

Yuval Pudik
*The Hom(o)stead Act:
Kaiserpanorama*

September 12 –
November 8, 2025

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NOON

NOON Projects Presents

Yuval Pudik *The Hom(o)stead Act: Kaiserpanorama*

September 12–
November 8, 2025

Opening Reception:
September 12, 2025
6–9 pm

Public Programming:

Faggy Tats
by Joshua W. Rains
September 13–14, 2025

Film Screening:
Messages Messages by
Steven Arnold
October 19, 2025,
5–6 pm
Presented in partnership with
Del Vaz Projects

Adjectives that take their name from authors only ever sum up a narrow slice of their writing. Describe something as “kafkaesque” and the immediate picture it conjures will be of bureaucratic anxiety and general weirdness; a surreal and frustrating trip through the DMV offices of the mind. But Franz Kafka had a life outside of his family firm and it was just as crucial to his way of viewing the world. Along with his friend (and literary executor) Max Brod, Kafka regularly went to the cinema, peering through a small aperture to see people materialize onto the screen and vanish just as suddenly into the ether. The perspective that he developed - which would go on to define so much of what it meant to be modern - had as much to do with gazing head-long into the darkness as it did with circus lights, camera flashes, and the faint, silvery glow of the movies.

Yuval Pudik’s debut show at NOON Projects, *The Hom(o)stead Act: Kaiserpanorama* is both a fully functional theater of the kind that Kafka would frequent, and a time machine that processes the raw stuff of the present. The artist is acutely aware of how the spectral shapes that Kafka saw have not only leaped out of the frame but subsumed our reality. We’re no longer in the post-modern dilemma of all having seen this (and every) movie before; now we’re tasked with sussing out if the undifferentiated slop on our plate is art or advertising, AI or life. Pudik’s solution to grappling with our moment is to take the overflow of imagery and play it back through a distinctly queer lens. By resurrecting the Kaiserpanorama, the artist takes an obsolete form of cinema and turns it into a portal for queer sensibility.

The original Kaiserpanorama was a ring of elaborately carved wooden cabinets with a small viewfinder to peer into. Pudik’s by contrast is a series of cardboard panels interspersed with elegantly carved glory holes. Approach it and immediately be taken in by the glamour of fine craftsmanship and the unmistakable smuttiness of tea-room trade. With mind-boggling labor and skill, Pudik’s work elevates a cheap material into a luxury product and brings into focus the role that desire plays in looking. If you want to see what’s going on inside Pudik’s show, you’ll have to own up to it and put your eyes where your mouth is.

Peek through the opening though and the viewer will find themselves level with a video collage that plays like a super-cut of contemporary culture. The movie within is an unrelenting stream of content that encompasses everything from high-brow arts programming to a brain-rotted call-and-response between Donald Trump and Trisha Paytas. The pace of the film is hysterical and Pudik’s eye as an editor is trained on teasing out funny synchronicities and flare-ups of accidental camp. In a roundabout way, the artist suggests that the iPhone he used to source this footage is something like the Kaiserpanorama’s opposite: a narrow gateway to the enormity of the Internet that spills out and overwhelms our reality. By taking his archive of images sourced from his phone and projecting them into his work, Pudik redirects the flow of content and holds it in theatrical relief.

In the third phase of the installation, the central cavity at the heart of the installation will play host to a number of events, including a tattoo-ing session by Joshua Rains and a screening of a film by Steven Arnold (co-hosted with Del Vaz Projects). Only accessible via crawling on hands and knees, this open area is strung with tinsel, collaged over with thousands of images, and littered about with art and ephemera that evoke regional gay bars. It could not be more of a queer space if it tried. These interventions will be a jolt of real life to the illusory madness of the film, people actually acting, engaging, and responding to one another in real time. Like the machine’s multiple stations (and gloryholes) suggest, the artist’s work is a group undertaking, meant to be experienced with others. Despite his remarkable hand as a creator, Pudik’s perspective is purposefully de-centered. With his Kaiserpanorama, he gathers his audience around to take in the chaos of the wider world in the hope that we’ll be able to make sense of it together.

–Harry Tafoya

Biography Yuval Pudik



Yuval Pudik (b. 1978) is a multidisciplinary artist whose work spans drawing, photography, sculpture, neon, mail art, and film. Having lived a nomadic and stateless existence for many years, Pudik initially turned to drawing and photography as portable means of artistic expression. His practice has since expanded into ambitious installations that explore the interplay between personal archives and artistic creation. At the core of his work is an engagement with images rather than linear narratives—he sees language as visual material, capable of recombination and montage to form new constellations of meaning. Through his practice, Pudik navigates the space between poetics and the political, using beauty, technical precision, and aesthetics to invite viewers into a dialogue that questions certainty and embraces propositions. His identity as an immigrant, foreigner, and queer person profoundly informs his perspective, offering both an outsider's clarity and a deeply personal struggle for belonging.

