

## ***Shored Against My Ruins*** **Curated by DJ Hellerman**



Installation View: *Shored Against My Ruins* Galerie Kandlhofer, 2025, Photo Credits Manuel Carreon Lopez

For this year's editions of curated by Galerie Kandlhofer invited DJ Hellerman to curate an exhibition. The exhibition will show works by Franco Andrés, Maxime Cavajani, TR Ericsson, Peter Gallo, King Cobra, Karl Karner, Maja Ruznic. The opening weekend for the group show *Shored Against My Ruins* will go from Friday, September 5th till Sunday, September 7th. A Curator & Artist Talk between DJ Hellerman and artists Franco Andrés and Maxime Cavajani will take place on Friday 5th, 6 PM at Galerie Kandlhofer, Brucknerstraße 4, 1040 Vienna. The exhibition will be on display until Saturday, October 4th, 2025 at the gallery.

### **Shored Against My Ruins**

Fragmentation is ultimately an illusion. It is a ruse, a mirage that makes itself known through the melancholy and the euphoric, as life separates and splinters. Sometimes the stuff of daily life—a moonrise, an unassuming meal, an unyielding lament, the folding of freshly laundered things—becomes a ritualized act from which we glimpse the sublime. Catching these tiny fleeting shards is everything, wholeness.

*Shored Against My Ruins* features work by seven artists who embrace loose ends, the indecipherable, and the untidy. Their work is deeply connected to the process of coming undone. With a distinct relationship to the physical and psychic archive, each artist tackles the notion of reassembling. Their work is built of personal and communal objects, memories, and autobiographical experiences reminding us to pay close attention to what we collect during our own process of endless reconstruction.

These images persist  
They work on me  
As I glean and gather  
And work on them, too  
For a new, or at least another

- Text & Poem by DJ Hellerman

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### Information about the curator

DJ Hellerman is the Deputy Director & Senior Curator at moCa Cleveland where he is responsible for setting and implementing moCa's curatorial vision. He is charged with bringing moCa's mission and vision to life through strategic and collaborative partnerships.

Formerly, DJ served as the Chief Curator & Director of Curatorial Affairs at The Fabric Workshop & Museum in Philadelphia where he led the research and implementation of artist-centered projects, exhibitions, and programming.

Focused on helping ideas find material form through the foundational elements of collaboration, experimentation, and process over product, DJ is committed to building relationships based on trust, effective communication, and vulnerability to allow for the openness and intimacy essential for creating meaningful work.

Working with artists across context-sensitive, intergenerational, and interdisciplinary projects, DJ focuses on artistic process; the relationship between art, technology, and spirituality; place-based art making; early use of video as an artform; and the development of alternative cultural institutions.

Recent exhibitions include *Harminder Judge: Bootstrap Paradox*; *Soft/Cover*; *Henry Taylor: Nothing Change, Nothing Strange*; *Jayson Musson: His History of Art*; *Doreen Lynette Garner: Pale In Comparison*; *Ira Lombardia: VOID*; *YOKO ONO: REMEMBERING THE FUTURE*; *Strata: Frank Gillette and Suzanne Anker* co-curated with David Ross; *Jeff Donaldson: Dig*; *Vanessa German: de.structive dis.tillation*; *Adam Milner: Late Night Space Force*; *Edie Fake: Structures Shift*; *T.R. Ericsson: I Was Born To Bring You Into This World*; *Björn Schülke: Traveling Spy*; and *Mildred Beltré: Dream-Work*.

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### Information about the artists

#### Maja Ruznic

Maja Ruznic (b. 1983, Bosnia and Herzegovina) is a New Mexico-based artist whose paintings melds personal memory, mythology, psychoanalysis, and esoteric traditions into layered compositions that hover between figuration and abstraction. Influenced in part by the psychological residues of war and displacement, her work explores themes of nostalgia, childhood experience, and transformation. After receiving her MFA from California College of the Arts in San Francisco (2009), Ruznic started working primarily with ink and watercolor. During this time she developed her intuitive, fluid style which she refers to as "the drunken hand." She has since expanded this approach to oil and gouache, painting across both large and intimate formats, extracting dreamlike forms from diluted pigment and luminous veils of color. Her process is open-ended and improvisational, drawing from Slavic shamanism, Jungian psychology, sacred geometry, and alchemical symbolism. Her introspective, mystical approach places her in dialogue with a lineage of visionary painters such as Paul Klee and Hilma af Klint.

