

1. Suzie Callisz

1. *Suzie's Foodblog*, 2024, acrylic on cotton

1.1. *Breakfast*, acrylic on cake and cardboard, handyworker's handwritten letter

1.2. *Lunch*, acrylic on cake and cardboard, palm-sized miniature replica of the Badminton Cabinet,

1.3. *Afternoon Snack*, acrylic on cake and cardboard, strand of hair from Anita P.

1.4. *Dinner*, acrylic on cake and cardboard, cup of tea (not yours)

1.5. *Midnight Snack*, acrylic on cake and cardboard, stone from inside Suzie's shoe

1.6 <https://suzie-callisz.org>, 2024, HTML and CSS

2. Tom König

*Total Happiness*, 2024

120x120 & 107x107 cm

acrylic, oil, bitumen, enamel, permanent marker on canvas

3. Tom König

*Born To Die*, 2024

110x35 & 125x85 cm

oil, lacquer, acrylics, rhinestones on canvas

4. Jakob Floess

*Asset Flip*, 2024

0 x 25 x 40 cm, 50 x 25 x 80 cm

Acrylic glass covered with a grid and metal plates, illuminated by LEDs, 800 x 600 px single-channel video, 3'6"

5. Sarah Neumann

*Untitled*, 2024

44,4 x 29,7 cm

Ink on finnboard, steel

6. Sarah Neumann

*Untitled*, 2024

30,5 x 35 cm

Ink on finnboard, steel

7. Maxim Tur

*WATCH ME FUCK IT UP*, 2024

200x80x180 cm

49cc Motorcycle, Screens, Steel

8. Sarah Neumann

*Untitled (Bird)*, 2024

17 x 8,5 cm

Stoneware

9. Maria Margolina

*All Systems, Go Astray*, 2024

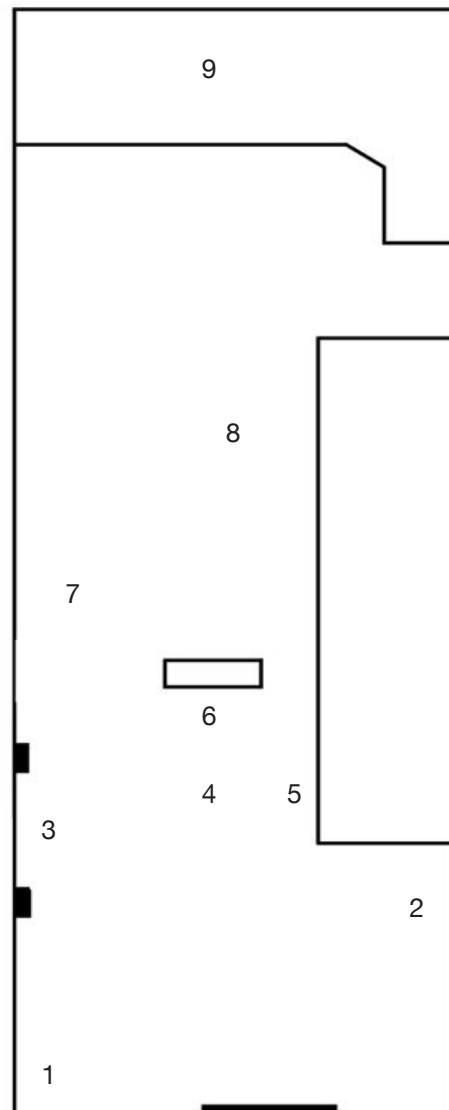
2480x1772px &

120 x 60cm, 80 x 60cm, 140 x 60cm

A/V projection, 5' (looped), found footage

+ three seat cushions, foam padding

Derived from the Greek root „κρυπτός,“ meaning „hidden“ or „concealed,“ κρυπτός encapsulates the idea of veiling information, actions, or intentions from public scrutiny. In the context of contemporary politics, this term resonates with a complexity that mirrors the intricacies of power dynamics, manipulation, and the subtle art of control. Governments, institutions, and individuals often engage in a delicate balancing act, choosing what to reveal and what to keep shrouded in secrecy. In *Cryptogramme* six positions converge as a collectively code consisting of pictorial, sculptural and acoustic hash functions. Similar to the function of a scytale, a ancient encryption tool consisting of a cylinder with a strip of parchment wound around it on which is written a message, every position within the *Cryptogramme* deals with the en- and decryption of information. *Cryptogramme* transcends its utilitarian role as a means of securing information. It emerges as a complex semiotic/ pictorial tool of countermeasure, generating a collective code, deconstructing binary oppositions, and fostering new networks of knowledge.



