Fundus: A Schizo Society's Longing for the Armchair Psychology of Visual Cohesion (An Examination)

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Plain Language

Introduction

The title *Fundus* refers both to the interior surface of an organ, where the eye's structures and blind spots become visible, and to the German term for a storage room containing theatrical props, costumes and equipment. The exhibition brings these two conditions together: looking and storing, visibility and concealment.

The world is increasingly governed by image-making, media and circulation. Scenes, materials, bodies, events and experiences are continuously documented and transformed into images. We live within an accelerated economy of visibility in which almost everything can become an image. Yet do images determinine how we understand the world, or is it us who determines how we understand images? Do we rely on context and social consensus to establish meaning, or can we judge independently what appears before us?

Across six series of paintings and videos, the artist moves between aesthetic regimes and modes of production to examine how images become recognisable, acquire authority and circulate as systems. At a moment when machines can reproduce almost any recognisable aesthetic, the exhibition asks what it means to understand an aesthetic rather than simply reproduce its appearance.

Andreas Reckwitz describes contemporary society as a 'society of singularities,' in which distinction, taste, curation and uniqueness have become determining forms of value. Yet the demand for individuation can itself produce new forms of sameness. Therefore, the aesthetic category or genre can become more valuable than the individual item.

The artist has encountered this logic directly. A curator once told her that her work was 'too Balenciaga,' referring to imagery she had co-authored for the fashion house, even though it was outside her artistic practice. A producer once dismissed an iPhone photograph as not being 'real photography' because it did not have the correct shutter. A German government official demanded a 'real' document to prove her residence, not a bill. *The Guardian* published an image of the artist performing in a 'Pussy Riot' action in London while reporting that she had been arrested in Moscow. A young man told her she was not a real woman because 'the body does not lie'. These seemingly unrelated encounters rely upon authorised definitions of reality: a real woman, a real photograph, a real document, a real artwork, a real index, a real scene.

A large-scale storage unit containing works from Dzinic's series occupies the gallery. Across three successive rotations, works move between

storage and the gallery walls, producing shifting configurations in which quartets of paintings and videos enter into dialogue across the entire practice of the aritst. Drawing on precedents such as Andy Warhol's *Raid the Icebox* (1969–70), Haegue Yang's *Storage Piece* (2003) and the V&A East Storehouse, the exhibition treats storage not as a backstage condition but as an active part of artistic production and reception. Circulation becomes as consequential as the final form.

A Kodak Carousel style Temu projector operates alongside these physical rotations as a parallel display and archival device, presenting images of the works, installation views, writings and illustrations.

Fundus examines the mechanics of looking in a society increasingly organised around visibility, classification and the demand for coherence and simultaneously craving multiplicity. Rather than establishing a single visual language, the exhibition stages the instability of the categories through which images acquire meaning. It returns to a fundamental question: are images determining how we understand the world, or can we still determine how we understand images?

Max Mustermann

Quartet One

(i) *Image, Affect, Syntax*, 2023

The artworks present the reverse prompt of an image taken by the artist. The date of the image's realisation is displayed alongside a typology based on the format of 'Aesthetic Wiki,' an online community dedicated to categorising and defining internet aesthetics such as vaporwave and cottagecore. The accompanying information is developed through the artist's own research.

The image itself is printed onto lens foil and underlined by hand, mimicking the visual language of digital copy-and-paste interfaces. The foil is sandwiched between three sheets of Plexiglas, simulating the way an image is displayed on an iPhone. The upper layer carries visible marks, tape, and imprints, resembling the ways in which phone screens are often damaged, stained, or broken.

The work examines how images are constructed through language-based tools while simultaneously aligning this process with an analogue visual logic. In analogue image-making, white functions as the neutral ground and black as the highlight, whereas digital interfaces typically reverse this relationship, using black as the background and white as the highlight.

(ii) *Affect Theatre*, 2023

The installation comprises a series of slideshows organised around distinct aesthetic genres or styles. Each television presents a unique sequence of images edited in relation to a musical composition. However, while all sequences run simultaneously at different speeds, only one soundtrack remains synchronised with its corresponding slideshow, producing a disjunction between image and sound.

