumption. Bourouissa upends hierarchical tradition, elevating a figure from popular culture to the status of a national icon.

Cao Fei



Photo: Myrzik and Jarisch

Cao Fei (b. 1978, Guangzhou, China) has recently held solo exhibitions at UCCA Centre for Contemporary Art, Beijing (2021); Serpentine Gallery, London (2020); Ullens Center for Contemporary Art, Beijing (2020); MAXXI, Rome (2020); Centre Pompidou, Paris (2019); K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2018); MoMA PS1, New York (2016); Bonnefantenmuseum, Maastricht (2015); Tate Modern, London (2013). Her work has been presented within significant group surveys including 6th Athens Biennial (2018); 9th Berlin Biennial (2016) and 56th Venice Biennial (2015). It has also been exhibited at Whitechapel Gallery, London (2019); MMCA, Seoul (2019); ARoS Aarhus Art Museum (2019); San Francisco Museum of Modern Art (2018); Solomon R. Guggenheim Museum, New York (2018); National Gallery of Australia, Canberra (2017); Sharjah Art Foundation (2016); BOZAR, Brussels (2015). She was awarded Best Artist at the Chinese Contemporary Art Awards in 2016. She lives and works in Beijing.



Cao Fei, *Asia One*, 2018

Single channel video, colour, sound

63:20 min

Commissioned by the Solomon R. Guggenheim Museum, New York, for The Robert H. N. Ho Family Foundation Chinese Art Initiative

Courtesy of the artist; Vitamin Creative Space, Guangzhou; and Sprüth Magers, Berlin/London/Los Angeles

Exhibited in Mudam's Auditorium.

Part sci-fi and part romance, *Asia One* (2018) by Cao Fei is the story of two lone employees working in a vast automated warehouse operated by robots. Sequences filmed in a Shanghai warehouse belonging to one of China's largest e-commerce firms combine contemporary choreography with mechanised movement drawing connections with modern and avant-garde cinema (such as Fernand Léger's *Ballet mécanique* (1924) or Charlie Chaplin's *Modern Times* (1936)) as well as the operas of the Chinese Cultural Revolution.

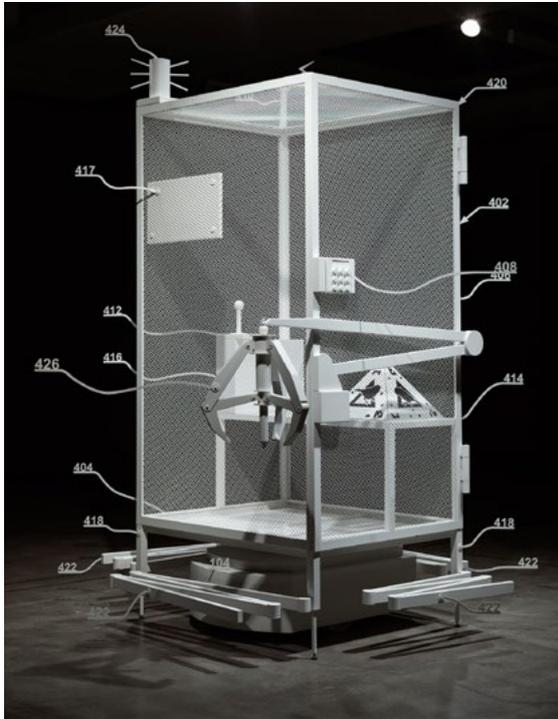
The dancers' balletic movements stand in direct contrast to those of the workers. Amidst long periods of loneliness and repetitious labour in the factory an emotional entanglement forms between the human subjects and their non-human, intelligent robotic counterparts.

Simon Denny



Photo: Max Pitegoff Calla Henkel

Simon Denny (b. 1982, Auckland, New Zealand) has held solo exhibitions at K21, Düsseldorf (2020); MONA, Hobart, Tasmania (2019); Museum of Contemporary Art, Cleveland (2018); Bozar, Brussels (2017); Hammer Museum Los Angeles (2017); WIELS, Brussels (2016); Serpentine Gallery, London (2015); MoMA PS1, New York (2015); Portikus, Frankfurt (2014) and Mumok, Vienna (2013). He represented New Zealand at the 56th Venice Biennale (2015); and he will be part of the 5th Athens Biennial (2021). His work has also recently been exhibited at Sharjah Art Foundation (2020); de Young Museum, San Francisco (2020); Chronus Art Center, Shanghai (2020); Mori Art Museum, Tokyo (2019); ARoS Kunstmuseum, Aarhus (2019). He was awarded the Baloise Art Prize and the Ars Viva Prize in 2012. Denny lives and works in Berlin.



Simon Denny, Amazon worker cage patent drawing as virtual Aquatic Warbler cage (US 9,280,157 B2: "System for transporting personnel within an active workspace," 2016), 2020
Powder-coated metal, MDF, plastic, UV print on cardboard, iOS augmented reality interface. Photo: Jesse Hunniford/MONA

Exhibited in Mudam's West Gallery (first floor) with:

Simon Denny, Document Relief Study 1 (Amazon Worker Cage Patent), 2019
Ink Jet Print on Archival Paper, glue, custom metal wall mount
30 x 21,5 x 14 cm

Simon Denny, Document Relief Study 2 (Amazon Worker Cage Patent), 2019
Ink Jet Print on Archival Paper, glue, custom metal wall mount
29,8 x 21,4 x 11,9 cm

All works: Kunstsammlung Nordrhein-Westfalen, Düsseldorf

This installation references a patent filed by the e-commerce multinational Amazon in 2016. Amazon proposed to produce an automated cage to 'protect' their workers as they moved around heavily-automated warehouses. Although the design was not adopted, Simon Denny followed the sketches in the patent to realise it as a sculpture. It is presented here with excerpts from the patent and a pair of 'document-reliefs' made using an obsolete 3D printer to render shapes from the cage in cut and layered paper copies of the document.

