

21.02 - 29.03.2026

Opening saturday, February 21

6 - 8 pm

Alexander Adamau, Ant Łakomsk, Bartosz Kowal, Hanna Antonsson,
Linda Lach, Polina Sokolova, Tatjana Danneberg

Curated by Matteo Giovanelli

Dissociation is a psychological state of separation from reality among different aspects of consciousness, such as memory, identity, emotions and perceptions. It serves as a protective or refuge mechanism. The spectrum of its manifestation is broad. Beyond the most common ones, such as losing track of time or getting distracted while driving or walking, dissociation is a survival tactic: a response to stress or trauma. It can thus be associated with disorders such as psychogenic amnesia, depersonalization and dissociative identity disorder. However, it can also manifest itself as a collective response to the bewilderment caused by global events including warfare, climate and political crises, identity and humanitarian crises, and therefore as a fracture, resistance or surrender to the power structures at play.

It is an altered state, subtle and imperceptible, whereby one is simultaneously present and unreachable, in a specific place and elsewhere: distracted, absorbed, absent. It is a disconnection from physical reality we live in, towards an imaginative dimension that postulates and creates multiple identities and perspectives: the image not as fiction, but as a component of the real. Dissociation is a functional and veridical act: a continuous oscillation between the surrounding reality and the imaginary, placing the sensation of the inner self as its center. Entering the gallery means dissecting one's own brain to observe dissociative and traumatic states. The space transforms into a layering of thoughts and images, a distorted, muffled journey within memory, caught between intimacy and exteriority, recollections and suffering.

Here, private places and public spaces – recurring in several works as well as sounds, voices and reminiscences – are merged, forming an invisible and incommunicable bubble. Dissociation takes shape in our lived experience, blending personal events and global issues, generating new images that are the hazy product of a conscious post-production. Like an editing montage, it unites languages, desires and emotions.

La dissociazione è uno stato della psiche di separazione dalla realtà tra diversi aspetti della coscienza –come memoria, identità, emozioni e percezioni – che funge da meccanismo di protezione o rifugio. Lo spettro delle sue manifestazioni è ampio. Al di là delle più comuni – come la perdita di cognizione del tempo o il distrarsi mentre si guida o si cammina – la dissociazione è una strategia di sopravvivenza: una risposta allo stress o al trauma. Può essere quindi ricondotta a disturbi come l'amnesia psicogena, la depersonalizzazione e il disturbo dissociativo dell'identità. Ma può anche manifestarsi come risposta collettiva al disorientamento causato da eventi globali come guerre, crisi climatica e politica, crisi identitaria e umanitaria, quindi come frattura, resistenza o resa alle forme di potere in gioco.

Si tratta di uno stato alterato, lieve e impercettibile, per il quale si è al contempo presenti e irraggiungibili, in uno specifico luogo e altrove: distratti, assorti, assenti. È una disconnessione dalla realtà fisica che viviamo, verso una dimensione immaginifica che postula e crea molteplici identità e prospettive: l'immagine non come finzione, ma come componente del reale. La dissociazione è un atto funzionale veritativo: un'oscillazione continua tra la realtà circostante e l'immaginario che pone al centro le sensazioni dell'io. Entrare in galleria significa quindi dissezionare un cervello – il proprio – per osservare gli stati dissociativi e traumatici. Lo spazio si trasforma in una stratificazione di pensieri e immagini, un percorso distorto e ovattato all'interno della memoria, nella confusione tra intimità e esteriorità, ricordi e sofferenze.

Qui, luoghi privati e spazi pubblici – ricorrenti in diverse opere così come suoni, voci e reminiscenze – sono fusi tra loro, costituendo una bolla invisibile e incommunicabile. La dissociazione si incarna nel nostro vissuto, mescolando avvenimenti personali e temi globali, generando immagini nuove frutto di una post-produzione coscienziale, che unisce, come in un montaggio, linguaggi, desideri ed emozioni.

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Alexander Adamau (b. 1996, Belarus) explores the intersection of care, control, and physical vulnerability at the center of contemporary protection and disciplinary systems. Through sculpture, Adamau investigates the aesthetics of everyday security devices and the psychological and physical fragility they produce. His works reveal the mechanisms of control and surveillance underlying the relationship between individual and refuge, demonstrating how every choice determines support or resistance to dependency and alienation.

Recent solo exhibitions include: HYPERREALISTIC MOTHER, Galeria Szczur, Poznań (2025–2026); Don't stand up for the fields, Cultural Hub OK16, Minsk (2019).

Selected group exhibitions include: Szcurołap, Turnus, Warsaw (2025); AN7R0P0C3N, Düsseldorf (2025) and Krakow (2024); TESTIMONY. BORIS LURIE & ZEITGENÖSSISCHE KUNST AUS OSTEUROPA, Neue Museum, Nürnberg (2024); Kurs Tuha, Domie Gallery, Poznań (2024); manchmal halte ich mich an der luft fest – часам я трымаюся за паветра, Galerie im Körnerpark, Berlin (2024); When the sun is low – the shadows are long, Arsenal Gallery in Białystok (2022) and Galerie für Zeitgenössische Kunst, Leipzig (2022).

