

LE PARTI IMAGINAIRE

31 July - August 16, 2026

Opening Friday, 31 July, 5-8 pm

T.A DÉCOR

WERNER DELMONT

CHRIS KORDA

DAN MITCHELL

KEN OKIISHI

PAT SCULL

SOPHIE SERBER

Animation might be considered as the transformation of static, two dimensional images or objects into motion, the illusion of life or abstract rhythm, the exploitation of the possibilities of such process - fantasy, making the impossible imaginable.

LE PARTI IMAGINAIRE brings together works by T.A Décor with Jette Loona Hermanis and Eric Lotraine, Werner von Delmont, Chris Korda, Ken Okiishi, Dan Mitchell, Pat Scull, Sophie Serber that occupy the televisual and its physical manifestation – performance, television, advertisements, magazines, software, film, pornography, music, and fiction - tracing the remodelling and (re)animation of society as an entertainment complex. The work presented adopts the forms of mass media entertainment – its images, personae, rhythms, fantasies, vulgarities, technologies, and modes of circulation, staging their occupation of the world at large. The exhibition considers the exploded conditions of selfhood and subjectivity, their ongoing negotiations and precipitation in today's networked image regime.

The exhibition is made possible with the support of Gemeente Amsterdam, Amsterdams Fonds voor de Kunst, Cultuurfonds and Mondriaan Fonds. With the technical support of Alex Walker, Brian Mckenna, Pablo Bongcam Rezzonico, Viktor Eichler. Thanks to the artists, Michael Stevenson & Goswell Road.

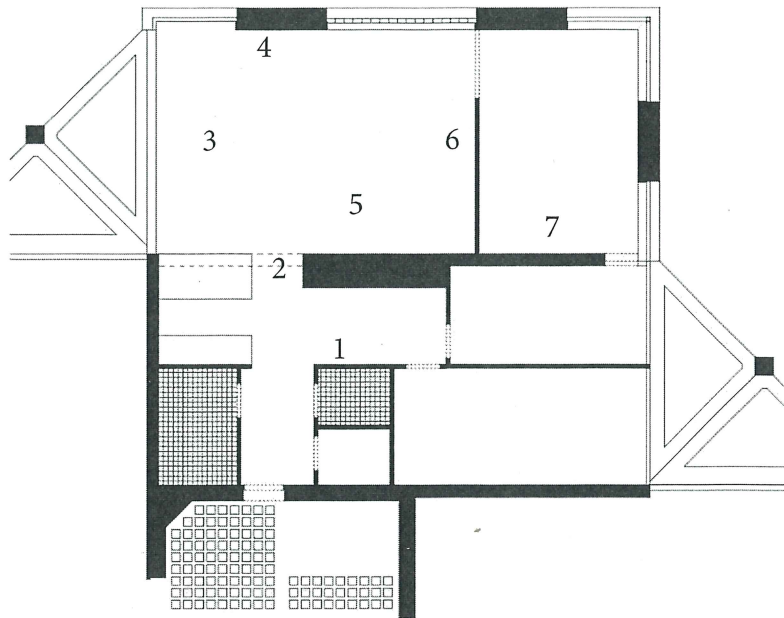
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1. Werner von Delmont, *The Making of the Public Sphere and Political Clubs*, 1998, 16 pages reprint, typeset by Alex Walker with the courtesy of Stephan Dillemath.

2. Pat Scull, *Untitled*, 1997, 5 of 7 A4 inject prints installed on board, (courtesy of Michael Stevenson), 47.5 x 171 cm.

3. Sophie Serber, *Mask*, 2024, 3D printed resin on pedestal, 64.26, 16.76, 121.92 cm.

4. Chris Korda, *Big Hex 005263*, 2006, inkjet on Jetex, color digital image made with Korda's FFrend and Whorld software, 146.5 cm x 110 cm (Courtesy of the artist and Goswell Road, Paris)

5. T.A DÉCOR, *Invisible Adversaries 1#*, 2026, single-channel video, sound, 12.00 min.

6. Dan Mitchell, *I want to be a Thing, Criminal Terrorist Monster, Biopower thinks with your Mind, Ultimate Concrete Self, Bodies of Modern Hate, Total Avant-Garde Guinea Pig Circus, I am Being Controlled but I don't know How, Work Money Death, Copy Paste Death, Serf Into Self, Proxy Gulp Fail*, 2026, inject prints on paper, dimensions variable,

7. Ken Okiishi, *Telly & Caper*, 2000, single-channel video, sound, 26:56 min.

Chris Korda is an American multimedia artist, electronic musician, software developer, and activist best known as the founder of the Church of Euthanasia and a pioneer of complex polymeters in techno music. Born in New York City in 1962, currently resides in Berlin, Germany

Dan Mitchell (b. 1966) lives and works in London. He is a founding member of Poster Studio (1994-1997) and the publisher of Hard Mag.

In 1997, **Giovanni Intra** was commissioned to ghost write a fake CV and three fake reviews concerning the fictional artist Pat Scull. The CV and reviews were mocked up by **Michael Stevenson** who explains ‘The name Pat Scull was offered to Giovanni as a gender-neutral identity that he could fill out, and he put more than a little of his own biography into the character, including his first Hollywood residential address. It is my understanding that Pat was somehow a member of Robert and Edith Scull’s extended family, and it was here that he first gained his interest in art, celebrity and the market. For some reason I always think of Dash Snow when I think of Pat. Perhaps he was to the nineties what Dash was to the noughties.

Ken Okiishi takes up and troubles the vocabulary of the media that he uses. His works hover over and within relationships between matter and memory, perception and action, image-networks and media systems. He generates moments when language and images begin to fall apart, inciting glitches that illuminate spaces for the production of something other than what has already been. Ken Okiishi (b. 1978) lives and works in New York.

Werner von Delmont is a fictional artist and intellectual created by German artist Stephan Dilleluth (b. 1954). Emerging in the late 1990s, Delmont functions as Dilleluth’s alter ego through performances, publications, films, and lectures. Positioned as a decadent cultural theorist and court intellectual of a speculative future, Delmont develops the concept of Corporate Rokoko, a satirical diagnosis of the transformation of the bourgeois public sphere into a regime shaped by corporate power, spectacle, and cultural administration.

Sophie Serber (b. 1993) lives in Amsterdam. Her experiments with thresholds of certainty stem from an interest in the correlation between belief and denial, and how that parallels the courtship between disgust and seduction. In all her work, she’s into notions of control of the self within broader societal structures and power dynamics. Her work explores the interplay between control, identity, and dissociation and how they can be reconciled within an individual existing in this world.

T.A DÉCOR is a nome de plume for the collaborative work of Rin Suemitsu and Filippo Tocchi, producing music, text, films for context specific objects, stagings and scenarios.