The work examines how images operate rhizomatically, generating meaning through networks of association, repetition and circulation rather than through singular or self-contained signification.

Resembling the logic of a mood board, the installation foregrounds the relational production of aesthetic meaning, in which images acquire significance through proximity, resonance and their participation in a shared visual vocabulary. Rather than constructing a linear narrative, the simultaneous sequences produce an associative field in which aesthetic coherence emerges through accumulation and juxtaposition.

(iii) *Propaganda and Decoration*, 2024

The painting series investigates how a filter might be made visible as a pictorial structure, shifting attention from the depiction of forms towards the operations through which images are produced and modified. Taking black and white as a point of departure, the works approach monochrome as a rudimentary operation of image manipulation, reducing visual information to a seemingly controllable aesthetic form.

Reflecting an image culture increasingly determined by post-production, the paintings foreground the filter as both a technical intervention and an aesthetic convention through which images become recognisable. By translating these operations into painting, the series attempts to make visible a process that ordinarily remains embedded within image production.

Through multiplication, repetition and attraction, the works examine how visual effects develop into autonomous aesthetic systems, shaping perception through the circulation of familiar forms and conventions.

(iv) *Liora*, 2025

The work brings together video material produced in 2025, assembled chronologically without establishing associations beyond their temporal sequence. Converted to black and white, the footage undergoes one of the most rudimentary operations of image manipulation: the removal of colour as an attempt to regulate, standardise and control visual information.

Black and white functions simultaneously as a filter and an epistemological proposition, invoking the historical association between monochrome imagery, documentary authority and photographic truth. The work opens with *The Guardian*'s campaign 'The Whole Picture,' which promises access to truth through the capacity to see beyond partial representations.

Against this proposition, the conversion of the footage exposes the constructed nature of visual objectivity: the apparent reduction of an image to its essential information becomes another act of mediation, demonstrating that the promise of seeing the whole picture is itself dependent on the conditions through which images are produced and perceived.

Quartet Two

(i) Would Wood, 2025

The series is routed in MDF, plywood, plastic, and other materials coded as low, provisional, or infrastructural. These surfaces are subjected to a regime of aesthetic optimisation. The logic is familiar: tutorial culture, platform pedagogy, and the distributed authorship of YouTube, TikTok, and instructional feeds. Skill is no longer simply inherited but streamed, repeated, and mimicked. The works absorb this condition, presenting themselves as products of a networked learning process in which craft is simultaneously acquired and simulated through consumer tools: a Temu engraver, acrylic paint, found wood. Meanwhile, the surfaces resist complete conversion. White painted marks interrupt the illusion of finish, functioning less as gestures than as disclosure signals of performativity that refuse seamlessness. Engravings cut through the optimised skin, exposing the substrate while staging language as both affirmation and leak. *Supernova*, *Scene City*, and *Je suis Gallerina* operate as aspirational scripts; *Dupe Spiral*, *Hate*, and *Trompe l'œil Realiti* register anxiety, distortion, and feedback. Text operates as a form of metadata, indexing emotional and cultural conditions rather than resolving them.

(ii) Spectator of Ruin, Angel of Vision, 2024

The single channel film moves between fiction, documentary, and amateur vlogging discourse. Set in Vienna, a city haunted by its glorious past, it follows three fictional angels: Civic, Otto, and Eve, as they navigate memory, identity, harm, and the instability of the self. The film uses autofiction not simply as a mixture of fact and fiction, but as a method for treating subjectivity itself as a constructed narrative. Personal experience, historical memory, literary voice, and performed identity become interchangeable materials through which the self is continuously narrated and revised. The characters' monologues use fictional AI writing of Thomas Bernhard, Kathy Acker, and Sylvia Plath combined with real documentation of Vienna. Through this shifting structure, the film considers the tension between individual self-narration and collective historical narratives, asking how identity is produced through the stories we inherit, perform, and continually rewrite.