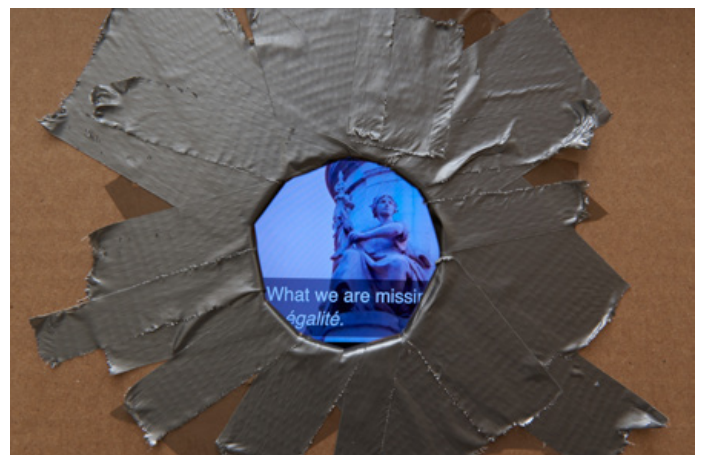
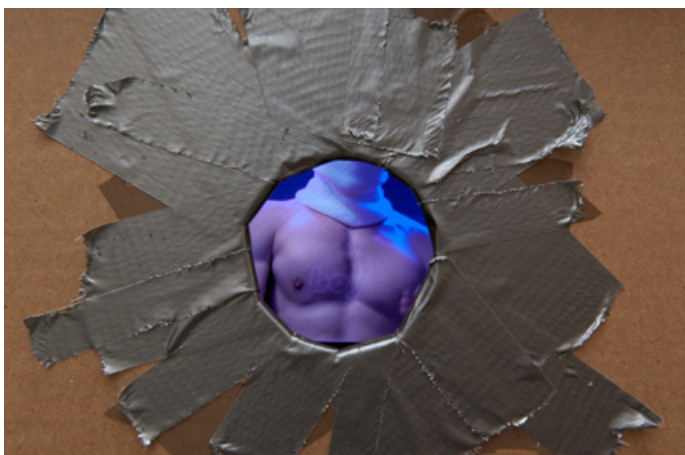
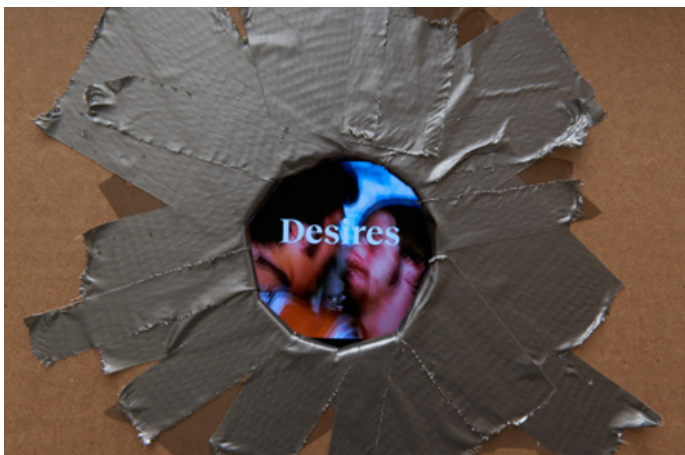
Pudik has exhibited widely across the United States, Europe, and the Middle East. He studied at Kalisher College of Art and the College of Technology and Art in Tel Aviv before continuing his education in New York at The New School and New York University. His work has been featured in *Art in America*, *San Francisco Chronicle*, *Sang Bleu Magazine*, *BUTT*, *ARTnews*, and *GLUE Magazine*, among others. He also published *Better Becoming*, a catalog with Cederteg Press in Stockholm, Sweden. Pudik currently lives and works in New York.



Yuval Pudik

The Hom(o)stead Act Kaiserpanorama (Detail), 2025

Cardboard, tape, glue, paint, wood, 25 LED monitors, media players, hard drives, found objects and electrical components
168 x 168 x 108 in. | 426.7 x 426.7 x 274.3 cm



Yuval Pudik

The Hom(o)stead Act Kaiserpanorama (Film Detail), 2025

Cardboard, tape, glue, paint, wood, 25 LED monitors, media players, hard drives, found objects and electrical components
168 x 168 x 108 in. | 426.7 x 426.7 x 274.3 cm



Yuval Pudik

The Hom(o)stead Act: Kaiserpanorama: The Cavity (Interior Detail), 2025

Cardboard, tape, glue, paint, wood, 25 LED monitors, media players, hard drives, found objects and electrical components
168 x 168 x 108 in. | 426.7 x 426.7 x 274.3 cm

Public Programming



Faggy Tats
by Joshua Rains

September 13–14, 2025
10 am – 6 pm

As part of Yuval Pudik's exhibition, *The Hom(o)stead Act: Kaiserpanorama*, NOON Projects presents *Faggy Tats* by Joshua Rains, a two-day pop-up tattoo parlor inside *The Cavity*, the hidden space within Pudik's installation.

Rains, a Chicago-based artist and tattooer, will be offering flash tattoos created especially for this event, drawing inspiration from the hyper-erotic collages featured in *The Cavity* and in dialogue with the line drawings of Andy Warhol and Jean Cocteau. Rooted in drawing, Rains' work links the intimacy of mark-making to the history of queer art, echoing Pudik's meditation on spectatorship, desire, and belonging.

Spaces are limited for this weekend event. To book your appointment, email: drawjoshdraw@gmail.com



Film Screening:
Messages, Messages by Steven Arnold

October 19, 2025
4–6 pm

NOON Projects and Del Vaz Projects are honored to present an intimate screening of Steven Arnold's 1968 short film *Messages, Messages*—created in collaboration with Michael Wiese when the artist was a student at the San Francisco Art Institute. Based on the Tibetan Book of the Dead, the film is a surreal, psyche-driven work that premiered at the Palace Theater in San Francisco, after which Arnold was invited to host a recurring avant-garde film series there, which he called the "Nocturnal Dream Shows."

For this one-night program, the film will be shown through Yuval Pudik's *Kaiserpanorama*—a cardboard reconstruction of the 19th-century stereoscopic viewing cabinet and precursor to cinema. Pudik's exhibition reactivates communal, lens-based spectatorship and includes public programs—such as this screening—centered on a custom-built apparatus and social space.

This event also anticipates Del Vaz Projects' forthcoming exhibition *Steven Arnold: Sex & Spirit*, opening in February 2026.