Ant Łakomsk (b. 2001, Poland) lives and works in Warsaw. Her paintings merge landscape, portrait, and still life, using recurring motifs—trees, leaves, walls, windows—to construct indeterminate spaces that explore memory, identity, and the distance between past and present. Fragmented and liquefied forms evoke half-remembered, accidental narratives, while soft-edged canvases layered like disposable-camera snapshots capture moments of urban solitude. Central silhouettes of long-haired figures reflected in graffiti-marked windows conjure the quiet loneliness threaded through everyday life. Nature and abandoned cityscapes alike become sites for the sublime, revealing emotional tension between figure and surroundings and the unstable mechanisms of memory.

Recent solo exhibitions include: Chess Club, with Jasia Rabiej, Hamburg (2024); Paris Internationale, with Piotr Kowalski, Turnus, Paris (2024); Wiatrolap, with Zuzanna Kozłowska, curated by Franciszek Smoręda, Turnus, Warsaw (2023).

Selected group exhibitions include: FW, High Art, Paris (2024); Unpunished Goodbyes, Coulisse, Stockholm (2024); Don't Hate the Player, Hate the Game, curated by Janek Owczarek and Piotr Policht, Galeria Bielska BWA, Bielsko-Biała (2024); Hotel Warszawa Art Fair, with Turnus, Warsaw (2024); Frenzy and Independence, 22nd Survival Art Review, Wrocław (2024); Sculpture as Text, Museum of Wola, Warsaw (2024); KAF Young Art Prize, Wrocław (2024); Basel Social Club, with Turnus, Basel (2024); First Indication, with Piotr Kowalski and Tomasz Tofilski, Turnus, Warsaw (2024).

Bartosz Kowal (b. 1995, Poland) lives and works in Warsaw. His practice is grounded in a deep affection for quietness and the ordinary, drawing on found footage to revisit suspended, partially erased everyday moments. He depicts scenes of stillness stripped of clear context, balanced between daily reality and dream. Through a cinematographic analysis of the individual, he deconstructs the figure in dilated, distorted, and replicated portraits and self-portraits. A murky, water-green lens filters the camera's cold gaze, infusing the image with subtle emotional tension. The result is a spatial and temporal dissociation: a dreamlike yet tangible elsewhere, where stillness becomes a threshold between presence and disappearance.

Recent solo and duo exhibitions include: Gateway, Coulisse Gallery, Stockholm (2025); Getting Closer, duo with Zhi Ding, Dans Les Yeux d'Elsa, Paris (2025); See & Save, Coulisse Gallery, Stockholm (2024); Safe Place, Promocyjna Gallery, Warsaw (2024).

Selected group exhibitions include: Unpunished Goodbyes, Coulisse Gallery, Stockholm (2025); Prelude of Gaze, The Shophouse, Hong Kong (2024); And the Safe Spots..., curated by Yisi Li and Ethan Yip, Hong Kong (2024); Vessels, Cabin, Berlin (2024); Wybrane Dyplomy ASP w Warszawie, Galeria Salon Akademii, Warsaw (2022); Od "abstrakcji" do abstrakcji, Fundacja Stefana Gierowskiego, Warsaw (2022).

Hanna Antonsson (b. 1991, Sweden) operates at the intersection of organic and technological matter, her practice deconstructs elements of reality to explore the cyclical relationship between life and death, nature and human intervention. Transformation lies at the core of her research: biological fragments merge with mechanical components to form fluid, interconnected bodies in a state of continuous evolution.

Recent solo and duo exhibitions include: In Spite of the Times. Wasted Cycles, solo exhibition, Wanda Gallery at Warsaw Gallery Weekend, Warsaw (2024); Akashkrönikan – Kapitel 2. Immanent energi, duo exhibition, Nuda Paper, Stockholm (2024); Until Soil Unites, duo exhibition with Taiki Yokote, CON_, Tokyo (2024); didn't see it coming, solo exhibition, Galleri Box, Gothenburg (2023).

Selected group exhibitions and fairs include: Bolmeteus, SAI Gallery, Tokyo (2024); TRIGGER, Contemporary Art Museum of Estonia, Tallinn (2024); From the Ashes, Zachęta – National Gallery of Art, Warsaw (2024); Contemporary Myths and Artefacts, Coulisse Gallery at Stockholm Gallery Weekend, Stockholm (2023); Nofear, Podium, Oslo (2023); Liste Art Fair Basel, Wanda Gallery presentation, Basel (2023); Out for Lunch, Bloom Gallery, Düsseldorf (2023); Buzzing Stars, OIL Gallery, Tokyo (2023); WHO IS PLUTO, Subtitled.nyc, New York (2022); VARSE – mentally I'm here, Vulkano, Gothenburg (2022); ART or WORK, Way Gallery, Stockholm (2022).