Scan the QR code to download the app and view the Aquatic Warbler bird trapped inside the cage. This augmented reality component, based on a threatened species of bird, is in part a reference to an ongoing ecological disaster. It also alludes to the industrial exploitation of animals, specifically referencing the historic practice of carrying caged birds into coal mines to test for the presence of toxic gases.

Denny's work draws parallels between the physical extraction of minerals and the 21st century practice of data mining. Widely used in e-commerce, it consists in drawing out patterns from user's online activity, for marketing and potentially other purposes. This computational process is proven to be as environmentally destructive as coal mining due to the high levels of energy consumed.

Lara Favaretto

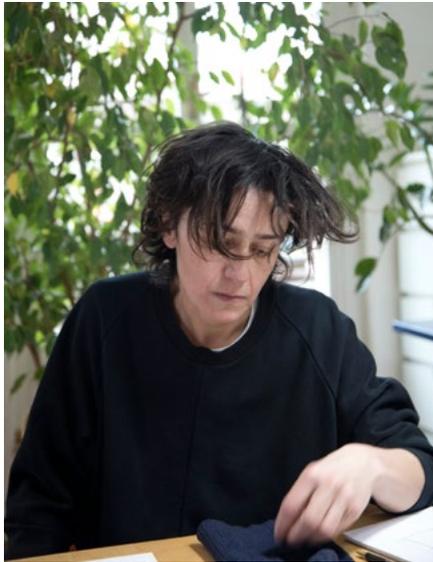


Photo: Jackie Nickerson

Lara Favaretto (b. 1973, Treviso, Italy) has recently held solo exhibitions at The Bass, Miami Beach (2019); Museum of Contemporary Art, Santa Barbara (2019); Kunsthalle Mainz (2018); Nottingham Contemporary (2017); MAXXI, Rome (2015). Her work has been presented within significant group surveys including 58th and 51st Venice Biennial (2019, 2005); 5th Skulptur Projekte, Münster (2017) and 7th Liverpool Biennial (2016). It has also been exhibited at Hammer Museum, Los Angeles (2018); Walker Art Center, Minneapolis (2017); Museo d'Arte Contemporanea Castello di Rivoli and GAM, Turin (2017); The Henry Moore Foundation, Leeds (2015) and Ny Carlsberg Glyptotek, Copenhagen (2015). She lives and works in Turin.



Lara Favaretto, *Thinking-Head* (2017-ongoing)

Pure water, ultra fine mist nozzles, fog pipes and hoses, pump stations, remote control
 Dimensions variable
 Installation view, 58th Venice Biennale, Central Pavilion, 2019
 Courtesy the artist and Galleria Franco Noero, Torino. Photo: Ela Bialkowska

Talks:

Power

22.10.2021

Sven Biscop, Sarah Khabirpour & Geert Lovink

Hacker

04.11.2021

Jacques Putz, Stéphane Duguin & Caterina Riva

Surplus

24.11.2021

Markus Missien, Hannes Grassegger & Ludwig Engel

The audio recording of the talks can be accessed as a livestream from www.mudam.com and www.thinking-head.net. Transcriptions of the talks will be archived on the website www.thinking-head.net.

The clandestine talks organised by Lara Favaretto for this exhibition are described by the artist as 'series of meetings behind closed doors, inside a bunker. There are no spectators.' The talks are broadcast on the internet via a livestream and the transcriptions of the dialogue are later archived on the artist's website thinking-head.net. Commissioned especially for *Post-Capital*, these ephemeral works are part of the artist's expansive and ongoing project *Thinking Head*. Favaretto describes the work as a 'complex and decentralised artwork that implicitly mirrors the functioning of the human brain'.

The exhibition presents the 'less visible' component of this three-part work, in which a group of thinkers periodically gather during the course of an exhibition for clandestine discussions in which they reflect upon a single word topic. The words are linked to objects from the artist's personal archive of things found and selected over a period of 25 years. Favaretto's dematerialisation of an archive and its dissemination via the talks is intended as 'a very advanced, hyper-technological' translation. Things that could otherwise be viewed as obsolete or antiquated 'turn into the most advanced augmented reality'.

By holding the talks in an undisclosed location, without an immediate audience the artist 'encourages the possibility of creating an independent "guerrilla" knowledge, which will be shared with the public through different information channels.' For this exhibition, experts from different disciplines will gather for each meeting to discuss the subjects of *Power*, *Hacker* and *Surplus*.

GCC



GCC, Inaugural Summit, Morschach 2013 3, 2013
 Courtesy the artists and Kraupa-Tuskany Zeidler,
 Berlin

GCC (f. 2013 , Dubai, United Arab Emirates) have held solo exhibitions at NICC, Brussels (2015); MoMA PS1, New York (2014); Sharjah Art Foundation, Sharjah (2014). Their work has also been presented in group exhibitions at Muzeum Sztuki, Łódź (2018); Hamburger Bahnhof, Berlin (2018); Museum of Contemporary Art, Chicago (2017); Whitney Museum of American Art, New York (2017); Musée d'Art Moderne de la Ville de Paris, Paris (2015) and Ullens Centre for Contemporary Art, Beijing (2015). Members of GCC live and work in Asia, Europe, and the USA.

**GCC, CO-OP, 2014**

Single channel video, colour, sound
5:41 min

Exhibited in Mudam's first floor with:

GCC, Royal Mirage, 2014

Oil on canvas, aluminium frames, digital print on wallpaper
Dimensions variable

Both works: Collection Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean. Donation 2015 - Stephanie et Patrick Majerus © GCC

GCC is a collective or 'delegation' of artists, curators and writers with close ties to the Arabian Gulf. Their name refers to the Gulf Cooperation Council, an intergovernmental political and economic union established between six countries, which has the present-day objective of maintaining a common economic market within the region. The adoption of this acronym is part of a strategy to use "the aesthetics of governmental bodies and global diplomacy to explore the way labour and business are performed in the Gulf."

