

NiCOLETTi

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ANA VIKTORIA DZINIC
*FUNDUS: A SCHIZO SOCIETY'S
LONGING FOR THE ARMCHAIR
PSYCHOLOGY OF VISUAL COHESION
(AN EXAMINATION)*

NiCOLETTi is pleased to present the second solo exhibition by Ana Viktoria Dzinic at the gallery. The exhibition coincides with Dzinic's solo presentation at Frieze London (14–18 October 2026, booth F32).

Titled *Fundus: A Schizo Society's Longing for the Armchair Psychology of Visual Cohesion (An Examination)*, the exhibition takes its point of departure from the term *fundus*, which in medical terminology refers to the part of a hollow organ farthest from its opening. In German, *Fundus* also describes a storage room or inventory of theatre props, costumes and equipment.

A large-scale storage unit containing works from each of Dzinic's series occupies the gallery. Across three successive rotations, works move between storage and the gallery walls, producing shifting configurations and bringing quartettes of painting and video works into dialogue, each articulating distinct aesthetic regimes.

The exhibition draws on precedents in which storage itself becomes an exhibition form, including Andy Warhol's *Raid the Icebox* (1969–70), Haegue Yang's *Storage Piece* (2003) and the newly built V&A East Storehouse. Here, storage is not treated as a backstage condition but as part of the work's production and reception. This foregrounds the processual character of contemporary media production, in which the process of circulation becomes as important as its final form.

A Kodak Carousel operates alongside these physical rotations as a parallel display and archival device, presenting images of the works, installation views, writings and illustrations. As the exhibition changes, the carousel accumulates its successive states.

The rotations are accompanied by collective gatherings in which Dzinic and invited guests reflect on the notion of resonance, drawing on the thinking of German sociologist Hartmut Rosa.

Ana Viktoria Dzinic's practice employs painting and film to investigate the ideological structures embedded within contemporary modes of image making, examining the ways mediation produces and naturalise systems of belief.

Working with *trompe-l'œil*, industrial printing, amateur technologies, and household crafts, Dzinic stages exhibitions that unsettle inherited distinctions between the original and the copy, process and concealment, index and simulation, authenticity and branding.

Her work unfolds in distinct series, each establishing a new aesthetic regime that foregrounds the infrastructural and affective economies of visual production. Rather than treating aesthetics as a stable category, Dzinic examines how images acquire value, authority, and affect through the social, economic, and ideological conditions of their circulation.

Ana Viktoria Dzinic (b. 1994, Schwelm, DE) lives and works in London, UK. She holds an MFA from Goldsmiths, University of London, UK (2022).

In 2026, NiCOLETTi will present a solo exhibition by Dzinic at Frieze London, coinciding with the second solo exhibition by the artist at the gallery (11 Sep – 7 Nov 2026).

Solo exhibitions include Liste Art Fair Basel, Basel, CH (2025); *Guardian Angels*, Echo Correspondence, Vienna, AU (2024); *Repetitive*, NiCOLETTi, London, UK (2024); *Flat lined but emotional*, Van der Hoeden Contemporary, Hamburg, DE (2024); *We should get her flowers*, O32C Workshop, Berlin, DE (2023); *Dio in the Face of God*, Goldsmiths Degree Show, London, UK (2021).

Her work has been shown in group exhibitions at Krupa Art Foundation, Wrocław, PL (2026); Chantal Crousel, Paris, FR (2026); Seventeen, London, UK (2026); 243 Luz, Margate, UK (2026); Hussenot, Paris, FR (2026); Schinkel Pavillon, Berlin, DE (2024); O32C Gallery, Berlin, DE (2024); Emalin, London, UK (2023); Kupfer Project, London, UK (2023); Willemhallen, Berlin Art Week, DE (2023); Entrance Gallery, New York, US (2022); and London Grads Now, Saatchi Gallery, London, UK (2021).

Selected performances include *I Love Candy*, Rose Easton, London, UK (2025); *I Love Art*, Ginny on Frederick, London, UK (2025); *For You page*, Earth, New York, US (2024); *Propaganda and Decoration*, NiCOLETTi, London, UK (2024); *Presentation Club: Gallery Edition*, Emalin, London, UK (2023); *Presentation Club: Briefing Papers*, Galerina & dieinternet.org, London, UK (2022); *Pussy Riot*, Boiler Room, London, UK (2020); *Just Queer*, SHOWstudio, London, UK (2018).

In 2024, Dzinic released her first book, *Propaganda and Decoration*. The publication contains the documentation of Dzinic's first solo exhibition at NiCOLETTi, and a selection of notes submitted by a wide net of people including Hans Ulrich Obrist, Jack Self, Natasha Stagg, Andrew Durbin, Patrick McGraw, Dean Sameshima, Gea Politi Seganfreddo, Shumon Basar, Jeppe Ugelvig (among many others). Essays by Tosia Leniarska, Claire Koron Elat, Laurie Barron, and a foreword by the artist's close friend Zac Klein.