Ruznic's paintings are held in major public and private collections, including the San Francisco Museum of Modern Art; Dallas Museum of Art; The Rachofsky House; He Art Museum (Foshan, China); Portland Art Museum; EMMA - Espoo Museum of Modern Art (Finland); the Crocker Art Museum; and the Jiménez-Colón Collection (Puerto Rico). Recent solo exhibitions include *Srket* at Karma, Los Angeles (2025); *The World Doesn't End* at Karma, New York (2024); *Mutter* at CFA Berlin (2024); and *Migration of Spirits* at Tamarind Institute, Albuquerque (2022). She was featured in the 2024 Whitney Biennial, *Even Better Than the Real Thing*, and is currently participating in *Once Within a Time* at SITE Santa Fe's 12th International, curated by Cecilia Alemani. Her work continues to gain international recognition for its haunting resonance and psychological depth.

## **Maxime Cavajani**

Maxime Cavajani (b. 1988, Martinique, France) is a multimedia artist whose work spans experimental video, photography, drawing, sculpture, performance, and installation. Their practice delves into the interstitial realms between queer bodies and perception, probing what is "seen" and "legible." By exploring the slippages between image and imaging, sculpture and forming, performance and gesture, as well as sound and noise, Cavajani challenges conventional modes of address. Rather than pinpointing movement, their work resonates through bits, blurs, traces, and reflections—inviting viewers to interrogate their own mnemonic systems in relation to desire, violence, death, loss, and love

Cavajani's work has recently appeared in group exhibitions at Atelier Gallery and Past Present Projects in Philadelphia, and at WorthlessStudios in Brooklyn. Their short film *Dans le Blanc des Oeufs* was screened at EHESS in Paris in 2018, and in 2020 they contributed article and collages to Frog Magazine's 19th issue, *Le Corps de Rome*. They earned a Teaching Certificate from the University of Pennsylvania, a Master's in Architecture from ÉNSAV (Versailles), and an MA in Arts & Languages from EHESS. Their work has been supported by numerous awards and fellowships: the Susan Cromwell Coslett Traveling Fellowship (2022) and a Center for Experimental Ethnography summer grant for development of their multi-channel video installation grounds (chapter1), the Movement Lab Fellowship from RISD's Film/Animation/Video Department for 2023–24, the Sachs Program for Arts Innovation grant (2023) for an art book accompanying grounds (chapter1), the Center for Public Art and Space Chair's Award (2021), and the Tom of Finland Foundation's second prize in the Multiple Figure category in 2019 for perfection—a study of, a graphite work on paper.

## **Franco Andrés**

Franco Andrés (b. 1978, Miami, FL) is an artist working across painting, sculpture, and ceramics. He holds a B.F.A. in sculpture from Santa Fe University of Art and Design and an M.F.A. in Studio Arts from Syracuse University, completed in 2020. Born and raised in Miami, he currently lives and works in Cleveland, Ohio. He uses traditional mediums—oil on linen and ceramic sculpture—combined with repetition to evoke a sense of longing, remembrance, and the fragility of perception. His paintings are built around a consistent vocabulary of recurring motifs and partially legible figures that seem to hover between presence and absence. These elements emerge and dissolve across the canvas, not to tell a story, but to mirror the unstable, subjective nature of memory itself. Rather than referencing digital reproduction, Andrés' use of repetition aligns with psychological recall—his paintings function as memory palaces, where each image becomes a spatial container for emotional and mental resonance. Franco Andrés' sculptural assemblages are characterized by rich textures and surfaces—incorporating materials like wax, fur, feathers, soil, and charred wood—that create finishes both sumptuous and visceral. His work navigates the space between the organic and the constructed, where materials take on a life of their own and notions of authorship become fluid.