Rituals and objects associated with ceremony and the public celebration of success, are recurrent in GCC's work. *CO-OP* (2014) presents images associated with wealth, technological progress and hyper-global connectivity within what appears to be a promotional video for the artists. This is presented alongside *Royal Mirage* (2014), an installation featuring portraits of the original members of the collective, commissioned from an artist who has painted similar likenesses for members of the Gulf monarchy. Symbols of tradition and authority, such as the Ghutra headdresses worn by the artists, are undercut by their individual identities. The paintings are displayed on a wallpaper depicting the lobby of a luxury hotel in Abu Dhabi, appearing virtually-situated within the grandiose elements of modern Islamic architecture.

Guan Xiao



Courtesy of Guan Xiao; Kraupa-Tuskany Zeidler, Berlin; Antenna Space, Shanghai. Photo: Mathilde Agius for Cultured Magazine

Guan Xiao (b. 1983 in Chongqing, China) has held solo exhibitions at Bonner Kunstverein (2019); Contemporary Art Museum, St. Louis (2019); Kunsthalle Winterthur (2018); K11 Art Foundation, Shanghai (2016); ICA, London (2016); CAPC, Bordeaux (2016); and Jeu de Paume, Paris (2016). Her work has also been presented within significant group surveys including the 57th Venice Biennale (2017); the 9th Berlin Biennale (2016); 13th Biennale de Lyon (2015) and the New Museum Triennial, New York (2015). She was recently included in group exhibitions at Skulpturpark Köln (2020); Kunstmuseum St. Gallen (2020); Migros Museum, Zürich (2019); High Line, New York (2017); Julia Stoschek Collection, Berlin (2017); M HKA Museum of Contemporary Art, Antwerp (2017); and Thyssen-Bornemisza Art Contemporary, Vienna (2015). Guan Xiao lives and works in Beijing.



Guan Xiao, *A Sinking Blue Field*, 2019

Brass, fiberglass, colored rope, knee protectors, LED lamp
 151 x 60 x 90 cm
 Courtesy the artist; Kraupa-Tuskany Zeidler, Berlin; and Antenna Space, Shanghai

Exhibited in Mudam's East Gallery (first floor):

Guan Xiao, *Chicken House*, 2019

Brass fiberglass wood drill extensions
 99 x 81 x 88 cm
 Collection of Sabine DuMont-Schütte, Cologne

Guan Xiao, *The Daughter of Tree*, 2019

Brass fiberglass, silver, foil, paper, parasol, camera, tripod, colored rope
 161 x 140 x 57 cm
 Collection of Alexander V. Petalas, London

These works by Guan Xiao belong to a series inspired by industrial agriculture and recent technology-based interventions into natural processes. Referencing the ancient Chinese tradition of carving and polishing roots for ornamental purposes, these somewhat anthropomorphic sculptures are organised around a bronze cast of a tree root. Guan Xiao describes these organic forms as the 'perfect' sculptural object; readymade, natural entities, shaped by their genetic and environmental conditions. Appended to these roots, are lengths of dyed rope and a combination of various mass-produced, found objects. These are supplemented by abstract, graphic characters reproduced in fiberglass, which recall contemporary logos or familiar symbols (such as #). Despite their material and process of fabrication (they are modelled on a computer and cast from a 3D printed mould), these fiberglass elements are often based upon ancient artefacts, such as ornamental clasps or amulets, weaponry or tools.

Moving back and forth between ancient crafts and contemporary modes of production, traditional Chinese cultural symbols and the products of global capitalism, the works can also be seen to reflect upon the transition from an agrarian to a high-tech manufacturing economy.

Shadi Habib Allah



Shadi Habib Allah (b. 1977, Jerusalem, Palestine) has held solo exhibitions at the Hammer Museum, Los Angeles (2018); Renaissance Society, Chicago (2018). His work has also been exhibited at the Sculpture Center, New York (2018); Portikus (2016); Palais de Tokyo, Paris (2013) and Tate Modern, London (2007). Habib Allah participated in major survey shows such as the Sharjah Biennial 13 (2017); New Museum Triennial, New York (2015) and 53rd Venice Biennale (2009). He was awarded the Louis Comfort Tiffany Foundation Grant in 2011. He lives and works in New York and Palestine.



Shadi Habib Allah, *Dropping the 10th Digit*, 2018
 8 Lightboxes with photographic prints on Duratrans
 34.3 x 50.8 x 12.7 cm
 Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

Exhibited in Mudam's West Gallery (first floor).

This photographic series by Shadi Habib Allah documents ledgers kept by shopkeepers to account for the cash and non-redeemable items exchanged for SNAP (Supplemental Nutrition Assistance Program) credit in Liberty City, Miami. This government programme provides low- and no-income American citizens with access to food through a small monthly budget for groceries. In the state of Florida, the payments are deposited once a month into an Electronic Benefit Transfer (EBT) card.

Habib Allah became acquainted with the owners of several convenience stores. Once the sole source of consumable goods, these businesses had suffered a loss of income following the arrival of large chain stores in the area. Habib Allah's works describe the daily transactions that see food stamps exchanged for cash, with a fifty percent charge for each transaction. According to this (unofficial) system, the beneficiaries receive cash or other non-redeemable items and the storeowners keep the card for seven or ten days, charging it in sums that correspond to merchandise.

Roger Hiorns



Courtesy of the artist

Roger Hiorns (b. 1975, Birmingham, UK) has held solo exhibitions at Faena Arts Center, Buenos Aires (2018); Centre PasquArt, Biel (2015); Galerie Rudolfinum, Prague (2015); Firstsite, Colchester (2013); De Hallen, Haarlem (2012); Aspen Art Museum (2010); The Art Institute of Chicago (2010); Tate Britain, London (2009, 2003); Camden Arts Centre, London (2007); the Serpentine Gallery, London (2006) and the Hammer Museum, Los Angeles (2003). His work has also been presented in group exhibitions including the Taipei Biennial (2013); the 55th Venice Biennale (2013); the Busan Biennale (2008) and the 1st Athens Biennial (2007). He was shortlisted for the Turner Prize in 2009. Hiorns lives and works in London.