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Linda Lach (b. 1995, Poland) explores isolation, memory, care, and bodily exhaustion through sculpture, performance, poetry, and drawings. Lach interrogates the body and its boundaries, transforming personal and historical memory into abstract visual forms. She proposes an intersectional, continuous, and infinite reality, merging survival strategies with biological balance.

Recent solo and duo exhibitions include: Shelly Wound, performance, Hyperobjects, Rome (2025); (A)biotic Indulgence, duo exhibition, Coullisse Gallery, Stockholm (2025); Handle with Care, duo exhibition, EIGEN + ART Lab, Berlin (2025); Trans-line: What If I Never Use It Again?, solo, Jednostka Gallery, Warsaw (2023); APPLE CORE, solo, Gallery of Contemporary Art, Opole (2023).

Selected group exhibitions include: Play, Warsaw Gallery Weekend, Warsaw (2025); Material Messenger, SKK Soest (2025); Cabinet Institute, Artagon Patin, Paris (2025); The Color of Energy, Salzburger Kunstverein & viennacontemporary, Vienna (2024); Lossy Life, duo with Gaspar Willmann, Wanda Gallery & Exo Exo, Constellation 2024, Warsaw (2024); Liste Art Fair Basel, Wanda Gallery, Basel (2024).

Polina Sokolova (b. 1999, Russia) explores perceptions of power, time and the ways memory is shaped by contemporary image culture. She invites us into a direct confrontation with the judging gaze – both others' and our own – and with the persistent feeling of being watched. Her textural, mark-based paintings convey a sort of manic, obsessive sense of persecution. The artist tackles political and ethical issues, rooted in contemporary turmoil: from power regimes and warfare to forms of internal surveillance that feed a genuine impostor syndrome.

Recent solo exhibitions include: Numb Spot, Grossraum, Vienna (2025); doors are closing, collaboration with Rudolf Leeb Gallery, PARALLEL VIENNA (2024).

Selected group exhibitions include: Lucky Loop, Schwindel LLC, Vienna (2025); Funkhaus Residents, Never At Home, Vienna (2025); Body Language, IRL Gallery, Los Angeles (2024); Love Manifest, CouCou Gallery, Kassel (2023–2024); Bad Tempered, KRAS Gallery, Vienna (2023); PARALLEL VIENNA, Vienna (2023, 2022); what ends when we say farewell?, Contemporary Matters, Vienna (2023); having a good time, Exhibit Studio, Vienna (2023); Bohema x DAS LOT Exhibition, Vienna (2022); It's Nice to Meet You, exhibit.her, Baggage Studio, Vienna (2021); Ausstellung für Mama, Semperdepot, Vienna (2021).

Tatjana Danneberg (b. 1991, Austria) explores the unstable terrain of memory. In her works, recollections resurface as images that are both near and distant, tangible yet distorted. Confusion becomes the symptom of a dissonance between past events — ordinary moments shared with friends or a partner — and their reconstruction in the present. The snapshot captures the instant, yet it cannot restore it except as deformation or simulation. Through a ritual engagement with materials such as plaster and paint, Danneberg reworks a fragmented and remote archive, from which anonymous, disoriented figures gradually emerge — suspended between presence and erasure.

Recent solo and duo exhibitions include: Galeria Dawid Radziszewski, Vienna (2025); Something Happened, Maison Européenne de la Photographie (MEP), Paris (2024); Better Small Talk, LambdaLambdaLambda, Prishtina (2023); Tic Tac's for Breakfast, Louis Reed, New York (2022); Wait a Minute, Salzburger Kunstverein, Salzburg (2021); Comfort of Strangers, FLUCA – Austrian Cultural Pavilion, Plovdiv (2020); Primo, curated by Marta Czyż, Austrian cultural forum (with Marcin Zarzeka), Warsaw (PL) (2019); One Step Behind You, LambdaLambdaLambda, Pristina (KS) (2018); From A to B, Diploma show, Academy of Fine Arts, Vienna (AT) (2017) Dance for Your Dinner, SORT, Vienna (AT); There's Hell in Hello, but More in Goodbye, Galeria Dawid Radziszewski, Warsaw (2016).

Selected group exhibitions include: Zurückgewiesen, Galeria Dawid Radziszewski, Vienna (2024); Force the Hand of Chance, Galerie Conradi, Hamburg (2024); Maybe It's About Bodies?, Bibeau Kruger hosted by Et al., San Francisco (2024); What Kind of Us Does Painting Need?, MadIn Gallery, Shanghai (2023); Love and Human Remains, Berthold Pott, Cologne (2023); Neoclassical, RODEO, Piraeus (2022); Small Medium Large – Skulpturen und Objekte aus der EVN Sammlung, EVN Collection, Maria Enzersdorf (2022).