His work has been exhibited internationally, including at The Pottery Workshop in Jingdezhen, China; Lacuna Projects in London; the Everson Museum of Art in Syracuse, NY; the Olive Tjaden and Experimental Galleries at Cornell University; SITE Santa Fe in New Mexico; Icebox Projects in Philadelphia, PA; and Spring Break Art Fair in New York City. He was a post-graduate fellow at the Santa Fe Art Institute and presented the solo outdoor project *A Situation for Open Possibilities* in collaboration with the New Mexico Museum of Art during the 2016–17 season.

## **Karl Karner**

Karl Karner (b. 1973 in Feldbach, Austria) lives and works in Feldbach, Austria. Karner studied at the Academy of Fine Arts, Vienna under Professor Heimo Zobernig. Karner positions his work between the disciplines of visual arts, performance and dance theatre. Within his practice, Karner continuously discusses bodily perception and the concept of corporeality itself. These are not only related to the human body, but can yet be understood as a wide discussion of object, materiality and space. In the artist's installations and art environments, viewers frequently become players. Such participative impulses accentuate the irony inherent in these artworks. Karner's multisensorial, fictional fairytale worlds tell a story of incessantly repeated settings of everyday life, albeit with their function deconstructed, which clearly point out the absurdity of certain processes and elements.

Recent solo exhibitions include: "Skulpturen", Kunsthau Weiz, AT, 'Brutbladd\_the horse eats with me', Galerie Kandlhofer, 2021, 'rhabarber schwarz', Artdepot Gallery, Innsbruck, 2018; 'getting down on knees and nerves' collaboration with Nana Mandl, Kunsthalle Graz, 2018; 'Spiel gerade Höllentor', Galerie Lisa Kandlhofer, 2016; 'Nude Program', ABCContemporary, 2016; 'Lungball', Galerie Lendl, 2016 and 'FakeFukoo', ABCContemporary, 2015.

## **KING COBRA**

KING COBRA (documented as Doreen Lynette Garner, b. 1986, Philadelphia, PA) is a Brooklyn-based sculptor and performance artist whose work confronts colonial histories of violence through deeply tactile and evocative materials such as silicone, pearls, synthetic hair, urethane foam, and more. Her sculptures primarily depict fragmented Black bodies marked by historical trauma and medical malpractice, especially reflecting the experiences of Black women from the 18th to early 20th centuries. As a licensed tattoo artist, she extends her exploration of the body to live performances and tattooing, challenging racialized ideas of beauty and the politics of skin. Garner holds a B.F.A. from Tyler School of Art at Temple University and an M.F.A. in Glass from the Rhode Island School of Design. She also attended the Skowhegan School of Painting and Sculpture and has completed residencies at several prominent institutions.

Garner's work has been shown internationally in numerous solo and group exhibitions, including solo shows like *White Meat* at JTT in New York (2023), *REVOLTED* at the New Museum (2022), *Pale In Comparison* at SCAD Museum of Art (2022), and *Steal, Kill and Destroy: A Thief Who Intended Them Maximum Harm* at the HALLE FÜR KUNST Steiermark (2021). She has performed and exhibited at MoMA PS1, the National Museum of African American History and Culture, Socrates Sculpture Park, Abrons Arts Center, and Pioneer Works, among others. In 2021, her work was acquired by the Studio Museum in Harlem, marking a significant milestone in her career. Garner continues to explore themes of memory, trauma, and the body through a multidisciplinary approach that blends sculpture, performance, and tattoo practice.

### **Peter Gallo**

Peter Gallo (b. 1959, Rutland, VT) is an artist known for his distinctive assemblages and collages crafted from diverse materials such as dental floss, animal bones, photographs, toothpicks, and string. His fluid, improvisational process resists finality, with works constantly evolving and being amended. Gallo merges imagery drawn from sources as varied as gay pornography and ornithology with texts by Roland Barthes, Freud, and lyrics from bands like Joy Division and The Cocteau Twins, creating complex layered narratives. A recurring subject in his work is the concept of the "State," which stands as a key thematic focus. He holds a BA from Middlebury College and earned both an MA and a PhD in Art History from Concordia University in Montreal. Gallo lives and works in Hyde Park, Vermont.