Roger Hiorns, *The retrospective view of the pathway*, 2017-on-going

MiG-21 Aircraft, repeated burial and adaptation
 Courtesy of the artist; Galerie Rudolfinum, Prague; and Luhring Augustine, New York © Roger Hiorns

Exhibited in Mudam's Great Hall.

The retrospective view of the pathway (2017–ongoing) employs a Soviet-made MiG-21 jet plane that Roger Hiorns previously buried in Prague as a temporary public artwork. This action, performed in 2018, was the most recent in a series that has created an 'international network' of subterranean planes that Hiorns has buried at various sites across Europe.

Widely held as an icon of the Cold War, the MiG-21 has remained in service since the early 1960s and is the most-produced supersonic jet aircraft in aviation history. Hiorns has referred to it as 'a piece of discarded power'. The sculpture presented here extends the artist's treatment of the object as a 'body' whilst also referring to the connection between mankind and machine, which is a common theme in his work. Exhumed and displaced in the museum, the plane is supplemented by a 'digestive system' comprising a peristaltic pump, silicone tubing and a suspension of liquified pizza, which flows around the aircraft.

Oliver Laric

Oliver Laric (b. 1981, Innsbruck, Austria) has held solo exhibitions at SMAK, Ghent (2021); Forum Arte Braga; Contemporary Art Museum St. Louis (2019); Braunschweiger Kunstverein (2018); Kunsthalle Winterthur; SCAD Museum of Art, Savannah, Georgia (2017); Secession, Vienna (2016) and CCA, Tel Aviv (2015). His work has also been presented within major group surveys including the 33rd São Paulo Biennale (2018) and exhibitions at the Museu Calouste Gulbenkian, Lisbon (2020); Guggenheim, Bilbao (2018); Mori Art Museum, Tokyo (2018); Centre Pompidou, Paris (2017) and Lafayette Anticipations, Paris (2016). He lives and works in Berlin.



Oliver Laric, *Hunter and Dog*, 2020 *
Polyurethane, pigments, steel stand
90 x 66 x 6 cm

<http://threedscans.com/>

Exhibited in Mudam's Jardin des Sculptures with:

Oliver Laric, *Ram with Human*, 2021
SLS nylon, SLA resin, pigments, paint, aluminium
162 x 93 x 32 cm
Courtesy of the artist and Pedro Cera, Lisbon

Oliver Laric, *Hermanubis*, 2021 *
SLS Nylon, SLA Resin, pigments, acrylic paint, aluminium base
155 x 40,5 x 57,5 cm

Oliver Laric, *Reclining Pan*, 2021 *
SLS Nylon, SLA Resin, pigments, acrylic paint, aluminium base
145.7 x 151.7 x 83.7 cm

* Courtesy of the artist and Tanya Leighton, Berlin/Los Angeles

The website threedscans.com is a platform created by Oliver Laric publishing free, downloadable 3D models of antiquities (among other things) from museums all over the world. For *Post-Capital*, the artist selected four objects from this online catalogue, which variously depict relationships between human and animals or human-animal hybrids. For example, *Hermanubis* (2021) refers to a classical sculpture from c. 100 AD that combines the Greek god Hermes with the canine Egyptian deity Anubis. Similarly, *Hunter and Dog* (2020) is based upon a neoclassical sculpture by John Gibson dated c. 1847, which portrays a man holding a dog by its collar. These are presented here as sculpture that is either produced as a 3D print or cast in resin from a print of the digital scan.

While the vast majority of Laric's 3D scans are made with the consent of the museums that own them, others employ a technique known as photogrammetry – producing a three-dimensional model from hundreds of photographs – as a legal workaround. By digitizing these objects, Laric increases their audience and facilitates their dissemination beyond the museum. Laric's 3D scan of *Hunter and Dog*, for example, was seen by over 200 million people when it was used as part of a projected backdrop for the Italian entry to the Eurovision Song Contest in 2015. The artist has described this experience as one of the proudest moments of his career.

Liz Magic Laser



Photo: ACBaur

Liz Magic Laser (b. 1981, New York, NY, USA) has held exhibitions at CAC Brétigny, France (2017); Jupiter Artland Foundation, (2017); Kunstverein, Göttingen (2016); Mercer Union, Toronto (2013); Westfälischer Kunstverein, Münster, (2013) and Malmö Konsthall, Malmö, Sweden (2012). Laser's work has also been exhibited at Kunsthalle Baden-Baden (2019); FACT, Liverpool (2019); Centre Pompidou, Paris (2018); Malmö Konsthall, Sweden (2017); the Swiss Institute (2016); the Whitney Museum of American Art (2015); the Performa 11 Biennial, New York (2011) and MoMA PS1, New York (2010). She lives and works in New York.



Liz Magic Laser, *In Real Life*, 2019

Five-channel video, colour, sound, UV printed fabric and polyurethane foam seating elements
 Dimensions variable, 112 min
 Commissioned by FACT as part of The Future World of Work, a project commissioned by Culture Liverpool as part of the Liverpool 2018 programme. Supported by the U.S. Embassy London
 Courtesy of the artist; Various Small Fires, Los Angeles/Seoul; and Wilfried Lentz, Rotterdam © Liz Magic Laser 2019

Exhibited in Mudam's West Gallery (first floor).

In Real Life (2019) by Liz Magic Laser follows five freelancers from different parts of the world as they adopt a 30-day 'biohacking challenge'.

Shot and edited in the style of a reality TV show, the subjects, Cardy, Zahid, Alabi, Kiki and Nikki, were hired by the artist via online platforms such as PeoplePerHour, Upwork and Fiverr for their various skills to work on the film. Laser employs the very same economic strategies that disrupt the value of labour today, simultaneously examining the world of 'biohacking', an emerging industry geared towards well-being. Online consultations with a 'biohacking life coach' prescribe an array of apps and devices to address issues such as cyberslacking, weight gain or stress and to 'optimise their minds and bodies for success', humourously demonstrating the tech industry's ingenuity for creating 'remedies' for the problems it helps create.