(iii) En email thread of confusion, 2021.

The photographic material originates from an archive of images Dzinic posted on social media between 2017 and 2020. Characterised by low resolution, a distinctive colour palette, and candid compositions, the images later informed commissions for Balenciaga, as well as collaborations with Marc Jacobs, The Guardian, and Pussy Riot.

Dzinic describes these as power images: hybrids of Hito Steyerl's 'poor' and 'rich' images, combining the authority of high production value with the accessibility and vernacular aesthetics of low-resolution imagery. Their circulation reflects an image economy in which disinformation is produced, distributed, and legitimised.

The video places these images between two opposing systems of sense-making: Forensic Architecture and QAnon. Both rely on online image analysis, research aesthetics, and the construction of evidentiary narratives.

A black box, evoking both the cinematic apparatus and opaque algorithmic systems, is accompanied by the sound of a drone. A car monitor introduces a form of retrospective looking, positioning the image simultaneously.

(iv) Distribution Surplus, 2026

This series uses military blankets sourced from different countries, stretched over painting bars. As forms of military surplus, the blankets carry traces of logistics, national identity, and ideological circulation.

Shipping labels from various manufacturers are mounted onto the blankets, identifying parties who commissioned Dzinic to produce viral digital imagery.

They materialise the infrastructures normally hidden behind image production. Shipping and image-making become parallel technologies of circulation through which images acquire value, reach audiences, and enter systems of power.

Quartet Three

(i) *Romantisch,* 2025

Centered on portraiture through social conventions of digital circulation, this series emerged from the expectation that publicly circulated images receive the subject's approval before publication. The artist terms this condition, the 'Business Approved Socialite Doctrine,' fueled by the fear of misrepresentation within essential economic structures.

The portraits follow the aesthetic conventions of this doctrine: restrained poses, clear skin, limited glamour or sensuality, the concealment of undesirable features, and the selective emphasis of individuality. Low resolution, blur, soft focus, and personalised colour palettes further enable systems of classification, such as the 'passionate, aggressive red aura,' 'mindful, calm blue aura,' and 'memory grey aura' associated with childhood portraits.

Materially, the works stage a tension between mechanical reproduction and painterly labour. Pastel marks, messiness, and patina identify the images as trompe-l'œil paintings rather than photographs, yet producing portraits calibrated to preserve an approved public image while avoiding misrepresentation. The works ultimately stage the disappearance of photography as representation through the enduring conventions of painting.

(ii) *Venus Trap*, 2025

This installation consists of a film and a flower display. Sourced from local supermarkets in London, Dzinic plays with the affective dimensions of flowers, whose freshness is often used in retail to enhance the appeal of other products. The accompanying film extends the analogy between product marketing and self-promotion by staging conversations between archetypal characters personified by flowers and dolls strolling through a supermarket.

In a world where relationships are increasingly viewed through the prism of economic opportunity, where youth and beauty are obsessions, and where appearances often outweigh substance, Dzinic's presentation exposes the façade of crafted personas and offers a vision of the faces she sees as the aura of our time.

(iii) *Social Acceleration,* 2026

Drawing on Hartmut Rosa's theory of social acceleration, the series examines the paradox through which technological progress promises to save time while simultaneously accelerating the pace of everyday life. For Rosa, technological acceleration does not necessarily produce more free time; rather, increases in efficiency generate new expectations, activities and demands, creating a cycle in which individuals must do more in less time simply to maintain their position.

The works take as their subject the technological devices the artist uses to produce artworks and organise exhibitions. Translated into faux trompe-l'œil metal sculptures, these tools acquire the appearance of permanence and universality, while their painted cardboard supports reveal their material fragility. This transformation stages a tension between the promise of technological durability and the rapid obsolescence of the objects themselves. By rendering temporary tools as seemingly enduring metal objects, the series reflects the contradiction at the heart of social acceleration: technologies designed to make processes more efficient continually expand the demands placed upon them, producing not an abundance of time but its ongoing scarcity.