Gallo's work has been featured in solo exhibitions at the Douglas Hyde Gallery in Dublin, Adams and Ollman in Portland, Oregon, and White Columns in New York. His practice has attracted critical attention in major publications such as *Artforum* ( ), *The New York Times*, *Art in America*, and *The Village Voice*. Over the years, his pieces have been included in group shows and thematic exhibitions that explore identity, materiality, and queer culture. Gallo remains a distinctive and quietly influential figure in contemporary art, known for his intellectual rigor and poetic, improvised approach.

### **TR Ericsson**

TR Ericsson (b. 1972, Cleveland, OH) is an American artist whose work centers on deeply personal narratives that chronicle the lives of the artist, his working- and middle-class Midwestern family, and the broader cultural forces that shaped their experiences across generations. Drawing from a substantial family archive of inherited photographs, letters, and documents, Ericsson transforms these private materials into complex visual works using both traditional and experimental media such as smoke, ash, bronze, and nicotine. Through this process, he creates layered constellations of images, texts, and objects that blur the line between personal memory and collective history. He studied at the Art Students League in New York City, and lives and works between Brooklyn, New York, and Painesville, Ohio.

Ericsson's work is held in the collections of major institutions including the Whitney Museum of American Art, The Museum of Modern Art (MoMA), the Cleveland Museum of Art, the Dallas Museum of Art, and the Everson Museum of Art. Past recognitions include a finalist position in the Smithsonian National Portrait Gallery's Outwin Boochever Portrait Competition (2019) and awards such as the Paris Photo-Aperture Foundation PhotoBook Award shortlist (2015), the Kraszna-Krausz Best Photography Book shortlist (2016), and the 91st International Print Center Award (2017). His artist books—including *Crackle & Drag* (Yale University Press, 2015) and *NICOTINE* (TBW Books, 2024)—are held in library collections at Yale University and the Smithsonian Institution, among others.



Curatedby is a contemporary art festival that takes place every year across Vienna's leading galleries. Each participating space invites an international curator to develop an exhibition in response to a shared theme - this year's theme is Fragmented Subjectivities. The result is a city-wide programme of exhibitions that reflect diverse voices and curatorial approaches while remaining in dialogue with one another. Curatedby aims to foster critical exchange and connect Vienna's gallery scene with a broader international context. The opening weekend features guided tours, press visits, public events, and filmed interviews with the curators, offering artists valuable exposure and the chance to engage with a wider audience. Click [here](#) to find out more and browse past editions.

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***Shored Against My Ruins* | curated by DJ Hellerman**

**Exhibition Opening:**

Friday, 5th September - Sunday 7th of September 2025

Friday | 11 AM - 9 PM

Saturday & Sunday | 11AM - 6 PM

**Curator & Artist Talk:**

Friday, 5th September | 6 PM

**Exhibition Dates:** Tuesday, 9th September - Saturday, 4th October 2025

**Address:** Brucknerstrasse 4, 1040 Wien

**Contact:** Magdalena Hofer, Email: [mh@kandlhofer.com](mailto:mh@kandlhofer.com), Phone: +43 664 75065707

We kindly ask you to report and are available for further questions at +43 664 75065707 or [mh@kandlhofer.com](mailto:mh@kandlhofer.com).

Additionally, we warmly invite you to join us for the extended Opening Weekend at the gallery as part of *curated by*.

**We especially look forward to welcoming you on Friday, September 5th, for a public conversation at 6:00 pm between curator DJ Hellerman and artists Franco Andrés and Maxime Cavajani, followed by a small cocktail reception.** The gallery will also be open on Saturday, September 6th, and Sunday, September 7th, from 11:00 am to 6:00 pm.

All photo material on the exhibition, such as work images, can be accessed [here](#); installation views will be added shortly.

Yours Faithfully  
Magdalena Hofer