In Real Life offers a study of the globalised gig economy, yet ultimately, its narrative serves to critique the means and conditions of its own production.

Katja Novitskova



Courtesy of the artist

Katja Novitskova (b.1984, Tallinn, Estonia) has held solo exhibitions at Hamburger Bahnhof, Berlin (2019); Kumu Art Museum, Tallinn (2018); Whitechapel Gallery, London (2018); Public Art Fund, City Hall Park, New York (2017); Kunstverein Hamburg (2016); Kunsthalle Lissabon (2015). Her work has been presented within major group surveys including the Baltic Triennial, Vilnius; Shanghai Project, Phase II, Shanghai (2017) and 9th Berlin Biennale (2016). Novitskova represented Estonia at the 57th Venice Biennale in 2017 and was shortlisted for the Preis der Nationalgalerie, Berlin in 2019. She lives and works between Amsterdam and Berlin.



Katja Novitskova, *Pattern of Activation (emu)*, 2014
 Digital print, aluminium cut-out display, polyurethane steel
 Cutout print : 241 x 143 x 35 cm, Arrow: 106 x 220 x 25 cm
 The Heins Schürmann Collection, Herzogenrath

Exhibited Mudam's East Gallery (first floor) with:

Katja Novitskova, *Pattern of Activation (jumping spider, termite cathedral, growth potential)*, 2015
 Digital print, aluminium cut-out display, polyurethane steel
 240 x 450 x 300 cm
 Collection Fondazione Sandretto De Rebaudengo, Torino

These sculptures by Katja Novitskova are part of the series *Approximations* (2014 – ongoing). Employing visual material appropriated from the internet, the free-standing cut-outs explore circulation and distribution in the digital era.

Novitskova's choice of subject matter (invariably animals) is informed by popular trends on social media platforms. 'Animal forms,' the artist has explained, 'especially ones with eyes and facial expressions, display visual patterns that activate certain primal reactions in the viewer, charge them emotionally, whether they know it's an artwork or not.'

Printed in high resolution and inherently two-dimensional, these works are intended to be easy to photograph and share via social media. Incorporating brightly coloured clip-art growth curves that are commonly associated with corporate presentations, the works allude to the emergence of the so-called 'attention economy' and the monetisation of 'likes' and 'shares'.

Laura Owens



Laura Owens, courtesy Sadie Coles HQ, London and Galerie Gisela Capitain, Cologne. Photo: Noah Webb

Laura Owens (b. 1970 in Euclid, Ohio, USA) has held recent solo exhibitions at Fondation Van Gogh, Arles (2021); The Cleveland Museum of Art (2021); Isabella Stewart Gardner Museum, Boston (2020); The Museum of Contemporary Art, Los Angeles (2018); Dallas Museum of Art, Dallas (2018); Whitney Museum of American Art, New York (2017); CCA Wattis Institute for Contemporary Arts, San Francisco (2016) and Secession, Vienna (2015). Her work has also been presented within group surveys at Museum Brandhorst, Munich (2019); Museum of Contemporary Art Chicago, Chicago (2018); Wexner Center for the Arts and The Ohio State University, Columbus (2018); Museum of Modern and Contemporary Art, Geneva (2017); Centre Pompidou, Paris (2016); Artspeak, Vancouver (2016); Haus der Kunst, Munich (2015). Laura Owens lives and works in Los Angeles.



Laura Owens, *Untitled*, 2015.
oil, silkscreen inks, Flashe, acrylic and gesso on linen
274.3 x 213.4 cm
Collection of Alexander V. Petalas

This untitled 2015 painting by Laura Owens is one of a series of paintings and artist books that reproduce pages from various issues of *The Los Angeles Times* published in 1942. This source material came from an original set of 'stereotype' plates used in newspaper printing that the artist discovered inside the walls of her home in Los Angeles. Owens produced rubber casts from the original plates in order to reprint the pages before scanning and editing them extensively on the computer. Most of the original news items were replaced with advertisements and articles taken from various sources and different historical periods, merging the role of a newspaper typesetter arranging blocks of text with the painter's compositional process. The resulting images were screen-printed onto the canvas. Owens then painted over this printed newspaper layout with both thinned oil paint and impasto marks. Employing analogue and digital techniques, this layered composition is emblematic of a heterogenous approach to painting that the artist has honed since the mid-1990s.

Owens' subtle mark-making and application of the visual tropes of digital imagery and techniques (such as drop-shadows, cut and pasted imagery, pixellation and feathering) invite us to read the ephemeral print from a contemporary perspective, summoning references to artificial intelligence, climate change and the history of American painting amongst other subjects. Commenting on her non-hierarchical approach to information Owens' has said: "I want paintings to be problems... The painting is coming out at you and asking you to put these things together."

Exhibited in Mudam's East Gallery (first floor).

Yuri Pattison

Yuri Pattison (b. 1986, Dublin, Ireland) has had solo exhibitions at The Douglas Hyde Gallery, Dublin (2020); Kunsthalle Sankt Gallen, St. Gallen, Switzerland (2017); Chisenhale Gallery, London (2016) and the Institute of Contemporary Arts, London (2015). His work has been presented within major group surveys including the 6th Athens Biennale (2018); British Art Show 8 (2016) and the 5th Moscow International Biennale of Young Art, MMOMA (2016). Pattison was awarded the Frieze Artist Award in 2016. He lives and works in London.