Maria Margolina's audiovisual work *All Systems, Go Astray* presents a complex array of narratives centered on the phenomenon of the „Blue Screen of Death,“ which resurfaced in popularity following the CrowdStrike incident that led to approximately 8 million Windows PCs shutting down on July 19, 2024. Hypnotic, fast-paced sequences—reminiscent of the visual language found on obscure Tumblr pages from the mid-2010s—alternate with fragments of forum posts that flicker in an endless loop. This imagery creates the impression of a glitchy attempt to reboot a broken system, trapped in the void left by an implosion. By engaging with contemporary debates on memory politics and the lasting influence of (late) capitalism, Margolina situates her work at the intersection of the political, socio-cultural, and autobiographical realms.

Tom König presents his triptych *Total Happiness* alongside his series *Born to Die*. His work focuses on signs and codes, examining their influence on (consumer) culture in late capitalism and the elements that are forgotten or overlooked in the process. König is especially interested in the errors and gaps within systems otherwise designed for seamlessness and predictability. This could be understood as a form of visual „noise“—ambiguous signs in a world devoid of fixed meanings, or empty signifiers. His artistic practice inhabits a space between the street and the studio, where he gathers impressions, ideas, and physical materials during explorations of urban environments.

Maxim Tur's 4-channel video installation *Watch Me Fuck It Up* features a 49cc motorcycle suspended mid-air above a landing ramp, evoking a sense of impending uncertainty. The video combines digital renderings, found footage, graphics, and original text in a style reminiscent of internet culture. Drawing inspiration from 1990s freestyle motocross—a subculture where riders sought adrenaline-fueled thrills without industry support—Tur delves into themes of recklessness and existential introspection. What began as an exploration of motocross culture expanded into a meditation on depression, suicidality, and the search for purpose. Through humor and fast-paced visuals, the work captures the intense, overwhelming nature of these experiences.

Suzie Callisz, born in Liechtenstein in 1993, has spent the past decade working as a confectioner across several European countries. Her creative process ranges from collecting images to discarding them, reflecting a unique relationship with visual and material culture. Her project, Suzie's Foodblog, offers a glimpse into her daily routine as she prepares a small cake for breakfast, lunch, an afternoon snack, dinner, and a final midnight treat. Within each cake, various artifacts are hidden, each tied to Suzie's personal experiences. Follow her work on her website: [suzie-callisz.org](http://suzie-callisz.org).

In Jakob Floess's single-channel video installation *Asset Flip* the fictional company F-ACQ markets its data to global security and military sectors. As part of its promotional campaign, two light boxes serve as advertising media, promoting a newly developed system that claims to categorize human emotions based on facial micro-expressions, supposedly revealing a person's „true self“. This revival of pseudo-scientific practices like phrenology and physiognomy within the realms of computer vision and machine learning poses significant risks. Media theorists Luke Stark and Evan Hudson discuss this trend in their 2021 paper *Physiognomic Artificial Intelligence* defining „Physiognomic AI“ as “the practice of using computer software and related systems to infer or create hierarchies of an individual's body composition, protected class status, perceived character, capabilities, and future social outcomes based on their physical or behavioral characteristics.”

Sarah Neumann's paintings (both untitled) and her sculpture *Untitled (Bird)* explore the depiction of human bodies as reflections of emotional states. Central themes in her work include the fragility of bodies, their boundaries, and the point at which they lose their human essence, transforming into something animalistic or object-like. Her scenes often portray a liminal world where figures appear as ghosts, demons, or human-animal hybrids, inhabiting a hazy, dreamlike atmosphere. In this space, her subjects and objects remain elusive, evoking the vague and fleeting quality of dreams or distant memories.