

In the early 1990s, IKEA manufactured a collection of furniture replicas from the Gustavian era, the Swedish variant of French neoclassicism. Produced to reflect “the skills of Sweden’s pre-industrial craftsmen as faithfully as possible”, they were made in collaboration with the National Board of Antiquities and the curatorial team of the Swedish National Museum. The dissolution of Frihetstiden by an absolutist restoration and a culture of enlightened despotism no doubt struck a chord in the business climate of the 1990s. Cue Talleyrand: “Qui n’a pas vécu dans les années voisines de 1789 ne sait pas ce que c’est le plaisir de vivre.”

*Reproduce Me (2025)* consists of *Krogsta* and *Björnsholm*, a coupling of folding tables from IKEA’s 18th-century furniture series. Their simulated design was meant to recall the storied and caffeinated salons that were central to the narrative of the Enlightenment—albeit with a vaguely Lutheran modification. Here the tables are arranged according to an 18th century custom—around the edge of the room as decoration, as they will not be used for convivial purposes.

*Vintages II (2025)* and *Inner Vampire (2025)* are lo-fi reproductions of the cube monitors familiar from standard museum displays. Constructed from discarded champagne boxes that the artist gathered in New York amid New Year’s celebrations, the resulting televisual experience directs and distracts spectatorship toward absolute focus. These play scenes from Marcel L’Herbier’s 1928 filmic adaptation of Emile Zola’s novel *L’Argent*, that was set amidst the Parisian stock market speculation of the 1880s and the collapse of Union Générale bank. The adaptation by L’Herbier brought it into contemporary Paris, and in the mimicry of art and life, the film was marked by a financial bankruptcy; *L’Argent* was the final production of L’Herbier’s Cinégraphic company.

Dora Budor (b. 1984, Croatia) is a New York-based artist and writer. Her recent solo exhibitions were held at Nottingham Contemporary (2024), De Ateliers (2024), Galerie Molitor (2023), Kunsthaus Bregenz (2022), GAMeC Bergamo (2022), Progetto (2021), Kunsthalle Basel (2019) and 80WSE (2018). Budor’s work was on view recently in the Hard Ground at MoMA PS1 and Whitney Biennial at the Whitney Museum in New York, and the 15th Gwangju Biennale in South Korea. Previously, her work has been featured in international exhibitions including the Venice Biennale (2022); October Salon | Belgrade Biennale (2021); Tbilisi Biennale 2021 (2021); 2nd Riga International Biennial of Contemporary Art (2020); Geneva Sculpture Biennale (2020); Istanbul Biennial (2019); Baltic Triennial (2018); Vienna Biennale (2017); Art Encounters (2017) and Berlin Biennial (2016), as well as numerous group exhibitions. Budor was the recipient of the Guggenheim Fellowship in 2019. Her recently published books include *Autoreduction*, *Continent*, and *By the Highway* (with Ser Serpas and Rafik Greiss). She is a regular contributor to art publications such as *Mousse Magazine* and *Texte zur Kunst*.