Yuri Pattison, *the ideal (v. 0.1)*, 2015-2021
Installation view, *British Art Show 8*, Scottish National Gallery of Modern Art, Edinburgh, 2015-2017

<https://vimeo.com/141600878>

Exhibited in Mudam's West Gallery (first floor).

the ideal (v/0.3.2) (2015-ongoing) by Yuri Pattison features footage from a Bitcoin mine run by Beijing-based start-up HaoBTC on the edge of the Tibetan Plateau near Kongyuxiang, Sichuan, China. Filmed by Eric Mu (former Chief Marketing Officer of HaoBTC), the video contrasts scenes of warehouses full of bitcoin mining rigs and the neighbouring hydroelectric dam with views of the surrounding area. Although bitcoin is a digital currency, the mining process itself – in which powerful processors solve complex mathematical problems – is incredibly energy intensive. This has led companies such as HaoBTC to move their operations to places where hydroelectric power is cheap and plentiful.

The work considers the human and ecological implications of producing this digital currency. The video plays alongside a Bitcoin mining machine with a water-based cooling system (a reference to hydroelectric power generation and the fluid circulation of digital currency). Both are contained within industrial racking that resembles the shelving used in the mine in Kongyuxiang. Pattison's title refers (ironically) to 'Ideal Money', a theoretical notion put forward by the mathematician Josh Nash to stabilise international currencies.

Sondra Perry



Courtesy of the artist and Bridget Donahue. Photo: Travis Matthews

Sondra Perry (b. 1986 in Perth Amboy, New Jersey) has held recent solo exhibitions at Time Square Arts, New York (2021); Kunsthal Aarhus (2019); Museum of Contemporary Art, Cleveland (2019); Institute of Contemporary Art, Miami (2018); Seattle Art Museum, Seattle (2017). Her work has been presented within significant group surveys including 10th Berlin Biennale für Contemporary Art, Berlin (2018). It has also been exhibited recently at Queens Museum, New York (2020); Contemporary Arts Museum, Houston (2020); Museum Ludwig, Cologne (2019); Hammer Museum, Los Angeles (2019); Walker Art Center, Minneapolis (2019); Museum of Modern Art, New York (2019); SMAK Museum of Contemporary Art, Gent (2018); New Museum, New York (2017); Henie Onstad Kunstsenter, Oslo (2017). She lives and works in Newark, New Jersey.



Sondra Perry, *IT'S IN THE GAME '17 or Mirror Gag for Vitrine Projection*, 2018

Video, colour, sound (looped), wall painted in Rosco Chroma Key blue, training hardware

Dimensions variable, 16:20 min

Collection Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean. Donation 2019 – Allen & Overy

This multimedia installation by Sondra Perry employs her signature bricolage of digital technology, cultural analysis and personal biography. The work features the artist's twin brother Sandy, a former college basketball player whose biometric data was sold by the National Collegiate Athletic Association to the publisher EA Sports, who used it to create a player of the same name in a popular series of video games.

Exhibited in Mudam's Salle Couturier.

Perry's work collages excerpts from this video game with footage of the siblings viewing African artefacts at The Metropolitan Museum of Art, New York and The British Museum, London. Personal material such as family photos and camera phone videos are contrasted with impersonal, computer-generated environments and bodies that appear incomplete and unresolved. The work traces connections between the consumption and classification of peoples' bodies and of museum culture, and more specifically, the objectification of Black Americans by commercial enterprise.

Using text-to-speech, 3D scanning and design software to mimic the processes used by the game's designers, Perry enacts a 'mirror gag' (a form of physical comedy in which two actors portray one person in front of a mirror) with an avatar of Sandy. The installation repurposes Basketball equipment (University Shot Trainers) as monitor stands and employs 'Chroma Key Blue', a shade developed as an alternative to the 'green screen' used to facilitate post-production techniques (the former being more effective with darker skin tones).

Josephine Pryde



Josephine Pryde (b.1967, Alnwick, UK) has held recent solo exhibitions at Gandt, New York (2021); CCA Wattis, San Francisco (2015); ICA, Philadelphia (2015); Arnolfini, Bristol (2014); Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Kunsthalle Bern (2012); and Chisenhale Gallery (2011). Her work is held in several major public collections including the Stedelijk Museum, Amsterdam; The Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles and the Museum of Modern Art, New York. Pryde's work was part of Berlin Biennale in 2016 and she was shortlisted for the Turner Prize in the same year. She lives and works in London and Berlin.



Josephine Pryde, *Sorry not sorry*, 2014*

Giclée print
60 x 40 cm

Exhibited in Mudam's East Gallery (first floor):

Josephine Pryde, *Your Secure and Private Path*, 2015*

C-print
80 x 62,5 x 3,5 cm

Josephine Pryde, *Einen Scheiss Muss Ich*, 2016 *

C-print
80 x 62,5 x 3,5 cm

Josephine Pryde, *Küsse sind das*, 2014

C-Print
79 x 57,5 x 3,5 cm
Collection of 49 Nord 6 Est - FRAC Lorraine

Josephine Pryde, *Für Mich*, 2014*

Giclée print
79 x 57,5 x 3,5 cm

*Courtesy of the artist and Galerie Neu, Berlin

These photographs by Josephine Pryde belong to the 2012–ongoing series *Für mich* (for me), which comprises closely-cropped images of hands interacting with touch-sensitive objects or being placed on the chest of their owners.

By not including the heads of her subjects, Pryde highlights the role of touch in a digital world, where we increasingly use our fingers (as opposed to our mouths) to communicate and connect with others. Likewise, the brightly coloured nail polish evident throughout the series draws attention to the point of contact between hand and object. Some works in the series, including *Sorry Not Sorry, Your Secure and Private Path* and *Here Do You Want To* (all 2014), show hands using respectively tablet computers and smart phones. Reminiscent of commercial photography, these images depict the point of engagement between the hand or digit and the screen. In doing so, they can be seen to highlight our increasingly intimate and dependent relationships with these technologies, which have, in many ways, become an extension of our bodies.

Nick Relph



Nick Relph (b. 1979, London) has held solo exhibitions at Le Consortium, Dijon (2019); Bonner Kunstverein, Bonn (2017); Aspen Art Museum (2014); Chisenhale, London (2013); Tate Britain, London (2012); Serpentine Gallery, London (with Oliver Payne, 2005); Kunsthalle Zurich, the National Museum of Contemporary Art Oslo and the British School in Rome (with Oliver Payne, 2004). His work has been presented within significant surveys including *Greater New York*, MoMA PS1, New York (2015); the 54th Venice Biennale (2011); Yokohama Biennale (with Oliver Payne, 2008) and the Tate Triennial (with Oliver Payne, 2006). In 2003 he and Oliver Payne were awarded the Golden Lion for artists under 35 years of age at the 50th Venice Biennale. His work is held in several public collections including the Whitney Museum and Museum of Modern Art in New York; The National Museum of Contemporary Art, Oslo; Centre Pompidou, Paris; the Tate in London and the Arts Council Collection in the UK. Relph lives and works in New York.



Nick Relph, *Glorifying The American Girl*, 2016**

C-print

127 x 101,6 cm

Exhibited in Mudam's East Gallery (first floor) with:

Nick Relph, *Sally*, 2015 *

Cibachrome mounted on aluminium

127 x 121,9 cm

Nick Relph, *So This Is Marriage*, 2015 *

Cibachrome mounted on aluminium

127 x 121,9 cm

Nick Relph, *The Girl From Everywhere*, 2015 *

Cibachrome mounted on aluminium

127 x 121,9

Nick Relph, *Annie Laurie*, 2015**

C-print

127 x 101,6 cm

* Courtesy of the artist; Herald St, London; and Standard (Oslo)

** Courtesy of the artist and Herald St, London

These works belong to an ongoing series of photographs created from digital scans of hoardings erected around construction sites in New York. Over the course of the last seven years Nick Relph has made approximately 350 scans of these computer-generated, architectural drawings which are typically printed at a large-scale and wrapped around sites to illustrate the designs of the buildings under construction. Captured using a portable, hand-held scanner, the digital images are stitched together on a computer before being developed as (analogue) photographic prints. These photographs offer an imperfect reproduction of their subjects, registering the movement of Relph's hand and missing fragments.

Presented out of context and without the developer's accompanying marketing texts, the incidental details of the images come into focus and the designs assume their own casual, commercial idiom. Aspirational content and nostalgic resonances are playfully undercut by the layers of dirt and gestural graffiti overlying the designs. Collectively the series captures the widespread gentrification of a city via generic images that illustrate capitalist desires.

Cameron Rowland

Cameron Rowland (b. 1988 in Philadelphia, Pennsylvania, USA) has held solo exhibitions at the Institute of Contemporary Arts, London (2020); Museum of Contemporary Art, Los Angeles (2018); Établissement d'en face, Brussels (2017); Kunsthalle Freiburg and Artists Space, New York (2016). Their work has been presented within significant surveys including Manifesta 13, Marseille (2020); the 33rd Bienal de São Paulo (2018); and the Whitney Biennial (2017); and in group exhibitions at Kunsthalle Basel; New Museum, New York; Museum im Bellpark, Krien (all 2021); Punta della Dogana, Venice; Tower MMK, Frankfurt; Frac Lorraine, Metz (2020); Museum für Moderne Kunst, Frankfurt; Kunstmuseum Basel; Watergate Office Building, Washington, D.C; Musée d'Art Moderne de la Ville de Paris (all 2019); Luma Foundation, Arles; Kunsthalle Bern; mumok, Vienna; Museu de Arte de São Paulo; Kunsthall Aarhus (all 2018); Fondation Louis Vuitton; Museum of Modern Art, New York; The Wattis Institute, San Francisco (all 2017); MoMA PS1, New York (2015). Rowland lives and works in New York.



Cameron Rowland, *Handpunch*, 2015
 Photograph
 35.56 × 25.81 cm

In businesses where employees' time is one of the most valuable assets, the Handpunch time clock secures this time. Manufactured by Schlage (the American lock company) the Handpunch uses biometric readings of employees' right hands to inhibit false clock-ins and payment for false hours. Biometric recognition was developed to replace photography as a superior form of criminal indexing.

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Exhibited in Mudam's East Gallery (first floor) with:

Cameron Rowland, *Handpunch*, 2014
 Photograph, 35.56 × 25.81 cm

Cameron Rowland, *Handpunch*, 2014
 Photograph, 35.56 × 25.81 cm

Cameron Rowland, *Handpunch*, 2015
 Photograph, 35.56 × 25.81 cm

Cameron Rowland, *Handpunch*, 2015
 Photograph, 35.56 × 25.81 cm

All works Courtesy of the artist and Essex Street / Maxwell Graham, New York

Hito Steyerl



Photo: Trevor Paglen

Hito Steyerl (b. 1966 in Munich, Germany) has held solo exhibitions at Centre Pompidou, Paris (2021); K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020); n.b.k. – Neuer Berliner Kunstverein (2019 and 2009), Berlin; Art Gallery of Ontario, Toronto; Hito Steyerl: Drill, Park Avenue Armory, New York; Power Plants, Serpentine Galleries, London (2019); Castello di Rivoli, Turin (2018); The Institute of Contemporary Art, Boston (2017); Museum of Contemporary Art, Los Angeles (2016); Museo Nacional Centro de Arte Reina Sofia, Madrid (2015); Institute of Modern Art, Brisbane (2016); Artists Space, New York (2015); Van Abbemuseum, Eindhoven (2014); Institute of Contemporary Arts, London (2014); Museum of Contemporary Art, San Diego (2013); Art Institute of Chicago, Chicago (2012); (2009) and Moderna Museet, Stockholm (2008). Steyerl is the recipient of the 2019 Käthe Kollwitz Prize from Akademie der Künste in Berlin and represented Germany at the Venice Biennale in 2015. She lives and works in Berlin.



Hito Steyerl, *FreePlots*, 2019-ongoing.

3 custom-built wooden planters, 3 custom-built UV grow lamps,

plan grow bags, compost, plants, sound

Dimensions variable

Courtesy of the artist; Andrew Kreps Gallery, New York; and Esther

Schipper, Berlin

Photo: Dean Tomlinson © Art Gallery of Ontario

Exhibited in Mudam's Jardin des sculptures.

FreePlots (2019) by Hito Steyerl is made in collaboration with Jardin communautaire de Bonnevoie-Kaltreis, a Luxembourg-based community garden. The work was first conceived after Hito Steyerl discovered that an artwork that she had sold was stored in Geneva Freeport, a duty-free warehouse that enables clients to avoid paying taxes on luxury goods and investments. The shape of the wooden planters refers to the architecture of this freeport, along with another in Panama. Initially financed by the sale, *FreePlots* can be seen as a model to counter capitalist frameworks by highlighting alternatives to private ownership.

Each time the work is presented, the artist works with a local community garden, inviting them to choose and establish the plants. Excerpts of the artist's interviews with the gardeners are stencilled on the crates and relayed as a recording forming the soundtrack to the installation. For Steyerl, community gardens – which are often maintained by women and migrant communities – are also an important symbol of opposition to nationalism and xenophobia.

Martine Syms



Photo: Martine Syms

Martine Syms (b. 1988, United States) has held recent solo exhibitions at Bergen Kunsthall; Tramway, Glasgow (both 2021); Saint Louis Art Museum; Fridericianum, Kassel (2020); Secession, Vienna (2019); Institute for Contemporary Art at Virginia Commonwealth University, Richmond (2019); Graham Foundation, Chicago; Art Institute of Chicago (2018); Museum of Modern Art, New York (2017); Camden Arts Centre, London (2017) and the Institute of Contemporary Art, London (2016). Her work was presented within significant surveys such as the Liverpool Biennial (2021) and the 12th Gwangju Biennale (2018); and in group exhibitions at Perth Institute of Contemporary Art; High Museum of Art, Atlanta (2021); Museum für Moderne Kunst, Frankfurt; State Art Museum of Florida, Sarasota; Fine Arts Museums of San Francisco; Auckland Art Gallery; MIT List Visual Arts Center, Cambridge (2020); Yuz Museum, Shanghai; Yerba Buena Center For The Arts, San Francisco Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles and Museo Madre, Naples (2018). Martine Syms lives and works in Los Angeles.



Martine Syms, *Mythicbeing*, 2018

Single-channel interactive video installation on LED panels with wall painting, interactive chatbot, Stereo Speakers. © Martine Syms. Courtesy Sadie Coles HQ, London

Exhibited in Mudam's East Gallery (first floor).

Martine Syms describes *Mythicbeing* (2018) as a work about 'the experienced 'self' and its myriad outward inflections through digital media'. The work features an avatar of the artist, programmed with her image, words and information. Conceived as an interactive video installation that previously incorporated a chatbot, Syms describes its protagonist as 'a bad Siri: 'a black, upwardly mobile, violent, solipsistic, sociopathic, gender neutral femme'.

The latest iteration of *Mythicbeing* draws on the same content (employing photos, videos and messages archived on the artist's smartphone) but is programmed to work autonomously. The video is presented on a wallpaper showing a 'threat map': a modelling process used in cyber security to identify possible points of weakness, but in this case it exposes Syms' own personal vulnerabilities.

Nora Turato



Nora Turato (b. 1991 in Zagreb, Croatia) has held solo exhibitions at MoMA, New York (2022); Secession, Vienna; Museo d'arte della Svizzera italiana, Lugano; The International Centre of Graphic Arts, Ljubjana (2021); Centre Pompidou, Paris; Museum für Gegenwartskunst Siegen (2020); Serralves Museum of Contemporary Art, Porto; Beursschouwburg, Brussels (2019). Her work has been presented within significant group surveys including Belgrade Biennial, Belgrade and Manifesta 12, Palermo (2018). It has also been exhibited recently at Witte de With, Rotterdam; MACRO, Rome; Bundeskunsthalle, Bonn, Germany (2020); Institute of Contemporary Arts, London; Luma Westbau, Zurich (2019); Kunsthalle Wien, Vienna and Museum of Contemporary Art Detroit, Detroit (2018). Turato lives and works in Amsterdam.



Nora Turato, *eeeexactlyyy my point.*, 2021*
Wall painting

Other works presented as part of *Post-Capital*:

Nora Turato, *what is dead may never die*, 2021*
Performance

Nora Turato, *wish it were that simple*, 2021**
Digital print on paper

Nora Turato, *if you don't mind, it doesn't matter*, 2021**
Digital print on paper

Nora Turato, *very good 08/10*, 2021**
Digital print on paper

*Courtesy of the artist and Galerie Gregor Staiger, Zurich
**Courtesy of the artist; LambdaLambdaLambda, Pristina; and Galerie Gregor Staiger, Zurich

eeeexactlyyy my point. (2021) is one of three works by Nora Turato included in the exhibition. Known for her spoken-word performances, artist books and text-based videos and paintings (on a variety of supports), Turato has been described as an artist who 'channels the textual hysteria of our smartphone era'. Words and phrases from the media and her own private conversations are stitched together into epic 'scripts' or rendered in Turato's signature typographic style. Her work considers the volatility of language, accentuating it aurally via the instrument of her voice; or visually the scale and typographic treatment.

Conceived especially for the exhibition, the affirmative content of *eeeexactlyyy my point.* (2021) can be interpreted in a variety of ways. Turato describes it as a 'hypnotic, rollercoaster luna park of points... like a circus halo of opinions spinning on top of our heads'. She elaborates, 'everyone [is] a protagonist in a post-capital world. Corruption for everyone, grinding and grifting, everyone is the main character... capital as myself... me as an asset... MY points and opinions as my assets.'

The work is presented together with a new performance, *what is dead may never die* (2021), and a series of three posters that have been conceived for public sites across the city of Luxembourg. Three large-format posters, titled with the text that they display – *wish it were that simple*; *if you don't mind, it doesn't matter* and *very good 08 / 10* (all 2021) – can be seen at various locations for the duration of the exhibition.